2014 Key stage 2 writing - moderation

Exemplification materials for teacher assessment

Level 4 (annotated)
Key stage 2 writing teacher assessment 2014 - Level 4 exemplification.

This document is part of a suite of exemplification for key stage 2 writing teacher assessment which covers level 2 to level 6.

2014 Key stage 2 writing guidance and the full range of exemplification materials, including annotated versions, are on the Department for Education’s (DfE) website at www.education.gov.uk/ks2.

Purpose of the exemplification materials

Key stage 2 writing teacher assessment (levels 2 – 6) is statutory for 2014. These materials exemplify the national standards for key stage 2 writing at levels 2 – 6.

How the materials should be used

Teachers should use this exemplification for standardisation, as a point of reference when making their own level judgements, and / or agreeing levels during the moderation process.

Local authorities (LAs) will also find this exemplification useful when training teachers and LA moderation teams as the materials exist in two versions, with and without annotations.

This document contains the assessment focuses and the revised criteria to support statutory assessment, together with the national curriculum level descriptions upon which they are based.

If you have any queries regarding the arrangements for key stage 2 writing or this document, please contact assessments@education.gov.uk.
Assessment strands

For the purpose of assessing the collections of writing, related assessment focuses have been drawn together into three strands:

- sentence structure and punctuation (SSP)
- text structure and organisation (TSO)
- composition and effect (CE)

Assessment focuses

<p>| | |</p>
<table>
<thead>
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</table>
| sentence structure and punctuation | - vary sentences for clarity, purpose and effect  
- write with technical accuracy of syntax and punctuation in phrases, clauses and sentences |
| text structure and organisation      | - organise and present whole texts effectively  
- sequence and structure information, ideas and events  
- construct paragraphs and use cohesion within and between paragraphs |
| composition and effect                  | - write imaginative, interesting and thoughtful texts  
- produce texts which are appropriate to task, reader and purpose |

The criteria encourage positive recognition of achievement in writing. Children do not necessarily develop uniformly across these categories, and the strands allow candidates to consider the relative strengths and weaknesses of a child’s work. When making an overall level judgement, teachers should consider the ‘best fit’ for each collection of writing, taking all of the strands into consideration.

When assessing spelling and handwriting, reference should be made to the national curriculum level descriptions. When assessing a collection of work, spelling and handwriting should be considered and used to refine judgements but should not be given such weight as to change or define the overall level judgement.
<table>
<thead>
<tr>
<th>Assessment focuses</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SENTECE STRUCTURE AND PUNCTUATION</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>AF3</strong></td>
<td>Very few sentences for clarity, punctuation &amp; effect.</td>
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</tr>
<tr>
<td><strong>AF4</strong></td>
<td>Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.</td>
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<tr>
<td><strong>TEXT STRUCTURE AND ORGANISATION</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>AF3</strong></td>
<td>Organise and present whole texts effectively, sequencing and structuring information, ideas and events.</td>
<td></td>
<td></td>
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<tr>
<td><strong>AF4</strong></td>
<td>Construct paragraphs and use cohesion within and between paragraphs.</td>
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<tr>
<td><strong>COMPOSITION AND EFFECT</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>AF1</strong></td>
<td>Write imaginative, interesting and thoughtful texts.</td>
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<td></td>
</tr>
<tr>
<td><strong>AF2</strong></td>
<td>Produce texts which are appropriate to task, reader and purpose.</td>
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<td></td>
</tr>
<tr>
<td><strong>AF7</strong></td>
<td>Select appropriate and effective vocabulary.</td>
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</tbody>
</table>

**English Writing Levels 2-4 ~ Revised Criteria to support statutory assessment**

- **Level 2**
  - Primarily simple and compound sentences working towards grammatical accuracy.
  - Sentences often brief, starting with simple subject/verb (I sat, Dad went).
  - May include some simple variation in structure, e.g. through use of adverbs/simple noun phrases (Today was exciting... Yesterday we went... red shoes.).
  - Clauses mostly joined with and, but, so.
  - Past and present tense generally consistent.
  - Sentences sometimes demarcated by capital letters and full stops. Some use of question and exclamation marks and commas in a list.

- **Level 3**
  - Clauses mostly linked with simple connectives and, but, so.
  - May include complex sentences. Use of when, because or if may be repetitive.
  - Subjects and verbs often simple and frequently repeated (We played, dogs are).
  - Tense choice generally consistent and appropriate to task including some use of models (can, will).
  - Some sentence variation created, e.g. direct speech; simple adverbials (we played after tea... it was scary in the tunnel).
  - Noun phrases mostly simple (my lunch) with some limited expansion (dark dungeon).
  - Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists. Some use of speech punctuation.

- **Level 4**
  - Sentences are mostly grammatically sound, e.g. correct subject/verb agreement; security of tense and person; correct use of subordination.
  - Some variation in sentence structure through a range of openings, e.g. adverbials (some time later, as we saw, once we had arrived...), subject reference (they, the boys, our gang...), speech.
  - Some variety in subordinating connectives, e.g. because, if, which (because the rain can damage their skin... which was strange... if she could...).
  - Tense choice appropriate with verb forms varied and generally accurate, including the use of models to express prediction, possibility, permission, e.g. should, might, could.
  - Simple modifiers may create shades of meaning, e.g. to intensify or emphasise (very large, quite slowly).
  - Most sentences correctly demarcated, e.g. some commas mark phrases or clauses; apostrophes mark contractions. If used, inverted commas demarcate the beginning and end of direct speech, correctly on most occasions.

**AF2**

- Writing is clear in purpose and incorporates relevant content to inform / engage the reader.
- Features of text type / genre are appropriate to the task, e.g. choice of tense/verb form; layout; formality. Ideas may be adapted, e.g. inclusion of contextual information on a fictitious character or the use of quotes within a report.
- Content is balanced, e.g. between action and dialogue; fact and comment.
- Viewpoint is established and generally maintained. Contrasting attitudes / opinions may be presented. Some use of expert comment may be used to suggest credibility (rabbits are popular pets because they can live outdoors in all weather).
- Ideas and events developed through some deliberate selection of phrases and vocabulary, e.g. technical terminology; vivid language; word choice for effect or emphasis.
- Some use of stylistic features support purpose, e.g. formal/informal vocabulary; appropriate use of smiles.

**AF3**

- Some awareness of purpose with ideas and content generally relevant to the task, e.g. informative points in a report, memories in a recount; sequence of events in a story - possibly repetitive or sparse with limited awareness of the reader.
- Viewpoint may be indicated by simple comments or actions (The teacher was nice... apples are good for you...).
- Some detail included through adventurous word choice appropriate to task (a big, hairy-carpetpillar... Mr. Jones looked cross... bears are fierce...).

**AF4**

- Some awareness of purpose through selection of relevant content and an attempt to interest the reader.
- Features of writing generally appropriate to the selected task, e.g. use of dialogue in a story; use of first person for a letter; use of imperative in instructions.
- Content may be imbalanced, e.g. led predominantly by dialogue.
- Viewpoint (opinion, attitude, position) is expressed, but may not be maintained.
- Some detail / description of events or ideas expanded through vocabulary (simple adverbs, adjectives) or explanation. Some vocabulary selected for effect or appropriateness to task.
### English Writing Levels 4 - 6 – Revised Criteria to support statutory assessment

#### Assessment focuses

<table>
<thead>
<tr>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
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<tbody>
<tr>
<td><strong>SENTENCE STRUCTURE AND PUNCTUATION</strong></td>
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</tr>
<tr>
<td>- Control use of a variety of simple and more complex sentences</td>
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</tr>
<tr>
<td>- Variety in sentence structure, including some longer sentences</td>
<td>- Variety in sentence structure, including simple and more complex sentences</td>
<td>- Variety in sentence structure, including long and complex sentences</td>
</tr>
<tr>
<td>- Syntax is mostly accurate and appropriate</td>
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</tr>
<tr>
<td>- Simple modifiers may create shades of meaning, e.g. to intensify or qualify</td>
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<tr>
<td>- Some variety in use of punctuation, e.g. correct use of full stops</td>
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<td>- Vary sentences for clarity, e.g. simple and more complex sentences</td>
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</tbody>
</table>

#### Structure

- **AF1**: Content is balanced and controlled with some effective selection and organisation of ideas. Ideas may be adapted, e.g. inclusion of content for genre and audience.
- **AF2**: Produce texts which are interesting and thoughtful. Effective and varied use of language.
- **AF3**: Writing is clear in purpose and incorporates relevant and relevant content to inform / entertain / persuade. Effective organisation of ideas. Ideas may be adapted, e.g. inclusion of content for genre and audience.
- **AF4**: Writing is clear in purpose and incorporates relevant content to inform / entertain / persuade. Effective organisation of ideas. Ideas may be adapted, e.g. inclusion of content for genre and audience.
- **AF5**: Writing is clear in purpose and incorporates relevant content to inform / entertain / persuade. Effective organisation of ideas. Ideas may be adapted, e.g. inclusion of content for genre and audience.

#### Punctuation

- **AF6**: Write with technical accuracy of syntax and carefully selected language. Effective use of punctuation to aid economy of expression (e.g. they, the boys, our gang...). Possibility of several subordinate clauses to aid economy of expression.
- **AF7**: Overall organisation of paragraphs is supported by paragraphs or sections. Relationships between paragraphs or sections give structure to the writing. Some paragraphs and / or sections are shaped and developed to create interest; withholding of information for effect; paragraph or sections. Connection within and between paragraphs generally maintained.
- **AF8**: Overall organisation of paragraphs is supported by paragraphs or sections. Relationships between paragraphs or sections give structure to the writing. Some paragraphs and / or sections are shaped and developed to create interest; withholding of information for effect; paragraph or sections. Connection within and between paragraphs generally maintained.

#### Vocabulary

- **AF9**: Vocabulary is varied, precise and often ambitious. Varied stylistic features may support both purpose and effect, e.g. rhetorical questions; repetition for effect; figurative language.
- **AF10**: Vocabulary is varied, precise and often ambitious. Varied stylistic features may support both purpose and effect, e.g. rhetorical questions; repetition for effect; figurative language.
- **AF11**: Vocabulary is varied, precise and often ambitious. Varied stylistic features may support both purpose and effect, e.g. rhetorical questions; repetition for effect; figurative language.

#### Overall quality

- **AF12**: Overall quality of writing is generally high, though not always consistent. Some errors in usage and/or presentation may detract from the impact of the writing. A range of punctuation is used, but not always correctly.
- **AF13**: Overall quality of writing is generally high, though not always consistent. Some errors in usage and/or presentation may detract from the impact of the writing. A range of punctuation is used, but not always correctly.
- **AF14**: Overall quality of writing is generally high, though not always consistent. Some errors in usage and/or presentation may detract from the impact of the writing. A range of punctuation is used, but not always correctly.

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### National curriculum level descriptions

National curriculum level descriptions are available from the Department for Education’s (DfE’s) website at [http://www.education.gov.uk/schools/teachingandlearning/curriculum/primary/b00198874/english/attainment/en3](http://www.education.gov.uk/schools/teachingandlearning/curriculum/primary/b00198874/english/attainment/en3)

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>2</strong></td>
<td>Pupils' writing communicates meaning in both narrative and non-narrative forms, using appropriate and interesting vocabulary, and showing some awareness of the reader. Ideas are developed in a sequence of sentences, sometimes demarcated by capital letters and full stops. Simple, monosyllabic words are usually spelt correctly, and where there are inaccuracies the alternative is phonetically plausible. In handwriting, letters are accurately formed and consistent in size.</td>
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<tr>
<td><strong>3</strong></td>
<td>Pupils' writing is often organised, imaginative and clear. The main features of different forms of writing are used appropriately, beginning to be adapted to different readers. Sequences of sentences extend ideas logically and words are chosen for variety and interest. The basic grammatical structure of sentences is usually correct. Spelling is usually accurate, including that of common, polysyllabic words. Punctuation to mark sentences - full stops, capital letters and question marks - is used accurately. Handwriting is joined and legible.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Pupils' writing in a range of forms is lively and thoughtful. Ideas are often sustained and developed in interesting ways and organised appropriately for the purpose of the reader. Vocabulary choices are often adventurous and words are used for effect. Pupils are beginning to use grammatically complex sentences, extending meaning. Spelling, including that of polysyllabic words that conform to regular patterns, is generally accurate. Full stops, capital letters and question marks are used correctly, and pupils are beginning to use punctuation within the sentence. Handwriting style is fluent, joined and legible.</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Pupils' writing is varied and interesting, conveying meaning clearly in a range of forms for different readers, using a more formal style where appropriate. Vocabulary choices are imaginative and words are used precisely. Simple and complex sentences are organised into paragraphs. Words with complex regular patterns are usually spelt correctly. A range of punctuation, including commas, apostrophes and inverted commas, is usually used accurately. Handwriting is joined, clear and fluent and, where appropriate, is adapted to a range of tasks.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Pupils' writing often engages and sustains the reader's interest, showing some adaptation of style and register to different forms, including using an impersonal style where appropriate. Pupils use a range of sentence structures and varied vocabulary to create effects. Spelling is generally accurate, including that of irregular words. Handwriting is neat and legible. A range of punctuation is usually used correctly to clarify meaning, and ideas are organised into paragraphs.</td>
</tr>
</tbody>
</table>
Key stage 2 writing teacher assessment
- Exemplification 2014

Level 4

Collection 1

1. Compilation

2. Letter

3. Reflections

4. Special Effects
As part of a class topic on the Victorians, children read and explored the novel, ‘Street Child’ (Berlie Doherty). The compilation consists of a selection of brief, incidental pieces of writing, stemming from drama activities and class discussion over the course of six days. All writing is independent and is in first draft form.

Compilation of writing from the exploration of ‘Street Child’

1. Shilling Pie – narrative
2. To Ma – letter
3. Last Time I Saw Ma – recount
4. Workhouse Terror – comment
5. Jim's Thoughts – reflection
6. Jim's Diary – diary entry

1. Shilling Pie

When Jim ran home with his precious pie he smelt hot gravy brewing with taste. He felt triumphant as he was sprinting along the dark alleys, the warmth spreading through him from the meaty pie. Just then he started to realise that this was the last pie they'd eat for a long time. But right now all he wanted to do was get home and share this pie with all his family.
2. To Ma

I hope you get this because you'll realise how sad I feel right now, have I done anything wrong in my life for this to happen. I just wish you could come back and life would be normal instead of being upside down. But that won't happen, life must be even worse over at the dreaded workshop, but at least everyone is fine. I know how awful you must be feeling right now. I hope we see each other again.

From your loving daughter
Emily

3. The Last Time I Saw Ma

I hid my tears as Ma was thrown onto the flimsy, wooden cart. The boy navigating the cart started running as soon as she landed, her weak body lay a crumpled heap. It was dreadful to see Ma flopped on the cart like that. The voice in my head said to me, “God help you Jim, God help you,” it kept repeating itself. I ran behind the cart anxiously. Now she’s gone, I wish my sisters were with me.
4. Workhouse Terror

This day is the day I’ve been dreading all my life. My father and I were forced to move out of our house when we ran out of money for our rent and now we are here, unfortunately. We slowly stepped towards the sinful workhouse. Crumbly walls towering over us. The nightmares begin. We were washed with freezing cold water, given the same horrible clothes and our hair was shaven really short. Then we were separated into different rooms. I was told my job, Okum picking, it is when you pick tar and salt from this tough rope called Okum. Life is terrible already.

5. Jim’s thoughts

I wonder if I’d be able to escape the horrid life in this treacherous workhouse, full of hypocrites. It’d be risky. I’ll ‘ave to go when I’m outside waiting to get washed. That’d be the time. When all the people are looking away. That’s when the great escape begins. I won’ get caught ‘cause I’ll make sure I am not bein’ looked at. The consequences would be awful if I mistimed it and got everything wrong. But that’s jus’ the risk I’ll ‘ave to take. This is gonna be the most excitin’ part of me life.
6. Jim’s Diary,

Dear Diary

Luck has finally struck for me. Happiness is an odd feeling for me but it’s great when you feel it – Barney (a kind man) took me in, now I have food in my belly and a roof over my head.

Barney said I changed his life, really he changed my life. He wanted to know my story – it was hard to remember about it but there was a voice in my head helping me, I think it was my ma calling me. It’s been a long time since I’ve heard my ma. I miss her.

Appropriate use of brackets to add detail (SSP)

Reflections of current situation with direct address to engage the reader (CE)

Accurate use of verb forms signal appropriate shifts in tense (SSP)

Brief conclusion contrasts memories with present day (TSO)
## Commentary – Level 4 Collection 1 Piece 1

<table>
<thead>
<tr>
<th>Sentence structure and punctuation (SSP)</th>
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</thead>
<tbody>
<tr>
<td>Most sentences grammatically sound with variation of type, length and opening.</td>
<td>Each short piece is structured; ideas, events, emotions and opinions are logically ordered within brief paragraphs, each of which tells its own short story.</td>
<td>Although each is a separate piece, the compilation consists of a series of brief, yet detailed snapshots, which when combined, generate a sense of purposeful chronology.</td>
</tr>
<tr>
<td>Ideas and events expanded through the use of adverbials <em>(along the dark alleys)</em>, expanded noun phrases <em>(hot gravy brewing with taste)</em>, and subordination <em>(because you’ll realise how sad I feel right now)</em>.</td>
<td>Events in the compilation as a whole are bound by sustained subject reference chains, which provide thematic linkage to build coherence.</td>
<td>Characters and events are convincingly portrayed, and draw on the emotions and opinions explored through discussion and drama sessions.</td>
</tr>
<tr>
<td>Tense choice is mostly accurate and maintained with appropriate use of verb forms to support meaning <em>(I’ve been dreading)</em>.</td>
<td>Within paragraphs, there is some extension and development of the topic or main idea.</td>
<td>Ideas and events are developed through some deliberate selection of phrases and vocabulary <em>(precious, navigating, flimsy, hypocrites)</em>. Some use of stylistic features support purpose, e.g. attempt to convey dialect, deliberate repetition.</td>
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<tr>
<td>Demarcation is generally secure. Some use of correct internal punctuation, e.g. inverted commas; commas to mark clauses; apostrophes for contraction.</td>
<td>Openings and closings are clearly signalled, with some linkage within individual pieces <em>(This is the day I’ve been dreading... Life is terrible already)</em>.</td>
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Standards and Testing Agency - Key stage 2 writing exemplification 2014
As part of a topic on Greek Mythology, the class explored the story of Pandora’s Box. Children wrote a 100 word summary of the myth, prior to drafting a letter from Pandora to the world, to apologise and show remorse for her actions. The pieces were written over two days and are unedited.

100 words summary

A thousand years ago, a god called Zeus created Pandora to trap the humans. Pandora went to Prometheus’ brother, Epimetheus. Epimetheus married beautiful Pandora. For the marriage, Zeus gave a box to Pandora and said not to open it. When they got home Epimetheus hid the box.

After that Pandora found the box. She tried to open the box for several weeks. Eventually she opened it and out came a few moths that stung her with such disastrous words. Pandora closed the box then heard a noise. When she opened it again a butterfly came out, healed the stings and flew off.
Dear Humans,

I am so, so, sorry that I had let those awful and treacherous insects loose to terrorise the world in every way possible. I wish I hadn’t let them loose. I hate myself in fact. I should’ve done what Zeus had said and left the box alone (speaking of Zeus, I believe he’s a relative of mine). It’s hard not to be tempted when there’s a beatiful box begging you to be opened. In fact it is impossible.

Thinking of it, there’s hope out there like a light at the end of the tunnel. But then again there is death, old age, disease, war, horror and despair as well so there’s no match – sadly!

How could I have been so selfish? I wish the biggest wish that you could forgive me but everyone knows you can’t because I have driven you to Hell! And Hell can’t be forgiven. I regret what I’ve done, but it was like something was on my shoulder, telling me to open the box. I apologise for all of the despair I have given you.

Yours sincerely,
Pandora

P.S. I don’t want to be remembered like this so can you forgive me – please?
## Sentence structure and punctuation (SSP)
Sentence structure mostly grammatically sound with appropriate choice of tense and person for both summary and letter.

Some variation, e.g. use of adverbials (*in every way possible*); varied subject reference (*a few moths / awful and treacherous insects*); direct address (*can you forgive me*); subordination (*telling me to open the box*).

Some use of complex verb forms, including modals to support purpose (*should’ve done*).

Sentence demarcation secure; some correct use of commas to mark clauses and accurate use of apostrophes.

## Text structure and organisation (TSO)
The brief initial summary acts as an introduction to the letter, supporting the reason for the opening apology.

Both parts of the text are logically organised, e.g. through a brief chronology within the summary, and through the more fluid interaction of events and emotions within the letter.

Related events and ideas are organised into paragraphs with some expansion to provide additional detail and to convey emotions.

Connections within and between paragraphs are maintained through use of ongoing subject reference chains and connecting devices (*For the marriage...; Thinking of it...*).

Coherence is strengthened through the initial summary, and through links between the opening and closing paragraphs of the letter (*It’s hard not to be tempted.../* something was on my shoulder, *telling me...*).

## Composition and effect (CE)
The writing links two distinct text types that combine to enhance clarity of purpose and reader engagement.

The unembellished summary acts in contrast to the emotional content of the letter, which serves to explore the consequences of Pandora’s actions.

Viewpoint is established and maintained, stemming from the initial formal reference to Pandora’s destiny in the summary (*to trap the humans; beautiful Pandora*), and the more overt emotions that reveal despair in the letter (*I am so, so sorry*).

Ideas and events are developed through some deliberate selection of words and phrases to support purpose (*disastrous; tempted; And Hell can’t be forgiven*).
Reflections on the Titanic

The unsinkable ship

My life so far hasn’t gone that well, but thankfully it has improved – a lot. A couple of days ago this rich man who looked strangely familiar from the newspaper came round to ask me to be his companion on the Titanic! My senses are a blurr. I am going on the Titanic as a first class passenger. On the way to the Quay – the man I’m going as a companion with told me his name (Jim) and that he was the richest man in England.

Eventually we arrived at the Quay, with all its hustle and bustle, flags waving, bands playing and bunting flapping in the chilled air. And there it was the great enormous bulk of a ship. The unsinkable ship was here! The cheering was incredible, all I could hear was cheering! I could smell adventure. Suddenly the Titanic blew smoke from its funnels. Then I saw its paint...
shining in the golden sun. It was truly extraordinary...

I cannot believe how lucky I am. I looked back at my old life as an ordinary boy from Southampton and then I looked forward to a new life, a life of luxury and riches. I cautiously stepped on the gang-plank for the first class people. This is an adventure of a lifetime...

I got on and looked back at my life, a sad, lonely 20 year old farmer living in Southampton. I looked at my ticket, it was quite far away. I hastened, along the deck.

Eventually I arrived at my room, it was in 1st class. I opened the door. It was beautiful: three snowy-white sofas with awe-inspiring cream cushions, the carpet was a creamy yellow and the curtains were a sunset orange, there were polished brown cabinets each with incredible flower arrangements. I walked through a doorway to see the bedroom, it had a scarlet red quilt with matching pillows, I’m starting to enjoy my new life.

I strolled round the top deck for a couple of hours until I heard ringing of bells, it was time for supper. I arrived at the first class dining room, I felt flattered. I spotted a spare seat at the captains’ table and snuck off towards it. We had

Continued
to wait a while until a waiter came round to take our order (I chose roast chicken with assorted vegetables and a yorkshire pudding followed by black forest gateau for desert) the waiter walked back to the kitchen. A couple of minutes later the waiter came back with a feast for a king. It looked exquisite…

I went back to my rooms feeling very full and very happy cause I made a few friends.
### Commentary – Level 4 Collection 1 Piece 3

<table>
<thead>
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<tr>
<td>Sentences are grammatically sound with some variation of length and structure, e.g. short sentences for effect (<em>It looked exquisite</em>.), use of adverbials (<em>as a first class passenger</em>), and expanded noun phrases to add detail. Correct use of subordination with some variety in subordinating connectives (<em>who, that, until</em>) to link clauses.</td>
<td>Simple chronology underpins the overall organisation of the writing, which reflects on the series of events leading up to, and occurring on the day of the voyage. Key ideas are developed within paragraphs, e.g. reflection on the emotions of the day; detailed description of events and aspects of the ship. Connections within and between paragraphs are supported by cohesive devices, e.g. adverbials, and subject and pronoun reference chains. There is some weakness in coherence due to the limited information in the opening paragraph, and the absence of ongoing reference to the benefactor.</td>
<td>This engaging, reflective narrative tells a simple tale of contrasting circumstances and emotions, as the writer shakes off the mantle of lowly farm worker and transforms to the status of first class passenger on the ‘extraordinary’ Titanic. Writing is generally balanced, combining events of the day with reflective comment (<em>I cannot believe how lucky I am</em>), honest opinion (<em>It was beautiful</em>), and description (<em>bunting flapping in the chilled air</em>). Vocabulary is appropriate with some use of subject specific terminology (<em>bunting, gang-plank, Quay</em>), and some precise word choice to support purpose (<em>familiar, companion, exquisite</em>).</td>
</tr>
<tr>
<td>Tense choice is mostly appropriate with some use of complex verb phrases to support meaning (<em>hasn’t gone; I’m going; could hear</em>). Sentence demarcation is secure. Some emergent use of internal punctuation aids clarity, e.g. commas to mark phrases and clauses; brackets for parenthesis.</td>
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</tbody>
</table>
As the director of this play I know how important the first scene is, therefore I am going to make it the most awe-inspiring scene ever seen. For the scene I would like a hidden microphone to make the narrator and a battle on the stage. At the end of the narration, green smoke comes from either side of the stage with flashes of lightning and drums banging for thunder.

Meanwhile witches with long talons, enormous noses and black gowns come up from under the stage with a bubbling cauldron. At this point the audience should be full of excitement.

Now, the first witch, an ugly, long-nosed, low voiced women says the first two lines, at “thunder, lightning or in rain,” the appropriate noises sound out. Around the witches are wicked trees, small leafless bushes and patches of grass. By now the second witch comes up, this one is a high pitched, warty, frog lover who has a small nose, she says the next couple of lines with battle sounds at “hurly-burly”. Next the final witch, the complete opposite of a witch, beautiful,
young, flawless brunette, says her bit and it carries on. At “I come, Graymalkin,” meowing is sounded and ribbiting for “Paddock calls” and finally ghost sounds in the background for the final two lines.

(Exit all)
### Commentary - Level 4 Collection 1 Piece 4

<table>
<thead>
<tr>
<th>Sentence structure and punctuation (SSP)</th>
<th>Text structure and organisation (TSO)</th>
<th>Composition and effect (CE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sentences are mostly grammatically sound. Variation in openings, length and structure, eg through use of adverbials (At this point; from either side of the stage); expanded noun phrases (a high pitched, warty, frog lover); quotations (“Paddock calls”).</td>
<td>The chronology of anticipated actions is organised into a series of simple, related paragraphs. Within paragraphs, ideas are expanded to convey the expectations of each scene. Connections within and between paragraphs are maintained and support the structure of the whole text, e.g. through the use of temporal connectives (Meanwhile; Now; By now; Next; and finally).</td>
<td>The purpose of writing is clear, and content is selected to inform and engage the reader (flashes of lightning and drums banging for thunder). Content is balanced, encompassing the authoritative comments of the director (I know how important the first scene is); the action (meowing is sounded); and description (long talons, enormous noses and black gowns). Ideas are developed through some deliberate selection of phrases and vocabulary (awe-inspiring scene; flawless brunette).</td>
</tr>
<tr>
<td>Tense choice is appropriate with verb forms varied and generally accurate, including the use of modals to express prediction (should be full of excitement) and possibility (I would like). Most sentences are correctly demarcated, with some accurate embedding of quotations. Commas mark phrases or clauses; however, usage is not yet secure.</td>
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</table>
Level 4 Collection 1: Overall commentary

Evidence from across the collection as a whole indicates that most of the level 4 criteria are met. All pieces derive from cross curricular topic work that has been explored over a period of time. Overall, the writing has been supported by opportunities to engage with quality texts and film; to participate in drama activities, e.g. hot seating, conscience alley; and to use authentic resources as a stimulus for individual ideas, e.g. letters sent from the Titanic. Although much class discussion preceded any writing, each piece in the collection is completely independent and reflects the child’s interpretation of the topic and choice of treatment.

Sentence structure is mostly grammatically sound and meets level 4 criteria, e.g. through correct subject verb agreement and appropriate use of tense and person. In all pieces, openings are varied through simple fronted adverbials (A couple of days ago), subject reference (Barney said I changed his life), and connectives (But that won’t happen). Subordinating connectives link clauses to extend ideas and provide additional information (because you’ll realise how sad I feel right now; who has a small nose). Sentence demarcation is generally secure; however, internal punctuation is limited, and is weakened by frequent comma splicing.

All pieces are logically organised; information and ideas are developed within paragraphs with appropriate expansion of key points and ideas. The Street Child compilation comprises several short, incidental pieces of writing that individually lack depth; however, thematic linkage acts to strengthen their collective coherence and they provide some valid evidence of sustained writing over several days. Other pieces, such as the reflections of the Titanic, demonstrate sufficient expansion of paragraphs around a key point or topic sentence to meet level 4 criteria. A range of cohesive devices supports sentence and paragraph transition, and there is some linking of openings and endings to strengthen overall coherence, e.g. through the opening and closing sentences of the letter.

Across different text types and genres, writing is purposeful and balanced, incorporating relevant content to engage the reader, e.g. through the emotive response of Pandora, the sense of anticipation of the passenger, the adaptation of reaction to circumstance in Victorian childhood, and the description of the director’s technical wizardry. Viewpoint is established and credible, drawing on an understanding of circumstance and character developed through discussion and drama. Vocabulary is appropriate and often selected for effect (treacherous workhouse; black forest gateau; bubbling cauldron), with some use of stylistic features to support purpose, e.g. similes, informal language).

Overall, the confident performance across this collection provides evidence to merit a level 4 award.