

En

KEY STAGE

1

LEVELS

1-3

2007

WRITING (levels 1-3) and READING (levels 1-2)

English tasks

# Teacher's handbook

2007



department for

**education and skills**

creating opportunity, releasing potential, achieving excellence



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Qualifications and Curriculum Authority  
83 Piccadilly  
London  
W1J 8QA  
[www.qca.org.uk](http://www.qca.org.uk)

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# Overview of tasks for 2007

This booklet contains instructions for the 2007 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 2007.

## 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 42

The reading task provides 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 46 and 49–51) 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 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 tasks. These are then added together and combined with a 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 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 53

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 54 to 60. An example of a *Reading assessment record* has been included on page 61.

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 *What could you learn from reading this book?* [Baby Elephant]; 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 2005, 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 within 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.

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**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 to the children, nor cause confusion.

See page 43

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 43

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: 0870 3216727. 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.

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.

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 braille users 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 2007. 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:

- a story based on a simple imaginative activity  
(longer task – about 45 minutes writing time)
- a riddle  
(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 17–19). 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 story or riddle 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

### **Story**

The aim of this writing task is for children to write a story based on a simple imaginative activity. The action of the story is built around the idea of a special pebble that makes something change.

The writing **must**:

- take the form of a story
- start with the idea of finding a special pebble which causes some change.

Within these requirements, there is some flexibility as to how the task is presented to the children, and you should plan so that the task is accessible to your class.

### ***Some suggestions for introducing the task***

There are various ways in which the scene could be introduced. You could have a real pebble to show or pass round, or one for each of the children. Or they could imagine that they are holding a pebble and describe its appearance, size and texture. They could act out a simple scene in which they are walking through an imagined setting, and then notice the pebble and pick it up.

The change could be a change to the child/main character, or to the setting, or to the pebble itself. You should choose whether to offer all these options, or to limit the choice for your class. Trialling has shown that there tends to be more scope for imagination when children write about a change to character or setting.

You could encourage the children to write in the third person by getting them to imagine a main character other than themselves. Or you could involve the children in acting out the imaginative activity, so that they are likely to write in the first person.

If you think that the word 'pebble' is unfamiliar to the children you are free to explain it or to use an alternative word such as 'stone'. You can decide upon a setting that is familiar to your class. Trials have indicated that children with special educational needs and those learning English as an additional language tend to write better when the task is set up in a concrete and tightly defined way.

Two example tasks are given on pages 17 and 18. These demonstrate different ways of setting up the task and the extent of support that can be given. You may set up the task in different ways for different groups of children if you wish.

## The structure of the task

### *Understanding and exploring the theme*

The introductory imaginative activities should help the children to have a clear idea of the opening of the story, and they may share ideas up to the point where the pebble is picked up. This stage should last only long enough to ensure that children engage with the story topic. Once the children understand that the pebble brings about a change, they should not share ideas but should work independently. Written story openings should not be provided for them.

### *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 the story, including a **central event** when the change happens and an **ending** that rounds off events and brings the story to a satisfying close. The way you manage this planning stage will depend on the children's experience.

- You could explain that this is 'thinking time' and help to focus their planning by reminding them about the main event and ending, writing these headings up on a flip chart or board. You will need to make clear that these are prompts for thinking and that children's responses to the reminders should be used in their writing rather than discussed with others.
- You could encourage children to note down their ideas informally or by 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

Name

**Planning your writing**  
Make a note of your main ideas here to help you remember them.



Draw your amazing pebble



What change happened?

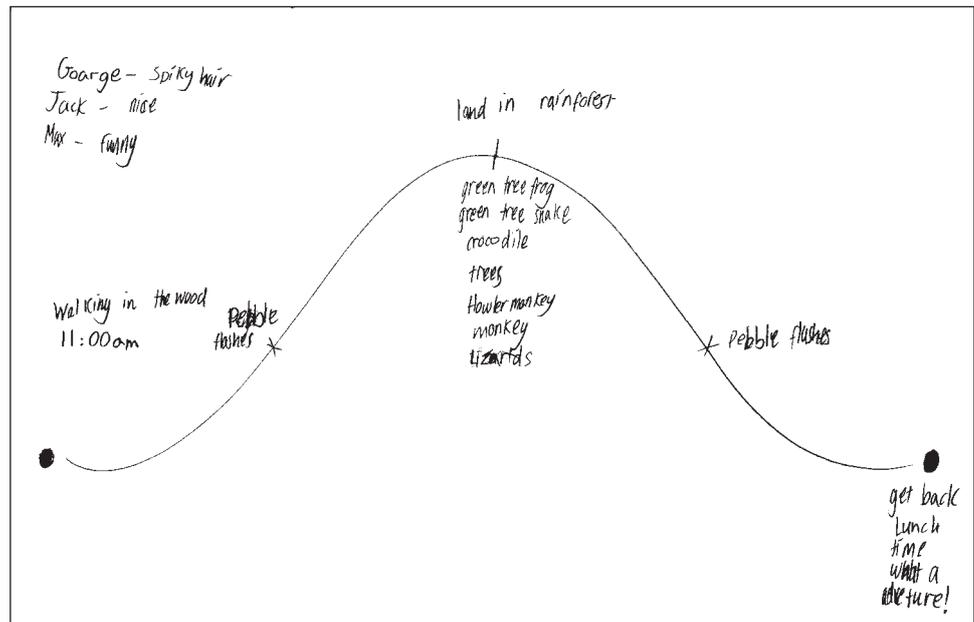
I am now  
a hamster.

What happened then?

I looked for  
my way,  
went to  
pet shop

How does the story end?

I am a  
pet for  
a girl.



## Introduction to the shorter task

### ***What Am I?***

The aim of this task is for children to read a riddle and then write a series of clues to guess the identity of a creature. In preparation for this, you could read with the children a range of information books with clues, joke books or riddle books. If you find a suitable book, it could be used as the basis for this task. Alternatively, an example of 'What Am I?' is provided on a poster.

The task **must**:

- be based on reading riddles or similar types of book, or the poster
- take the form of a series of clues, without naming what it describes.

Within these requirements, there is some flexibility as to how the task is presented to the children, and you should plan so that the task is accessible to your class. The example on page 19 shows the extent of the guidance and support that should be given. You do not have to follow the content of this example.

# Example writing tasks

## Example longer task:

### The Amazing Pebble: Example 1

#### Focus of writing

To write a story based on a simple imaginative activity.

#### Explaining the task

Ask the children to imagine they are walking along a path through a wood. On either side, they can see and touch trees, rocks, mossy tree roots and flowers. They may stop to listen to a bird, or run after a butterfly. Now the path is becoming rougher, with stones, rocks and pebbles all around. They need to walk carefully. Suddenly, they stop. In front of them is a very unusual looking pebble. They go over and pick it up. Now, as soon as they are holding it, suddenly something seems to be changing...

#### Planning the writing

Ask the children to think about what it is that is changing. It could be themselves, or it could be that the wood is changing into somewhere else. The children should not share their ideas with others at this point. They are going to write a story about what happened next. Help to structure their thinking by asking the following example questions, or similar questions.

- *What was changing?*
- *What happened then?*
- *Who else is in the story?*
- *Did something exciting or extraordinary happen?*
- *Try to think of one main thing that happened because of the pebble that will make your story exciting.*
- *How does the story end?*

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

#### 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.

## The Amazing Pebble: Example 2

Focus of writing	To write a story based on a simple imaginative activity.
Explaining the task	Give each of the children a pebble to hold. Encourage them to look carefully at it and describe its colours, shape and texture. Now they should keep holding their pebbles and close their eyes – they are going to imagine the beginning of a story. It is about someone who finds this special pebble. Who is it? They should imagine what the main character is like. Now the character notices the pebble and picks it up. Suddenly, he or she starts to change...
Planning the writing	<p>Ask the children to think about what change is happening to the character. The children should not share their ideas with others at this point. They are going to write a story about what happened next. Help to structure their thinking by asking the following example questions, or similar questions.</p> <ul style="list-style-type: none"> <li>■ <i>What was changing?</i></li> <li>■ <i>What happened then?</i></li> <li>■ <i>Who else is in the story?</i></li> <li>■ <i>Did something exciting or extraordinary happen?</i></li> <li>■ <i>Try to think of one main thing that the character did because of the change that will make your story exciting.</i></li> <li>■ <i>How does the story end?</i></li> </ul> <p>A planning sheet could be used, or the children could just spend a few minutes thinking about their ideas, depending on their previous experiences.</p>
Writing the story	<p>Ask the children to do their writing <b>independently</b>. 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.</p> <p>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.</p>

## Example shorter task:

Focus of writing

Introducing the writing task

### What Am I?

To write a series of clues to help the reader to guess the animal.

Read the 'What Am I?' poster to the children, pausing after each clue for a brief discussion and finally showing the children the answer on the reverse.

Ask the children to think of an animal. Their animal should **not** be a butterfly. It should have **four legs**. They should choose their animal and keep it a secret. Then they should write about 6–8 clues to help their friends to guess what it is. Finally, they should write or draw the answer on the back, over the page or under a flap.

Planning the writing

Ask the children to think for a few minutes about their clues 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 following example questions, or similar questions.

- *What is your animal?*
- *How can you describe it without saying what it is?*
- *Can you write at least six clues, without telling the name of the animal?*
- *What can you write that will help your friends to guess, but without making it too easy?*
- *Which clues should come first, and which later?*

Writing

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.

# 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 30–41. Marks are awarded separately for different aspects of the writing in order to provide better diagnostic information. The structure of marking is as follows:

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

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 have been completed, including the spelling test.

## 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 63 to help with this, if you wish to use it.

Number of marks	0–10	11–18	19–23	24–28	29–33	34–40
Level	Working towards level 1	Level 1	Level 2C	Level 2B	Level 2A	Level 3

## Mark schemes

### Longer task: *The Amazing Pebble*

#### 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. Some parts of the writing may be abbreviated or disjointed. **1 mark**

**Band A2** ■ Mainly simple, grammatically accurate statements, usually past tense, predominantly starting with subject (*The pebble; I*) and verb. Sentences may be speech-like with repetition of pronouns and simple verbs (*It had; he went*).

- Mixture of simple and compound sentences. Clauses joined by *and, then, so* and simple time adverbials *one day, then, next* establish the sequence of events (*I saw a tunnel and I went through the tunnel*). Some simple modification of nouns (*golden coins; big flower; green frog*), verbs qualified by adverbs and adverbial phrases (*very; so; next; suddenly; through the wood*).

**2–3 marks**

**Band A3** ■ Mainly compound sentences usually consisting of past-tense statements. Connectives link clauses: *when, but, after* establish chronological sequence; *because, if, where, who* give some explanation (*I was walking down a pebble path when I saw the amazing pebble; It was unusual because it had a little flower on it*). Generally consistent use of pronouns. Simple present-tense structures in dialogue.

- Some expansion of noun phrases adds detail (*the tiniest pebble I've ever seen; double waxed motorbike*); a variety of adverbials clarify sequence (*Meanwhile; While I was walking*) and location (*Down at my feet; There in front of me*). Some variation in sentence openings/position of clauses highlights meaning (*Very quickly a vortex appeared; The morning came, the bird boy and I went fishing; Orange was the colour of the other rocks*).

**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: *The Amazing Pebble*

#### 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 is generally relevant to the topic and may form a simple series of occurrences, some of which are connected, a list of changes or a description of the pebble or change process. 3–4 marks

**Band C3** ■ A simply structured story including a change caused by a pebble (*I changed into a monster; It was changing colour; The tree began to shrink really fast*). Broadly chronological sequence of events linked to the change with a conclusion, which may be abrupt.  
 Story events expanded by some detail (*the pebble was purple and sparkly; I saw monkeys and they threw stuff at me*) or dialogue (“*Wow! Can you change me into something please?*”); vocabulary choices are apt (*disappeared; glow; unusual*). 5–7 marks

**Band C4** ■ Story consists of a sequence of events developing a change arising from an amazing pebble; conclusion is related to previous events (*I didn't dare tell my parents what had happened*). Time-related words or phrases structure the sequence of events, possibly supported by line breaks or paragraphing. Attempts to create interest, humour or anticipation (*There's someone watching their every move*).

- Some evidence of narrator's viewpoint, eg commenting on events or characters' reactions (*so I started to follow it like it was leading me somewhere; She felt like the Queen of England*).
- Characters and events conveyed through description (*the blackbird caught a glimpse of silver*), and/or dialogue (“*It's gone forever*”) and precise vocabulary choices (*strolling; quest; magnifying glass*). 8–10 marks

## Mark schemes

### Shorter task: What Am I?

#### 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. Some parts of the writing may be abbreviated or disjointed (*Me a wild animal*).

Some awareness shown, in writing or discussion, of how full stops are used.

1 mark

**Band D2** ■ Mainly simple, grammatically accurate present-tense sentences; openings and verbs may be repetitive (*I am*). Some clauses may be joined by *and* (*I have big claws and I have a big tail*). Some modification of nouns (*sharp teeth; cold country; four small legs*) and some simple adverbials develop basic information (*on my tummy; sometimes; in the park; very hairy*). Attempts to adapt sentences from the poster lack control or precision (*I am bigger than your hand [zebra]*).

Sentences sometimes demarcated by capital letters and full stops or question marks.

2–3 marks

**Band D3** ■ Some variation in the structure of clues: may include some subordination (*If you don't look out you might get stung; When I am born my eyes are closed*), varied word order, verbs and/or sentence openings (*I usually hunt for food; The colour of this animal is black*). Generally consistent use of pronouns; may use modal verbs to express possibilities (*I might scratch or bite*). Noun phrases, adverbials and verb choices sometimes add more precise information (*wrinkled knees; two very sharp teeth at the front*). Controlled and precise adaptations from poster stimulus (*If you look you will see I am three different colours*).

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: What Am I?

#### 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 clues, but the writing has to be mediated by child or teacher to be understood. 1 mark

**Band E2** ■ Writing is a recognisable attempt at clues, with words and phrases that relate to a chosen object/animal (*with four legs; with a long tail*). Clues may be repetitive, brief or over-general and apply to most animals (*It has a face; It has two eyes*). The writing may take the form of a narrative or descriptive comments about a named creature, rather than clues. 2–3 marks

**Band E3** ■ Writing consists of a series of clues that relate to the chosen object/animal and describe one or more aspects (appearance/habits/food). Mixture of some general and some more specific clues; some attempt to order clues may be apparent.

There is some variety in phrasing and some brief descriptive details are included (*I can bite really hard; I can be grey or white and black*). 4–5 marks

**Band E4** ■ A sequence of pertinent clues; may include some developed clues (*I have an orange crown around my neck; If I am frightened I roll into a ball*) and/or cover a range of aspects (appearance, movement, habitat, food, temperament).

Evidence of viewpoint: consistently takes on role of creature or objective observer; attempts to manage reader's reaction, eg thoughtful sequencing in order to present the general before the specific; may attempt to mislead or tease (*I'm bigger than your hand but shorter than your legs*).

Some elaboration and detail included for interest (*I have very tough teeth for chewing my food; I swim through the water like a jet*); vocabulary choices are specific and precise (*nibble; attack; edible; extinct; ice age*) or deliberately vague. 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**

# 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, 2007		
For optional use		
Please ensure that you refer to the exemplar pieces of work in the <i>Teacher's handbook</i> (pages 30–41).		
Please highlight attainment evident in work and enter marks awarded.		
Name <input type="text"/>		
<b>Longer task</b>	The Amazing Pebble	
<b>Sentence structure</b>	Assessment focus <span style="color: #FFD700;">■</span> vary sentences for clarity, purpose and effect	Enter total marks awarded for Strand A <input type="text"/>
<b>Band A1</b>	<span style="color: #FFD700;">■</span> Meaningful words and phrases, some of them expressing ideas in sentence-like structures. Some parts of the writing may be abbreviated or disjointed.	1 mark
<b>Band A2</b>	<span style="color: #FFD700;">■</span> Mainly simple, grammatically accurate statements, usually past tense, predominantly starting with subject ( <i>The pebble; I</i> ) and verb. Sentences may be speech-like with repetition of pronouns and simple verbs ( <i>It had; he went</i> ). <span style="color: #FFD700;">■</span> Mixture of simple and compound sentences. Clauses joined by <i>and, then, so</i> and simple time adverbials <i>one day, then, next</i> establish the sequence of events ( <i>I saw a tunnel and I went through the tunnel</i> ). Some simple modification of nouns ( <i>golden coins; big flower; green frog</i> ), verbs qualified by adverbs and adverbial phrases ( <i>very; so; next; suddenly; through the wood</i> ).	2–3 marks
<b>Band A3</b>	<span style="color: #FFD700;">■</span> Mainly compound sentences usually consisting of past-tense statements. Connectives link clauses: <i>when, but, after</i> establish chronological sequence; <i>because, if, where, who</i> give some explanation ( <i>I was walking down a pebble path when I saw the amazing pebble; It was unusual because it had a little flower on it</i> ). Generally consistent use of pronouns. Simple present-tense structures in dialogue. <span style="color: #FFD700;">■</span> Some expansion of noun phrases adds detail ( <i>the tiniest pebble I've ever seen; double waxed motorbike</i> ); a variety of adverbials clarify sequence ( <i>Meanwhile; While I was walking</i> ) and location ( <i>Down at my feet; There in front of me</i> ). Some variation in sentence openings/position of clauses highlights meaning ( <i>Very quickly a vortex appeared; The morning came, the bird boy and I went fishing; Orange was the colour of the other rocks</i> ).	4 marks
<b>Punctuation</b>	Assessment focus <span style="color: #FFD700;">■</span> write with technical accuracy of syntax and punctuation in phrases, clauses and sentences	Enter total marks awarded for Strand B <input type="text"/>
<b>Band B1</b>	<span style="color: #FFD700;">■</span> Some awareness shown, in writing or discussion, of how full stops are used.	1 mark
<b>Band B2</b>	<span style="color: #FFD700;">■</span> Sentences sometimes demarcated by both capital letters and full stops.	2 marks
<b>Band B3</b>	<span style="color: #FFD700;">■</span> Sentences usually correctly demarcated.	3 marks
<b>Band B4</b>	<span style="color: #FFD700;">■</span> 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
<b>Composition and effect</b>	Assessment focuses <span style="color: #FFD700;">■</span> write imaginative, interesting and thoughtful texts <span style="color: #FFD700;">■</span> produce texts which are appropriate to task, reader and purpose <span style="color: #FFD700;">■</span> organise and present whole texts effectively, sequencing and structuring information, ideas and events	Enter total marks awarded for Strand C <input type="text"/>
<b>Band C1</b>	<span style="color: #FFD700;">■</span> 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
<b>Band C2</b>	<span style="color: #FFD700;">■</span> Writing is generally relevant to the topic and may form a simple series of occurrences, some of which are connected, a list of changes or a description of the pebble or change process.	3–4 marks
<b>Band C3</b>	<span style="color: #FFD700;">■</span> A simply structured story including a change caused by a pebble ( <i>I changed into a monster; It was changing colour; The tree began to shrink really fast</i> ). Broadly chronological sequence of events linked to the change with a conclusion, which may be abrupt. <span style="color: #FFD700;">■</span> Story events expanded by some detail ( <i>the pebble was purple and sparkly; I saw monkeys and they threw stuff at me</i> ) or dialogue ( <i>"Wow! Can you change me into something please?"</i> ); vocabulary choices are apt ( <i>disappeared; glow; unusual</i> ).	5–7 marks
<b>Band C4</b>	<span style="color: #FFD700;">■</span> Story consists of a sequence of events developing a change arising from an amazing pebble; conclusion is related to previous events ( <i>I didn't dare tell my parents what had happened</i> ). Time-related words or phrases structure the sequence of events, possibly supported by line breaks or paragraphing. Attempts to create interest, humour or anticipation ( <i>There's someone watching their every move</i> ). <span style="color: #FFD700;">■</span> Some evidence of narrator's viewpoint, eg commenting on events or characters' reactions ( <i>so I started to follow it like it was leading me somewhere; She felt like the Queen of England</i> ). <span style="color: #FFD700;">■</span> Characters and events conveyed through description ( <i>the blackbird caught a glimpse of silver</i> ), and/or dialogue ( <i>"It's gone forever"</i> ) and precise vocabulary choices ( <i>strolling; quest; magnifying glass</i> ).	8–10 marks
<b>Total marks awarded for longer task:</b> (Carry to the other side of page.)		<input type="text"/>

## Examples of handwriting

Once a long time there lived a pebble and  
 a water and a little boy who went to  
 get water and his mother who had

0 marks

was a boy I found  
 a pebble. It was magic  
 I rubbed it to get a  
 it told I had a wish

1 mark

There was a girl called Sarah. She  
 was walking in the street then she  
 tripped over a pebble. She picked it up  
 and the street turned into a place

2 marks

the Pebel goz tall and blew a  
 tree down with fire.  
 the Pebel goz thill and thin the

2 marks

made of lush green leaves. When they  
 tried to lift it they suddenly  
 went forward in time then  
 they new the earth would

3 marks

My mum. Mum this pebble changed  
 the weather. I don't believe you said  
 my mum. Well mum I can show  
 you the pebble and see if you

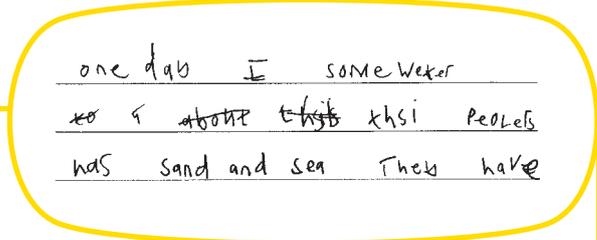
3 marks

# 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.

## The Amazing Pebble

### Example 1



#### SENTENCE STRUCTURE

some parts of writing are disjointed (A1)

some grammatically accurate simple statements (A2) and links some clauses (A2)

#### PUNCTUATION

capitalisation is inconsistent and not clearly related to sentence structures (not B2)

minimal understanding of full stops (B1)

Summary
mixture of accurate and disjointed structures leads to a mark in Band A1
Band A1 – 1 mark

COMPOSITION & EFFECT
<ul style="list-style-type: none"> <li>parts of writing readable and overall relates to a pebble; some indication of a change (<i>I wish</i>) but not developed (C2)</li> </ul>
Summary
the difficulty for an outside reader in deciphering certain words and following sense leads to the lowest mark in Band C2
Band C2 – 3 marks

Summary
some capital letters and full stops used but no consistent sentence demarcation
Band B1 – 1 mark

<b>Handwriting mark</b>	Band F1 – 1 mark
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# The Amazing Pebble

## Example 2

One day Lewis was walking a long a laine with his freands. oulia down the laine  
 laine Lewis (Sudarly) triphed up. And wehn he luced down he (sundanly) cudent beleave his Ise. he sed to him self what an (un un you shiwal stoun) and he picked it up. and one or his frends sed that is (no oudenary stoun) thats a (real magical stoun). and Lewis ctanged alot. decas at houme he was whashing up.

### SENTENCE STRUCTURE

adverbials indicate time and place (A2)

some variation in connectives (A3); and predominantly joins clauses (A2)

some expansion of noun phrases develops description of stone (A3)

### PUNCTUATION

first sentence demarcated with both capital letter and full stop (B2)

full stops demarcate units of meaning but capital letters are inconsistent (B1)

Summary
despite occasional A3 features, Band A2 best fits the characteristics of this piece
Band A2 – 3 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> <li>writing focuses on finding the pebble; nature of the change is not wholly clear (C2)</li> <li>direct speech and details about the stone (<i>no ordinary stone</i>) add interest (C3)</li> </ul>
Summary
a simply structured story with an abrupt and not entirely clear ending but with just enough development for a mark in Band C3
Band C3 – 5 marks

Summary
Band B2 – 2 marks

Handwriting mark	Band F1 – 1 mark
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# The Amazing Pebble

## Example 3

Once upon a time there lived a little girl called Kerry. Who lived in a big house in London. One day her mum siad go in the wood and pik some

### SENTENCE STRUCTURE

### PUNCTUATION

Once upon a time there lived a little girl called Kerry. Who lived in a big house in London. One day her mum siad go in the wood and pik some flowes (for the tabel). So she went to teh wood (soon) she saw a (pink pebble). When she pik it up she tand in to a der then she pik up a another pebble (but) then. She tand in to a (big pig) then she saw a cool pebble (then) she pik it up (and) she tand into a little girl aigan (then) she qikly Pik some flowes (and) ran back home to her mum and she toold her mum the stor but her mum did not belev her so she went to bed.

some simple adverbials and noun phrases add detail (A2)

clauses joined with a range of connectives which link events (A3); some overuse of *and*, *then* (A2)

some accurate sentence demarcation at the beginning of the writing but not sustained to the end (B2)

Summary
mainly simple structures starting with subject and verb, leading to a mark in Band A2; some variety in phrases and connectives suggests top mark in the band
Band A2 – 3 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> <li>a sequence of brief changes (C2) with an appropriate resolution (C3); return to idea of picking flowers relates ending to opening (just C4)</li> <li>brief direct speech and some additional detail, eg <i>big pig</i>, <i>cool pebble</i> (C3)</li> </ul>
Summary
despite the list-like quality of the changes, the overall structure of the story merits a mark in Band C3; the linked opening and ending contributed to the middle mark being awarded
Band C3 – 6 marks

Summary
Band B2 – 2 marks

Handwriting mark	Band F2 – 2 marks
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# The Amazing Pebble

## Example 4

Once there was a boy called stan one day  
~~stan was walking~~ up a hill  
 to do some rock climbing at the

### SENTENCE STRUCTURE

adverbial phrases describe setting (A2)

some expansion of noun phrases (A3)

chaining of simple dialogue conveys events (A2) but unclear at times who is speaking and some constructions are confusing (A1)

Once there was a boy called stan one day stan He was walking up a hill to do some rock climbing at the top He found a dirty pebble it was saffire whith a Roby dragon on it. He rubd it three times and a dragon came out. stan said what is your Name? Mooshyou how do I get you in the pebble whith the hole in it you could make a necolas whith it. rub it agene ill go back in can you fly me Home (please) (OK) only if your mum isnt Home she still at the super markit of we go weeeeeee this is fun there is my House time to swop rub 1,2,3 we are going to be best freinds art we "wink" the end.

### PUNCTUATION

some correct sentence demarcation (B2)

correct use of question mark (B2)

understanding of how to use commas in a list (B4)

speech marks not used (not B4)

Summary
lack of clarity leads to the lower mark within Band A2
Band A2 – 2 marks

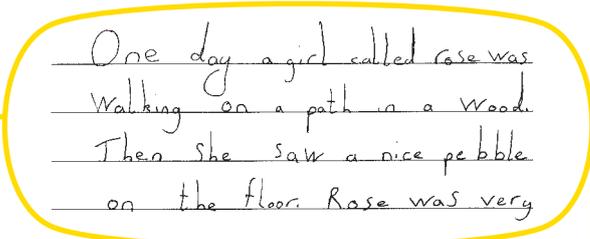
COMPOSITION & EFFECT
<ul style="list-style-type: none"> <li>clear change caused by pebble (<i>He rubbed it three times and a dragon came out</i>); over-use of direct speech leads to lack of clarity at some points; ending in particular is confused and abrupt (C3)</li> <li>vocabulary choices and dialogue expand story events (<i>sapphire with a ruby dragon on it; weeeee this is fun</i>) (just C4)</li> </ul>
Summary
events are developed imaginatively but the narrative is not entirely clear to the reader
Band C3 – 7 marks

Summary
securely in Band B2
Band B2 – 2 marks

Handwriting mark	Band F1 – 1 mark
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# The Amazing Pebble

## Example 5



### SENTENCE STRUCTURE

One day a girl called rose was walking on a path in a wood. Then she saw a nice pebble on the floor. Rose was very poor. When rose picked the pebble up something happend inside rose and outside. She began to get rick. Her clothes beagn to changed Her hair changed. but when she felt her head she had a crown on her head. Then she screamed so loud that a prince herd her and ran to find her. The prince found her and fell in love with her straight away. The princes name was called Andrew. he said to her what is your name in a nice vocie. Rose said back to him my name is rose what's yours my name is Andrew. Prince Andrew said to rose will you come to my home and marrie me. Rose said yes. now I've only to words to say and thay are The End.

some simple modification of nouns and adverbials (A2)

occasional use of when to clarify sequence (A3)

mixture of simple and compound sentences (A2)

### PUNCTUATION

majority of sentences correctly demarcated by capital letters and full stops (B3)

some missing capital letters

<b>Summary</b>
securely in Band A2
Band A2 – 3 marks

<b>COMPOSITION &amp; EFFECT</b>
<ul style="list-style-type: none"> <li>Rose's before and after character clearly established; appropriate fairytale ending (C4) but final aside to reader not entirely successful (not C4)</li> <li>some comment on events/reactions, eg <i>something happened inside Rose and outside; she screamed so loud</i> (C4)</li> <li>some details expand story and give a sense of character (<i>when she felt her head she had a crown on her head; in a nice voice</i>) (C4)</li> </ul>
<b>Summary</b>
an appealing and engaging story; rather more development and a better conclusion would be required for the highest mark within Band C4
Band C4 – 9 marks

<b>Summary</b>
enough complete sentence demarcation for a mark in Band B3
Band B3 – 3 marks

<b>Handwriting mark</b>	Band F2 – 2 marks
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# The Amazing Pebble

## Example 6

Once upon a time there was a little girl. Her name was Lily. She was only 3<sup>1/2</sup> but she liked giants. They never scared her. Every night her mum told her a story with a giant in it. One day Lily lost her picture in the forest. She looked in every tree. Then in the third tree it had light blue glow in it. My Mum went to look at it. Then she took out a blue pebble it was not scary at all. When my mum touched it she dissapered Lily was scared. She had a spade that she picked it up with. She put it in her pocket and went to find her mum. She was walking deep in to the forest. There she saw a big pile of sticks she knocked them down and inside was a giant who had her mum in a cage. She took the pebble and touched it she was a even bigger giant. She knocked him dead. Then she Asked her mum where the key was, it was high but she got then she touched the stone and it made her small again. Lily unlocked the cage. "Oh mum" "are you ok" "yes of course I am ok" "we have found your picture it is in the giants bedroom." From then on Lily was scared of giants she kept the blue stone incase she met another giant!

### SENTENCE STRUCTURE

adverbials clarify sequence (A3)

some inconsistent use of pronouns; most correct (just A3)

range of connectives give explanation (A3)

adverbials and noun phrases add detail (A3)

connectives sequence events (A3)

### PUNCTUATION

many sentences punctuated by both capital letters and full stops (B3); some sentence boundaries not demarcated

inconsistent use of capital letters for proper nouns (not B4)

incorrect use of commas (not B4)

accurate use of speech marks (B4)

inaccurate and accurate use of exclamation mark (not B4)

<b>Summary</b>
securely in Band A3
Band A3 – 4 marks

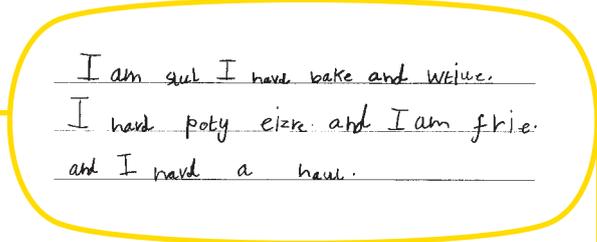
<p><b>COMPOSITION &amp; EFFECT</b></p> <ul style="list-style-type: none"> <li>opening anticipates later events; the repeated touching of the pebble develops a problem then a resolution; conclusion ties up all strands of the story (<i>we have found your picture it is in the giant's bedroom</i>) (C4)</li> <li>narrator comments on character's feelings at different points in the story to highlight change in attitude (<i>They never scared her; it was not scary at all; Lily was scared</i>) (C4)</li> <li>description used to establish character, set the scene and convey events, eg <i>light blue glow; walking deep into the forest</i></li> </ul>
<p><b>Summary</b></p> <p>a well-constructed story containing all the features of band C4</p>
<p>Band C4 – 10 marks</p>

<b>Summary</b>
not enough consistently demarcated sentences for a mark in Band B4
Band B3 – 3 marks

<b>Handwriting mark</b>	Band F3 – 3 marks
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# What Am I?

## Example 1



### SENTENCE STRUCTURE & PUNCTUATION

some simple sentence-like structures but some sentences incomplete (D1)

consistent use of personal pronoun / and simple verbs to begin statements (D2)

I am slul I havd bake and wtiue.  
 I hard poty eizre. and I am frie.  
 and I havd a haul.  
 And I cann str uoy.  
 They I cann uoy riy.  
 I am a cat.

### SENTENCE STRUCTURE & PUNCTUATION

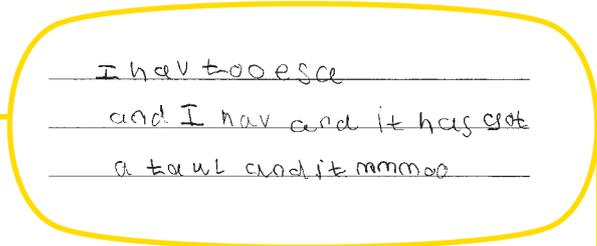
capital letters and full stops used mostly accurately to demarcate units of meaning (D2)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> <li>writing consists of recognisable attempts at clues resulting in an answer (<i>I am a cat</i>) (E2), although much of the writing needs to be mediated by the teacher to be understood (E1)</li> </ul>	
Summary	
the requirement for mediation results in a mark in Band E1	
Band E1 – 1 mark	
Handwriting mark	Band F1 – 1 mark

Summary
despite accurate demarcation, the sentence structures suggest a mark in Band D1
Band D1 – 1 mark

# What Am I?

## Example 2



### SENTENCE STRUCTURE & PUNCTUATION

- omitted words detract from sense (D1)
- repetitive simple structures; clauses joined by *and* (D2)
- simple details (D2)
- inconsistent pronouns (not D2)

I have too esce  
 and I hav and it has got  
 a taul  
 and it mmmoo and it Drinnngs mlkie  
 and it has too ees  
 and it has a big bell  
 I am a...  
 (cow)

### SENTENCE STRUCTURE & PUNCTUATION

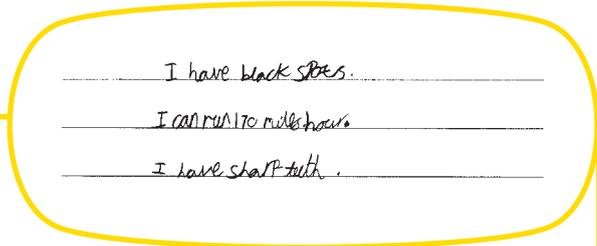
- consistent capitalisation of pronoun / but no evidence of other capital letters to begin sentences (D1)
- one incorrect full stop (D1)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> <li>simple series of clues with an obvious answer; switches between writing in role and third-person description (E2)</li> <li>some over-general and brief clues, eg <i>two eyes</i>; <i>a tail</i> (E2); some simple descriptive details, eg <i>moou</i>; <i>big bell</i> (E3)</li> </ul>	
Summary	
a simple but appropriate piece of writing; the minimal description suggests the higher mark in Band E2	
Band E2 – 3 marks	
Handwriting mark	Band F1 – 1 mark

Summary
simple sentences with minimal expansion suggests a mark in Band D2; lack of punctuation indicates the lower mark
Band D2 – 2 marks

# What Am I?

## Example 3



### SENTENCE STRUCTURE & PUNCTUATION

pronoun / repetitively starts simple sentences (D2)

noun phrases and simple adverbials develop basic information (D2)

- I have black spots.
- I can run 170 miles.hour.
- I have sharp teeth.
- I have glooming eyes.
- I can clime up trees.
- I hide in bushes.
- I am a...cheetir

### SENTENCE STRUCTURE & PUNCTUATION

accurate sentence demarcation (D3)

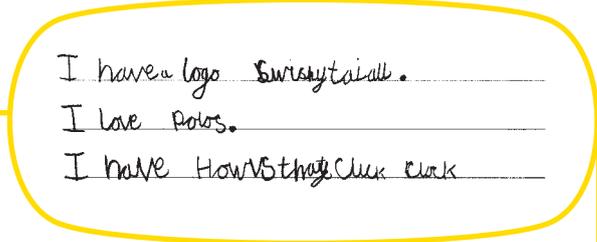
COMPOSITION & EFFECT	
<ul style="list-style-type: none"> <li>series of clues focusing on appearance and movement (E3)</li> <li>brief details develop basic information in each clue (<i>black spots; climb up trees</i>) (E3)</li> </ul>	
Summary	
some variety in phrasing or evidence of ordering would be needed for the higher mark in the band	
Band E3 – 4 marks	

<b>Handwriting mark</b>	Band F2 – 2 marks
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Summary
simple statements with some expansion suggest a mark in Band D2; accurate sentence punctuation alone is not enough for a mark in Band D3
Band D2 – 3 marks

# What Am I?

## Example 4



### SENTENCE STRUCTURE & PUNCTUATION

some details expand basic information (D2)

some variety in verb choice (D3)

simple sentences beginning with pronoun *I*; some clauses joined by *and* (D2)

I have a (logo swishy tail).  
 I (love) polos.  
 I have Howvs (that click clack)  
 (I) go on to feet and naey.  
 I (trot) and canter (and) Gaip.  
 I Liive in a staball.  
 I eat Hay.  
 I am a...a Horses

### SENTENCE STRUCTURE & PUNCTUATION

most sentences correctly demarcated (D3)

some incorrect capitalisation

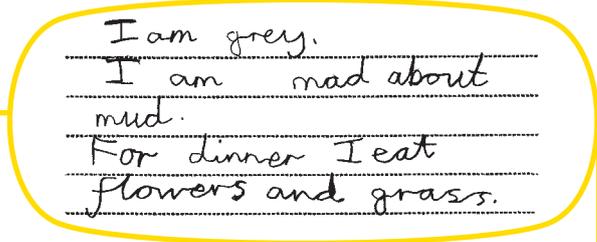
COMPOSITION & EFFECT	
<ul style="list-style-type: none"> <li>mainly specific clues covering several aspects: appearance, food, movement and sound (E3)</li> <li>descriptive details (<i>long swishy tail</i>; <i>hooves that click clack</i>) (E3) and specific vocabulary (<i>neigh, trot, canter, gallop</i>) (E4)</li> </ul>	
Summary	
securely within Band E3	
Band E3 – 5 marks	

Summary
accurate sentence construction and demarcation
Band D2 – 3 marks

Handwriting mark	Band F3 – 3 marks
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# What Am I?

## Example 5



### SENTENCE STRUCTURE & PUNCTUATION

### SENTENCE STRUCTURE & PUNCTUATION

WHO?

I am grey.  
 I am mad about mud.  
 For dinner I eat flowers and grass.  
 I tend to live in the jungle near water.  
 I am not a cat but I am the most dangerous animal in Africa. I am really big and heavy and I could fall through your ceiling and you would not like me to fall out of a tree.

accurate sentence demarcation (D3)

controlled and appropriate adaptation of structure from poster stimulus adds variety (D3)

verb forms and extended phrases convey shades of meaning (D3)

modal verbs invite speculation (D3)

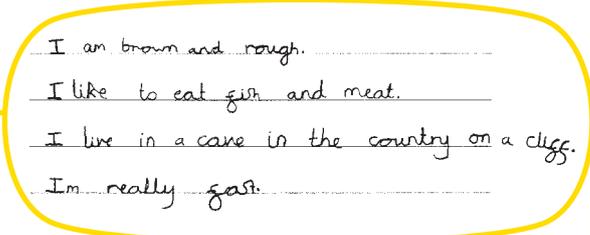
[hippo picture]

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> <li>range of suggestive clues covering appearance, habitat, food and size (E4)</li> <li>consistently written from the hippo's point of view (E4); attempts at humour (<i>mad about mud</i>) and teasing (<i>I am not a cat but...</i>) (E4) although not sequenced (not E4)</li> <li>descriptive details (<i>the most dangerous animal in Africa</i>); attempts to emphasise the animal's bulk (<i>you would not like me to fall out of a tree</i>) (E4)</li> </ul>	
Summary	
lively descriptive details, suggesting a mark in Band E4; looser form of final sentence and uncertain sequence result in the lower mark in this band	
Band E4 – 6 marks	
Handwriting mark	Band F3 – 3 marks

Summary
varied range of sentence structures and the consistency of sentence demarcation lead to the higher mark in Band D3
Band D3 – 5 marks

# What Am I?

## Example 6



### SENTENCE STRUCTURE & PUNCTUATION

### SENTENCE STRUCTURE & PUNCTUATION

some variation in verb choice (D3)

adverbials develop information (D3)

some variation achieved by different sentence openings/ varied word order (D3)

noun phrase offers specific information (D3)

I am brown and rough.  
 I (like) to eat fish and meat.  
 I (live) in a cave (in the country on a cliff).  
 I'm really fast.  
 I am not a myical animal.  
 I (dip) my paw (in the lake to get my tea).  
 (My) babys are called cubs.  
 I have (black beady eyes).  
 (There are only 200 left of my kind).

I am a Bear

consistently accurate use of full stops and capital letters (D3)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> <li>clues cover a range of aspects about the chosen animal; some developed clues offer precise information (<i>I dip my paw in the lake to get my tea</i>) (E4)</li> <li>consistent viewpoint; later clues are more specific than earlier ones (E4)</li> <li>vocabulary choices and additional details relate to the specific animal (<i>paw, cubs, black beady eyes; There are only 200 left of my kind</i>) (E4)</li> </ul>	
Summary	
evidence of all aspects of Band E4	
Band E4 – 7 marks	

Summary
accurate punctuation and variety in sentence structure result in the top mark in this band
Band D3 – 5 marks

Handwriting mark	Band F3 – 3 marks
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# 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 2007

### What to do

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 2007</i>	<i>Author</i>	<i>Publisher</i>	<i>ISBN</i>
<b>Aaaarrgghh, Spider!</b> (EAL)	Lydia Monks	Egmont Books	1-4052-1044-3
<b>Barn Owls</b> (EAL) (B) (VI)	Patricia Whitehouse	Raintree	1-844-21358-7
<b>Miaow!</b> (VI)	Allan Ahlberg	Walker Books	0-7445-9824-9
<b>Cock-a-Moo-Moo</b> (EAL) (B)	Juliet Dallas-Conté & Alison Bartlett	Macmillan Children's Books	0-333-94753-3
<b>In the Town</b> (VI)	Karen Bryant-Mole	Heinemann Library	0-431-06313-3
<b>How Do They Grow? From Puppy To Dog</b> (EAL) (B) (VI)	Jillian Powell	Hodder Wayland	0-750-23863-1
<b>Hungry Hen</b> (B)	Richard Waring	Oxford University Press	0-19272383-9
<b>Let's Go by Train</b> (B)	Barbara Hunter	Heinemann Library	0-431-16467-3
<b>Look What I've Got!</b> (VI)	Anthony Browne	Walker Books	0-7445-4372-X
<b>Toffee's New Friend</b> (EAL)	Sally Chambers	Piccadilly Press	1-85340-654-6
<b>Where's My Mummy?</b> (EAL)	Jo Brown	Little Tiger Press	1-85430-784-3
<b>While You Were Sleeping</b>	John Butler	Orchard Books	1-84121-589-9

## Level 2

<i>New titles for 2007</i>	<i>Author</i>	<i>Publisher</i>	<i>ISBN</i>
<b>Senses</b> (EAL)	David and Penny Glover	Franklin Watts	0-7496-5544-5 (HB)
<b>Super Sid the Silly Sausage Dog</b> (EAL) (B)	Sam Lloyd	Little Tiger Press	1-85430-866-1 (PB) 1-85430-865-3 (HB)
<b>Tiger-Time for Stanley</b>	Andrew Griffin	ticktock	1-86007-264-X (PB) 1-86007-117-1 (HB)
<b>Animals in Danger: Bengal Tiger</b>	Rod Theodorou	Heinemann Library	0-431-00148-0
<b>Animal Young: Mammals</b> (B) (VI)	Rod Theodorou	Heinemann Library	0-431-03071-5
<b>Baby Elephant</b> (EAL) (B)	Susan Hellard	Piccadilly Press	1-85340-641-4
<b>George and the Dragon</b> (B) (VI)	Chris Wormell	Red Fox	0-09-941766-9
<b>Little Turtle and the Song of the Sea</b>	Sheridan Cain & Norma Burgin	Little Tiger Press	1-85430-620-0
<b>Looking at Minibeasts: Ladybirds and Beetles</b> (EAL)	Sally Morgan	Belitha Press	1-84138-390-2
<b>Mr Wolf's Pancakes</b> (EAL) (B) (VI)	Jan Fearnley	Mammoth	1-4052-1581-X
<b>The Feather</b> (EAL)	Dot Cleeve & Kim Harley	Tamarind Ltd	1-870516-61-3
<b>Watch me grow – Frog</b>	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 43, 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?*'.

What to do

What to look for

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 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.

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 47

## 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

You should 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 49–51.

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 on 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?*

#### **Baby Elephant**

*Why do you think Ephra didn't listen to her parents at the beginning?  
It says that Ephra liked playing under the 'rainbow waterfall'. What do these words tell you about the waterfall?  
How did Ephra's behaviour affect the other elephants?  
**After reading the whole book**  
Would the story have been different if Ephra had listened to her parents at the beginning? How?  
Why is Ephra going to listen to everyone from now on?  
What did you learn from reading this book?*

**The 'Facts About Elephants' section at the end of *Baby Elephant* does not form part of the assessment. Some children may express an interest in reading this page. Trials have shown that this information is suitably challenging for the most able reader but other children will need support.**

#### **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?*

Mr Wolf's Pancakes

What do you think Mr Wolf is like?  
 What is the name of Mr Wolf's recipe book? Why do you think it is called that?  
 Why do you think the word 'BANG' is written in capital letters?  
 Were Mr Wolf's neighbours good neighbours? Why do you think that?  
**After reading the whole book**  
 Were you surprised by the ending? Why?  
 What did you think about Mr Wolf at the end of the story?  
 How is Mr Wolf similar to wolves in other stories?

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 learned 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?*

Looking at Minibeasts:  
Ladybirds and Beetles

*How do ladybirds survive the winter?  
Why have some words in the book been written in bold?  
How are the captions next to the photographs helpful to the reader?  
Would it be easier to find a ladybird in summer or winter? Why?*

Senses

*Why do you think each section starts with a question? Why are the questions written in large font?  
Which pages would you look at to find information about the sense of smell?  
How does the blue whale talk to other whales?  
On each page, there is a box giving you instructions or asking you questions. Why do you think these have been included?  
[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?*

Watch me grow –  
Frog

*Why does the tadpole swim up to the surface of the pond after it has hatched?  
Why do you think some of the information is in fact boxes?  
How are the labels on the photographs helpful to the reader?  
Why do you think the author chose to write part of the text as if the frog/tadpole was writing?*

**The running record for *Watch me grow – Frog* 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 ‘*You be the tadpole and I’ll read the rest.*’**

What to look for

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.

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 53. 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 54–60. Some of these examples are new for 2007, 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.

## Level 1

## What to look for

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.

## Leila

### Book: Toffee's New Friend

*Leila used her knowledge of basic key words successfully in her reading and was able to recall new words that were repeated ('new', 'funny'). She occasionally used phonic cues or referred to the pictures to try and guess a word. Where she could read a sentence independently ('It was the kitten. '), she read with fluency and paused at the full stop. Throughout the shared reading of the book she was keen to find out what happened next. She particularly enjoyed the double-page spread where the kitten fell out of the tree on top of Toffee because 'it was funny'. She also enjoyed looking at the illustrations, often identifying Toffee's expressions and comparing them to cartoon characters. She could retell the story with support but was unable to predict the consequences of the dog moving in next door at the end of the book.*

Leila was able to read some familiar words independently and recall some words that were repeated in the text. She engaged well with the story, appreciating the humour and commenting on the pictures. The amount of support required with both reading and retelling the story suggests the award of level 1 and further practice at using phonic skills to decode unfamiliar words.

## 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.

## Jess

**Book: Animal Young: Mammals**

*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.

## Kieran

**Book: Looking  
at Minibeasts:**

**Ladybirds and  
Beetles**

*Kieran read the majority of the information accurately and fluently. He made only one error, substituting 'serving' for 'surviving'. He demonstrated an emerging awareness of punctuation by pausing briefly at the full stops but ignored commas. He had a good basic knowledge of the features of a non-fiction book, such as the contents page, index and glossary, and was aware of their position in a book. However, he was uncertain about the purpose of both the contents page and index. He enjoyed reading the information and was eager to find out about the insects but his recall of facts was basic, relying on the aspects discussed. With support, he was able to talk about the photographs but he was not clear on the reasons for the captions or use of bold text.*

Kieran approached the text confidently and read the passage accurately and fluently. He needs the opportunity to use information books for purposeful research, as his understanding of what he had read and the purpose of different features of an information text was less confident. On balance, his attainment was judged to be level 2B.

## 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, for example the distinctive frog-like bullet points and the differing font sizes. Her reading of the running record passage, while 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.

## Jack

### Book: Baby Elephant

*Jack read fluently and accurately. He only stumbled on a couple of words, which he quickly worked out using phonic and contextual strategies. He had a good understanding of vocabulary and read at a smooth pace with lively expression in speaking parts. He knew that the ... (ellipses) meant 'carry on' and that the bold font indicated volume and expression, commenting 'You know how big elephants are!' He predicted that every time Ephra was going to be asked to do something, she would ignore it and could 'get in danger'. He gave the hiding lion and the bees as examples of this. He thought Ephra needed to learn a lesson as her behaviour was unfair to all the other elephants. His favourite bit was when the crocodiles surrounded Ephra. Jack wanted to read the 'Facts' page and was able to read much of it independently and discuss the information. Overall he thought this book was great fun, but preferred the non-fiction section.*

Jack demonstrated accuracy and understanding in his reading. He read the passage entirely independently, making use of appropriate strategies to correct minor errors. He responded enthusiastically to the story, making informed predictions and empathising with the herd of elephants. His reading of the challenging 'Facts' page indicates that he is a very capable reader. Jack was assessed at level 2A but would benefit from the challenge of the level 3 reading test.

## Melissa

### Book: Senses

*Melissa looked at the book and made comments without prompting. She showed interest, noting the contents 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

<b>Name</b>	<b>Date</b>
<b>Book</b>	<b>Level/grade achieved</b>

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

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# 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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