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# Assessing Pupils' Progress

## Assessment criteria: Reading

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