

| Level | AF1 Talking to others Talk in purposeful and imaginative ways to explore ideas and feelings, adapting and varying structure and vocabulary according to purpose, listeners, and content | AF2 Talking with others Listen and respond to others, including in pairs and groups, shaping meanings through suggestions, comments and questions | AF3 Talking within role-play and drama Create and sustain different roles and scenarios, adapting techniques in a range of dramatic activities to explore texts, ideas and issues | AF4 Talking about talk Understand the range and uses of spoken language, commenting on meaning and impact and draw on this when talking to others |
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| 8 | <p>Across a range of contexts</p> <ul style="list-style-type: none"> make creative, precise selections from a wide repertoire of strategies and conventions to meet varied speaking and listening challenges adapt vocabulary, grammar, and non-verbal features to match context and purpose with distinct personal style | <p>Across a range of contexts</p> <ul style="list-style-type: none"> show perceptive understanding of varied, complex speech, sustaining concentrated listening and responding with flexibility to develop ideas initiate and lead a variety of group roles, managing and sustaining discussion with sensitivity | <p>Across a range of contexts</p> <ul style="list-style-type: none"> deepen response to ideas and issues by exploiting dramatic approaches and techniques creatively, and experimenting with complex roles and scenarios | <p>Across a range of contexts</p> <ul style="list-style-type: none"> reflect on and apply clear understanding and knowledge of the significance of spoken language variation, evaluating own and others' discourse |
| 7 | <p>Across a range of contexts</p> <ul style="list-style-type: none"> explore a wide range of subject matter with precision and effect manage and manipulate talk to position the listener make apt and flexible choices of vocabulary, grammar, and non-verbal features across different registers | <p>Across a range of contexts</p> <ul style="list-style-type: none"> respond to and interrogate what is said and how delivery relates to the speaker's viewpoint, shaping direction and content of talk with well-judged contributions draw on a range of different group roles and responsibilities, sustaining effective collaboration and discussion | <p>Across a range of contexts</p> <ul style="list-style-type: none"> explore complex ideas and issues through insightful choice of speech, gesture, and movement, establishing roles and applying dramatic approaches with confidence | <p>Across a range of contexts</p> <ul style="list-style-type: none"> evaluate meaning and impact of a range of significant features of language variation in own and others' discourse |
| 6 | <p>Across a range of contexts</p> <ul style="list-style-type: none"> explore complex ideas and feelings in a range of ways, both succinct and extended maintain generally controlled and effective organisation of talk to guide the listener adapt vocabulary, grammar, and non-verbal features to meet an increasing range of demands | <p>Across a range of contexts</p> <ul style="list-style-type: none"> engage with complex material making perceptive responses, showing awareness of the speaker's aims and extending meanings adopt group roles and responsibilities independently, drawing ideas together and promoting effective discussion | <p>Across a range of contexts</p> <ul style="list-style-type: none"> demonstrate empathy and understanding through flexible choices of speech, gesture, and movement, adapting roles convincingly to explore ideas and issues | <p>Across a range of contexts</p> <ul style="list-style-type: none"> analyse meaning and impact of spoken language variation, exploring significant details in own and others' language |
| 5 | <p>Across a range of contexts</p> <ul style="list-style-type: none"> express and explain relevant ideas and feelings, with some elaboration to make meaning explicit shape talk in deliberate ways for clarity and effect to engage the listener adapt vocabulary, grammar, and non-verbal features in ways well-matched to audience, purpose and context | <p>Across a range of contexts</p> <ul style="list-style-type: none"> recognise significant details and implicit meanings, developing the speaker's ideas in different ways sustain roles and responsibilities with independence in pairs or groups, sometimes shaping overall direction of talk with effective contributions | <p>Across a range of contexts</p> <ul style="list-style-type: none"> show insight into texts and issues through deliberate choices of speech, gesture, and movement, beginning to sustain and adapt different roles and scenarios | <p>Across a range of contexts</p> <ul style="list-style-type: none"> explain features of own and others' language use, showing understanding of effect of varying language for different purposes and situations |
| 4 | <p>Across a range of contexts</p> <ul style="list-style-type: none"> speak in extended turns to express straightforward ideas and feelings, with some relevant detail structure talk in ways which support meaning and show attention to the listener vary vocabulary, grammar, and non-verbal features to suit audience, purpose, and context | <p>Across a range of contexts</p> <ul style="list-style-type: none"> show generally clear understanding of content and how it is presented, sometimes introducing new material or ideas take on straightforward roles and responsibilities in pairs and groups | <p>Across a range of contexts</p> <ul style="list-style-type: none"> convey straightforward ideas about characters and situations, making deliberate choices of speech, gesture, and movement in different roles and scenarios | <p>Across a range of contexts</p> <ul style="list-style-type: none"> show understanding of how and why language choices vary in their own and others' talk in different situations |
| 3 | <p>In most contexts</p> <ul style="list-style-type: none"> develop ideas and feelings through sustained speaking turns organise talk to help the listener, with overall structure evident adapt language and non-verbal features to suit content and audience | <p>In most contexts</p> <ul style="list-style-type: none"> respond to the speaker's main ideas, developing them through generally relevant comments and suggestions attempt different roles and responsibilities in pairs or groups | <p>In most contexts</p> <ul style="list-style-type: none"> show understanding of characters or situations by adapting speech, gesture, and movement, helping to create roles and scenarios | <p>In most contexts</p> <ul style="list-style-type: none"> recognise and comment on different ways that meaning can be expressed in own and others' talk |
| 2 | <p>In some contexts</p> <ul style="list-style-type: none"> recount experiences and imagine possibilities, often connecting ideas vary talk in simple ways to gain and hold the attention of the listener make specific vocabulary choices and use non-verbal features that show awareness of different purposes and listeners | <p>In some contexts</p> <ul style="list-style-type: none"> listen and respond to the speaker, making simple comments and suggestions. make helpful contributions when speaking in turn, in pairs, and in small groups | <p>In some contexts</p> <ul style="list-style-type: none"> extend experience and ideas, adapting speech, gesture, or movement to simple roles and different scenarios | <p>In some contexts</p> <ul style="list-style-type: none"> show awareness of ways in which speakers vary talk, and why, through exploring different ways of speaking |
| 1 | <p>In some contexts</p> <ul style="list-style-type: none"> express feelings and ideas when speaking about matters of immediate interest talk in ways that are audible and intelligible to familiar others show some awareness of the listener by making changes to language and non-verbal features | <p>In some contexts</p> <ul style="list-style-type: none"> understand and engage with the speaker, demonstrating attentive listening engage with others through taking turns in pairs and small groups | <p>In some contexts</p> <ul style="list-style-type: none"> engage in imaginative play enacting simple characters and situations using everyday speech, gesture, or movement | <p>In some contexts</p> <ul style="list-style-type: none"> notice simple differences in speakers' use of language and try out new words and ways of expressing meaning |

| | AF1 – use a range of strategies, including accurate decoding of text, to read for meaning | AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text | AF3 – deduce, infer or interpret information, events or ideas from texts | AF4 – identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level | AF5 – explain and comment on writers’ use of language, including grammatical and literary features at word and sentence level | AF6 – identify and comment on writers’ purposes and viewpoints, and the overall effect of the text on the reader | AF7 – relate texts to their social, cultural and historical traditions |
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| Level 8 | | Across a range of reading • clear critical stance develops a coherent interpretation of text(s), drawing on imaginative insights and well supported by reference and wider textual knowledge | | Across a range of reading • clear appreciation and understanding of how the text structure and language use support the writer’s purpose and contribute to meaning | | Across a range of reading • response to overall effect of the text shows clear understanding and critical evaluation of writer’s purposes and viewpoints and how these are articulated throughout the text | Across a range of reading • sustained critical analysis/evaluation of the text(s) shows appreciation of how it relates to context(s) and tradition(s) and explores the meanings produced from it |
| Level 7 | | Across a range of reading • increasing precision in selection and application of textual reference to the point being made, e.g. <i>close reference at word level to refute an argument in a short stretch of text, or, deft selection across a longer textual stretch to evaluate a writer’s viewpoint</i> • increasing ability to draw on knowledge of other sources to develop or clinch an argument, e.g. <i>referring to sources beyond the text to compare the effectiveness of imagery used</i> | Across a range of reading • comments begin to develop an interpretation of the text(s), making connections between insights, teasing out meanings or weighing up evidence, e.g. <i>considering the relative importance of different pieces of evidence when evaluating a character’s actions; rejecting an argument after exploring what is left unsaid by its proponent; developing a critique of a writer’s viewpoint by adducing evidence from a range of insights</i> | Across a range of reading • some evaluation of the extent to which structural choices support the writer’s theme or purpose, e.g. <i>exploration of the way a play’s plot and subplot reflect on theme, or analysis of how the use of some inappropriate examples undermine the writer’s argument against vivisection</i> • some appreciation of the skill with which a range of features relating to organisation at text level are used, e.g. <i>evaluating or comparing the effectiveness of timeswitches, section/chapter breaks or verse forms or use of direct speech in non narrative</i> | Across a range of reading • comments begin to develop precise, perceptive analysis of how language is used, e.g. <i>showing how language use reflects Macbeth’s changing emotional state or explaining how euphemisms conceal brutality in a political statement</i> • some appreciation of how the writer’s language choices contribute to the overall effect on the reader, e.g. <i>demonstrating the greater effectiveness of imagery in poem A than poem B, or arguing that the use of highly emotive language in a campaign leaflet is/is not counterproductive in audience effect</i> | Across a range of reading • responses begin to develop some analytic or evaluative comment on writer’s purpose, e.g. <i>showing how the absence of females in Lord of the Flies affects author’s purpose</i> • responses begin to develop some analytic or evaluative comment on how viewpoint is established or managed across a text, e.g. <i>tracing how a persona is established in a weekly newspaper column or dramatic monologue, or how a novelist establishes a first person narrator</i> • responses begin to develop an appreciation of how particular techniques and devices achieve the effects they do, e.g. <i>how the dramatic monologues serve to retain sympathy for Macbeth despite what he has done</i> | Across a range of reading • responses begin to show some analysis of how a text is influenced by earlier texts written within the same tradition, e.g. <i>how some features of a contemporary text show influence of earlier examples of that genre</i> • some analysis of how different meanings and interpretations of a text relate to the contexts in which it was written or read, e.g. <i>how a particular context influences writers in different ways; or how the meaning or interpretation of a text changes according to the context in which it is read</i> |
| Level 6 | | Across a range of reading • relevant points clearly identified, including summary and synthesis of information from different sources or different places in the same text • commentary incorporates apt textual reference and quotation to support main ideas or argument | Across a range of reading • comments securely based in textual evidence and identify different layers of meaning, with some attempt at detailed exploration of them, e.g. <i>explaining the association of different words in an image, or exploring connotations in a political speech or advertisement</i> • comments consider wider implications or significance of information, events or ideas in the text, e.g. <i>tracing how details contribute to overall meaning</i> | Across a range of reading • some detailed exploration of how structural choices support the writer’s theme or purpose, e.g. <i>tracing how main ideas/characters develop over the text as a whole</i> • comment on how a range of features relating to organisation at text level contribute to the effects achieved, e.g. <i>how the writer builds up to an unexpected ending, juxtaposes ideas, changes perspectives or uses everyday examples to illustrate complex ideas</i> | Across a range of reading • some detailed explanation, with appropriate terminology, of how language is used, e.g. <i>tracing an image; identifying and commenting on patterns or structure in the use of language; or recognising changes in language use at different points in a text</i> • some drawing together of comments on how the writer’s language choices contribute to the overall effect on the reader, e.g. <i>‘all the images of flowers make the events seem less horrific and makes it even sadder’</i> | Across a range of reading • evidence for identifying main purpose precisely located at word/ sentence level or traced through a text, e.g. <i>commenting on repetition of ‘Brutus was an honourable man’</i> . • viewpoint clearly identified and explanation of it developed through close reference to the text, e.g. <i>‘you know it’s told from Eric’s point of view even though he doesn’t use the first person’</i> • the effect on the reader clearly identified, with some explicit explanation as to how that effect has been created, e.g. <i>‘when Macduff just says he has no children you hate Macbeth because you remember the scene in the castle. You realise Macduff’s revenge can never be complete’</i> | Across a range of reading • some exploration of textual conventions or features as used by writers from different periods, e.g. <i>comparing examples of sonnet form, dramatic monologue, or biography or travel writing</i> • some detailed discussion of how the contexts in which texts are written and read affect meaning, e.g. <i>how an idea/topic is treated differently in texts from different times and places or how the meaning of a text has changed over time</i> |
| Level 5 | | Across a range of reading • most relevant points clearly identified, including those selected from different places in the text • comments generally supported by relevant textual reference or quotation, even when points made are not always accurate | Across a range of reading • comments develop explanation of inferred meanings drawing on evidence across the text, e.g. <i>‘you know her dad was lying because earlier she saw him take the letter’</i> • comments make inferences and deductions based on textual evidence, e.g. <i>in drawing conclusions about a character’s feelings on the basis of their speech and actions</i> | Across a range of reading • comments on structural choices show some general awareness of writer’s craft, e.g. <i>‘it tells you all things burglars can do to your house and then the last section explains how the alarm protects you’</i> • various features relating to organisation at text level, including form, are clearly identified, with some explanation, e.g. <i>‘each section starts with a question as if he’s answering the crowd’</i> | Across a range of reading • various features of writer’s use of language identified, with some explanation, e.g. <i>‘when it gets to the climax they speak in short sentences and quickly which makes it more tense’</i> • comments show some awareness of the effect of writer’s language choices, e.g. <i>‘‘inked up’ is a good way of describing how the blackberries go a bluey black colour as they ripen’</i> | Across a range of reading • main purpose clearly identified, often through general overview, e.g. <i>‘the writer is strongly against war and wants to persuade the reader to agree’</i> • viewpoint in texts clearly identified, with some, often limited, explanation, e.g. <i>‘at the end he knows he’s done wrong and makes the snake sound attractive and mysterious’</i> • general awareness of effect on the reader, with some, often limited, explanation, e.g. <i>‘you’d be persuaded to sign up because 25p a week doesn’t seem that much to help someone see’</i> | Across a range of reading • comments identify similarities and differences between texts, or versions, with some explanation, e.g. <i>narrative conventions in traditional tales or stories from different cultures, ballads, newspaper reports</i> • some explanation of how the contexts in which texts are written and read contribute to meaning, e.g. <i>how historical context influenced adverts or war reports from different times/places; or how a novel relates to when/where it was written</i> |
| Level 4 | | Across a range of reading • some relevant points identified • comments supported by some generally relevant textual reference or quotation, e.g. <i>reference is made to appropriate section of text but is unselective and lacks focus</i> | Across a range of reading • comments make inferences based on evidence from different points in the text, e.g. <i>interpreting a character’s motive from their actions at different points</i> • inferences often correct, but comments are not always rooted securely in the text or repeat narrative or content | Across a range of reading • some structural choices identified with simple comment, e.g. <i>‘he describes the accident first and then goes back to tell you why the child was in the road’</i> • some basic features of organisation at text level identified, e.g. <i>‘the writer uses bullet points for the main reasons’</i> | Across a range of reading • some basic features of writer’s use of language identified, e.g. <i>‘all the questions make you want to find out what happens next’</i> • simple comments on writer’s choices, e.g. <i>‘‘disgraceful’ is a good word to use to show he is upset’</i> | Across a range of reading • main purpose identified, e.g. <i>‘it’s all about why going to the dentist is important and how you should look after your teeth’</i> • simple comments show some awareness of writer’s viewpoint, e.g. <i>‘he only tells you good things about the farm and makes the shop sound boring’</i> • simple comment on overall effect on reader, e.g. <i>‘the way she describes him as ‘ratlike’ and ‘shifty’ makes you think he’s disgusting’</i> | Across a range of reading • features common to different texts or versions of the same text identified, with simple comment, e.g. <i>characters, settings, presentational features</i> • simple comment on the effect that the reader’s or writer’s context has on the meaning of texts e.g. <i>historical context, place, social relationships</i> |
| Level 3 | In most reading • range of strategies used mostly effectively to read with fluency, understanding and expression | In most reading • simple, most obvious points identified though there may also be some misunderstanding, e.g. <i>about information from different places in the text</i> • some comments include quotations from or references to text, but not always relevant, e.g. <i>often retelling or paraphrasing sections of the text rather than using it to support comment</i> | In most reading • straightforward inference based on a single point of reference in the text, e.g. <i>‘he was upset because it says ‘‘he was crying’’</i> • responses to text show meaning established at a literal level e.g. <i>‘walking good’ means ‘walking carefully’ or based on personal speculation e.g. a response based on what they personally would be feeling rather than feelings of character in the text</i> | In most reading • a few basic features of organisation at text level identified, with little or no linked comment, e.g. <i>‘it tells about all the different things you can do at the zoo’</i> | In most reading • a few basic features of writer’s use of language identified, but with little or no comment, e.g. <i>‘there are lots of adjectives’</i> | In most reading • comments identify main purpose, e.g. <i>‘the writer doesn’t like violence’</i> • express personal response but with little awareness of writer’s viewpoint or effect on reader, e.g. <i>‘she was just horrible like my nan is sometimes’</i> | In most reading • some simple connections between texts identified, e.g. <i>similarities in plot, topic, or books by same author, about same characters</i> • recognition of some features of the context of texts, e.g. <i>historical setting, social or cultural background</i> |
| Level 2 | In some reading • range of key words read on sight • unfamiliar words decoded using appropriate strategies, e.g. <i>blending sounds</i> • some fluency and expression, e.g. <i>taking account of punctuation, speech marks</i> | In some reading • some specific, straightforward information recalled, e.g. <i>names of characters, main ingredients</i> • generally clear idea of where to look for information, e.g. <i>about characters, topics</i> | In some reading • simple, plausible inference about events and information, using evidence from text e.g. <i>how a character is feeling, what makes a plant grow</i> • comments based on textual cues, sometimes misunderstood | In some reading • some awareness of use of features of organisation, e.g. <i>beginning and ending of story, types of punctuation</i> | In some reading • some effective language choices noted, e.g. <i>‘slimy’ is a good word there</i> • some familiar patterns of language identified, e.g. <i>once upon a time; first, next, last</i> | In some reading • some awareness that writers have viewpoints and purposes, e.g. <i>‘it tells you how to do something’; ‘she thinks it’s not fair’</i> • simple statements about likes and dislikes in reading, sometimes with reasons | In some reading • general features of a few text types identified, e.g. <i>information books, stories, print media</i> • some awareness that books are set in different times and places |
| Level 1 | In some reading, usually with support: • some high frequency and familiar words read fluently and automatically • decode familiar and some unfamiliar words using blending as the prime approach • some awareness of punctuation marks, e.g. <i>pausing at full stops</i> | In some reading, usually with support: • some simple points from familiar texts recalled • some pages/sections of interest located, e.g. <i>favourite characters/events/information/pictures</i> | In some reading, usually with support: • reasonable inference at a basic level, e.g. <i>identifying who is speaking in a story</i> • comments/questions about meaning of parts of text, e.g. <i>details of illustrations diagrams, changes in font style</i> | In some reading, usually with support: • some awareness of meaning of simple text features, e.g. <i>font style, labels, titles</i> | In some reading, usually with support: • comments on obvious features of language, e.g. <i>rhymes and refrains, significant words and phrases</i> | In some reading, usually with support: • some simple comments about preferences, mostly linked to own experience | In some reading, usually with support: • a few basic features of well-known story and information texts distinguished, e.g. <i>what typically happens to good and bad characters, differences between type of text in which photos or drawings used</i> |

| | AF5 – vary sentences for clarity, purpose and effect | AF6 – write with technical accuracy of syntax and punctuation in phrases, clauses and sentences | AF3 – organise and present whole texts effectively, sequencing and structuring information, ideas and events | AF4 – construct paragraphs and use cohesion within and between paragraphs | AF1 – write imaginative, interesting and thoughtful texts | AF2 – produce texts which are appropriate to task, reader and purpose | AF7 – select appropriate and effective vocabulary | AF8 – use correct spelling | Handwriting and presentation | |
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| Level 8 | Across a range of writing • sentence structure is imaginative, precise and accurate, matched to writer's purpose and intended effect on the reader | | Across a range of writing • imaginative, well controlled structuring of subject matter and management of paragraphing provide textual coherence and cohesion to position the reader appropriately in relation to the writer's purpose | | Across a range of writing • creative selection and adaptation of a wide range of forms and conventions to meet varied writing challenges with distinctive personal voice and style matched to intended effect | | Across a range of writing • wide ranging vocabulary used imaginatively and with precision | | Across a range of writing • correct spelling throughout | |
| Level 7 | Across a range of writing • variety of sentence types deployed judiciously across the text to achieve purpose and overall effect, with rare loss of control • a range of features employed to shape/craft sentences that have individual merit and contribute to overall development of the text, e.g. embedded phrases and clauses that support succinct explanation; secure control of complex verb forms; antithesis, repetition or balance in sentence structure | | Across a range of writing • information, ideas and events skillfully managed and shaped to achieve intended purpose and effect, e.g. introduction and development of character, plot, event, or the terms of an argument, are paced across the text • a variety of devices position the reader, e.g. skilful control of information flow to reader; teasing the reader by drawing attention to how the narrative or argument is being handled | | Across a range of writing • paragraphing across the text is integral to meaning and purpose, e.g. paragraph length and complexity varied to match narrative pace or development of argument; varied devices to link or juxtapose paragraphs; paragraph structure repeated for effect • individual paragraphs shaped or crafted for imaginative or rhetorical effect, e.g. last sentence echoing the first; lengthy single sentence paragraph to convey inner monologue | | Across a range of writing • imaginative and generally successful adaptation of wide range of forms and conventions to suit variety of purposes and audiences, e.g. deliberate reference to other texts or textual conventions for effect or emphasis • well judged, distinctive individual voice or point of view established and sustained throughout, e.g. consistent handling of narrator's persona in fiction; well controlled use of original turns of phrase in formal discursive writing • generally successful and consistent control of appropriate level of formality and varied range of stylistic devices to achieve intended effect, e.g. varying the level of formality within a piece for effect; direct address to the reader or taking the reader into their confidence | | Across a range of writing • vocabulary consistently, often imaginatively, well matched to purpose and audience • range of vocabulary generally varied and ambitious, often judiciously chosen | Across a range of writing • correct spelling throughout |
| Level 6 | Across a range of writing • controlled use of a variety of simple and complex sentences to achieve purpose and contribute to overall effect • confident use of a range of sentence features to clarify or emphasise meaning, e.g. fronted adverbials ('Reluctantly, he...', 'Five days later, it...'), complex noun or prepositional phrases | Across a range of writing • syntax and full range of punctuation are consistently accurate in a variety of sentence structures, with occasional errors in ambitious structures, e.g. only occasional comma splices, some use of semi-colons, not always accurate | Across a range of writing • material is clearly controlled and sequenced, taking account of the reader's likely reaction, e.g. paragraphs of differing lengths, use of flashback in narrative, anticipating reader's questions • a range of features clearly signal overall direction of the text for the reader, e.g. opening paragraphs that introduce themes clearly, paragraph markers, links between paragraphs | Across a range of writing • construction of paragraphs clearly supports meaning and purpose, e.g. paragraph topic signalled and then developed, withholding of information for effect, thematic links between paragraphs • within paragraphs, cohesive devices contribute to emphasis and effect, e.g. adverbials as sentence starters | Across a range of writing • imaginative treatment of appropriate materials, familiarity with conventions of a variety of forms, adapting them when needed to suit purpose and audience, not always successfully, e.g. deliberate use of inappropriate register for humour, clear emphasis on narration rather than plot • convincing, individual voice or point of view established and mostly sustained throughout, e.g. authoritative expert view, convincing characterisation, adopting a role • level of formality used for purpose and audience generally appropriate and a range of stylistic devices used to achieve effect, not always successfully, e.g. controlled informality, generalisations or shifts between conversational style and more literary language | | Across a range of writing • vocabulary chosen generally appropriate to purpose and audience • range of vocabulary generally varied and often ambitious, even though choices not always apt | Across a range of writing • generally correct spelling throughout, including some • ambitious, uncommon words • words with complex sound/symbol relationships • words with unstressed syllables • multiletter vowel and consonant symbols • likely errors • occasionally in complex words such as outrageous, exaggerated, announcing, parallel | | |
| Level 5 | Across a range of writing • a variety of sentence lengths, structures and subjects provides clarity and emphasis • wider range of connectives used to clarify relationship between ideas, e.g. although, on the other hand, meanwhile • some features of sentence structure used to build up detail or convey shades of meaning, e.g. variation in word order, expansions in verb phrases | Across a range of writing • full range of punctuation used accurately to demarcate sentences, including speech punctuation • syntax and punctuation within the sentence generally accurate including commas to mark clauses, though some errors occur where ambitious structures are attempted | Across a range of writing • material is structured clearly, with sentences organised into appropriate paragraphs • development of material is effectively managed across text, e.g. closings refer back to openings • overall direction of the text supported by clear links between paragraphs | Across a range of writing • paragraphs clearly structure main ideas across text to support purpose, e.g. clear chronological or logical links between paragraphs • within paragraphs / sections, a range of devices support cohesion, e.g. secure use of pronouns, connectives, references back to text • links between paragraphs / sections generally maintained across whole text | Across a range of writing • relevant ideas and material developed with some imaginative detail • development of ideas and material appropriately shaped for selected form, e.g. nominalization for succinctness • clear viewpoint established, generally consistent, with some elaboration, e.g. some, uneven, development of individual voice or characterisation in role | Across a range of writing • main purpose of writing is clear and consistently maintained • features of selected form clearly established with some adaptation to purpose • appropriate style clearly established to maintain reader's interest throughout | Across a range of writing • vocabulary chosen for effect • reasonably wide vocabulary used, though not always appropriately | Across a range of writing • correct spelling of • grammatical function words • almost all inflected words • most derivational suffixes and prefixes • most content/lexical words • likely errors • occasional phonetically plausible spelling of unstressed syllables in content words • double consonants in prefixes | | |
| Level 4 | Across a range of writing • some variety in length, structure or subject of sentences • use of some subordinating connectives, e.g. if, when, because throughout the text • some variation, generally accurate, in tense and verb forms | Across a range of writing • sentences demarcated accurately throughout the text, including question marks • speech marks to denote speech generally accurate, with some other speech punctuation • commas used in lists and occasionally to mark clauses, although not always accurately | Across a range of writing • ideas organised by clustering related points or by time sequence • ideas are organised simply with a fitting opening and closing, sometimes linked • ideas or material generally in logical sequence but overall direction of writing not always clearly signalled | Across a range of writing • paragraphs / sections help to organise content, e.g. main idea usually supported or elaborated by following sentences • within paragraphs / sections, limited range of connections between sentences, e.g. overuse of 'also' or pronouns • some attempts to establish simple links between paragraphs / sections not always maintained, e.g. firstly, next | Across a range of writing • relevant ideas and content chosen • some ideas and material developed in detail, e.g. descriptions elaborated by adverbial and expanded noun phrases • straightforward viewpoint generally established and maintained, e.g. writing in role or maintaining a consistent stance | Across a range of writing • main purpose of writing is clear but not always consistently maintained • main features of selected form are clear and appropriate to purpose • style generally appropriate to task, though awareness of reader not always sustained | Across a range of writing • some evidence of deliberate vocabulary choices • some expansion of general vocabulary to match topic | Across a range of writing • correct spelling of • most common grammatical function words, including adverbs with -ly formation • regularly formed content/lexical words, including those with multiple morphemes • most past and present tense inflections, plurals • likely errors • homophones of some common grammatical function words • occasional phonetically plausible spelling in content/lexical words | | |
| Level 3 | In most writing • reliance mainly on simply structured sentences, variation with support, e.g. some complex sentences • and, but, so are the most common connectives, subordination occasionally • some limited variation in use of tense and verb forms, not always secure | In most writing • straightforward sentences usually demarcated accurately with full stops, capital letters, question and exclamation marks • some, limited, use of speech punctuation • comma splicing evident, particularly in narrative | In most writing • some attempt to organise ideas with related points placed next to each other • openings and closings usually signalled • some attempt to sequence ideas or material logically | In most writing • some internal structure within sections of text e.g. one-sentence paragraphs or ideas loosely organised • within paragraphs / sections, some links between sentences, e.g. use of pronouns or of adverbials • movement between paragraphs / sections sometimes abrupt or disjointed | In most writing • some appropriate ideas and content included • some attempt to elaborate on basic information or events, e.g. nouns expanded by simple adjectives • attempt to adopt viewpoint, though often not maintained or inconsistent, e.g. attitude expressed, but with little elaboration | In most writing • purpose established at a general level • main features of selected form sometimes signalled to the reader • some attempts at appropriate style, with attention to reader | In most writing • simple, generally appropriate vocabulary used, limited in range • some words selected for effect or occasion | In most writing • correct spelling of • some common grammatical function words • common content/lexical words with more than one morpheme, including compound words • likely errors • some inflected endings, e.g. past tense, comparatives, adverbs • some phonetically plausible attempts at content/lexical words | | |
| Level 2 | In some forms of writing • some variation in sentence openings, e.g. not always starting with name or pronoun • mainly simple sentences with and used to connect clauses • past and present tense generally consistent | In some forms of writing • clause structure mostly grammatically correct • sentence demarcation with capital letters and full stops usually accurate • some accurate use of question and exclamation marks, and commas in lists | In some forms of writing • some basic sequencing of ideas or material, e.g. time-related words or phrases, line breaks, headings, numbers • openings and/or closings sometimes signalled | In some forms of writing • ideas in sections grouped by content, some linking by simple pronouns | In some forms of writing • mostly relevant ideas and content, sometimes repetitive or sparse • some apt word choices create interest • brief comments, questions about events or actions suggest viewpoint | In some forms of writing • some basic purpose established, e.g. main features of story, report • some appropriate features of the given form used • some attempts to adopt appropriate style | In some forms of writing • simple, often speech-like vocabulary conveys relevant meanings • some adventurous word choices, e.g. opportune use of new vocabulary | In some forms of writing • usually correct spelling of • high frequency grammatical function words • common single morpheme content/lexical words • likely errors • inflected endings, e.g. past tense, plurals, adverbs • phonetic attempts at vowel digraphs | | |
| Level 1 | In some writing, usually with support: • reliance on simple phrases and clauses • some sentence-like structures formed by chaining clauses together, e.g. series of ideas joined by repeated use of 'and' | In some writing, usually with support: • mostly grammatically accurate clauses • some awareness of use of full stops and capital letters, e.g. beginning/end of sentence | In some writing, usually with support: • some formulaic phrases indicate start/end of text, e.g. once upon a time, one day, the end • events/ideas sometimes in appropriate order, e.g. actions listed in time sequence, items numbered | In some writing, usually with support: • simple connections between ideas, events, e.g. repeated nouns, pronouns relate to main idea | In some writing, usually with support: • basic information and ideas conveyed through appropriate word choice, e.g. relate to topic • some descriptive language, e.g. colour, size, simple emotion | In some writing, usually with support: • some indication of basic purpose, particular form or awareness of reader, e.g. story, label, message | In some writing, usually with support: • mostly simple vocabulary • communicates meaning through repetition of key words | In some writing, usually with support: • usually correct spelling of simple high-frequency words • phonetically plausible attempts at words with digraphs and double letters • sufficient number of recognisable words for writing to be readable, including, e.g. use of letter names to approximate syllables and words | | |