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KEY STAGE

3

2004

Moving on

progression in writing
at key stage 3



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Introduction

Background

This project has arisen from a continuing interest in progression in writing both across and within the key stages. It aims to identify progression in writing for different purposes between years 7 and 9.

This will help teachers to:

- be more systematic in the way they assess pupils' work
- reflect on the strengths and weaknesses in their pupils' writing and to set targets
- identify aspects of writing to address the needs of pupils at different levels of performance
- understand the ideas underpinning the marking strands in the mark schemes for the national curriculum writing tests.

The report analyses patterns across a range of pupil scripts written specially for the project and illustrates those patterns with examples of individual scripts. Teachers can use this analysis to identify areas where they can work with groups of pupils and individuals to help them make progress. The analysis can also be used to identify what writers may need to experience and understand through structured teaching to help them move forward in their work.

The project's preliminary findings were fed into the development of the key stage 3 national strategy's *Improving writing* training. On page 6 there are suggested ways of using the *Improving writing* training to address some of the issues raised by the report.

The tasks

Four writing tasks were devised for the project. They reflect the sets of writing purposes found in the national curriculum for English at key stages 3 and 4:

- writing to imagine, explore, entertain
- writing to inform, explain, describe
- writing to persuade, argue, advise
- writing to analyse, review, comment.

Throughout the report these purposes are referred to as 'triplets'.

One narrative and three non-narrative tasks were devised:

- a story, in which a character goes through a door to find everything is different (imagine, explore, entertain)
- a report of an accident witnessed outside the school gates (inform, explain, describe)
- an argumentative piece debating the impact of television in children's lives (persuade, argue, advise)
- an analysis of a publicity leaflet from a supermarket promoting a children's video (analyse, review, comment).

Full versions of the tasks can be found in the appendix.

Each task was designed to be completed, unaided, in about an hour. The same tasks were completed by samples of pupils in years 7, 8 and 9, covering a range of abilities. The total sample of scripts was around 900, consisting of approximately 80 scripts for each task for each year. Teachers indicated whether the pupils in their classes were of 'upper', 'middle' or 'lower' ability. The lower sample was chosen from scripts which were significantly below the middle range, but it did not include pupils who were working below level 3. The scripts were then analysed in detail to find characteristics of progression in the different tasks across the sample.

The analysis

The analysis is based on the format of the mark scheme for the key stage 3 writing test. It also builds on the diagnostic marking guidelines for writing, which can be found at www.standards.dfes.gov.uk/keystage3/publications/. The guidelines are in *Making assessment work* in the 'Assessment' section. Assessment focuses have been developed which will yield useful information about the strengths and weaknesses of pupils' writing. To make marking judgements more manageable, these assessment focuses have been drawn together into three main strands:

- *composition and effect*
- *text structure and organisation*
- *sentence structure and punctuation.*

The fourth marking strand, assessing spelling, was not considered for the purposes of this project.

The findings do not:

- claim statistical significance
- describe patterns of development or lack of it in the work of individual writers
- show simple year-on-year progression. The analysis revealed patterns in the differences in writing between year 7 and year 9. Only aspects of sentence structure showed patterns of change year on year.

Using this report

How the report is organised

The report is divided into two sections:

- **Progression issues for the classroom**
- **Exploring progression.**

Progression issues for the classroom brings together the most significant findings of the project drawn from the full range of material. They are presented in two parts: 'Findings by marking strand' and 'Progression issues in pupil performance'.

In 'Findings by marking strand':

- *composition and effect* presents the most significant findings for the strand under the three key underpinning ideas: adaptation, viewpoint and style
- *text structure and organisation* considers issues such as progression in the effective use of openings and endings, and developments in paragraph structure
- *sentence structure and punctuation* looks at ways in which pupils are able to use sentence structure to organise their ideas clearly, for example by using a range of coordination and subordination. It also includes pupils' ability to demarcate sentences accurately and use a range of other punctuation.

'Progression issues in pupil performance' draws on the full range of evidence to examine some of the broader issues affecting pupils' progress at key stage 3. These points emerged from the analysis as the project progressed so they are not referred to separately in the second half of the report. They include the characteristics of successful writing across the triplets and how the pupils at the lower end of the sample progress.

Exploring progression includes a detailed examination of progression in the three mark scheme strands, by writing triplet, by year and by pupil ability. It consists of a series of grids outlining the most significant features of progress in the strand, supported by commentaries and annotated scripts. Findings for *composition and effect* can be found on pages 19–43, *text structure and organisation* on pages 45–52, and *sentence structure and punctuation* on pages 53–56.

How you can use the report

The findings of this project have been selected for their practical implications for teachers' practice, but the report does not give direct guidance on teaching in the classroom. Instead, it draws conclusions from a detailed analysis of pupils' writing across key stage 3 and raises questions for teachers.

If you want to develop your teaching in the light of these findings you can refer to the key stage 3 national strategy's *Improving writing* training. For example, you could compare the results of your gap task work scrutiny to the picture presented in this report. Some of the issues raised in the *text structure and organisation* and *sentence structure and punctuation* sections of the report are addressed specifically in the *Improving writing* training, particularly in:

- session 7: text structure and organisation
- session 8: sentences within paragraphs
- the *Improving writing* punctuation leaflet.

More information can be found at www.standards.dfes.gov.uk/keystage3/publications/, under *Improving writing – full day course* in the 'Resources' section.

The report can also be used in the following ways:

- You can find out more about the application of the test writing mark scheme by examining the *Findings by marking strand* to see how they relate to different types of writing.
- You can compare the findings of the project with the picture of your pupils' performance by strand in the optional and statutory tests.
- You can explore the characteristics of pupils' writing at key stage 3 by gathering a sample of your pupils' work across the key stage and comparing the patterns of progression you find with those presented in *Exploring progression in writing*.
- You can use the 'Questions to ask in your department' sections as a starting point for discussions in departmental meetings. The questions will help you to review practice in teaching writing and will complement any issues raised by the *Improving writing* training.
- You can use exemplar scripts (without the annotation) to look for patterns of progression which could then be checked against the annotated versions.
- You can use the analysis of patterns in the grids and the illustration of those patterns in individual scripts to identify areas where you can work with pupils to help them make progress.

Progression issues for the classroom

Findings by marking strand

Composition and effect – adaptation

Nominating a reader in a task has little effect on pupils' writing

Of the non-fiction tasks only the accident report (inform/explain/describe) nominates a reader, but there is little evidence that pupils make more informed choices about register, language and levels of formality in this task than in the others. Many pupils recognise that it is not a 'real' police report, and that the purpose of school writing is often to be engaging as well as formal. There is evidence throughout the sample of the writers considering this balance.

Pupils at the lower end of the sample tend to produce a predominantly colloquial, basic chronological account while the more able incorporate detailed information and judgement in an engaging account. Similarly, in the narrative task (imagine/explore/entertain) there is no evidence that the nomination of 'an audience aged between 11 and 15 years' has any discernible effect on pupils' writing choices.

Implications

Pupils need to be able to consider the effect a nominated reader, or the lack of one, has on their selection of style, organisation and language. For example, does the nomination of 'the police' as the reader for the accident report simply signify that pupils should use a plain formal style that states facts? An examination of the scripts suggests that the more able writers recognise that the real audience for their piece of writing is the teacher/marker. They make choices that are still appropriate to the task and the named or implied reader, but they are able to adjust their writing to incorporate a wider range of stylistic choices.

In the tasks which do not nominate a reader, pupils pick up clues about the nature of the writing required from a range of sources, some from their previous experience of similar writing tasks, and some from the phrasing and positioning of the task itself. For example, the argument task (persuade/argue/advise) poses the question: 'Should children be allowed to watch television?' Pupils in the middle and upper bands from year 7 onwards recognise that the implied reader is an adult/teacher/parent and adjust their stylistic and structural choices accordingly.

The findings suggest that, rather than taking the reader as a starting point to make decisions about the style and form of a piece of writing, upper ability pupils take a more integrated approach to the task. They shape their response around a strong sense of the overall purpose of the task and their perspective on it. When writers are able to do this across all the tasks, the impact is significant.

Questions to ask in your department

- How can we encourage pupils to use the overall purpose of a task to make decisions about the real and implied readers for a piece?

Composition and effect – viewpoint

A clear authorial viewpoint is a strong feature of the most effective writing

Analysis of the scripts suggests that establishing a strong authorial perspective, for example by deciding to take a persuasive angle in the argument or using a narrator in a story, has a major impact on effectiveness at all levels of the writing.

In the argument task (persuade/argue/advise), less able pupils summarise the points for and against and end with an often unsupported expression of opinion. More able pupils recognise the need to persuade or argue a particular point of view. They incorporate alternative viewpoints and are willing to challenge the given material. (See page 21.)

In the narrative task (imagine/explore/entertain), pupils show progression in viewpoint by developing character through reflection, feelings and action, encouraging the reader to experience the narrator's situation. More able pupils also show an ability to create narrative detail, which enables the reader to visualise settings. (See page 27.)

Implications

The key underpinning ideas in the writing mark scheme define viewpoint as 'establishing and maintaining the position/stance of author, narrator, characters or others' (see page 19). However, it is not simply a strongly expressed view or an indication of a writer's attitude towards an issue, character or situation. Across the tasks, the most successful writers are able to vary and control a range of points of view presented in the text.

In non-fiction, pupils need to consider the role implied in the task (for example, impartial news reporter) as well as alternative viewpoints (for example, police spokesperson, victim, friend), and how the shifts between them can be managed. The most effective pieces of non-fiction writing are able to establish viewpoint in a range of ways, including the use of quotation and the positioning of ideas and opinions in the text. This shows that it is important to see viewpoint as something that impacts on the whole text.

Similarly, when writing fiction, pupils need to be able to move between a range of narrative points of view. A narrator or characters may well offer different perspectives on events, implicitly or explicitly. Successful writers are able to negotiate the movement between these different views in a way that influences the reader's response.

Questions to ask in your department

In non-fiction:

- How can we encourage pupils to take a more active role in integrating their views into their writing, rather than presenting the material neutrally and adding a brief statement of their opinion at the end?
- How can we encourage pupils to challenge and interrogate stimulus material rather than simply summarising and re-presenting it?
- How can we encourage pupils to produce opening paragraphs which offer a viewpoint that orientates the reader and that lays out the structure of the argument or analysis?

In fiction:

- How can we encourage pupils to experiment with viewpoint, for example through the use of an overt authorial voice?
- How can we encourage pupils to move from plot-driven stories to the development of settings and characters?

Composition and effect – style

There is little evidence of ambitious use of language or structure in non-fiction writing

Writers make more rapid progress in the use of ambitious language and structure in narrative than in non-narrative forms. In the non-narrative tasks there is little use of precise or ambitious language in year 7, though one or two texts draw on rhetorical devices such as the rule of three in descriptive language (*even on a cold, wet, humid day*). This has improved by year 9, though only about half the samples in all text types show evidence of conscious choices of vocabulary and phrasing, with proportionately more being found in the narrative task. This weakness is most marked in the analysis task (analyse/review/comment), where the majority of pupils across the key stage find it hard to establish an appropriate style and tend to use basic language to describe rather than analyse the leaflet. (See page 34.)

More able writers are likely to include rhetorical and stylistic effects when writing non-fiction. Key indicators of progress are increased precision and clarity in word choice and the considered use of stylistic features, such as impersonal and abstract forms. The pupils who take a persuasive stance in tackling the argument task (which was not explicitly demanded) are beginning to use language more consciously in their attempts to influence their reader.

Implications

These findings suggest that pupils have different perceptions about the style that the different tasks call for. In their view, narrative writing calls for conscious choices of language and style, while non-narrative writing calls for plain, often rather routine, low-content language.

Narrative writing has an important role in the curriculum for English, but some skills need to be encouraged across other writing forms. Pupils need to be encouraged to make active choices about language, form and structure across all text types.

Questions to ask in your department

- How can we encourage pupils to use a full range of stylistic devices in their non-fiction writing?
- Do we provide a wide enough range of non-fiction reading to provide pupils with good models for their own non-fiction writing (for example, literary non-fiction)?

Text structure and organisation

Planning of the whole text is often undeveloped

Planning of the overall text is limited in year 7, except for the most able in writing narrative. Writers tend to depend on prompts to provide a structure for non-narrative texts, or to use a simple ‘beginning, series of points, end’ framework where the beginning and the end are often underdeveloped. There is a noticeable improvement by year 9 in the overall structure of texts by middle ability writers, but only the more able writers achieve a coherent whole. Similarly, signalling the transitions in texts is limited but improved by year 9, though it is not consistent except in writing at the upper level. Texts in the lower range are only slightly improved by year 9.

Openings are more developed than endings

The openings of the stories are strong and varied, although some pupils spend too much time setting up the stories in detail. Openings for the non-narrative tasks tend to be significantly weaker, often limited to a sentence stating an opinion. Only the most able writers can produce opening paragraphs that give an overview or introduce the issue to orientate the reader and signal a more developed viewpoint. (See pages 46–47.)

In most tasks, across the age and ability range, endings are weaker than openings. These weaknesses are linked to a lack of overall text structure. Most writers understand the need for effective beginnings and endings, but transitions are often arbitrary, with an abrupt closing sentence. In non-narrative tasks, many writers do not recognise the need to round off or summarize an argument, and conclusions are often brief and undeveloped. More effort is put into ending stories, but the lead up to these endings is often weak.

Paragraph structure is mostly limited to loosely dividing the text into sections

Many paragraphs are extended sentences or loosely organised collections of sentences with little internal cohesion. The upper half of the sample shows progress by year 9 in most text types, though it remains weaker in the analysis of the leaflet. Paragraphing is better in the stories, though at its simplest it is motivated by shifts in time and place. Internal cohesion is weak in year 7, except in the writing of the most able. Writers rarely make links between ideas except by using pronouns, and they rely too much on this strategy. Internal cohesion is present in most writing by year 9, though it is consistent only in the writing of the most able pupils. (See pages 48–49.)

Implications

Again, these findings suggest that the ability to manage the overall structure of a piece of writing is crucial to progression in writing. When planning, pupils need to give closer consideration to the transition between paragraphs so they can build logical or thematic links that contribute to the whole. Pupils have clearly been taught successful strategies for beginning pieces of writing, especially narrative, but more attention needs to be given to developing effective conclusions, such as linking the ending to the opening.

Questions to ask in your department

- How can we teach active planning strategies, which encourage not just consideration of content but also the structure and sequencing of ideas?
- How can we integrate focused teaching on openings and closings – within the structure of the whole piece – across the writing triplets?

Sentence structure and punctuation

Sentence structure and demarcation are insecure in all but the best writing

All writers use some subordination, but only upper ability pupils use imaginative variation in word order and a controlled range of coordination and subordination with variations in length of sentences for effect.

Control over longer sentences is insecure for a range of reasons. Weaker and middle ability writers, even where they do not overtly use coordinators, often link together strings of short sentences with commas. This reflects a tendency to add information as it occurs to them, rather than to organise it into an argument or narrative. This improves to some degree across the key stage in all but the lower range of writing.

The most successful writing incorporates information succinctly. These writers embed phrases and vary word order to develop a complex text where information is organised hierarchically and is linked together economically. As writers experiment with longer complex sentences, incoherence in sentence structure and uncertain punctuation also occur:

I think that young children would like it because it is anamaited, otherwise if it wasn't a cartoon I don't think the young children wouldn't enjoy it more.

Sentence demarcation appears to be a problem across all text types. Even in year 9 it remains an issue for some middle and lower attaining writers. All writers punctuate some sentences correctly, but there is a high rate of full stop omission and comma splices (the use of commas to separate main clauses where a full stop would be more appropriate).

The use of colour is fantastic all the blues and dark sea colours are great, they are eye catching and superb.

There is no marked difference between text types. The problem of sentence demarcation diminishes with improved control over sentence structure.

Commas are not well used overall

Able and middle ability pupils can use commas to mark lists from year 7 and able writers use them to mark clauses by year 9. The confusion over clause and sentence boundaries means that most commas are not being used correctly. A few able writers make effective use of punctuation for emphasis.

Implications

Sentence demarcation emerges as a weakness in the whole sample. Poor planning causes problems in sentence structure. Writing becomes incoherent as pupils simply add, rather than incorporate, information into a planned sentence or paragraph.

Questions to ask in your department

- How can we balance the need to encourage ambition in sentence structure with the need for clarity and accuracy?
- Which issues with sentence structure and punctuation are characteristic of certain ability groups, and which ones affect the majority to a greater or lesser extent?
- How can we encourage pupils to see punctuation as something that can be used for meaning and effect rather than simply to demarcate sentences?

Progression issues in pupil performance

Characteristics of progression

The same characteristics are common to successful writing across all triplets

There are differences in the skills and strategies needed to tackle different writing triplets, but certain characteristics, such as having a clear point of view about what the writing sets out to do and using stylistic devices effectively, are common to all pieces of successful writing.

The analysis shows that, although younger writers are conscious of some differences in the skills and knowledge needed to tackle different forms, they are much more familiar with some forms than others. They do not recognise that the same key decisions need to be made about all texts. For example, the analysis indicates that pupils are much less likely to make deliberate and considered choices of vocabulary when writing in non-narrative forms.

Improvement in the different aspects of writing is closely linked

There is little to suggest that pupils make progress in one aspect of writing before another. The evidence indicates that progress, although uneven, takes place across the different writing features. For example, developments in writers' ability to express themselves at the sentence level and in organising paragraphs go hand in hand with their ability to think about the intentions and structure of the whole text.

Implications

It is important, when focusing on the specific features of texts, to look at how they link to other features. For example, organising ideas within sentences affects how paragraphs are developed, and having an overview of the purpose of the writing can help its organisation.

Pupils tend to compartmentalise different stylistic devices and organisational decisions, seeing them as being more appropriate or important for some triplets than others. For example, pupils may be limiting themselves if they think rhetorical questions are appropriate only for persuasive writing.

Questions to ask in your department

- What are the questions that pupils need to consider when planning a piece of writing regardless of the triplet?
- How can we teach skills, such as punctuation, in ways which encourage pupils to consider how they can be used to achieve particular effects as well as operating as a set of rules?
- How can we encourage pupils to take an overview of their writing, considering coherence across the text as well as cohesion within sentences and paragraphs?
- How can we encourage pupils to select from their full repertoire of writing techniques and stylistic devices when responding to tasks?

Less able writers

Progression is limited at the lower end of the sample

There is some progression in the writing at the lower end of the sample between year 7 and year 9, but it is much more limited than in the middle range. Less able writers are struggling to find effective strategies to make progress in their writing and improvements are often modest.

Less able pupils make some improvements in:

- opening and closing sentences
- the variety of sentence structures
- the use of adverbials to link sentences
- some description in narration
- the establishment of a viewpoint in narrative writing.

Otherwise, limited progress is seen in:

- developing and expressing a point of view in non-narrative writing
- evaluating information
- the imaginative or precise use of language
- overall text structure
- organising information logically in paragraphs or combining it succinctly in sentences.

Pupils in the lower band across the key stage are uncertain about sentence boundaries. The omission of full stops and the use of comma splices are widespread. There is a slight improvement in the use of full stops by year 9 but it is not consistent, often fading towards the end of the writing.

By year 9, although there is a reduction in the unvaried sentence structures which characterise much of the lower sample in year 7, pupils from the lower band still do not have a clear sense of purpose. Their paragraph structure is limited and, other than chronology, there is little sense of other organisational principles.

As a result of their lack of overview of the purpose of the writing and of what they want to say, they depend on prompts as props to structure their writing. Even then they can rarely develop their ideas into a coherent whole. Across the key stage, the less able writers rely on loosely-connected observations and they often seem unclear that writing needs to be rounded off, rather than simply coming to a halt.

Implications

The evidence that the standard of the lower band scripts in year 9 is not considerably better than the equivalent group in year 7 suggests the gap between the least and most able pupils increases significantly across the key stage. This has substantial implications for how classes are organised and work differentiated.

Where progress is made, it is largely at word and sentence level, with little or no improvement in areas that require an overview of the task and what it requires.

Questions to ask in your department

- What can be done to improve weaker pupils' stamina in punctuation?
- How can we encourage weaker pupils to gain a view of the whole task before they begin writing?
- How can we address the widening gap across the key stage between the most and least able in the classroom?

Issues affecting performance across the triplets

Pupils are more familiar with some triplets than others

Writers are most confident in tackling the types of writing they are familiar with, such as the narrative (imagine, explore, entertain) and the argument (persuade, argue, advise). They are less sure how to organise the accident report (inform, explain, describe) and are very uncertain about how to structure the leaflet analysis (analyse, review, comment). This is largely because they interpret the leaflet analysis as a reading comprehension and, as a result, pay limited attention to the organisation of the writing and the language.

This lack of understanding of how to structure their writing affects their ability to analyse the leaflet. When pupils recognise the task and the format they proceed more confidently, even if they are sometimes drawing on simple models, such as structuring an argument for/against/in my view.

Pupils rely too much on prompts to structure their writing

Inevitably the tasks themselves direct writers towards particular strategies and choices. In the case of the three non-narrative tasks, there is some guidance from the prompts, but the writers still have to make decisions about the purpose of the writing and the form and style they will use.

However, the prompts themselves are not always used effectively. At the lower end of the sample they are simply used as structural props, often resulting in undeveloped one-sentence paragraphs. This is most pronounced in the non-narrative tasks. The story prompts focus more on plot and setting and, as a result, character remains less developed.

Progression is characterised by writers using the prompts as a starting point to develop their own ideas rather than simply as a formula to follow. Any piece of writing requires the writer to make choices about a range of things, including style, organisation and appropriate vocabulary. Any task gives a range of information, directly or indirectly, about topic, reader, form and level of formality to inform these choices, but more able writers incorporate their own ideas and develop them within this context.

Implications

When faced with less familiar tasks pupils are not as able to make independent choices about language, how to engage an audience and the form of the writing. The way to address this is not necessarily through exhaustive teaching of text types, but rather by teaching pupils how to make choices that will benefit their writing, whatever the purpose, form or reader.

Prompts are intended to act as helpful ways into a task, but the evidence suggests that they can limit the middle and lower range of pupils, who see them as the only way to approach the task. The best responses showed independence and the confidence to adapt the guidelines offered by the task.

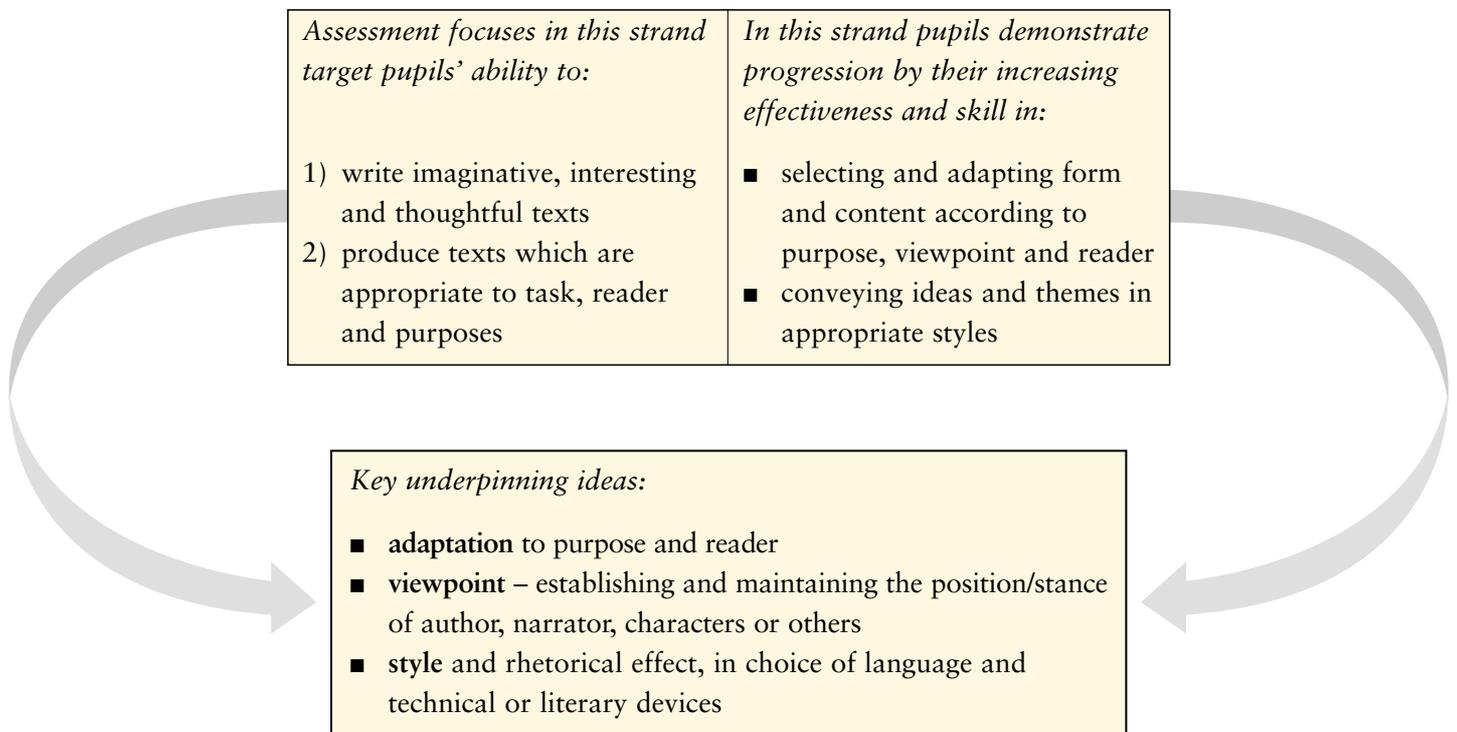
Questions to ask in your department

- Do we teach a wide enough range of types of writing or do we concentrate on some at the expense of others?
- How can we avoid oversimplifying the characteristics of text types and develop alternative ways of shaping material?
- Do we rely too much on the use of writing frames to help pupils structure their writing? How can we move pupils towards independence in their planning?
- How can we encourage pupils to develop their own prompts to structure a task rather than relying on those provided by the teacher?
- How can we encourage pupils to experiment while addressing the demands of the task?

Exploring progression

Composition and effect

The following grids provide a separate analysis of the tasks by triplet, as this strand showed the greatest variance between the tasks. Three grids, representing adaptation, viewpoint and style – the underpinning ideas for the *composition and effect* strand – follow for each of the four tasks. The relationship between *assessment focuses*, *progression* and *key underpinning ideas* for this strand can be shown as follows.



Each grid is supported by a commentary, summarising the most significant features of progress between year 7 and year 9. The grids are followed by annotated scripts from year 7 and year 9 pupils illustrating some of the features of progression.

Persuade/argue/advise (argument task)

		Year 7	Year 9
Adaptation	Lower	<ul style="list-style-type: none"> ■ Reliance on simple model of argument ■ Stimulus material often used as starting point for anecdote 	<ul style="list-style-type: none"> ■ No attempt to challenge the stimulus material which is largely paraphrased
	Middle	<ul style="list-style-type: none"> ■ Basic requirements of argument as discussion of different views understood ■ Stimulus material cited but largely accepted at face value ■ Some conclusions include advice 	<ul style="list-style-type: none"> ■ Nature of task grasped, stating a view at opening, dealing with separate points in middle and restating a view at end ■ Some challenging of the stimulus material ■ Greater use of persuasive techniques
	Upper	<ul style="list-style-type: none"> ■ Evidence of greater control over structure of argument ■ Stimulus material integrated into writing ■ Awareness of adult/teacher audience 	<ul style="list-style-type: none"> ■ Reasoned persuasion with appropriate structure, methodically dealing with key points ■ Stimulus material assimilated into writing, with additional evidence from own experience ■ Adult audience addressed and formal/impersonal writing used

Commentary

Pupils generally recognise the task as an invitation to construct an argument. Younger and less able writers tend to choose a for/against structure, seeing it as a balanced argument. By year 9 the strongest writers are arguing a case with an adult audience in mind (*Children should be able to watch television when they have been working a long, hard day at school*), which leads them to adopt a more formal approach. Progression is marked by a movement from ignoring the evidence offered in the stimulus material, through quoting it and relating other information to points selected from that material, to debating or evaluating its reliability (*There are no links as of yet that television can lead to 'deficit disorder'. Until a link is proven there is no point in stopping young children watching*).

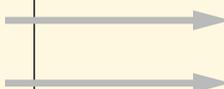
Persuade/argue/advise (argument task)

		Year 7	Year 9
Viewpoint	Lower	<ul style="list-style-type: none"> ■ Simple three-part structure for argument used ■ Task seen as primarily for/against discussion with a brief expression of opinion at end ■ No clear overall point of view offered 	<ul style="list-style-type: none"> ■ Limited awareness of alternative viewpoints ■ Point of view offered but not supported
	Middle	<ul style="list-style-type: none"> ■ Neutral contextualising statement used at beginning ■ Greater ability to express opinion in summarising the pro and anti view 	<ul style="list-style-type: none"> ■ Recognition that the purpose is to express a view, though tendency to discuss rather than persuade or argue ■ Greater clarity and consistency, incorporating alternative views and debating them
	Upper	<ul style="list-style-type: none"> ■ Clear statements of opinion offered at start ■ Case argued, balancing the pro and anti views 	<ul style="list-style-type: none"> ■ Consistent ability to challenge the stimulus material and incorporate alternative views ■ Recognition of need to persuade or argue a particular point of view

Commentary

Pupils generally adopt a simple three-part structure of for/against/in my view. Progression is marked by the ability to move from this basic structure towards a reasoned persuasive stance which helps to give the writing an overall shape and promotes a sense of authorial confidence (*In my opinion the reasons for allowing television weigh out the reasons for banning it*). The ability to use the given material selectively to support a particular viewpoint (*In addition to this television is said to increase stress levels*) and to incorporate evidence from other viewpoints also develops over time. There is also a movement from unsystematic observations to a more formal authoritative stance.

Persuade/argue/advise (argument task)

		Year 7	Year 9
Style	Lower	<ul style="list-style-type: none"> ■ Colloquial tone and style ■ Adventurous use of language rare 	
	Middle	<ul style="list-style-type: none"> ■ Some impersonal structures used but undeveloped ■ Adventurous use of language rare ■ Stimulus material cited but by unacknowledged quotation 	<ul style="list-style-type: none"> ■ Greater control, with ability to mix impersonal and personal constructions ■ Some use of imagery, contrast and ridicule as stylistic devices ■ Paraphrasing of stimulus material
	Upper	<ul style="list-style-type: none"> ■ Some limited use of adventurous language ■ Some use of repetition, rule of three and imagery as stylistic devices ■ Stimulus material fully cited and debated 	<ul style="list-style-type: none"> ■ More precise language and some vivid imagery used to clarify position ■ Greater ability at using distancing techniques, including the passive voice, controlled informality and humour ■ Stimulus material fully integrated within the argument being advanced

Commentary

There is little adventurous use of language among younger writers, though a minority draw on devices such as the rule of three and the use of metaphor and imagery. As writers move towards a more persuasive tone, they draw on a wider range of rhetorical strategies such as direct address, questions and contrasts. The strongest writers make greater use of impersonal language and generalisations (*Some people argue that...*) and controlled informality (*Yes, maybe we do*), reflecting their greater control over authorial viewpoint. Quotation from and reference to the stimulus material is often used to structure the writing, but it is interrogated and challenged only by the more able year 9 pupils.

Persuade/argue/advise (argument task)*Jack (year 7)***A nation of couch potatoes**

Some people like to watch television and some don't. The people who like tv its because the don't like many things, and have friends a school but none live near him/her and they think it Reduces Stress but tv damages your brain and they think its good because it gives people more ideas.

The people who don't like television it is because They know it damages your brain and that it makes you gain weight.

They know it can give heart disease and stress levels because instead of relaxing you tv raises stress and you can't concentrate hours after watching it and it effects speech in very young children. it is quite a Bad idea to have tv allover britain because it will increase the number of people getting heart disease and it makes you unhappy and mad.

The people who watch television for four or more hours are found to be fatter than the people who watch it for less than 2 hours because they have been robbed of excercise time and keep on eating lots of fatty food whilst watching the television and become fatter because they are not doing enough exercise.

Those who don't watch as much tele are thinner and have some time to do exercise.

I think television is good but I only watch it a bit so I am not fat and not a couch potato.

Summary of composition and effect

- For/against structure with concluding view.
- Attempts to develop argument but poor control of sentences leads to confusion.
- Personal view stated in conclusion, but not well integrated with the argument.
- Attempts some impersonal structures and generalisations (*people who*) but attempts at formal style not sustained.

Next steps

In order to improve his composition, Jack needs to:

- learn to adopt a view on an issue and structure his writing around that view
- plan how to select and highlight given material to support his argument
- learn to distinguish between fact and opinion in his writing
- be taught how impersonal structures and passive verbs can help make the style of his writing more appropriate to this sort of task.

Persuade/argue/advise (argument task)*Chloe (year 9)***A nation of couch potatoes**

In my opinion children should be allowed to watch television; even though there are some disadvantages in watching it. For example, TV has been linked to obesity in children; those who watch more than four hours a day are significantly fatter than those who watch less than two hours a day. This is because they are encouraged to eat more high-calorie snacks, and they have much less time for exercise (information taken from the times, 01/04/98.)

Also, too much television has been linked to heart disease and stress levels because it makes you unhappy and unable to concentrate. In young children TV causes delayed acquisition of speech. It is also thought that there are links to attention deficit disorder, which has been increasing since television was first introduced into British homes.

Even though there are many side effects and disadvantages of allowing children to watch TV I still believe that we should allow it. There are many sports and hobbies which are for some reason believed to be bad for children, and may be dangerous, such as computers and the internet, and we still allow these. In my opinion TV isn't as half as bad, because it doesn't endanger the child's safety.

Firstly, TV informs children of the world around them, and often makes them aware of the problems that people may face, preparing them for later life. Secondly, television brings family and friends closer together, as it provides a common interest which can lead to children developing discussion and sometimes argumentative skills.

Finally, television stimulates children's minds and can often give them ideas for play and work, at home and at school.

In my opinion the reasons for allowing television weigh out the reasons for banning it. It is an interesting and reliable source for children to enjoy, whilst at the same time learning about the

world around them. However, I do agree that some people spend too much time watching it, and so it should be kept in moderation, to prevent any illnesses and lack of exercise which are linked to too much television.

Summary of composition and effect

- Evaluative writing, where own point of view is clear but based on balanced use of evidence.
- Structure of composition based on the chosen argument and materials selected to fit that argument.
- Suitably formal tone and style, using impersonal structures (*TV has been linked, it is also thought*) and abstract nouns (*interest, moderation, discussion*).
- Effective use of modals (*maybe, often, can*).

Next steps

In order to improve her composition, Chloe needs to:

- ensure that she acknowledges sources of information consistently
- incorporate a greater range of stylistic devices to engage the reader.

Imagine/explore/entertain (narrative task)

		Year 7	Year 9
Adaptation	Lower	<ul style="list-style-type: none"> ■ Tendency towards fast-moving plot ■ No development of setting or atmosphere 	<div style="text-align: center;">→</div> <ul style="list-style-type: none"> ■ Inconsistent emphasis on dramatising events
	Middle	<ul style="list-style-type: none"> ■ Tendency towards fast-moving plot ■ Insufficient emphasis on dramatising or linking events ■ Mood and atmosphere only present at beginning or transition 	<ul style="list-style-type: none"> ■ Story presented as coherent narrative ■ Emphasis in almost all scripts on dramatising events ■ Setting more fully developed
	Upper	<ul style="list-style-type: none"> ■ Use of a range of narrative skills ■ Greater emphasis on developing character ■ Greater effort to create mood and atmosphere 	<ul style="list-style-type: none"> ■ Thematic unity across the plot and conscious crafting of storyline ■ Clear sense of how to develop character within plot ■ Setting fully developed ■ Well-paced narrative, with plot fully developed

Commentary

Pupils generally recognise that the task calls for the development of plot, setting and narrative viewpoint, though few choose to develop character in any depth. While some of the most sophisticated writing develops characters or a narrative persona (*Then they came, the flashbacks, all the worst moments in my life, my mum's death, my dad's burnt corpse, and whole host of other, then it went very dark*), this is not always critical to success. Many pupils in the lower and middle range concentrate on plot rather than on narration. By year 9, more pupils are able to give a real sense of setting (*It was a beautiful place the sun beating down on Field after Field of golden corn crops and lush green Fields*). Progression is marked by clearer and more consistent narration.

Imagine/explore/entertain (narrative task)

		Year 7	Year 9
Viewpoint	Lower	<ul style="list-style-type: none"> ■ Little sense that point of view has to be managed ■ Use of detail for setting tends to be brief and sketchy ■ Character left implicit 	<ul style="list-style-type: none"> ■ Evidence of point of view ■ Brief and relatively undeveloped presentation of character
	Middle	<ul style="list-style-type: none"> ■ Point of view evident but not elaborated ■ Use of detail for setting likely to occur at opening or transition, though has tendency to fade ■ Character generally assumed 	<ul style="list-style-type: none"> ■ Point of view more developed ■ Setting better illustrated and developed ■ Character more substantially drawn
	Upper	<ul style="list-style-type: none"> ■ Point of view better sustained ■ Details of setting embedded into fabric of writing ■ Character developed through exploring response to events 	<ul style="list-style-type: none"> ■ Point of view more strongly elaborated ■ Setting more subtly embedded in writing ■ Character developed through reflection, feelings and actions ■ Ability to make transitions between close and distant perspectives

Commentary

There is rarely an overt authorial voice and, even when it is evident, it is not always a consistent feature, nor is it fully effective. Using narrative strategies to enable the reader to ‘see’ the setting (*The sun shone through the window but had no warmth*) and experience the narrator’s situation (*“Enjoy your dinner?” He sneered. We didn’t answer him. We just stared loathingly at his thin white face, long nose, grimy, matted black hair and his long crooked fingers that held a blood red pen*) are key factors in effective responses and are indicative of progression. The effectiveness of the writing is not, however, directly related to the choice of a first or third person viewpoint. In year 7, a few pupils are already quite proficient in sustaining an authorial stance and most are able to describe events from a particular viewpoint at critical moments in the story (*As I’m sure you’ve guessed, Becky is a critic. Something is wrong with everything*). More writers are able to do this by year 9 in more sustained ways.

Imagine/explore/entertain (narrative task)

		Year 7	Year 9
Style	Lower	<ul style="list-style-type: none"> ■ Little attention given to word choice ■ Rhetorical devices not in evidence ■ Little or no evidence of formality 	<div style="text-align: center;">→</div> <ul style="list-style-type: none"> ■ Rhetorical devices rarely in evidence ■ Occasional generalised subjects and passives
	Middle	<ul style="list-style-type: none"> ■ Word choice given most attention at setting, transition and end ■ Rhetorical devices not in evidence ■ Occasional formal features 	<ul style="list-style-type: none"> ■ Vocabulary most carefully chosen for intense descriptive points ■ Rhetorical devices rarely in evidence ■ Occasional generalised subjects and passives
	Upper	<ul style="list-style-type: none"> ■ Use made of adventurous language, imagery and figurative language at key points in story ■ Rhetorical devices rarely in evidence ■ Level of formality largely consistent but not fully in place 	<ul style="list-style-type: none"> ■ Precise and ambitious use of language and other linguistic devices ■ Rhetorical devices occasionally in evidence ■ More use of passives and impersonal structures

Commentary

Pupils have the strongest expectations of style when writing narrative and make the most conscious and ambitious choices about vocabulary and imagery, usually when describing settings (*As the door opened a swirling vortex of colour swam into view*) or feelings (*We crept down the stairs and gasped at what we saw*). There is evidence of more consistent control over style as pupils mature. The most able pupils in year 9 can make decisions about style throughout their writing, for example making controlled shifts between conversational style and more literary language (*“Don’t talk to me like that young man.” Mum’s voice tailed off as I made my way to the bedroom. I could predict with great certainty that the next few words would be...*).

*Imagine/explore/entertain (narrative task)**Robert (year 7)*

The mystery door

One snowy day, Johnny age 8 was playing in the snow when he see's something strange in the distance. What Johnny saw was a big white and red door flashing.

As Johnny went to the door It said

"Come In, Johnny please come in and rescue Me."

Suddenly Joey came, Joey is Johnny dad who's a rock star with black hair, he tells people he warks with ozzy osbourne but he works in a band called Rock Rockers (R.R.)

"Alright Son, time to go for tea and after I'll show how to play the guitar," said Joey

"But dad, theres a strange door there it said come in, dad it needs help"

"Whatever son, you can give it help later" but What Johnny didn't know was that his dad couldn't see the door.

The next day, Johnny saw the Magical door again, "Help me Johnny, help me" said the door.

Johnny started to run quickly towards the door

"John, John, wait were are you going!" shouted his dad, then Johhy disapears.

"Wow, were am I," said Johnny

"oh you, here quick." Said Joseph

"Who are you? Where am I? What's happening?"... Asks Johnny

"Hold on not to many questions, I am Joseph, you are in Newtony world and nothing is happening"

"Joseph I am going to kill you"

"apart from that, the wicked wizard, he's trying to kill me and you're my saver, quick this way."

"What? Where are we going?" asks Johnny scared.

"You'll find out"

"Wow, there's ozzy osbourne, wow theres s club 7, wow theres Denice the Menice, wow theres..."

Robert (year 7) – continued

"shut up, there not real, there not the real ones like at home or your world there fake, now come on."

Later on Johnny and Joseph are in the woods camping When they here a noise.

"What's that?" screamed Johnny

"No, quick run".

Then in a flash Joseph got shot and blood spilled, Johnny was all alone in this mysteries world.

"Quick over here, get the body and you two search the tent" ordered Jimmy the wizard.

Then, Johnny run like lighting with the two guards running after him. Then he tripped over a ripped his shirt, the two evil guards nearly got Johnny but he got up and quickly ran behind a wall and the guards were gone.

"AAArgghhh" screamed Johnny.

"What's wrong?" asked Joey.

"I had a dream," Johnny was scared

"It seemed real" Johnny said.

Then there was a knock on the door, It was for Johnny.

"Who are you?" asked Johnny

"It's me Joseph"

The Johnny remember him in the dream and then he look down and saw his ripped shirt.

"It was real said Johnny "It was real."

Summary of composition and effect

- Story has plot with beginning, middle and end, but over-reliance on dialogue.
- Some definition of character, sometimes through dialogue, but otherwise little support for the reader.
- Little narrative detail to take the reader into the situation or to help navigate the dialogue.
- Routine word choice with occasional detail.

Next steps

In order to develop his composition, Robert needs to:

- consider what detail and information are relevant to the story and are helpful to a reader (eg make characters more distinct)
- use narrative strategies other than dialogue to carry essential information about setting, character and action
- select words and phrases carefully to create particular effects.

Imagine/explore/entertain (narrative task)*Jake (year 9)***The Boy who wasn't there**

"Don't talk to me like that young man." Mum's voice tailed off as I made my way to the bedroom. I could predict with great certainty that the next few words would be: "now go to your room and think about what you've just done." Calmly I made my way to my room. I thought to myself, "If only I could just disappear" and then in a frustrated tone of voice out loud, "I just can't be bothered with this dump of a home anymore!" I turned the handle of the door and with a swift movement stepped inside my room. Well, it wasn't actually my room. It was different, very, very different.

Birds sang and small families of monkeys scampered along the forest floor chattering excitedly. Deep moans from the forests inhabitants beckoned me into a slow jog further and further into what probably was untouched territory but for the beasts and other strange and rare inhabitants. A tribe of elephants belowed amongst the walls of vines and tigers glided stealthily through the undergrowth. At first this daunting site made me tremor and temporarily hold my breath so I did not emit a single noise however the more animals I passed and the deeper I ventured it dauned on me that I was being ignored. Even leaves turned their backs on me and the wind blew past without me even feeling a breath on my cheek. Although it is not home, I don't feel at all different I thought. It feels as though im not even seen and don't want to be heard. Now, noises screamed all around me and echoes pumeled my brain. Flashbacks of me in my childhood left in my cot unattended for hours and hours and left in the rain after I was not let back into the house. I was alone, all alone. Forever. I realised, I "had" disappeared. Either that or I've never even existed.....

Summary of composition and effect

- Story seen as a whole with a strong theme and twist at the end.
- Viewpoint well sustained and handled in different styles in the two halves.
- Contrast in style between domestic setting with dialogue and precise but plain vocabulary and the jungle with detailed description and densely-packed language.
- Ambitious vocabulary (*Deep moans from the forests inhabitants*).
- Sustained use of rhetorical patterning (*Birds sang and small familys of monkeys scampered... the more animals I passed and the deeper I ventured*) and abstract nouns (*territory, inhabitants*) enhance the formality and seriousness of tone.

Next steps

In order to improve his composition, Jake needs to:

- expand the ending to emphasise the theme more strongly.

Analyse/review/comment (analysis task)

		Year 7	Year 9
Adaptation	Lower	<ul style="list-style-type: none"> ■ Prompts used to structure response ■ Task generally treated as comprehension ■ No awareness that leaflet is constructed for a particular purpose 	
	Middle	<ul style="list-style-type: none"> ■ Prompts used to structure response ■ Task generally treated as comprehension, with minority tackling task as whole ■ Some awareness that leaflet is constructed for a particular purpose 	<ul style="list-style-type: none"> ■ Continued reliance on prompts but more take an overview ■ For many still largely a reading activity, though more beginning to respond to whole text ■ Greater awareness that leaflet is constructed for a particular purpose ■ Some outside knowledge brought to bear on task
	Upper	<ul style="list-style-type: none"> ■ Some development of ideas beyond the prompts ■ Analysis presented as if by expert ■ Some personal knowledge brought to bear on topic 	<ul style="list-style-type: none"> ■ Task treated as a whole ■ Thorough and detailed response, showing complete understanding of task ■ Considerable outside knowledge brought to bear on task

Commentary

Pupils generally are unsure of what is called for when shaping their writing. Few below year 9 recognise that the structure, form and style of their writing might be significant. Many see the task as essentially a comprehension activity, treating it as a series of separate points. Progression is marked by a greater understanding that the leaflet has been constructed by someone whose intentions are to persuade its readers to purchase a particular product. Grasping this fact – in one case using the term *product* and in another referring to *the producers of this leaflet* – leads to significant improvement in the quality of pupils' arguments, the range of information drawn from their wider experience (*The blurb, trademark, subtitle, repetition*) and their ability to take a more critical stance.

Analyse/review/comment (analysis task)

		Year 7	Year 9
Viewpoint	Lower	<ul style="list-style-type: none"> ■ Description rather than evaluation ■ Viewpoint rather simplistic, with little attempt at judgement 	<ul style="list-style-type: none"> ■ Description with only occasional evaluation
	Middle	<ul style="list-style-type: none"> ■ Some evaluation as well as description evident ■ Viewpoint clear and reasonably well maintained 	<ul style="list-style-type: none"> ■ Some evaluative analysis offered but not sustained ■ Clear viewpoint but often little more than unsupported assertion ■ Role adopted suggests some expertise
	Upper	<ul style="list-style-type: none"> ■ Beginnings of analysis, though still to some extent descriptive ■ More likely to make evaluative comments ■ Strong authorial tone established and maintained throughout ■ Viewpoint often dependent on simple assertion 	<ul style="list-style-type: none"> ■ Clear analysis rather than description offered ■ Evaluative comments made throughout ■ Sustained authorial tone as expert ■ Authoritative viewpoint offered

Commentary

Pupils generally do not see the need for a strong authorial tone and few appreciate the need to take an overview of the material. Many pupils rely heavily on description as the basis for their response, rather than giving an evaluative response from a clear viewpoint. Where a viewpoint is in evidence, there tends to be progression from a personal evaluative response (*It looks like the sort of film you could see with your mum*) to a more authoritative, less personal stance, using more formal and technical language (*We can see here that descriptive (adjectives) language is used to highlight the brilliance of the “epic”*). Understanding the persuasive intentions of the leaflet is critical to the quality of the analysis.

Analyse/review/comment (analysis task)

		Year 7	Year 9
Style	Lower	<ul style="list-style-type: none"> ■ Little attention given to the style of writing ■ Informal, colloquial style used ■ No quotation from text 	<ul style="list-style-type: none"> ■ Some attempt at formality but not always successful ■ Use of quotation but without comment
	Middle	<ul style="list-style-type: none"> ■ Some use of formal style but inconsistent ■ No evidence of stylistic devices ■ Choice of language predictable ■ Some quotation from or reference to text, but not developed 	<ul style="list-style-type: none"> ■ Some formality but largely still semi-formal ■ Occasional use of adventurous or unexpected language ■ Ability to quote from text
	Upper	<ul style="list-style-type: none"> ■ Some evidence of effective formal style ■ Some stylistic devices used ■ Wide vocabulary available to make points ■ Effective quotation from text 	<ul style="list-style-type: none"> ■ Mature grasp of style, mixing formal with informal as appropriate ■ Wide range of linguistic devices used ■ Controlled and managed choice of vocabulary ■ Effective quotation from text to illustrate points made

Commentary

Pupils make fewer decisions about style in this task than in the others, perhaps because of their lack of familiarity with models of such writing. Consequently, most language choices are plain and simple, with only the most able using a range of stylistic devices and precision in the choice of adjectives (*With its interesting cover and gripping, convincing writing the leaflet would make anyone want to ‘discover a whole new adventure underwater’*). As pupils begin to identify that the promotional leaflet is part of an advertising campaign, they begin to use more formal and technical language to describe its construction and effect (*At the very bottom in small text is the small print or the peramiters of the offer*). There is clear progression in the ability to quote from the text to illustrate points in the argument, both in selecting appropriately and in incorporating these selections into their writing.

Analyse/review/comment (analysis task)*Kayleigh (year 7)*

Video leaflet

This type of video is a child's animated Walt Disney film it includes action, adventure, stunning effects, a heroic story, and it's filled with comedy.

This film leaflet is getting mums, dads, aunts, uncles, and grandparents to go out and buy the video for the children in the family. Also when a child sees the front of the leaflet they will automatically want the film.

On the leaflet there are pictures on the front but not as many on the back of the leaflet. The leaflet says what the film is about on the back the two pound off leaflet is at the bottom so you can cut it off and you can still keep the advertisement leaflet.

There is a lot of persuasive language

"Share" This could mean share it so other people see it and buy it.

"Set your course" get ready to buy it.

"Available" to own now" go out and get it.

They use a lot of blue so it could be an underwater film and for boys gold means rich and they use same gold for writing.

The pictures are cartoon characters which suggest that the film is an animated film.

Summary of composition and effect

- Writing presents a series of observations rather than an analysis.
- Structure largely based on prompts given in the task.
- Some evidence of viewpoint when identifying purpose of leaflet.
- Attempts to evaluate but at times does little more than describe.
- No evidence of usage of stylistic devices or ambitious language.

Next steps

In order to improve her composition, Kayleigh needs to:

- learn to take an overview of a text before starting to write
- learn to evaluate the features of the text rather than merely describe them
- adopt a more critical authorial stance.

*Analyse/review/comment (analysis task)**Tariq (year 9)*

A Analysis Of A Video Leaflet

This leaflet is advertising Atlantis: The Lost Empire. It is a cartoon, and created by Disney. Walt Disney is well know for classic cartoon musicals for young children and the young in heart.

Not just children will watch this film, the rating is universal. It will be a distraction for many parents, but for children it is likely to fuel ambition.

The title is at the head of the leaflet, where most people would look first. To catch their eye further and to hopefully make them read on there is a slogan just underneath.

"Discover a whole new adventure underwater."

Parents may think of the film as educational or pure adventure. The adventure would appeal to most children and the educational factor would interest parents.

Pictures come next. In the background is the Ulysses explorer. It is much like a submarine, but the dome at the front and the pure size may astound, or maybe interest children, to keep them glued to the screen.

As with many leaflets, there is a promotional offer at the bottom. It is an advertisement in itself, as the offer can only be used in a certain place. This one being a Tesco supermarket. It is cheaper to use the offer than not to and there is a high chance that many extra things could be purchased while only wanting the video.

As I turned over, I immedietly saw the drawing in the middle. It is a copy of the actual video and DVD that you could buy. It is directly in the centre of the page and stands out from the rest.

There is also a basic plot description underneath a second title. It is much like a blurb that you may find on the rear cover of a novel.

"Stunning effects and a heroic story filled with wonder and laughs..."

After the plot it gives a small explanation of what audiences think of the story. This is likely to be greatly exaggerated.

A great amount of both the layout and the description are there for a simple reason. In fact, the entire leaflet is only trying to help you make a decision. It is asking you, 'will you buy this film?' and of course, it is trying to make you say yes.

Leaflets all have this intent and more often than not, they are successful.

The background colour on the front of the leaflet is sea blue. This colour is perfect for an underwater adventure such as this film.

Summary of composition and effect

- Thorough and detailed analysis, showing good understanding of the task and an ability to draw on knowledge from elsewhere (*promotional offer, blurb*).
- Analysis presented as if by an expert and the task is treated as a whole.
- Strong authorial stance established at beginning and maintained throughout.
- Considerable evaluation of the key items on the leaflet.
- Mature style of language, using direct and indirect address (*It is asking you, 'will you buy this film?', and of course, it is trying to make you say yes*).

Next steps

In order to improve his composition, Tariq needs to:

- ensure the ending is written to achieve maximum impact.

Inform/explain/describe (accident report)

		Year 7	Year 9
Adaptation	Lower	<ul style="list-style-type: none"> ■ Predominantly colloquial, relying on basic chronological account ■ Inability to meet organisational demands of task ■ Unclear sense of implied audience and purpose of task 	<ul style="list-style-type: none"> ■ General awareness of audience and purpose of task
	Middle	<ul style="list-style-type: none"> ■ Emerging sense of necessary register to produce a credible statement ■ General awareness of implied audience and purpose of task 	<ul style="list-style-type: none"> ■ Anecdotal style merged with formal approach ■ Awareness of audience and purpose of task
	Upper	<ul style="list-style-type: none"> ■ Some ability to shape content to form and purpose ■ Ability to meet audience need through combining engaging account and concise provision of information 	<ul style="list-style-type: none"> ■ Well organised to meet requirements of task, though occasionally using narrative forms ■ Adoption of an authoritative stance incorporating narrative with detailed information and judgement

Commentary

Pupils are generally unsure of what is called for in the account of the accident. While all include some recount of what happened, they are less secure about an overall structure for the text in terms of how to introduce it and how much narrative, if any, to include. Pupils tend to rely on a chronological structure (*Firstly I was waiting... Secondly the blue ford fiesta...suddenly all I saw...*). There is uncertainty about the balance between conveying information and using stylistic devices, though it is occasionally successful (*He landed in the middle of a hedgrow, arms splayed and screaming in pain*). Progression is marked by the ability to exemplify and clarify points in some detail (*It is hard to estimate whether a car is going to hit you or not because the road is situated on a hill*) rather than simply recounting them.

Inform/explain/describe (accident report)

		Year 7	Year 9
Viewpoint	Lower	<ul style="list-style-type: none"> ■ Clear narrative voice, though within an anecdotal framework ■ Colloquial style undermining sense of witness authority 	
	Middle	<ul style="list-style-type: none"> ■ Clear authorial voice ■ Occasional lapses or ambiguities when alternative viewpoint inserted 	<ul style="list-style-type: none"> ■ Clear authorial voice, supported by occasional use of adverbials ■ Anecdotal development used to establish author's point of view
	Upper	<ul style="list-style-type: none"> ■ Attempted use of authorial voice or qualifying adverbials to convey a sense of witness credibility and authority ■ Able to incorporate description and explanation in establishing viewpoint 	<ul style="list-style-type: none"> ■ Clear authorial voice providing strong witness credibility throughout ■ Range of strategies used to link description to explanation from author's point of view

Commentary

Clarity of viewpoint marks progression in this task, for example by the use of prepositional phrases (*From the angle I was to him*) or adverbial clauses (*Because there was building work going on on the left hand side of the school*) to locate precisely what has happened. Few pupils in year 7 are able to incorporate alternative viewpoints successfully or to make use of qualifying adverbial clauses to convey a sense of witness credibility. The proportion of pupils able to do this increases over time and by year 9 is a strong feature, particularly in the best writing (*From where I was... As I wasn't watching the cyclist... From what I saw...*).

Inform/explain/describe (accident report)

		Year 7	Year 9
Style	Lower	<ul style="list-style-type: none"> ■ High dependence on low-content vocabulary choices ■ Reliance on limited number of prepositional structures ■ Limited awareness of formal requirements 	
	Middle	<ul style="list-style-type: none"> ■ Lack of range and variety in choice of vocabulary ■ Limited evidence of using adverbials to enhance and clarify details 	<ul style="list-style-type: none"> ■ Emerging formality in choice of vocabulary ■ Inconsistent use of cohesive devices, and stylistic control variable ■ Greater attempt to synthesise information rather than simply recount
	Upper	<ul style="list-style-type: none"> ■ Greater variety in choice of language ■ Greater formality evident ■ Adverbial clauses used but limited understanding of how to develop and control this aspect of writing effectively ■ Ability to manipulate the position of prepositional phrases for effect 	<ul style="list-style-type: none"> ■ Language choices often ambitious and precise ■ Appropriate formality used ■ Style matched to understanding of purpose ■ Consistent ability to integrate cohesive description with explanatory comment

Commentary

Only the most able writers grasp the idea that their writing can be shaped overall and that they can put their authorial stamp on it. Few writers at any stage draw on technical language and only the most able use noun phrases well to clarify and conceptualise information (*All of the front passenger side... the oncoming vehicle*). Younger pupils rely too much on simple, repetitious language choices (*The car ran into the bike...she ran over the bike...the three girls ran into the school*), while more able pupils in year 9 are able to make precise vocabulary choices, especially verbs (*There was a squeal of brakes as the silver Honda tried to stop, before plunging into the rear of the blue Ford*). There are tensions between the factual nature of the task and the desire to create an engaging and readable account. As more able writers move towards a more formal style, this tension decreases.

Inform/explain/describe (accident report)*Danny (year 7)*

Eye-witness account

I started walking out of the Gate past the building site when this terrible accident happend. It was around twenty-past two when a blue ford fiesta began pulling up to turn into the gate from my left and Mark Luxton cycled toward the gate to catch me up. A silver Honda Accord, intending to drive straight past the school gate. Hit the left headlight with some force, of the passing Blue fiesta. Mark, not noticing what had happened, carried on going into the side of the wrecked Honda, went over the handlebars and cleanly over the top of the Accord. He landed in the middle of a hedgrow, arms splayed and screaming in pain. Personally, I think the cyclists injuries were his fault because he wasn't paying attention to where he was going. As for the main crash, it was partly everyone's fault, the busses were in the way of the fiesta's view, the fiesta should have checked the road was clear and the Honda should have been more cautious.

Summary of composition and effect

- Content mostly appropriate to purpose, though occasionally anecdotal.
- Largely chronological recount, though some confusion.
- Ability to use subordination enhances the descriptive style and provides some synthesis of ideas in a text which generally lacks clear organisational structure.
- Viewpoint on events supported by occasional use of adverbials (*personally*) and evaluative adjectives (*terrible accident*).
- Specificity in verb choice adds to clarity and interest (*arms splayed and screaming in pain*).

Next steps

In order to improve his composition, Danny needs to:

- consider the relevance of the anecdotal element in his writing
- orientate the reader to give a clearer picture of events
- make clearer links between description, evaluation and judgement.

Inform/explain/describe (accident report)*Annie (year 9)*

Eye-witness account

The street and the school grounds were buzzing with people as they collected their children from the school. The accident that took place only lasted a bare 5 seconds but was very nerve-racking to see and so my discription probably does miss out one or two factors:

A child, probably in the highest year was cycling up to the gate and stopped to see if he was free to go. I could see that he was not on the right side of the gate but I assumed he would go quickly and nothing would be thought of it. However, at that moment in time, a parent, obviously coming to collect her child/children came to a halt outside the gate indicating to go inside the gate. This car was a blue Ford Fiesta and had only one passenger., Taking this parent's point of view at this time, I must say, that it is hard to estimate whether a car is going to hit you or not because the road is situated on a hill and you cannot see down it.

Anyway, as the Ford was turning, a silver Honda Accord came flying up the hill causing the Ford to move quicker into the gate. However, the Ford bashed straight into the bicycle and was still blocking the road. This precise moment, only about a second, was prolonged as gasps came from the crowd in the school, and there was a squeal of brakes as the silver Honda tried to stop, before plunging into the rear of the blue Ford.

A few people screamed, and a lot ran over to see what damage was done. From where I was, quite near the back, I could only see the two drivers getting out and speaking to each other and the cyclist on the floor crying. As I wasn't watching the cyclist I did not see how he fell off his bike or landed on the floor. I could also see that mobiles were out and in a few minutes the sky was flashing reds and blues.

We were all told to 'back off a little', and then we found out that the child had a broken arm and collar bone, and an ambulance arrived.

From what I saw, I think that there was more than one person in fault. The cyclist should have been at the other side of the gate as it is wide enough for two cars and has lines down the centre. The bike should have been on the left side but was on the right. The blue Ford could have watched the bike more carefully but this couldn't be helped because the driver had to move quickly to try and get out of the way. The silver Honda was in fault because the driver was going far too fast and that is why he couldn't stop. There was no excuse for this driver as there are 30 limit signs in the town, and a school children crossing sign. So, if he had read the signs and taken notice of them the accident might not have happened.

Summary of composition and effect

- Well organised to meet the requirements of the task, though the opening is more appropriate to a narrative.
- Range of strategies used to provide a sense of coherence and explanation of events.
- Language choices often ambitious, though occasional informalities (*flying, bashed*) are at odds with the overall tone.

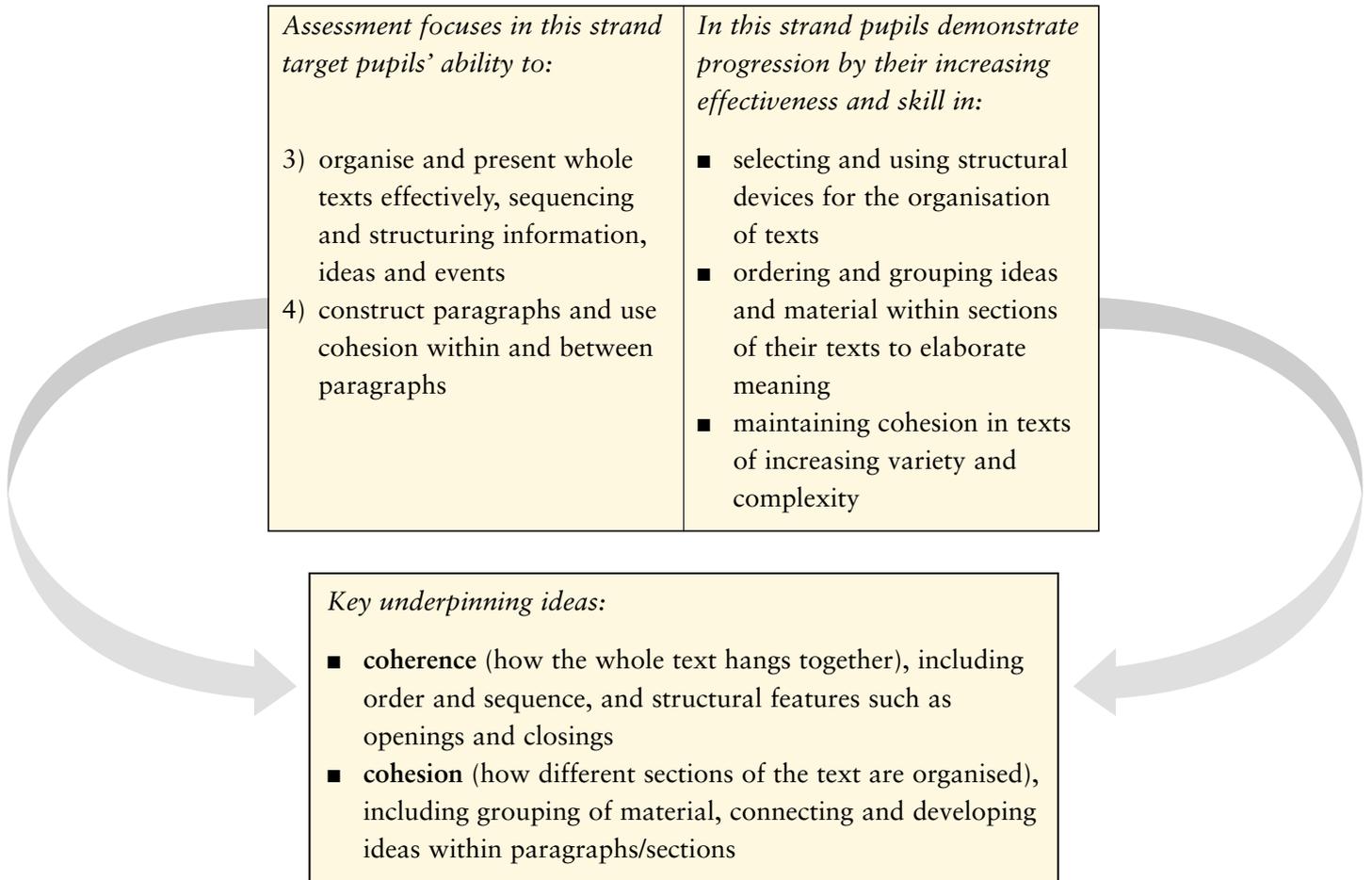
Next steps

In order to improve her composition, Annie needs to:

- report events more succinctly, selecting descriptive detail with economy and precision.

Text structure and organisation

The following grids show patterns of progression across the range of tasks for coherence and cohesion, the underpinning ideas for the *text structure and organisation* marking strand. These are supported by commentaries and are followed by annotated scripts. The relationship between *assessment focuses*, *progression* and *key underpinning ideas* for this strand can be shown as follows.



Coherence across the range of tasks

		Year 7	Year 9
Coherence	Lower	<ul style="list-style-type: none"> ■ Overall structure undeveloped: reliant on chronology to organise ideas ■ Openings and closings no more than a sentence. Unsure how to begin some tasks, eg the accident report ■ Closings rarely linked to what goes before ■ Transitions between paragraphs rarely signalled, except in story where shifts in place and time are indicated simply (<i>next, soon</i>) 	<div style="text-align: center; margin-bottom: 10px;"> </div> <ul style="list-style-type: none"> ■ Openings remain undeveloped ■ Closings undeveloped; some round off briefly with concluding sentence ■ Transitions between paragraphs occasionally signalled, usually by shifts in place and time. A few use links (<i>their opinion, my opinion, firstly, secondly</i>), but these do not necessarily contribute to the coherence of their overall argument
	Middle	<ul style="list-style-type: none"> ■ Limited skills in managing the overall development of the writing, linked to uncertain authorial control. Overall structures are simple: chronological or lists of points ■ Some use of opening and closing statements, but most unsure how to link these effectively to the rest of the writing ■ Openings rather more confident than closings. However, many limited to an opening statement, eg of own opinion rather than laying out the line of argument or the complexity of the problem ■ Closings uncertain: indecisive unless prompted as in accident report, but even here unsure about the role of closings in the text ■ Few cohesive devices used to link paragraphs and indicate overall direction of the writing. Tend to indicate shift of time or place, or simple argument structure (<i>On the one hand, firstly, secondly</i>) 	<ul style="list-style-type: none"> ■ Overall structure improves for many writers: information more systematically organised, with more complex analysis of arguments. Some remain underdeveloped, as in year 7 ■ Some improvement in level of detail of opening and closing statements, but often still unsure how to link these effectively to the rest of the writing ■ Openings on the whole more sustained but still some unevenness: many still use only one sentence to start off the writing ■ Slight improvement in endings, but most still brief and often indecisive ■ Increase in use of markers to indicate direction of the writing, notably topic phrases, but still not consistent

		Year 7	Year 9
Coherence	Upper	<ul style="list-style-type: none"> ■ A minority of more able writers can think through and develop a coherent whole text. However, this is not consistent and many are uncertain how to structure non-narrative forms or use very basic models ■ Openings: as for middle, many are just an opening statement, eg of own opinion ■ Closings generally not as strong as the openings ■ A few devices used to link paragraphs and indicate overall direction of the writing 	<ul style="list-style-type: none"> ■ Overall control of the writing is good, with effective selection and ordering of material, and more logical structures ■ Openings improve; more widespread use of organising opening paragraphs ■ Closings improve but are still less effective than openings. A few writers begin to link the ending to the opening, but uncertainties about how to round off effectively remain ■ Increase in the use and range of markers to indicate the direction of paragraphs

Commentary

In year 7, few pupils can confidently manage the overall development of their writing. Openings tend to be brief and conclusions rather abrupt, rarely developed from the argument. Overall structures are simple: chronological or lists of points. Because of this uncertainty about how the whole text might unfold, there are only a few simple markers to guide the reader through the text. Some pupils in all years have a stronger sense of how to organise and pace narrative than the non-narrative forms, though endings tend to be weaker than openings. The argument task tends to be structured simply (*for/against/in my view*). Writers are least confident in structuring the accident report and the analysis.

Progression is evident in about half the samples in most text types by year 9, with more logical or thematic structuring of ideas, and better developed openings. Even where the opening is only a sentence, there is more evidence of writers using it to give an overview of the issue or to introduce the subject. Only more able writers significantly extend the range of markers to signal the direction of the text or to show witness perspective (*From what I saw*).

Cohesion across the range of tasks

		Year 7	Year 9
Cohesion	Lower	<ul style="list-style-type: none"> ■ Paragraphs lack internal structure ■ One-sentence paragraphs common, as are paragraphs marking only beginning, middle, end of text ■ Limited use of orienting sentences or adverbials ■ Over-reliant on pronouns to link sentences ■ Weak links such as <i>also</i> often used 	<ul style="list-style-type: none"> ■ Limited progress in structuring paragraphs ■ Limited progress in making links between sentences
	Middle	<ul style="list-style-type: none"> ■ Understanding of paragraph structure limited ■ Texts mostly marked off as paragraphs, particularly in non-narrative ■ Many paragraphs little more than extended sentences in non-narrative texts ■ Longer paragraphs tend to be loose clusters of ideas, observations or events, with little internal logic ■ Some texts organised around prompts as paragraph topics, but not leading to coherent internal structure ■ Connections between sentences within the paragraphs are variable, reflecting the lack of logical coherence. Over-reliance on pronouns to link sentences 	<ul style="list-style-type: none"> ■ Paragraph structure improves, but rather unevenly. Progress linked to clarity of purpose and intention for text overall, and to confidence to adapt from prompts ■ Marking of paragraphs largely in place ■ One-sentence paragraphs reduced but still present ■ Signalling of paragraph topic improves but is not consistent ■ More paragraphs have logical or thematic links between ideas, though not consistently ■ Some increased use of cohesive devices, eg adverbials as sentence starters, but overall still limited

		Year 7	Year 9
Cohesion	Upper	<ul style="list-style-type: none"> ■ Most paragraphs marked off ■ Paragraphs structured well in familiar text types such as the argument and the narrative, but writers uncertain how to organise material in less familiar types ■ Many paragraph transitions highlighted by topic sentences or fronted adverbials ■ A range of devices used to link sentences but this is not a consistent feature – it varies within texts and across text types 	<ul style="list-style-type: none"> ■ Almost all paragraphs marked off ■ Paragraph structure established for all text types, linked to confident sense of purpose for the whole task ■ Ideas linked logically as well as thematically ■ Links highlighted through use of range of cohesive devices (<i>In other ways</i>)

Commentary

While most writers use paragraphs to break up their writing, they are uncertain about their internal structure. Paragraphs are more consistently used in non-narrative than in narrative, where demarcation sometimes gets lost in the recounting of events or deteriorates towards the end. However, paragraphing is also weak in the accident report, reflecting uncertainty about how to structure the task.

The internal structure of paragraphs is shaky. Many paragraphs in non-narrative texts are little more than extended sentences. Longer paragraphs tend to be loose clusters of ideas, observations or events, with little internal logic. Some are organised around the task prompts as paragraph topics, or use simple structures (*some people think...; firstly...*), but this does not necessarily lead to coherent internal structure. Internal connections are variable, reflecting the lack of logical coherence, for example relying on simple links such as ‘also’.

Progress is evident by year 9, though not throughout the whole sample. Progression is linked to clarity of purpose and intention for the text overall, and pupils’ confidence in using the prompts in the task as a starting point for developing their own ideas. More paragraphs have logical or thematic links between ideas, though not consistently. This is reflected in the increased use of fronted adverbials (*As with many leaflets...*). Progress is better in narrative than other forms, perhaps because writers find it easier to develop the thematic links that are characteristic of narrative.

Persuade/argue/advise (argument task)

Hannah (year 7)

COHESION	A nation of couch potatoes	COHERENCE
	<p>Children should and should not be allowed to watch television.</p>	<p>intriguing if bald opening statement which does indicate approach to the task</p>
overuse of pronouns	<p>They should watch television, because it gives them information and it interests them. Their family could bond with them over what they watch. It can be a leisure time for them. It could bring the family together, and it makes confersation with friends. It also gives them ideas to play with their friends and give them an imagination.</p>	<p>concisely lists points in favour, establishing simple 'for and against' structure, but does not develop argument by extending or connecting points</p>
clear topic nouns indicate shifts of subject but do not show direction of argument	<p>Children should not be allowed to watch television because watching to much television can cause obesity due to snack and fizzy drinks given while watching T.V. Obesity is also caused because of lack of exercise. T.V has been linked to heart disease and stress levels. T.V raises stress levels, it also makes you sluggish, unhappy and unable to concentrate for hours after watching. Your eyes can also be affected if you sit to close to the television.</p>	<p>unacknowledged quotation</p>
marker suggests direction of argument	<p>I think children should be allowd to watch some T.V but, not to much because it entertains them, and they could get involved in different things and more interests.</p> <p>You should not let T.V rule the childs life though, they should still have exercise, and make the child eat healthy. T.V can help children learn but it can also make them lazy.</p> <p>So I think children should watch television but not to much.</p>	<p>summarising statement giving opinion</p> <p>balanced view reiterated to conclude</p>

Summary of text structure and organisation

- Clear structure: for, against, summary.
- Opening sentence gives writer's point of view.
- Closing paragraph gives writer's viewpoint as a way to round off the argument.
- Paragraphs clearly indicated and contain linked material. Within paragraphs points are generally not linked together explicitly.

Next steps

In order to improve her writing, Hannah needs to:

- redraft her paragraphs to link her points together, noting where evidence confirms a previous point or whether it represents a different viewpoint or contradicts it
- indicate more explicitly where she is quoting another source
- consider whether she can support given material by offering further evidence or examples, or whether she disagrees with it, again giving reasons.

Analyse/review/comment (analysis task)

Tariq (year 9)

COHESION

A Analysis Of A Video Leaflet

COHERENCE

This leaflet is advertising Atlantis: The Lost Empire. It is a cartoon, and created by Disney. Walt Disney is well know for classic cartoon musicals for young children and the young in heart.

opening paragraph introduces analysis

unusual noun phrase as sentence opening

Not just children will watch this film, the rating is universal. It will be a distraction for many parents, but for children it is likely to fuel ambition.

starts second short paragraph when one might have sufficed

The title is at the head of the leaflet, where most people would look first. To catch their eye further and to hopefully make them read on there is a slogan just underneath.

"Discover a whole new adventure underwater."

Parents may think of the film as educational or pure adventure. The adventure would appeal to most children and the educational factor would interest parents.

effective use of simple sentence

Pictures come next. In the background is the Ulysses explorer. It is much like a submarine, but the dome at the front and the pure size may astound, or maybe interest children, to keep them glued to the screen.

prepositional phrase used to generalise

As with many leaflets, there is a promotional offer at the bottom. It is an advertisement in itself, as the offer can only be used in a certain place. This one being a Tesco supermarket.

complex sentence links ideas together clearly and concisely

It is cheaper to use the offer than not to and there is a high chance that many extra things could be purchased while only wanting the video.

paragraph begins with an assertion then explains and analyses that assertion

As I turned over, I immedietly saw the drawing in the middle. It is a copy of the actual video and DVD that you could buy. It is directly in the centre of the page and stands out from the rest.

There is also a basic plot description underneath a second title. It is much like a blurb that you may find on the rear cover of a novel.

"Stunning effects and a heroic story filled with wonder and laughs..."

After the plot it gives a small explanation of what audiences think of the story. This is likely to be greatly exagerated.

Tariq (year 9) – continued

COHESION

COHERENCE

A great amount of both the layout and the description are there for a simple reason. In fact, the entire leaflet is only trying to help you make a decision. It is asking you, 'will you buy this film?' and of course, it is trying to make you say yes.

Leaflets all have this intent and more often than not, they are successful.

The background colour on the front of the leaflet is sea blue. This colour is perfect for an underwater adventure such as this film.

simple paragraph which develops idea effectively

lacks conclusion or any summing up of points

Summary of text structure and organisation

- Paragraphs used to develop a particular point, though not all paragraphs organised clearly.
- Good opening.
- Inconclusive ending.

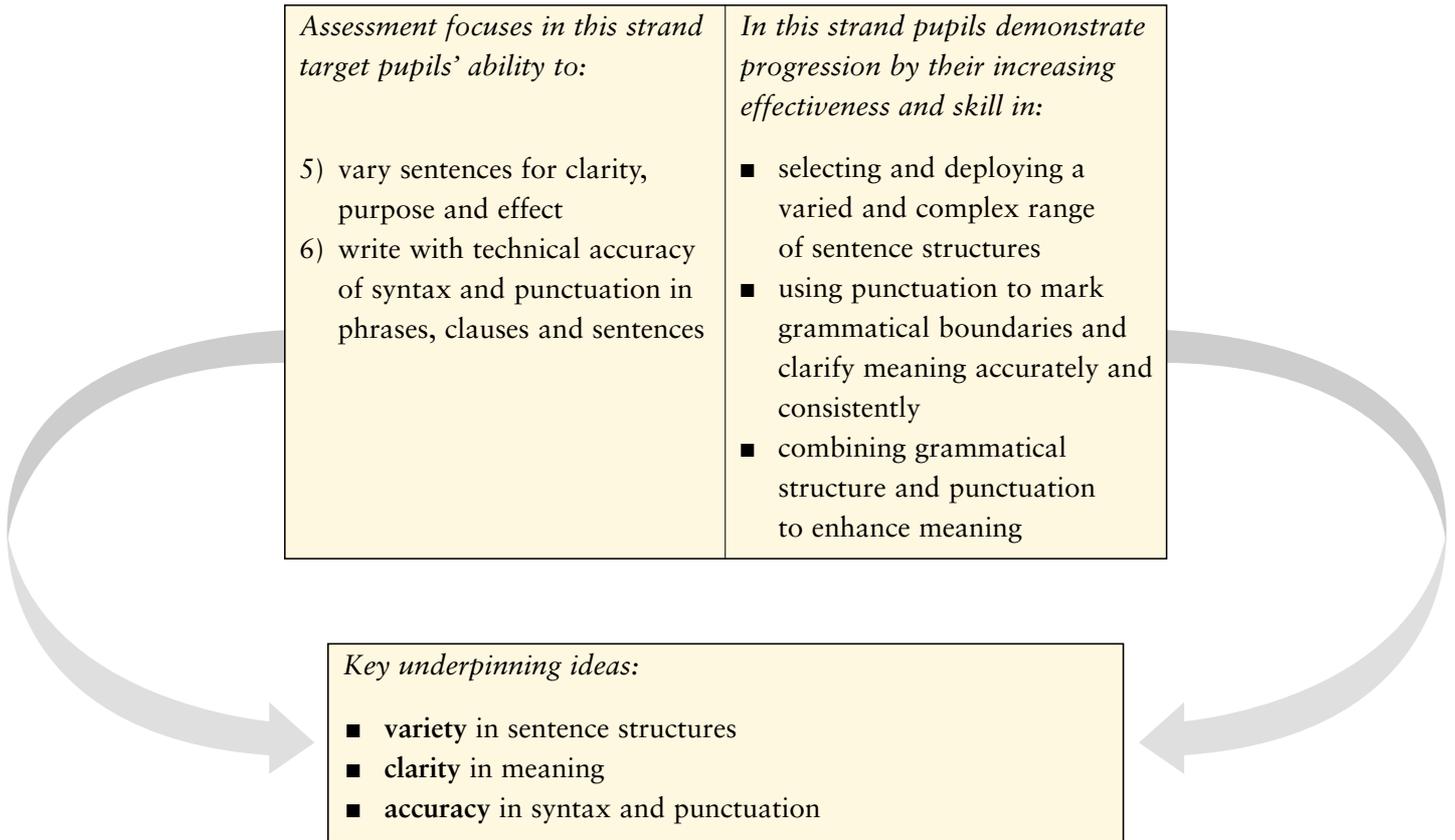
Next steps

In order to improve his writing, Tariq needs to:

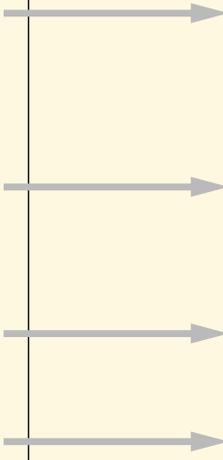
- identify key points he wants to make on which to base paragraphs, and organise paragraphs around linked ideas
- use the ending to reinforce his key arguments about the way the whole leaflet is constructed around persuasion to buy.

Sentence structure and punctuation

The following grids show patterns of progression across the range of tasks for the *sentence structure and punctuation* strand. These are supported by commentaries. As this strand showed the most evidence of year-on-year progression, progress is noted in year 8 where relevant. The relationship between *assessment focuses*, *progression* and *key underpinning ideas* for this strand can be shown as follows.



Sentence structure and punctuation across the range of tasks

	Year 7	Year 8	Year 9
Lower	<ul style="list-style-type: none"> ■ Some repetitive sentence structures, eg simple subject/verb/object constructions with little development ■ Reliance on coordination and a small range of subordinators (<i>so, because</i>) ■ Demarcation of sentences insecure: comma splices and omissions of full stops ■ Little variation in word order within sentences ■ Limited modification of nouns: only adjectives, often very predictable ■ Little evidence of range in sentence punctuation: only some use of speech marks and question marks 		<ul style="list-style-type: none"> ■ Reduction in proportion of very repetitive structures ■ Limited increase in range of subordination strategies. Sentences still formed by addition of new material ■ Accuracy in use of full stops variable. Often fades in second half ■ A little use of fronted adverbial phrases and clauses in some tasks
Middle	<ul style="list-style-type: none"> ■ Use of subordination and coordination but not always controlled, eg often lapse into reliance on coordination, or use limited range of subordinators ■ Some repetitive sentence structures. Most use some longer complex sentences, though control is not always secure. Well-structured long sentences are rare ■ Demarcation of sentences insecure; related to lack of overall control of sentence structures. Common use of commas to link together strings of simple sentences ■ Variation in word order within sentences limited to simple fronting. More evidence in accident report, where place and time are key elements of writing 	<ul style="list-style-type: none"> ■ In most tasks more varied and controlled use of subordination, though still some over-reliance on coordination ■ More control over variety of sentence structures. Most marked in narrative and informative writing, least in analysis and argument ■ In most tasks increased variation in word order 	<ul style="list-style-type: none"> ■ In most writing some use of complex sentences, where information is being organised hierarchically and not just added on ■ Control over a variety of sentence structures across text types, though longer sentences often lose clarity through being overly complex ■ Use of full stops improved, except in longer, complex sentences ■ Most pupils use fronted adverbials regularly

	Year 7	Year 8	Year 9
Middle continued	<ul style="list-style-type: none"> ■ Conscious control of modification of nouns is limited: largely premodifying adjectives. Where relative clauses are used, eg in accident report, they can be repetitive ■ Range of sentence punctuation limited (speech marks, commas for lists). Use of comma to mark clauses confused by comma splicing 	<ul style="list-style-type: none"> ■ Slight increase in use of postmodification alongside increased precision of word choice when using premodification 	<ul style="list-style-type: none"> ■ Occasional use of complex noun phrases and noun clauses in some text types Variation in word order
Upper	<ul style="list-style-type: none"> ■ Use of a good range of subordination and variation in sentence structure ■ Demarcation of sentences is not secure: frequent comma splices ■ Variation in word order, strongest in accident report but present in all ■ Premodification of nouns is the dominant strategy; occasional use of postmodification (<i>friction in the air</i>) or complex noun phrases ■ Range of punctuation (commas to mark lists, speech layout, quotations), but limited use of punctuation for effect 	<ul style="list-style-type: none"> ■ Increased ambition in experimenting with longer, complex sentences, even if sometimes over-elaborate ■ Demarcation of sentences is not secure, though often related to experimenting with ambitious structures ■ Increasing use of fronted adverbials and more ambitious choice of strategies ■ Use increasing range of strategies for modifying nouns ■ More use of commas to mark clauses 	<ul style="list-style-type: none"> ■ Good control of a range of complex sentence structures. Balanced with clear, simple statements at appropriate points ■ Most sentences accurately demarcated ■ Most have good range of strategies for varying word order for effect ■ Confident use of a range of complex noun and prepositional phrases ■ Some occasional use of subtle punctuation to organise ideas in non-narrative writing

Commentary

Although writers in year 7 use subordination as well as coordination, these skills are not always deployed in a controlled way, with the result that sentence structures can be repetitive or, where longer complex sentences are attempted, not always coherent. Sentence boundaries are unclear in much of the writing. There is a little variation in word order, for example in the use of fronted adverbials. Most writers rely on premodifying adjectives to elaborate noun phrases.

Progression is marked by a more logical structure for some sentences and better demarcation of sentence boundaries. As the pupils improve, there is some evidence of imaginative variation in word order (*there hanging from the roof was...*) and examples of more ambitious strategies for premodification (*family togetherness, two sided argument*).

The strongest writers not only deploy a variety of subordinators, but are also able to embed information within the sentence structure using phrasal structures or reduced noun clauses (*a bright light coming from the living room*) as well as complex clause structures (*The first thing that I notice about this leaflet as I look through it...*). Only a few more able writers make use of a range of punctuation for effect in non-narrative writing (*We are constantly reminded (by the use of the same words, of course)...*).

Progression is more noticeable in narrative and informative writing than in analysis and argument.

Appendix – tasks used for the project

Writing to persuade, argue, advise

A nation of couch potatoes

The following extracts give arguments for and against children watching television.

If you're like most people in Britain, you're spending four hours every day staring at a piece of furniture. Television eats up half the time you are not working or sleeping, ten years for the average person!

TV causes delayed acquisition of speech in very young children and is being studied for possible links to attention deficit disorder – a condition which has spread widely since the introduction of television into British homes.

TV has been linked to heart disease and stress levels. And far from relaxing you, TV actually raises stress levels. It makes you sluggish, unhappy and unable to concentrate for hours after watching.

Campaign for TV Turnoff week

Reasearchers at John Hopkins Medical Centre found a direct correlation between obesity in children and the hours spent watching television. Children who watched for four or more hours a day were significantly fatter than those watching fewer than two hours – having been robbed of exercise time and encouraged to consume high-calorie snacks and fizzy drinks.

The Times 01/04/98

Television serves many useful purposes for children. It informs them; it gives them common interests with their friends and family; it provides for family togetherness, discussion and sometimes argument. It gives them ideas for play and work; it can be used and studied at school.

Children use television primarily as entertainment: a valuable and valued form of leisure time activity which they can choose to do or not to do.

Television is good for your kids

Task

Should children be allowed to watch television?

Write an essay in which you put both sides of the argument and give your own view.

Remember:

- Use evidence and examples to back up your arguments.
- Think about how reliable your evidence is.
- Organise your paragraphs logically.
- Give your own views and explain them.
- Vary your sentences to make your points clear and to interest your readers.
- Present your ideas clearly, choosing your words carefully to give a balanced statement of the different opinions on the subject.

Writing to imagine, explore, entertain

A story aimed at a particular audience

Task

You have to write a story for “Unusual Tales” magazine.

The magazine is aimed at an audience aged between 11 and 15 years.

The story has to develop the basic idea that:

Your main character opens a door and discovers that everything has changed.

Your story needs to:

- interest your readers from the opening sentence
- keep their interest until the very end
- create a strong sense of the story’s setting
- use a limited number of characters
- use language imaginatively to create the effects you want.

Writing to analyse, review, comment

Analysis of a leaflet advertising a film newly released on video

The leaflet is advertising a video of the film: *Atlantis: The Lost Empire*. The video is on sale at Tesco stores.

Task

Your task is to write an analysis of the leaflet in which you comment on how it tries to persuade people to buy the video.

You need to think about:

- the type of video being advertised
- who you think the audience is for the leaflet and the video
- the layout of the leaflet
- the persuasive language that is used
- the use of colour
- the use of pictures
- any other aspects of the leaflet that you think are aimed at persuading people to buy the video.

Remember:

- You do not need to cover every point.
- Your writing should be clearly organised.
- You should explain how those aspects you choose to write about could persuade an audience.
- You should support what you say with examples.

Writing to inform, explain, describe

An eyewitness account of an accident

The following information provides some of the details of an accident that took place outside the school yesterday afternoon:

Details of the accident

- The accident occurred outside the main gate of your school at the end of the school day.
- The vehicles/people involved were:
 - a blue Ford Fiesta, which was coming from the left and turning into the school gate
 - a cyclist who was coming out of the gate from the school
 - a silver Honda Accord which was travelling from the right.
- No one was seriously hurt in the accident but the cyclist has a broken arm and collar bone and both cars were quite badly damaged.
- As is usual at the end of the school day a number of parked cars and many pedestrians made it difficult to see in all directions.

Task

The police need eyewitness accounts of this accident as the two drivers and the cyclist have given very different versions of how everything happened.

Imagine that you were there and saw the accident happen.

Write your own account of the incident.

- Give a short and accurate description of what happened.
- Be clear and realistic about what you could actually see because you may not have been able to see everything that happened.
- Remember that it is for a police report so it should not include unnecessary details about what you were doing.
- You may also wish to state which person caused the accident in your opinion. If you choose to state who you believe was to blame for the accident explain your reasons clearly.

Remember:

- Present the information clearly, choosing your words carefully to try to give a very accurate description of the accident and the precise order of events.
- Organise the information logically and include a diagram if it will help you to explain more clearly. Do not include unnecessary details.
- If you make a judgement about who was to blame, explain your reasons carefully.

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Kirkham Carr Hill High School, Preston
Ribblesdale High School, Clitheroe
Ripley St Thomas High School, Lancaster
St Michael's High School, Chorley
Tarleton High School, Preston
Walton-Le-Dale High School, Burnley

 Curriculum and Standards	
Audience	Teachers of English at key stage 3, school literacy coordinators, key stage 3 strategy consultants, LEA English advisers and inspectors, ITT departments, higher education linguistics departments
Type	Information/guidance
Description	This booklet identifies the characteristics of progression in writing for different purposes between years 7 and 9, presenting them as a series of progression issues for the classroom. The findings are supported by detailed analyses of progression in the three assessment strands and by annotated examples of pupils' work
Cross ref	<i>Making assessment work</i> (DfES 0196/2002) <i>Improving writing training</i> (DfES 0402/2003)
Contact	QCA English team (020 7509 5853; englishteam@qca.org.uk)
For school use	

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