

En

KEY STAGE

2

LEVELS

3-5

2003

English tests

Mark schemes

Reading test, Writing test and Spelling test

2003

KEY STAGE

KEY STAGE

KEY STAGE

KEY STAGE



Guarding standards

department for

education and skills

creating opportunity, releasing potential, achieving excellence

Contents

Introduction	3
The reading test	4
The writing test	28
The spelling test	53

Introduction

As in previous years, external marking agencies, under contract to QCA, will mark the test papers. The markers will follow the mark schemes in this booklet, which are provided here to inform teachers.

The booklet includes the mark schemes for the assessment of reading, writing and spelling. For ease of reference, the test questions have been reproduced in the mark schemes. Level threshold tables will be posted on the QCA website, www.qca.org.uk, on Monday 23 June.

The mark schemes were devised after trialling the tests with children and contain examples of some frequently recurring correct answers given in the trials. The mark schemes indicate the criteria on which judgements should be made. In areas of uncertainty, however, markers should exercise professional judgement.

From 2003 onwards, the same sets of assessment focuses for reading and writing are being used for the English tasks and tests at all key stages. These provide fuller information about the particular processes or skills the child needs in order to answer the questions. The focuses will enable teachers to gain clearer diagnostic information from their children's performance. The reading assessment focuses are drawn from the national curriculum and are directly related to the National Literacy Strategy's *Framework for Teaching*.

This information is provided in order to explain the structure of each mark scheme as well as the way in which it will be used by external markers.

The 2003 key stage 2 English tests and mark schemes were produced by the key stage 2 English team at the National Foundation for Educational Research (NFER) on behalf of QCA.

The reading test

The range of marks available for each question is given under the mark box in the margin of the *Reading Answer Booklet*.

Incorrect or unacceptable answers are given a mark of 0. No half marks are awarded.

There are several different answer formats:

- ***short answers***
These may only be a word or phrase, and **1 mark** may be awarded for each correct response.
- ***several line answers***
These may be phrases or a sentence or two, and up to **2 marks** may be awarded.
- ***longer answers***
These require a more detailed explanation of the child's opinion, and up to **3 marks** may be awarded.
- ***other answers***
Some responses do not involve writing and the requirements are explained in the question.

The mark scheme was devised after trialling the tests with children and contains examples of some frequently occurring correct answers given in the trials. These are shown in italics. Many children will, however, have different ways of wording an acceptable answer. In assessing each answer, markers must focus on the content of what has been written and not on the quality of the writing, expression, grammatical construction, etc.

The aspects of reading to be assessed are children's ability to:

1. use a range of strategies, including accurate decoding of text, to read for meaning;
2. understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text;
3. deduce, infer or interpret information, events or ideas from texts;
4. identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level;
5. explain and comment on the writers' use of language, including grammatical and literary features at word and sentence level;
6. identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader;
7. relate texts to their social, cultural and historical contexts and literary traditions.

The following table identifies the questions (with marks available) that address each assessment focus:

<i>Focus</i>	AF2	AF3	AF4	AF5	AF6	AF7
Section 1						
Q1	1					
Q2		1				
Q3	1					
Q4	1					
Q5		1				
Q6a		1				
Q6b		1				
Q7		2				
Q8		2				
Q9a		1				
Q9b		1				
Q10		3				
Section 2						
Q11	1					
Q12a	1					
Q12b	1					
Q13				1		
Q14	2					
Q15						2
Q16		3				
Section 3						
Q17	1					
Q18		2				
Q19				2		
Q20a						1
Q20b						1
Q21a			1			
Q21b			1			
Section 4						
Q22		1				
Q23		1				
Q24		1				
Q25				3		
Q26		2				
Q27			1			
Section 5						
Q28		1				
Q29		3				
Q30					1	
Total marks	9	27	3	6	1	4

Assessment focus 1 underlies the reading of and response to the text and questions in the test and is not explicitly separately assessed at key stage 2. Not all focuses will be appropriate to, or appear in, any one test at any given level.

This page may be used for your own notes

Section 1: Quiet Heroine

Page 4

Questions 1–5

Award **1 mark** for each correct choice.

1. The first person to notice the bear was

Charles.

Mother.

Lyddie.

Agnes.

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

2. Lyddie told the rest of the family to climb

on to
the roof.

up to
the loft.

on to
a table.

up the
stairs.

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

3. Immediately, everyone

ran around
in a panic.

screamed
in fear.

got upset
with Lyddie.

obeyed
quietly.

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

4. The bear was startled by a sudden noise and reared up, but they were all safely out of its reach because the ladder had

fallen down.

been
pulled up.

broken
into pieces.

hit the bear
on the mouth.

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

5. Mother and the little sisters were terrified. Lyddie and Charles

comforted them.

ran away.

relaxed.

cried out in fear.

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Page 5

6. On page 6, in paragraphs 2 and 3, Lyddie had her back to the family.

a) Why?

1 mark

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for reference to Lyddie's attempt to control the situation / hold the bear's attention, eg:

- *she's keeping her eye on the bear / watching the bear;*
- *she has to maintain her control over the bear;*
- *to try to distract the bear from looking at the others;*
- *to avoid alarming the bear.*

Do not accept:

- *so the bear could not see the others / she was protecting them.*

b) How did she know when the others had reached safety?

1 mark

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for reference to (cessation of) sound, eg:

- *the ladder stopped creaking / became silent;*
- *she could hear them moving up in the loft / hay rustling.*

7. Why is the ladder important in the story?

Give **two** reasons.

up to 2 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for citing appropriate evidence of the ladder's crucial role in the story, up to a maximum of **2**:

- *means of escape / to get to the loft / to get to safety;*
- *diverted the bear's attention / it hit the bear on the nose / confused the bear;*
- *they moved it before the bear got up it;*
- *Lyddie knew the others were safe when it stopped creaking.*

Do not accept:

- *so that they could climb up it (without reference to escape or loft);*
- *so the bear could not get up.*

8. *The racket released the bear from the charm ...* (top line, page 7).

How was the atmosphere in the home different **before** and **after** this moment?

up to 2 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Award **2 marks** for accurate description of the atmosphere both before **and** after the turning point.

Award **1 mark** for accurate description of the atmosphere before **or** after the turning point.

Answers must refer to the correct moment in the text to be credited.

before ■ tense quietness / terrified silence / shock

after ■ panic / chaos / uproar / screaming

For example:

- *in the house the atmosphere was calm before the ladder hit the bear but then the bear went mad; (2 marks)*
- *before it was quiet, but it wasn't after. (1 mark)*

Page 6

9. Charles and his mother reacted to the danger differently from Lyddie.

Describe their reactions.

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Charles

1 mark

Award **1 mark** for reference to his calm or active participation, eg:

- *tried to help;*
- *got involved in the rescue;*
- *comforted the others.*

Do not accept:

- *brave (without supporting evidence);*
- *scared.*

Mother

1 mark

Award **1 mark** for reference to her terror or passivity, eg:

- *frightened / scared / in a panic;*
- *followed the others / did as she was told;*
- *too frightened to take charge;*
- *just cried.*

10. In what ways did Lyddie show herself to be a good leader?

Explain fully, using the text to help you.

up to 3 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Main points:

- protects / saves others;
- puts self at risk / brave;
- (quietly) authoritative / others listen to her / trust her;
- quick-thinking / alert;
- practical / controls the situation;
- calm / reassures others.

Award **3 marks** for a well-developed response referring to at least two aspects of her leadership qualities, eg:

- *even though Lyddie was just a child she did not panic and she knew what to do to control the bear, she got the rest of the family out of harm's way and only thought about saving herself when she knew the others were saved.*

Award **2 marks** for a developed explanation of one of the above or brief reference to two or three main points, eg:

- *she put herself last by making sure her family was up in the loft, safe out of the bear's way, before she thought about herself;*
- *she was the one who noticed the danger and she was the one who had a plan.*

Award **1 mark** for reference to any one of the above or direct quotation of relevant section(s) of text, eg:

- *she saved her family from the bear.*

Section 2: Superheroes

Page 7

11. Where are the main places you can see superheroes now?

Tick **three** answers.

1 mark

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

Award **1 mark** for three correctly ticked boxes.

- | | |
|-------------------|-------------------------------------|
| on television | <input checked="" type="checkbox"/> |
| in films | <input checked="" type="checkbox"/> |
| in museums | <input type="checkbox"/> |
| at the theatre | <input type="checkbox"/> |
| in graphic novels | <input checked="" type="checkbox"/> |

12. On page 8, the writer has given reasons why some people like superhero adventures and others do not.

Write down one reason why people like them and another reason why they do not.

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

Award **1 mark** for each acceptable point from those listed below:

Like

1 mark

- exciting, full of suspense;
- escape from reality;
- interesting details / differences, eg: costumes / powers.

Dislike

1 mark

- far-fetched / unrealistic;
- harmful influence on children.

13. individual ... unique.

What do these words on page 8 tell you about superheroes?

1 mark

Assessment focus 5: *explain and comment on the writers' use of language, including grammatical and literary features at word and sentence level.*

Award **1 mark** for responses showing understanding of unique and/or individual, eg:

- *they are special;*
- *they are all different;*
- *one of a kind.*

Do not accept:

- **individual** or **unique** as the explanation;
- direct quotation from text without explanation.

14. Eight features of a superhero are described on page 9.

Draw lines to show which one would be most useful in each of the following challenges.

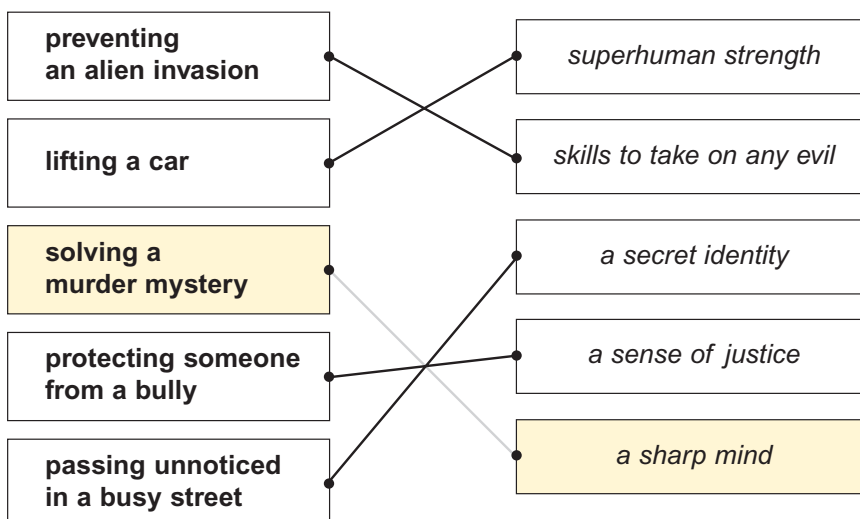
One has been done for you.

up to 2 marks

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

Award **2 marks** for **all pairs** correctly matched.

Award **1 mark** for **two** or **three** correctly matched pairs.

The challenge**What the superhero needs**

Page 9

15. Ordinary people sometimes perform heroic deeds.

Which **three** of the eight superhero features on page 9 could an ordinary person have?

up to 2 marks

Assessment focus 7: *relate texts to their social, cultural and historical contexts and literary traditions.*

Award **2 marks** for **three** correct answers:

Award **1 mark** for **two** correct answers:

- sharp mind;
- sense of justice;
- courage.

16. A huge meteor is sent hurtling out of control towards Earth by enemy aliens.

A superhero sets out to try to save the world.

Using the information you have read on page 9, explain which features the superhero will use to solve the problem and how they will be used.



up to 3 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Award **3 marks** for working through the whole scenario, mentioning several of the characteristics listed or indicating more than one solution to the problem, eg:

- *first, he would detect the danger by using his x-ray vision, then he would change into a superhero and fly into space. He would use his sharp mind to think of a plan and his superhuman strength to hold back the meteor and fight the alien enemy;*
- *first, the superhero will have to have courage to take on a meteor. A sharp mind to decide upon how he will attack the meteor. Then extraordinary powers to detect what the enemy is doing. Next, superhuman strength to use against the meteor, maybe by kicking it or something. Finally, skills to take on any evil or else it wouldn't be able to attack the meteor.*

Award **2 marks** for identification of **at least two** superhero skills or characteristics and their application, which may be partly implicit, eg:

- *he would use his ability to fly to get there and then use his superhuman strength to put the meteor off course and throw it back at the aliens;*
- *he needs a sharp mind to know what is going on and he needs to fly there and have superhuman strength.*

Award **1 mark** for application of **one** superhero skill or characteristic to the new situation, eg:

- *he would use his ability to fly to get there and stop the meteor.*

Do not credit answers which refer to powers / features not mentioned in the text, eg: *magic fist.*

Section 3: Souperkid

Page 10

17. Which word tells you that this is not the first comic strip about *Souperkid*?

1 mark

Assessment focus 2: *understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.*

Award **1 mark** for:

- *(The) Further;*
- or
- *The Further Adventures (of Souperkid)* (if the word is underlined or highlighted in some other way).

18. How did the two characters help each other?

up to 2 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for identifying an appropriate action for each character, up to a maximum of **2**:

- **boy** helped Souperkid into the flat (shop) / boy opened the tin of soup;
- **Souperkid** saved his life / caught the vase or pot.

- 19.** In the comic strip, two different spellings are used
– **Superkid** and **Souperkid**.

Explain why these two spellings are used.

up to 2 marks

Assessment focus 5: *explain and comment on the writers' use of language, including grammatical and literary features at word and sentence level.*

Award **2 marks** for answers which explain how the different spellings relate to the different views of the characters / writer or answers which refer to the debunking of the superhero, eg:

- *the boy calls him Superkid because he thinks it is an ordinary superhero like Superman, but it's actually written as Souperkid, because he relies on soup to give him strength;*
- *people call him Superkid but really he's Souperkid because soup gives him energy;*
- *the boy thinks Souperkid means super, as in amazing, but it just means soup;*
- *it's a way for the writer to let you know that the boy is wrong – that this is a different type of superhero, one that actually needs soup.*

Award **1 mark** for recognising that some misunderstanding / mismatch in interpreting the name has taken place or for indicating the humorous intent, eg:

- *the boy calls him Superkid, the writer calls him Souperkid;*
- *because Souperkid spells it Souper, but the boy hears it as Super;*
- *there are two different people saying the name;*
- *it's meant to be a pun / joke.*

Do not accept answers that imply that there are two characters or one character with two names for different occasions, eg:

- *it's Super when he's being a superhero and Souper when he needs soup.*

Or answers that make a simple association with super(hero) and soup, eg:

- *it's Super for being heroic and Souper because he needs soup.*

20. Souperkid flies and wears a special costume.

a) In what other way is Souperkid like a superhero?

1 mark

Assessment focus 7: *relate texts to their social, cultural and historical contexts and literary traditions.*

Award **1 mark** for reference to one of the following:

- saves the boy / courage to fly in and save the boy / helps others;
- lives in a normal flat (secret identity);
- sharp mind;
- has superhuman strength when he drinks soup.

Do not accept:

- *has superhuman strength / powers.*

b) In what way is Souperkid **not** like the superheroes described on page 9?

1 mark

Award **1 mark** for reference to one of the following:

- relies on soup for strength / runs out of strength;
- needs help / asks for help;
- has not got a secret identity (reveals identity immediately).

21. Both *Quiet Heroine* (pages 6–7) and *The Further Adventures of Souperkid* (pages 8–9) are stories.

Both stories include pictures but for different purposes.

What is the purpose of the pictures:

Assessment focus 4: *identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.*

- in *Quiet Heroine* on pages 6 and 7?

1 mark

Award **1 mark** for reference to illustrations enhancing / helping understanding / visualisation of the scene, eg:

- *it helps you to picture it;*
- *it helps you understand it better;*
- *it illustrates / decorates.*

Do not accept suggestions that the story is told through the pictures, eg:

- *to show you what's happening.*

- in *The Further Adventures of Souperkid* on pages 8 and 9?

1 mark

Award **1 mark** for reference to the fact that illustrations convey the story / are crucial to understanding, eg:

- *they tell the story;*
- *they are used instead of words;*
- *without the pictures you wouldn't know what was happening.*

Do not accept:

- *because it's a comic strip.*

Section 4: Special Effects on Film

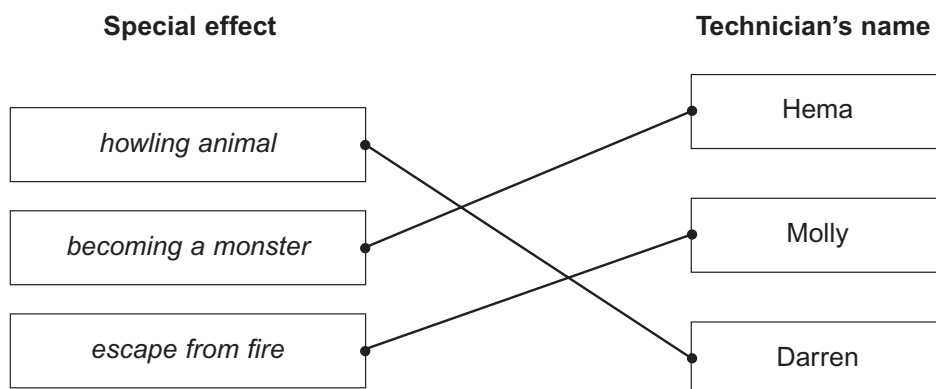
Page 12

22. The special effects you have read about were described by three technicians.
Here are some effects.
Draw lines to match each one to the technician who could tell you about it.

1 mark

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for all three pairs correctly matched.



23. Why does Darren Hughes not need to be present during filming?

1 mark

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for answers referring to the fact that Darren is responsible for sound or that sound is added afterwards, eg:

- *the sounds are all stored in a computer;*
- *he does all the sound effects / he only does the sound;*
- *he's in the sound crew.*

Page 12 (continued)

- 24.** Look at what Molly Lerner has said on page 11.
Explain why close-ups of the main actor are added into the shots of Molly's stunts.

1 mark

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **1 mark** for reference to the fact that Molly is not meant to be seen / recognised or that there is some deception involved, eg:

- *the audience is supposed to think that it was the proper actor all along;*
- *we are not meant to know that it was someone else doing the stunts;*
- *because the audience would notice that it's not all for real;*
- *because she looks different from the real actor.*

25. What is Molly's attitude towards the main actors?

Explain fully, using the text to help you.

up to 3 marks

Assessment focus 5: *explain and comment on the writers' use of language, including grammatical and literary features at word and sentence level.*

Award **3 marks** for fully developed responses which include explicit statement of Molly's negative opinion of the actors, with more than one textual reference to support answer, eg:

- *she doesn't seem to like them because she says that the actors are made to seem braver than they really are because she's the really brave one and she has to have lots of special skills and training that they don't have;*
- *I think Molly doesn't really like the main actors for she says things like "that's how actors are made to seem braver than they really are." She is being very biased towards stunt doubles "only a stunt double like me can do that."*

Award **2 marks** for identifying Molly's negative opinion (may be implicit) and providing one piece of support / textual evidence, eg:

- *she says she does all the dangerous, exciting stunts instead of the actors.*

Award **1 mark** for identifying Molly's negative opinion, eg:

- *looks down on them / resents them;*
- *they are not as brave as people think;*
- *they have a boring job to do.*

26. How helpful are computers in creating special effects?

Use the information on pages 10 and 11 to explain your answer.

up to 2 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*

Award **2 marks** for recognition of the fact that computers are helpful in some aspects of film-making **and** unhelpful in others, eg:

- *not helpful for 'flying' because it's quicker and easier to dangle an actor on ropes than to make him look as if he's flying on a computer but helpful for morphing;*
- *quite helpful but they can still do some effects better without computers;*
- *used for some sound effects likes the thuds but other methods are used for snow and fire.*

Award **1 mark** for reference to the fact that they are **or** are not helpful in some aspect(s) of film production, eg:

- *they are used for flying and sound effects;*
- *helpful in morphing / make-up;*
- *not all that helpful for 'flying'.*

Do not accept *very helpful* without explanation.

27. Page 11 is clear to read because it is divided into **questions** and **answers**.

How does this layout help the reader?

1 mark

Assessment focus 4: *identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.*

Award **1 mark** for answers that identify their function in separating and signalling different parts of the text, eg:

- *the questions are like sub-headings / the answers are the paragraphs;*
- *you can go straight for the Q and A you are most interested in;*
- *the questions tell you about the topic of the next paragraph;*
- *the reader knows what he/she is about to read about.*

Do not accept references to the text looking clearer / division into sections.

Section 5: The whole booklet

Page 14

28. If a film were being made of the comic strip on pages 8 and 9, which of the techniques on pages 10 and 11 would be used for **this** scene?



Explain your choice.

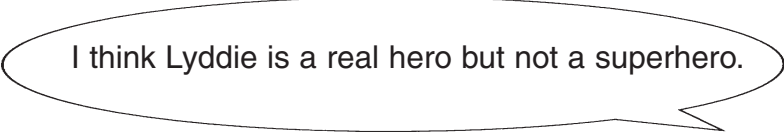
1 mark

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Award **1 mark** for reference to any of the following:

- flying technique – use of simplest method;
 - use of ropes to hold up actor;
 - use of moving background;
- stunt double – flying could be dangerous;
- sound technician – the ‘whoosh’ of the falling pot / sound of Souperkid whizzing through air.

29.



I think Lyddie is a real hero but not a superhero.

Do you agree with this opinion?

Explain your own opinion fully, using the texts to help you.

up to 3 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Award **3 marks** for fuller explanations of Lyddie's behaviour balancing heroic and superhero features against one another, eg:

- *she has a few of the superhero characteristics because she was brave, she did what was right by putting her family first and she had a sharp mind to think of a plan so fast, but she can't fly and does not have exceptional skills like superheroes do.*

Award **2 marks** for reference to **both** heroic and superhero behaviour, eg:

- *she is like a superhero because she risked her life for the good of her family but she isn't because she's got no special powers;*
- *I agree because superheroes would have fought the bear away but Lyddie just told everyone to get out of the bear's way.*

Award **1 mark** for simple statement / explanation, referring **either** to superheroes **or** to heroes, eg:

- *she is a hero because she saved her family from the bear;*
- *she can't be a superhero because she can't fly.*

30. The four texts in the booklet look at the subject of heroes in different ways.

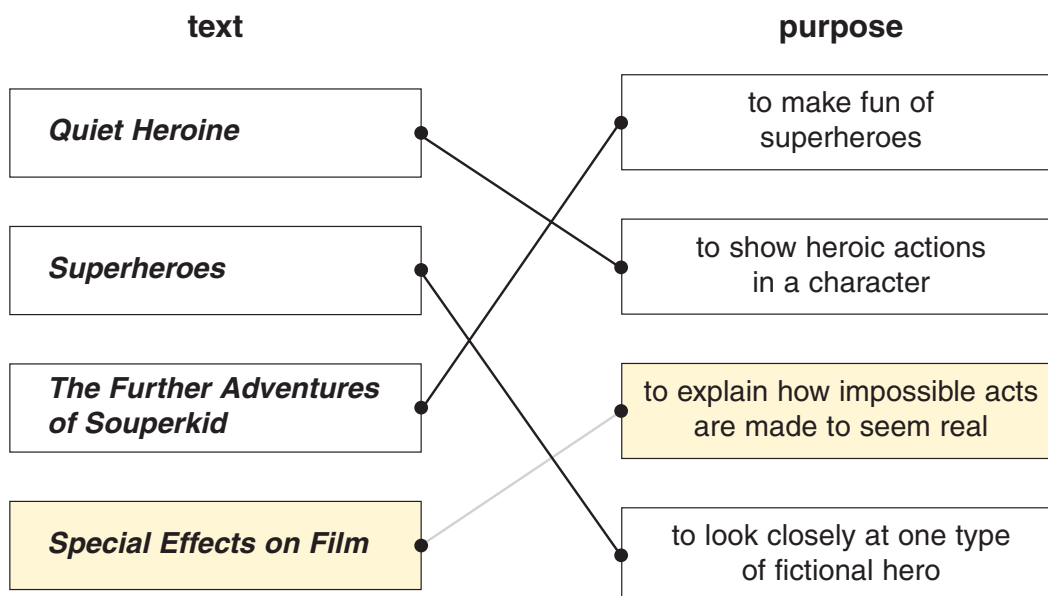
Draw lines to match each text to the purpose that fits it best.

One has been done for you.

1 mark

Assessment focus 6: *identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader.*

Award **1 mark** for matching all pairs correctly.



This page may be used for your own notes

The writing test

There are two mark schemes, one for the longer task: *The Queue* – a story (pages 30–33); and the other for the shorter task: *A New Toy* – an advertisement (pages 44–45).

The aspects of writing to be assessed are children’s ability to:

1. write imaginative, interesting and thoughtful texts;
2. produce texts which are appropriate to task, reader and purpose;
3. organise and present whole texts effectively, sequencing and structuring information, ideas and events;
4. construct paragraphs and use cohesion within and between paragraphs;
5. vary sentences for clarity, purpose and effect;
6. write with technical accuracy of syntax and punctuation in phrases, clauses and sentences;
7. select appropriate and effective vocabulary (this is not assessed separately, but contributes to text structure and organisation and composition and effect);
8. use correct spelling (assessed through the spelling test).

The mark scheme strands

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

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

For the longer task, the strands are organised as follows.

	Assessment focuses
■ sentence structure and punctuation	<ul style="list-style-type: none"> – vary sentences for clarity, purpose and effect; – write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.
■ text structure and organisation	<ul style="list-style-type: none"> – organise and present whole texts effectively, sequencing and structuring information, ideas and events; – construct paragraphs and use cohesion within and between paragraphs.
■ composition and effect	<ul style="list-style-type: none"> – write imaginative, interesting and thoughtful texts; – produce texts which are appropriate to task, reader and purpose.

Handwriting is assessed in the longer task. The marking criteria are shown in section F on page 34.

For the shorter task, the strands are organised as follows.

Assessment focuses	
<ul style="list-style-type: none"> ■ sentence structure, punctuation and text organisation 	<ul style="list-style-type: none"> – vary sentences for clarity, purpose and effect; – write with technical accuracy of syntax and punctuation in phrases, clauses and sentences; – construct paragraphs and use cohesion within and between paragraphs.
<ul style="list-style-type: none"> ■ composition and effect 	<ul style="list-style-type: none"> – write imaginative, interesting and thoughtful texts; – produce texts which are appropriate to task, reader and purpose.

The criteria encourage positive recognition of achievement in writing. Children do not necessarily develop uniformly across these categories, and the strands allow separate judgements to be made about the relative strengths and weaknesses of a child's work.

Marking procedures

The criteria for each strand identify typical characteristics of children's work in different bands. When marking, it is helpful first to identify which bands are most relevant to the writing and then refine the judgement to a mark within a band. The annotations on the example scripts show how to look for features in the writing, and the summary boxes show how to weigh these features to reach a mark.

Where the writing **clearly** does not meet the criteria for Band 1, a mark of 0 should be awarded.

Children will be expected to follow the prompt very carefully, especially in content and form. Those children who write on a different topic or in another form will not be credited with any marks for composition and effect. Those children who do not maintain the form throughout the piece, for example a non-fiction piece becoming narrative, will not have access to the full range of marks for composition and effect.

Marking the writing

A set of annotated scripts, written by year 6 children during the English pre-tests, is presented here to help your judgements of the writing. Scripts are reproduced without corrections to spelling.

Each writing task is introduced separately and is followed by its marking grid.

The longer task: *The Queue*

This prompt requires children to produce a narrative based on a storyboard. Illustrations show a sequence of events about a boy trying to buy a game. The prompt clearly states that it is for the writer to decide how the story ends, and the planning sheet offers further support with organisation. Better performances are distinguished by the development of relationships between characters and the use of narrative techniques to engage and interest the reader in the events.

The Queue

Here is a storyboard about a boy buying a new game:



Your task is to write a story based on the events in the storyboard above.
You must decide how the story ends.

Mark scheme for the Longer Task: *The Queue*

SECTION A	
SENTENCE STRUCTURE AND PUNCTUATION	
Assessment focuses: vary sentences for clarity, purpose and effect write with technical accuracy of syntax and punctuation in phrases, clauses and sentences	
Band A1	<ul style="list-style-type: none"> Construction of clauses is usually accurate. Some simple sentences, often brief, starting with a pronoun and verb (<i>he went back home</i>). Clauses mostly joined with <i>and, but, then, so</i>. Sentences sometimes demarcated by capital letters and full stops. <p style="text-align: right;">1 mark</p>
Band A2	<ul style="list-style-type: none"> Subjects and verbs often simple and frequently repeated (<i>put, got, said</i>). Simple connectives <i>and, but, then, so, when</i> link clauses. Some sentence variation created by use of simple adverbials (<i>quickly, in the shop</i>) and speech-like expressions in dialogue (<i>wait up guys! Fred. Why?</i>). Noun phrases mostly simple (<i>the counter, this poster</i>) with some limited expansion (<i>the massive queue</i>). Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists. <p style="text-align: right;">2–3 marks</p>
Band A3	<ul style="list-style-type: none"> Adverbials (<i>when she reached home</i>) and expanded noun phrases (<i>two horrible hours</i>) add variety. Some variety in subordinating connectives (<i>because, which, where</i>), subjects and verbs (verbs describing action in the shop: <i>rushed, shoving, pulling, tugged</i>). Dialogue may include fragmented sentences and different sentence types (<i>Do you know how much the game is? So is everyone else</i>). Tense choice appropriate, typically past tense used for narration, present tense in dialogue. Some commas mark phrases or clauses; inverted commas demarcate direct speech, correctly on most occasions. <p style="text-align: right;">4–5 marks</p>
Band A4	<ul style="list-style-type: none"> Simple and complex sentences used, with some variety of connectives (<i>while, although, until</i>). Expansion of phrases and clauses adds detail (<i>who now had a smirk on her face</i>). Tense changes generally appropriate; verbs may refer to continuous action, past or future events (<i>will be opening, had heard of it last year</i>). Additional words and phrases contribute to subtlety of meaning (<i>exactly, suspiciously</i>). Range of punctuation used, almost always correctly, for example, full punctuation of direct speech. <p style="text-align: right;">6–7 marks</p>
Band A5	<ul style="list-style-type: none"> Length and focus of sentences varied to express subtleties in meaning and to focus on key ideas. Sentences may include embedded subordinate clauses (<i>who had wanted to take the game from him</i>), sometimes for economy of expression; word order may be manipulated for emphasis. Range of punctuation, with little omission, to give clarity. <p style="text-align: right;">8 marks</p>

SECTION B	
TEXT STRUCTURE AND ORGANISATION	
Assessment focuses: organise and present whole texts effectively, sequencing and structuring information, ideas and events	
construct paragraphs and use cohesion within and between paragraphs	
Band B1	<ul style="list-style-type: none"> ● Beginning or end of narrative may be signalled conventionally (<i>One day ...</i>). Ideas grouped into sequences of sentences; some division may be indicated by layout. First or third person narration may not be consistent. ● Simple connectives used (<i>and, and then</i>). Some connection between sentences, for example pronouns referring to the same person or thing. <p style="text-align: right;">1 mark</p>
Band B2	<ul style="list-style-type: none"> ● Sequence indicated by time-related words (<i>finally</i>), phrases or clauses. Divisions in narrative may be marked by paragraphs / sections. ● Connection between sentences built up by reference to characters in the story (<i>Paul and Lee / They</i>) and between different characters in dialogue. Other relationships within and between sentences or clauses may be used (contrast: <i>but they got bored after a while</i>) or events taking place at the same time (<i>as they were waiting</i>). <p style="text-align: right;">2–3 marks</p>
Band B3	<ul style="list-style-type: none"> ● Shifts in time and place help shape story and guide reader through the text, for example, by introducing a new section to draw attention to the main event (<i>When I got to the shelves</i>). Paragraph transitions may be awkward. ● Within paragraphs, connected sequences of events may be developed around a main sentence. Some references strengthen cohesion, for example by reinforcing relationships between characters (<i>Sally / his mother / she</i>). <p style="text-align: right;">4–5 marks</p>
Band B4	<ul style="list-style-type: none"> ● Relationships between paragraphs give structure to the whole story, for example, link between opening / resolution; contrasts of mood (slow wait in queue / fast-paced action in shop). ● Reference to characters / events / settings varied to avoid repetition, for example, by omission of words (ellipsis) (<i>“Have you got one game left?” “Ah, we have [] but ...”</i>). Paragraph structure is controlled to shape the story, for example a paragraph used to build up to a main event. <p style="text-align: right;">6–7 marks</p>
Band B5	<ul style="list-style-type: none"> ● Sequence of plot may be disrupted for effect (focus on what is happening to another character at the same time). Structural features of the story, such as the opening and resolution, contribute to the shape and meaning of the whole text. ● Paragraphs varied in length and structure; connection between ideas manipulated in a variety of ways, for example, the use of pronoun reference to create deliberate ambiguity in the mind of the reader until later in the text. <p style="text-align: right;">8 marks</p>

SECTION C COMPOSITION AND EFFECT Assessment focuses: write imaginative, interesting and thoughtful texts produce texts which are appropriate to task, reader and purpose	
Band C1	<ul style="list-style-type: none"> ● A simple story based on the prompt; brief sequence of events about the characters in the queue and the shop. ● Some detail included to interest reader (<i>It was 499p</i>). <p style="text-align: right;">1–2 marks</p>
Band C2	<ul style="list-style-type: none"> ● Story form maintained; attempt to interest reader through characters (description, dialogue) and setting; some development of events involving situation in queue / shop. ● Writing shows evidence of viewpoint, for example, narration suggests character’s feelings about queuing (<i>He gulped</i>) or dialogue places character (“<i>Sam you stay by me OK?</i>”). ● Attempts at humour or building anticipation enliven the narrative, for example, amusing dialogue between characters; vocabulary describing the characters’ behaviour. <p style="text-align: right;">3–5 marks</p>
Band C3	<ul style="list-style-type: none"> ● Story form adapted to suggest realistic situation or present moral tale, for example, pacing used to prepare reader for main events; characters’ choices have consequences; presentation of characters to interest reader. ● Viewpoint is established and maintained, for example, narration is sympathetic about or disapproving of main characters. ● Style consistent with realistic story, for example: conversational dialogue between mum and boy (“<i>Hey, mum!</i>” / “<i>Well, I suppose</i>”); opening suggests an ordinary shopping situation. <p style="text-align: right;">6–8 marks</p>
Band C4	<ul style="list-style-type: none"> ● Adaptation of story form evident in development of character and setting, for example, main character shows awareness of others’ feelings. Changes in pace maintain reader interest. ● The narrator’s viewpoint is established and controlled, for example: portrayal of ‘Mum’ as a moral character who sorts out the problem fairly; narrator makes main character appear greedy as he grabs the game. ● Writing engages reader in a variety of ways, for example: direct address (<i>would I get the game?</i>); repetition for effect (<i>Tim ran, the boy ran, but ...</i>). <p style="text-align: right;">9–11 marks</p>
Band C5	<ul style="list-style-type: none"> ● Choices in adaptation, for example withholding of information to build suspense, contribute to overall impact and engage reader interest. ● Viewpoint well controlled, for example, selection of detail to encourage reader to sympathise with a particular character. ● Opinions, attitudes and feelings expressed calling on a range of stylistic devices, for example, use of figurative language to build up description of crowd (<i>everyone charged like buffalo; the queue flew into the shop like a tornado</i>). <p style="text-align: right;">12 marks</p>

SECTION F HANDWRITING

All children need to develop a serviceable handwriting style which is legible, clear and encourages the reader to engage with what has been written.

This assessment of handwriting is based on children's ability to write legibly and fluently in a sustained piece of writing.

Judgements will be made on the basis of the legibility and clarity of the handwriting throughout the longer piece, supported by a closer look at the size and position of words and letters.

Band F1

The handwriting is legible and shows some features of regularity in size and spacing. However, overall the script is disjointed and uneven.

1 mark

Band F2

Overall, the handwriting is regular with some flow and movement. Letters and words are usually appropriate in size and position but there is some variation.

2 marks

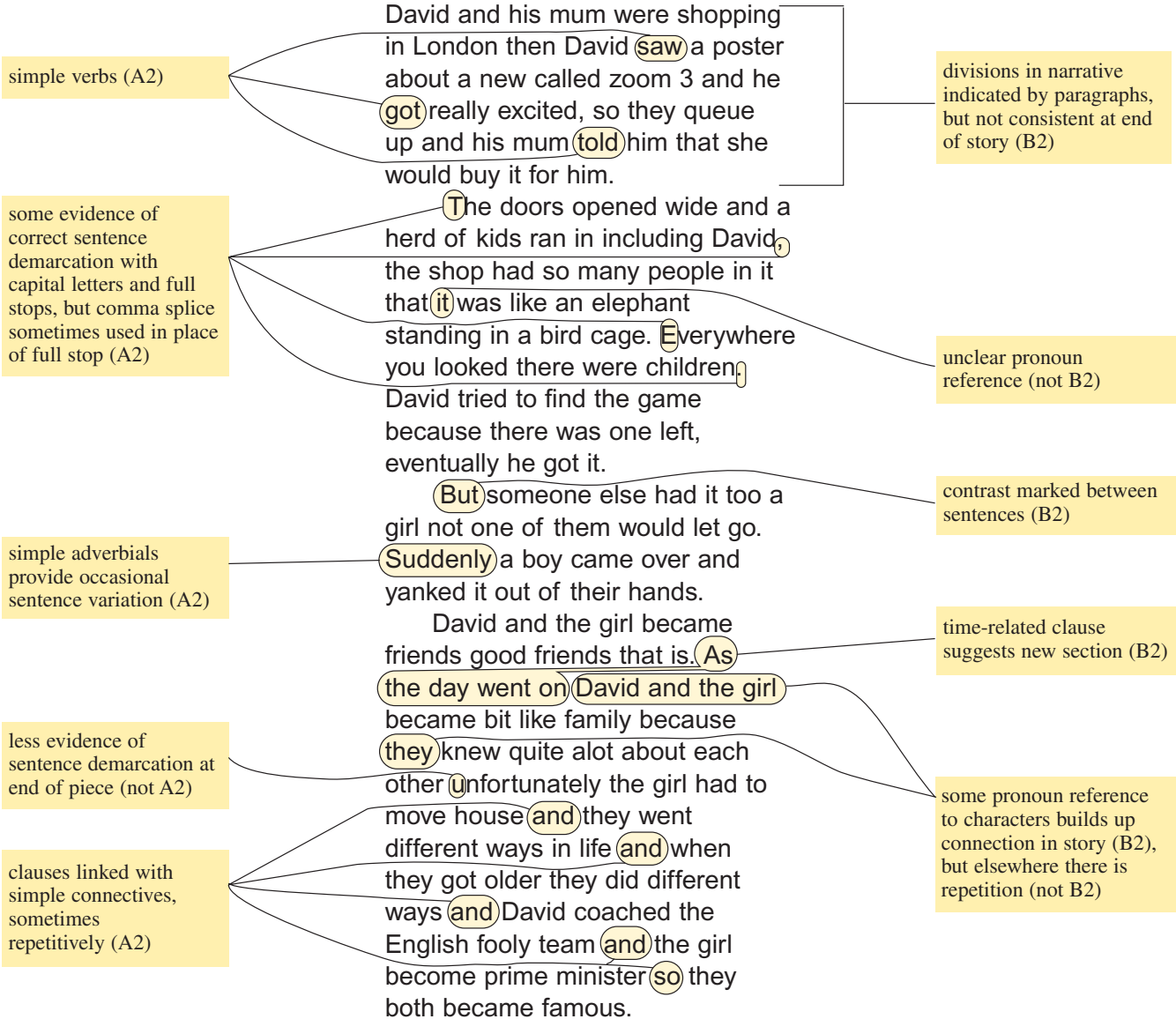
Band F3

The handwriting is consistent and fluent with letters and words appropriately placed. The handwriting maintains a personal style to engage the reader.

3 marks

SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION



SENTENCE STRUCTURE & PUNCTUATION
Summary
Simple sentence structure with some limited variation (eg adverbials) leads to Band A2. Some weaknesses in sentence punctuation suggest the lower mark in band.
Band A2 – 2 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> ● Character development limited as reported speech used rather than dialogue (<i>his mum told him</i>); some attempt to develop events (<i>Suddenly a boy came over</i>) (C2). ● Viewpoint: some observation of David’s feelings (<i>really excited</i>) but not sustained (C2). ● Some attempts at precise vocabulary to describe behaviour (<i>yanked</i>) but use of figurative language is not entirely successful (C2).
Summary
Use of story form, some evidence of viewpoint and development of events suggest Band C2. Lack of character development supported by dialogue or description justifies lowest mark in band.
Band C2 – 3 marks

TEXT STRUCTURE & ORGANISATION
Summary
Attempts to divide the story using paragraphs and time references lead to Band B2. Some repetition and lack of clarity in character and pronoun reference suggest the lower mark in band.
Band B2 – 2 marks

SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

use of simple connectives to link clauses (A2)

Daniel and his mum was walking past a shops (when) he saw a poster in the window Daniel said, "can we get in the queue and get that game". His mum said, "of couse get's get the queue." Daniel cade here people taking (and) he even hard that thay was only 20 games in stock. A little girl was standing behind Daniel and his mum all on her own (then) Daniel said, "Hellow have you came for the game too".

relationships between clauses: events taking place at the same time (B2)

dialogue provides some variation of sentence type (A2)

The little girl said, "Yes I hard it is a grate game." Daniel was just about to say same thing (when a man came out) of the shop and shouted, "exeq me can I have your atenstn) I would like you to now we have got a new game So I will have no pushing going into to shop, the shop....is now...open."

some sequences not demarcated with punctuation (not A2)

The evey body pushed though the door but Daniel and the girl pushed though the shop door but thay was only 1 game lefte Daniel and the little both gabed it then the little girl said "I get it frist it's mine"

use of paragraph division (B2)

simple adverbial (A2)

"But....but why was you so nice to me outside, Daniel said (sadly) "If I would have non thay was 1 left I would not have been nice to you o.kay" the little girl sniged (the little girl.)

attempt to shape story by drawing attention to an important event (above B2)

missing/repeated words cause unclear sentences (not A2)

(But before eney one cade say aney thing ales (a women) walked in and should at the top of her "Jade I though I told you you are not alad eney think also today now but it down right now," (the little girls mum) said (Jade's mum)

attempt to vary reference to same character (above B2)

some evidence of sentence demarcation (A2) but no question mark (not A2)

"But mum it only a game" Jade ciyed No we're going hame now but it down and get out of the shop," the little girls mum said (Jade's mum) (So the little girl Jade gave to game to (me) and she walked out!) "Mum I've got one can I have it" (Daniel) ask

simple expansion (A2)

"Of couse you can" his mum said Then (a little boy) came in and Said, "mum" thay are no more left" His mum said "wall we will have to came back a nover day". Then undure her broth she said, "are not"

confusion of 1st/3rd person (below B2)

SENTENCE STRUCTURE & PUNCTUATION
Summary
Simple attempts to vary sentence construction through speech suggest Band A2, but some incomplete sentences and inconsistency of demarcation point to lower mark in band.
Band A2 – 2 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> Some development of events: entry of Jade's mum prepared for by earlier reference in queue (<i>all on her own</i>). Dialogue between characters interests reader but detracts from pace (C2). Viewpoint: main outcome suggests moral framework as Jade's disobedience is punished (above C2). Vocabulary choices often simple but occasionally apt (<i>atenstn</i>) or descriptive (<i>gabed</i>). Humorous ending attempted (<i>are not</i>) (C2).
Summary
Story form used to present a moral tale with attempts to amuse reader. Some development of characters through direct speech (C2) although more developed use of pace and balance between dialogue and narration would be necessary for mark in higher band.
Band C2 – 5 marks

TEXT STRUCTURE & ORGANISATION
Summary
Some evidence of paragraph division and organisation of the story sequence lead to Band B2. Greater clarity of reference to characters would be necessary for award in a higher band.
Band B2 – 3 marks

SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

some variety of subordinating connectives (A3)

Lee and his mum were at the large Shopping Centre buying clothes for the summer. They stopped to have lunch at Burger King and then carried on. Lee was moaning **(because)** he detests shopping but his mum dragged him along anyway.

some logical divisions in text help shape story, but other transitions are less meaningful (B3)

fragmented sentence and different sentence types in dialogue (A3)

(When) they were walking they passed the games store. They started to wonder why there was such a long queue. Something caught his eye on the Shop window. "Mum" he yelled **(the new game I have wanted for ages.)** "Can we join the end of the queue please?" "No" she replied firmly, "we are shopping for clothes not silly game toys. We will come back later." **(They will be gone.)**

inverted commas mostly used correctly (A3)

"Ok then if we don't get in in half an hour we will carry on" **(she)** replied **(shaking her head.)** "Thanks **(Mum)**, you're the best" he **(flipped)** into the back of the queue. "Stop doing those silly flips of yours you'll hurt yourself one day".
"Stop fussing."

varied reference to same character links through whole text (B3)

adverbial adds variety (A3)

tense varies appropriately (A3): present in speech past for narration

(The man) came to open the shop and everyone poured in knocking some items off the shelf. "Careful" the man shouted but no one heard him as there was so much other noise going on around him.

noun phrases mostly simple, with occasional variation (not A3)

Lee picked up **(the last game)** but some one else got hold of it too. they gave it too **(Lees mum)** and the girl got to have it. So they walked away Lee was in a mood and the girl skipped happily.

sentence demarcation not always secure (not A3)

Lee went home and there was a parcel sitting on the **(kitchen table with his name on)**. he unwrapped it. It was the new games from Lucy Smith. He shouted with glee. but how it got here so fast? he didnt know until Dad told him she dropped it off. She had saved it behind the counter of her shop in the shopping centre.

connected events within paragraph develop from main 'topic' sentence (B3)

SENTENCE STRUCTURE & PUNCTUATION
Summary
Evidence of sentence variation through adverbials, different sentence types and subordination leads to Band A3. Limited phrasal expansion and some weaknesses in sentence punctuation suggest lower mark in band.
Band A3 – 4 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> Adaptation of story events to provide surprise at end of story. Relationship between Lee and Mum built up through dialogue and narration (<i>Lee was moaning</i>) (C3). Viewpoint: reader experiences events mostly from Lee's perspective – adds interest to ending (<i>how it got here so fast?</i>) (C3). Conversational language between characters creates realistic impression although use of speech not sustained. Some vocabulary choices are descriptive (<i>poured</i>) (C3).
Summary
Character development, maintenance of viewpoint and realistic dialogue supporting adaptation of events suggest Band C3. More interaction between characters to support second half of story is needed for higher mark in band.
Band C3 – 7 marks

TEXT STRUCTURE & ORGANISATION
Summary
Use of paragraphs to divide groups of related events, and development of events within the paragraph lead to Band B3. More secure use of time and place shifts to shape story would be necessary for higher mark in band.
Band B3 – 4 marks

SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

variation in verb use to convey a range of meanings (A4):
 continuous action
 past tense
 modal
 present tense
 passive
 construction

full punctuation of direct speech (A4), although some opportunities to use commas within the sentence have been missed (not A4)

phrases expanded to allow additional levels of detail (A4)

combination of simple and complex constructions used (A4)

'WOW!' Ed **was standing** in front of the biggest shop in town – the toy store. There was a huge poster in the window advertising 'zap' the latest computer game. Ed **pressed** his nose against the smooth glass. He **could** feel the game with his fingers and he knew he had to buy it. 'Mum! **Mum!** Come look at this!' **Trish** came over, pushing **her** way through crowds of people queueing to enter the store. 'Okay **I'm** here, what is it now?'
 'Oh Mum look 'zap' it's **been relased**, set free, waiting for children to pick it up and enjoy hours of fun playing it!
 'Oh yes. Now come on we'll be late!
 'Mum! Please won't you buy it for me? PLEASE!
 'No Ed.'
 'It can be my birthday and christmas present!
 'You've already used up your birthday and christmas presents on **(that games console you never use anymore)**'
 'MUM! I'LL NEVER SPEAK TO YOU AGAIN!
 After lot's of begging and pleading and whining from Ed, Trish gave up. They got into the queue and waited. Ed recognised a girl near the front of the queue but he couldn't think where he'd seen her before. Half an hour later the doors opened.
 The crowd forgot about queuing and just ran into the shop. **The people at the front of the queue** got shoved aside. Ed ran in he kicked a few people and elbowed others out of the way. He lost his mum in the big rush.
The stand was in sight. The stand upon which stood: 'zap'.
 Oh know there was only one game left. The girl from the queue was about the same distance away from the game as ed.
 They both ran forward and grabbed the game.
 'It's mine!
 'No mine!
 'What's happening?' Trish rushed forward 'Oh hello Gabby!
 'Hi Aunty Trish!' Gabby said.
 'Aunty?' Then he remebered 'Oh your my cousin!
 Gabby and Ed share the game.

reference to main characters (*Ed, Trish*) and the game established in the first paragraph and link through whole text unambiguously (B3)

paragraph boundaries support main changes of location and clarify the shape of the story (above B3)

within-paragraph organisation: events developed from the introductory sentence about the stand (B3), although control is weakened by the rapid resolution

SENTENCE STRUCTURE & PUNCTUATION
Summary
Evidence of variety and range in sentence construction, expansion and range of punctuation lead to Band A4. Some inconsistency within sentence punctuation suggests lower mark in band.
Band A4 – 6 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> • Differentiation of main characters established through Ed's attempts to persuade his mum. Attempt to prepare for ending (<i>couldn't think where he'd seen her</i>) (C3) – but weakened by pacing. • Viewpoint maintained: Ed's efforts to get game portrayed with humour. Events (<i>He lost his mum in the big rush</i>) do not have serious consequences (C3). • Detail used to suggest convincing character feeling (<i>pressed his nose against the smooth glass</i>) but little description of inside shop (C3).
Summary
Character development and events supporting chosen viewpoint merit Band C3. More effective use of pace and description is needed for higher mark in band.
Band C3 – 6 marks

TEXT STRUCTURE & ORGANISATION
Summary
Support of story shape through paragraph divisions and secure reference and development of ideas within sections lead to the upper mark in Band B3. Further control of overall text structure is necessary for award in higher band.
Band B3 – 5 marks

SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

Zac walked quickly along the pavement. He wanted to go to the toy shop. They had been shopping for quite a long time and so far it had been boring and tedious, they had been looking at clothes for Mum. so he wished to go to at least a couple of good shops.

range of punctuation used accurately (A4):
 speech marks
 ellipsis
 varied sentence demarcation
 comma
 omission apostrophe

As he approached the shop, his attention was drawn to a bright green poster on the wall. He began to read the poster aloud. "New game, here today... Mum, mum look at this it's a new Simpsons game! Can we buy it? Please!" "Well, well I just see what its like first!"

phrase expanded by subordinate clause (A4)

The only problem was that the shop didn't open for 15 minutes and there was a huge line of custommers who probably wanted to buy the game too. Zac was feeling anxious, what if there wasn't enough? But, there'll probably be hundreds there! Yes, but there is loads of customers. Zac's head was full of thoughts, he felt like he was going to explode! "How long to go mum?" asked Zac.

additional word gives specific meaning to sentence (A4)

"Oh, em, just five more minute's love." replied mum. Zac looked at the poster again to try to pass some time. The game looked exciting and only five pounds and ninety nine pence.

comma splice (not A4)

Zac noticed a man at the door, the shop was now open. Zac was normally a polite boy, but, he really wanted this game so he pushed his way into the building and ran to the board games. He ran as fast as a cheetah, and grabbed the first game he saw. He rushed to find his mum.

verbs used to express differences in meaning (A4):
 continuous action
 possibility (modal)

At the checkout there wasn't much of a queue and they were out in a flash. They walked back to the bus stop and waited for the bus. As soon as the right bus came Zac leaped into the air, he couldn't wait to get home, his best friend Tom was coming over for tea, they would be able to play it whilst watching tv.

punctuation and sentence construction weaker at end of piece (not A4):
 some missing full stops
 simple connectives used repetitively

When they arrived home, as soon as they got inside the house, Zac grabbed the phone and punched in the numbers of Toms mobile phone number. Ring, ring! Ring, ring! "Hello, Tom is that you?" "Yes of course its me! It is my mobile!" "Do you want to come over now!" "Yes, I'll get my mum to drive me"

Ding, dong! Zac rushed to answer the door. "Hi, come on in!" Zac showed Tom his new game and they began to read the instructions. "I'll be the blue one" Shouted Zac "I'll have the red one then!" said Tom

They played it most of the time that Tom was there and Zac was glad he bought it, Buzz lightyear was of the favourite toy shelf and in its place was his new simpson's game. "Sorry Buzz! Your getting old now!" Zac thought to himself.

internal paragraph organisation: theme of Zac's growing anticipation develops from opening sentence (B3)

attempt to use paragraph boundary – but division does not fully support story developments (B3)

paragraph boundary signals change in location to home (B3)

proper nouns and pronouns clearly link character references throughout the text (B3)

SENTENCE STRUCTURE & PUNCTUATION
Summary
Variety in use of verbs and expanded sentence construction together with punctuation range merit Band A4. Some inconsistency in comma use suggests lower mark in band.
Band A4 – 6 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> Adaptation evident in development of main character's reaction (<i>Zac was normally a polite boy</i>) (C3), but lack of event development precludes full build-up of tension. Viewpoint: anticipation in queue given emphasis as wait is portrayed from Zac's perspective (<i>what if there wasn't enough?</i>) (C3). Language choices in dialogue are convincing (<i>Can we buy it? Please!</i>) and distinct from style of narration (<i>The only problem was that...</i>) (C3).
Summary
Interesting presentation of main character, consistent style of dialogue and narration and use of viewpoint lead to Band C3. Greater adaptation of events is necessary for award in higher band.
Band C3 – 8 marks

TEXT STRUCTURE & ORGANISATION
Summary
Divisions supporting story shape and evidence of internal paragraph development lead to the higher mark in Band B3. Build-up and inclusion of main story complication is necessary for award in higher band.
Band B3 – 5 marks

SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

“Cool!”
 “YES!” cried everyone as Jamie and his mother passed the queue
 “What’s all the fuss?” asked Mrs Harper, Jamie’s mother,
 “Mum!” gasped Jamie, amazed that his own mother didn’t know what all the commotion was about, “Only the follow up to ‘BAT FLAP’ is out today!”
 His mum looked blank, “In this shop! The game ‘The Bat King’ is out.
 Please can I queue up for it? PLEASE? I’ve got my money on me!” He gave his mother an innocent look, so innocent she just had to give in. “OK, but afterwards (we’re going to the groceries) understood?” “Yes mum,” sighed Jamie as they joined the back of the queue.

As they waited, children were trying to open the doors but they wouldn’t budge. People tried to catch a glimpse of the game, but didn’t succeed. After half an hour, the store still wasn’t open and everyone was getting bored. “If they don’t open those doors in five minutes we’re going,” said Mrs. Harper firmly
 “But Mum (.....)” began Jamie,
 “No Jamie, I’m sorry. You can get it tomorrow.” she compromised. Jamie spent the next 4 minutes wishing for the shop to open.

When the doors finally opened, he cheered and ran inside the shop to (the shelf where the games were.) As he ran he thought to himself “Cor, they’re going quickly, I hope there’s one left for me.’

A few metres away from the shelf, Jamie lept. He lept for the game and grabbed it. But (so did) someone else. “Oi! This is my game! Get of it!” shouted the other person. However, when Jamie looked up it was a girl, Kelly from school. He let go of it as his mother was always telling him to be nice to girls. She snatched it and held it (tightly). She stuck out her tongue at him and ran off to the Counter. Jamie’s mum came over and put a gentle arm round him. “Oh well,” she sighed “Maybe next time.”

Jamie looked at the shelf and thought of how close he had come to the game. He thought for a minute he could even see it. Wait – he could. “Here,” spoke Kelly, “You have it, I don’t have enough money,” His eyes opened (widely) and hugged her. “Just take it. This is so painful.” she walked off feeling sad. “YES” shouted Jamie and ran to the till as fast as he could, not believing he actually had it. The game was £29.99. Luckily, he had £30.00 and was able to pay and run home to play it.

As he ran out of the shop, he cheered and punched the air. (However) sitting on the bench was Kelly who was crying. He went over to her and sat down beside her. “You can come and play it with me, if you like,” said Jamie, “They looked at each other (until) Kelly finally said “Yes.” They ran off home and really enjoyed the game. (BUT WHAT ABOUT THE GROCERIES?)” called Mrs. Harper, but found that they (had) already (started) running down the street and probaly (couldn’t hear) her. “Oh well, guess it’s just me,” she sighed.

punctuation is accurate and varied, particularly to enhance meaning in direct speech (A4):
 dash
 speech marks with concluding comma
 ellipsis to indicate unfinished speech

relationship between the story opening and resolution contributes to overall structure of narrative (B4)

subordinate clause expands phrase (A4)

reference to events varied to avoid repetition (B4)

adverbs allow shades of meaning to be described (A4)

changes of mood and focus between characters adds shape to the narrative (B4) – although structure of final paragraph could be further developed

variety of connectives (A4)

variation in verb use (A4)

SENTENCE STRUCTURE & PUNCTUATION
Summary
Varied and secure sentence construction together with accurate use of a range of punctuation leads to the higher mark in Band A4. Greater manipulation of word order for emphasis is necessary for highest band.
Band A4 – 7 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> Changes in pace help maintain interest in events – slow frustration of queue (<i>but they wouldn’t budge</i>). Action in shop (<i>lept...lept...grabbed</i>) and relationship between Jamie and Kelly develop through story (C4). Viewpoint: control shown as key events portrayed from Jamie’s point of view – his increasing awareness of Kelly emerges (<i>the other person...when Jamie looked up it was a girl, Kelly from school</i>) (C4). Engaging storytelling style is sustained; interactions between characters supported by narrator’s comments (<i>amazed that his own mother didn’t know...</i>) (C4).
Summary
Use of pace, development of character and events, consistency of style and management of viewpoint for effect lead to highest mark in band. Further use of detail for setting would be necessary for award of highest mark.
Band C4 – 11 marks

TEXT STRUCTURE & ORGANISATION
Summary
Organisation of whole story supported by links within text, and use of mood contrast to give internal shape lead to Band B4. Further management of paragraph development is necessary for higher mark in band.
Band B4 – 6 marks

Handwriting examples

Example awarded 1 mark

The handwriting is legible and shows some features of regularity in size and spacing. However, overall the script is disjointed and uneven.

Today in New York Jack and his mum went to town they went to lots of shops it was a bit boring for Jack because most of the time he went in the shops his mum liked. But he hates to live with it so he just walked along talking and singing until they went to ~~mac donalds~~ Jack just sat there cutting his cheese burger and chips ^{but} then he saw a shop with a sign on it saying NEW GAME here today! he said to his mum "can I go to that shop please?" "wait for me" said his mum. So they run to the shop and stayed in the queue. They were there for ten minutes when the doors opened and every body ran in there and ran for the new game. He saw one game left so he went for it but he wasn't the only one how about for it ~~and~~ his friend Sally went for it to but Jack ^{said to} Sally "you have it" But Sally said "no let's share it" "no I want you to have it" so Sally took the game and got in the line and waited. Then the manager came from the back with a loud more so he did get one after all so he said for it and went back into a couple more shops

Example awarded 2 marks

Overall, the handwriting is regular with some flow and movement. Letters and words are usually appropriate in size and position but there is some variation.

The Queue

"Mum look at that poster, look at that Game,"
I shouted.

"Yes, you've already got hundreds of games," replied Mum. She used to buy me a game every month for my Nintendo and I would complete them in a day or two but she stopped buying them for me ages ago but this game looked excellent. "Please can you buy it," I begged.

"Ok but we'll have to queue for ages," grumbled Mum. At long last we got to the back of the queue, all of the children in front of us were chattering what the new game might be like.

It felt like I've been here for ages but as I was lucky I would get the game and would forget about the queue. Finally the shopkeeper came to the door so I got ready to go inside then he opened it he got pushed back by all the children. I ran inside to grab the game but I got stuck to the floor I got up pushed with all my might to the counter. "Please may I have the new game," I begged.

"Yes you could if you would be a

Example awarded 3 marks

The handwriting is consistent and fluent with letters and words appropriately placed.

The handwriting maintains a personal style to engage the reader.

On one bright, sunny, Saturday morning Joey and his mom were in town shopping. When Joey came to a big house he stopped dead in his tracks. He turned his head and looked in a shop window. It said new game here today. But then his heart sunk he saw this enormous queue. The queue lead half way down the street. Just then ^{Joey} I tugged his mom into the queue and told her about the new game.

About ten minutes later the queue grew even bigger. All the children were very excited. But the Adults were getting impatient and bored. Joey and his mom ^{were} around the middle of the line. Suddenly the doors creaked a little everyone became silent. The doors burst open ^{and} everybody stumbled into the shop to look for the game.

There arguments, fighting and chaos lots ^{of} children grabbed the game. It was called The Sword In The Stone, but on board game. All little soldiers were inside. Joey grabbed his box and ran to wait in ~~in~~ another queue at the check out. But this one wasn't so big a couple of minutes later Joey bought the game for forty five pounds. Then Joey and his mom swiftly moved out of the shop and into the car. They pulled off the carpark and shot

The shorter task: A New Toy

The task is to produce a radio advertisement for a new toy. The persuasive purpose of the writing is clearly given and writing cues are given below to support development of content. Better performances are distinguished by selection of content to appeal to a specific audience, a clear viewpoint and choice of sentence structure and vocabulary chosen for persuasive impact.

A New Toy

The Amazing Toy Company has invented a new toy.

To let people know about the toy, the company wish to produce an advertisement for local radio.

Your task is to write the words for the radio advertisement to persuade people to buy the toy.

Before you start, make some brief notes:

what the toy is: _____

who it is for: _____

main features:

-
-
-

name of toy: _____

Remember, this advertisement is for the radio.
You will **NOT** receive any marks for pictures or decoration.

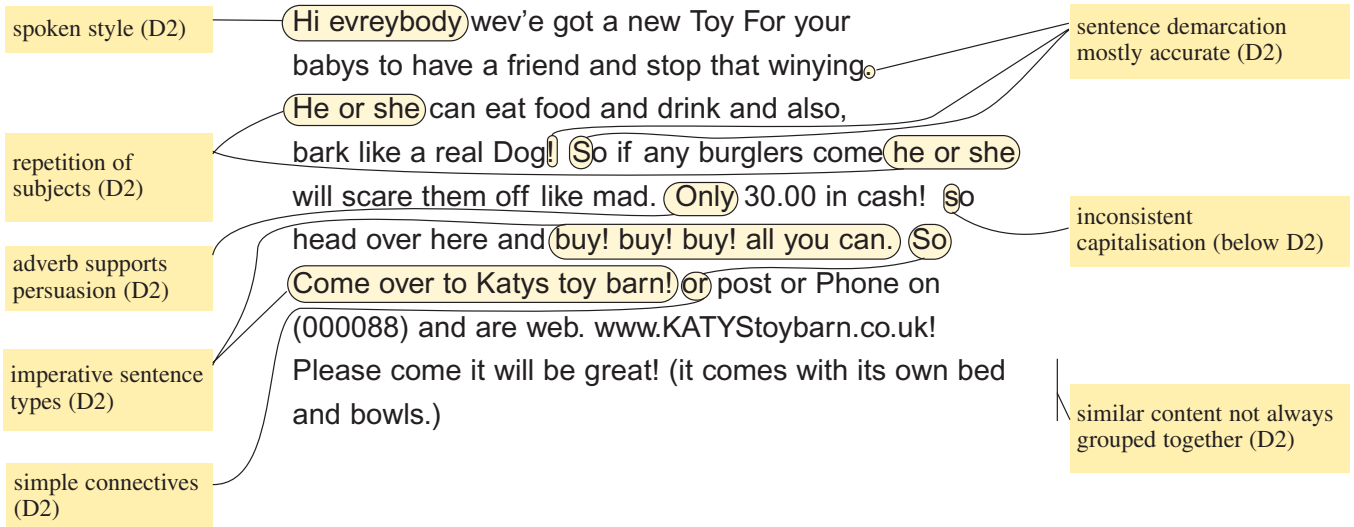
Mark scheme for the Shorter Task: A New Toy

SECTION D SENTENCE STRUCTURE, PUNCTUATION AND TEXT ORGANISATION Assessment focuses: vary sentences for clarity, purpose and effect write with technical accuracy of syntax and punctuation in phrases, clauses and sentences construct paragraphs and use cohesion within and between paragraphs	
Band D1	<ul style="list-style-type: none"> ● Clauses usually grammatically accurate, mostly joined with <i>and, but</i>. Some simple sentences, which are often a brief sequence of words starting with subject and verb (to describe the toy: <i>Its got a handbag</i>). Occasional sentence variation when a spoken style is used (<i>Get one now!</i>). Some connections between sentences, for example, pronouns referring to the toy. ● Sentences are sometimes demarcated by capital letters and full stops. <p style="text-align: right;">1 mark</p>
Band D2	<ul style="list-style-type: none"> ● Some variation in sentence types through use of spoken style, for example: imperatives (<i>Go down to your toy store!</i>); attempts at rhetorical questions or exclamation (<i>Why don't you ...</i>). Clauses mostly linked with simple connectives (<i>and, also</i>); subjects and verbs frequently repeated. Adjectives and adverbs supporting persuasive purpose sometimes included (<i>only, just, soon, ever</i>). Conventional advertising phrases or sentences may be used (<i>Only at T-store! Now in store!</i>). Relationships between sentences or clauses sometimes made explicit (<i>Not only ... but</i>). ● Full stops, capital letters, exclamation and question marks mostly accurate; commas in lists. <p style="text-align: right;">2 marks</p>
Band D3	<ul style="list-style-type: none"> ● Variation in sentence construction: initial verbs for impact; conversational language and incomplete sentences (<i>Need more information? How much?</i>); adverbials (<i>in different sizes and shapes</i>); expanded noun phrases (<i>reversible moving talking action figure</i>); some subordination (<i>if, because, when</i>). Some variety of pronouns, for example, to refer to speaker, product, listener (<i>you'll probably be on it 24/7</i>). Present tense generally used consistently. Sections of text developed around topic sentence and similar content grouped together. ● Some commas mark phrases or clauses. <p style="text-align: right;">3 marks</p>
Band D4	<ul style="list-style-type: none"> ● Compound and complex sentences used, with varied connectives (<i>which, while, also</i>). Expanded phrases and clauses build up relevant detail (<i>which sings them a lullaby</i>). Additional words and phrases (<i>absolutely, actually</i>). Time reference and focus varied through use of verbs (passive: <i>was made by the company</i>). Simple, repetitive structures or shortened sentences may be used for effect (<i>He'll sing, he'll dance, he'll shout</i>). The organisation of each point supports thorough coverage and emphasis on main ideas. ● Range of punctuation used, almost always correctly, for example brackets, dashes, colons. <p style="text-align: right;">4 marks</p>

SECTION E COMPOSITION AND EFFECT	
Assessment focuses: write imaginative, interesting and thoughtful texts produce texts which are appropriate to task, reader and purpose	
Band E1	<ul style="list-style-type: none"> ● A short series of comments or simple description of the toy; features may be listed. ● Details, for example, price / age group / where the toy can be bought, sometimes included to interest or persuade (<i>it's unbreakable</i>). <p style="text-align: right;">1 mark</p>
Band E2	<ul style="list-style-type: none"> ● A series of persuasive points; coverage may be uneven. Points include some description of toy's features; some explanation of its appeal to audience. ● Some evidence of viewpoint: positive attitude about the toy expressed; attempts to impress the audience (<i>just been sent from America</i>). ● Some stylistic choices support persuasive purpose, for example vocabulary choices describe toy attractively (<i>awesome new extreme cycle</i>); conversational style of address (<i>yes that's right</i>). <p style="text-align: right;">2–3 marks</p>
Band E3	<ul style="list-style-type: none"> ● Coverage is balanced; advertisement form is maintained and selection of content shows awareness of audience (<i>You don't have to worry about space in your room</i>). ● Viewpoint is established and maintained, for example speaker presents friendly, conversational relationship with audience (<i>I think I might get this toy!</i>). ● Stylistic choices consistently support the persuasive purpose, for example description and persuasion are interwoven (<i>the handy remote</i>); style of address to audience is sustained. <p style="text-align: right;">4–5 marks</p>
Band E4	<ul style="list-style-type: none"> ● Advertisement form adapted for specific audience, for example effective selection of comments and detail tailored to adults, children or another group of listeners (<i>Yo to all you boys out there! Kids, if I were you ...</i>). ● Clear and consistent viewpoint established and controlled, for example, speaker as an authoritative voice (<i>the most advanced technology</i>) or a conversational / humorous tone created (<i>So get out of bed and come to the store</i>). ● Stylistic devices engage audience, for example repetition for effect, slogans, direct address to audience (<i>He's cool! He's flash! Get the voice control out and talk, talk, talk</i>). <p style="text-align: right;">6–7 marks</p>
Band E5	<ul style="list-style-type: none"> ● Content is adapted and shaped for effect, for example, use of dramatised conversations between shoppers, mini-interview with maker of toy (<i>"So, what does this do?" "Well it's the best remote control ..."</i>). ● The voice or voices of the radio advertisement are well controlled and convincing, for example a persona is created, a character is portrayed. ● Stylistic devices are manipulated to fully support the persuasive purpose and entertain the audience, for example linguistic patterning, word play, alliteration, figurative language. <p style="text-align: right;">8 marks</p>

SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION

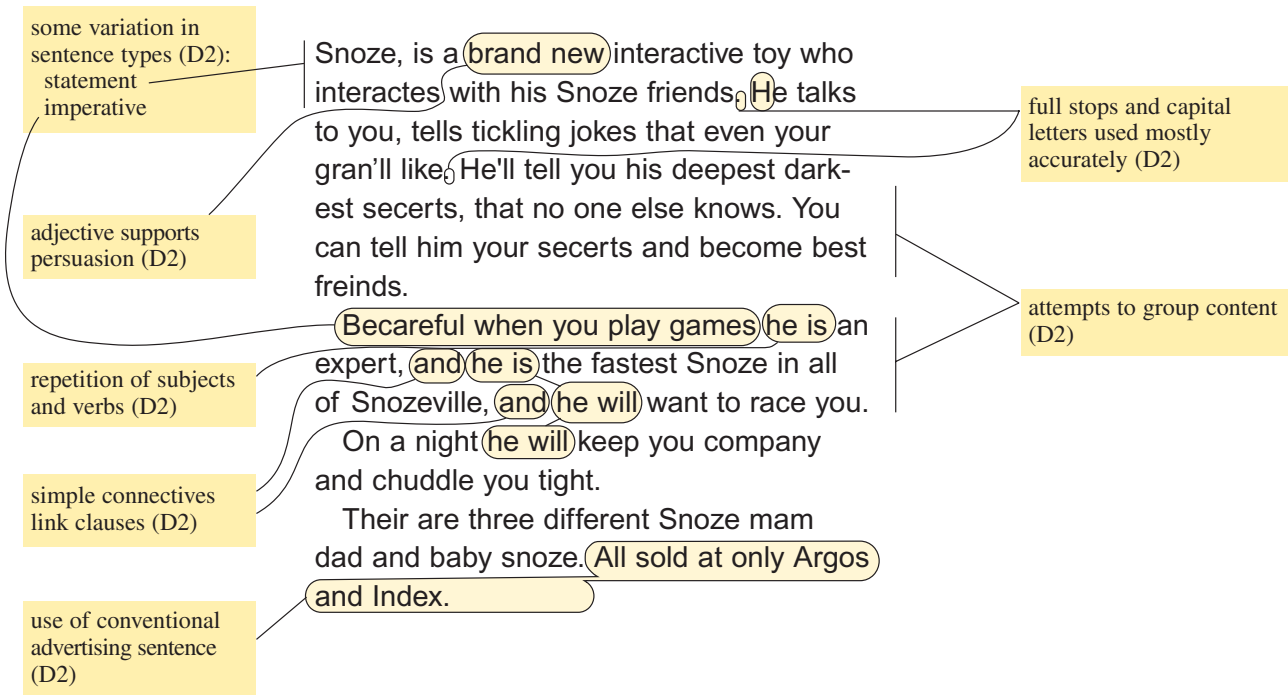


<p>SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION</p> <p>Summary</p>
<p>Use of clauses which are mostly simple or linked with <i>and</i> or <i>or</i>, repetition of subjects and verbs, simple adjectives and adverbs used to support persuasion along with mostly accurate punctuation lead to a mark just into Band D2.</p>
<p>Band D2 – 2 marks</p>

<p>COMPOSITION & EFFECT</p> <ul style="list-style-type: none"> ● Some description of toy's features (<i>bark like a real Dog</i>) with explanation of its appeal to the audience (<i>stop that winying</i>) (E2). ● Viewpoint: content included to impress audience (<i>scare them off like mad</i>) (E2). ● Stylistic choices focus on persuasive appeal (<i>buy! buy! buy!</i>) (E2).
<p>Summary</p> <p>Conversational style of address and clear evidence of purpose support the award of a mark in Band E2. There is sufficient, if uneven, coverage of points to merit the higher mark in the band.</p>
<p>Band E2 – 3 marks</p>

SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION

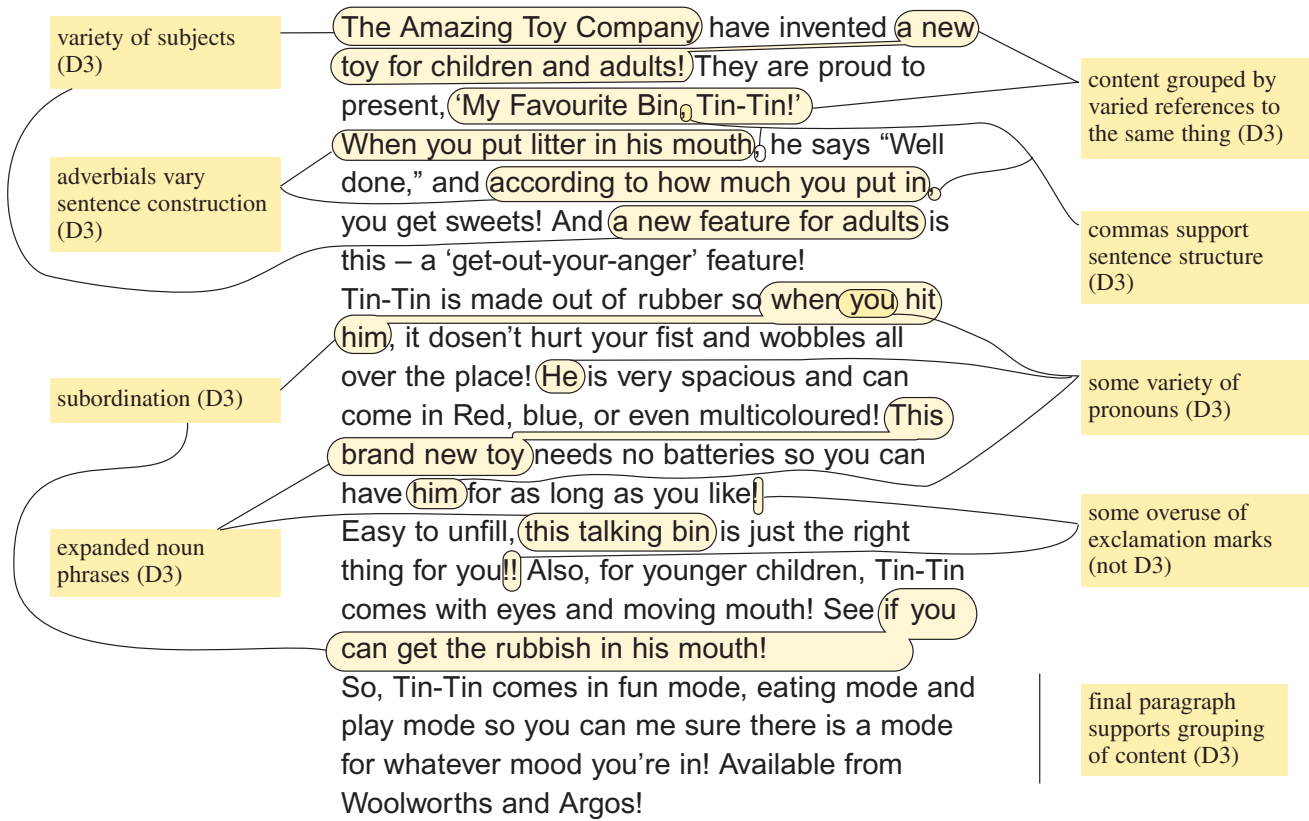


<p>SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION</p> <p>Summary</p>
<p>Attempts to vary sentence types and group content in sections support the award of 2 marks. Accurate sentence demarcation adds further evidence for this mark.</p>
<p>Band D2 – 2 marks</p>

<p>COMPOSITION & EFFECT</p> <ul style="list-style-type: none"> ● Advertisement form is maintained and some features of the toy are described in detail (<i>tells tickling jokes</i>) (E3). ● Speaker presents friendly relationship with audience, with attempts to create humorous appeal (<i>even your gran'll like</i>) (E3). ● Vocabulary chosen for persuasive effect – (<i>brand new / best / fastest</i>) (E3).
<p>Summary</p> <p>Although coverage is somewhat uneven, the use of humour and the conversational tone lift this advertisement into Band E3. To gain the higher mark in the band the style of address to the implied audience would need to be sustained throughout.</p>
<p>Band E3 – 4 marks</p>

SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION

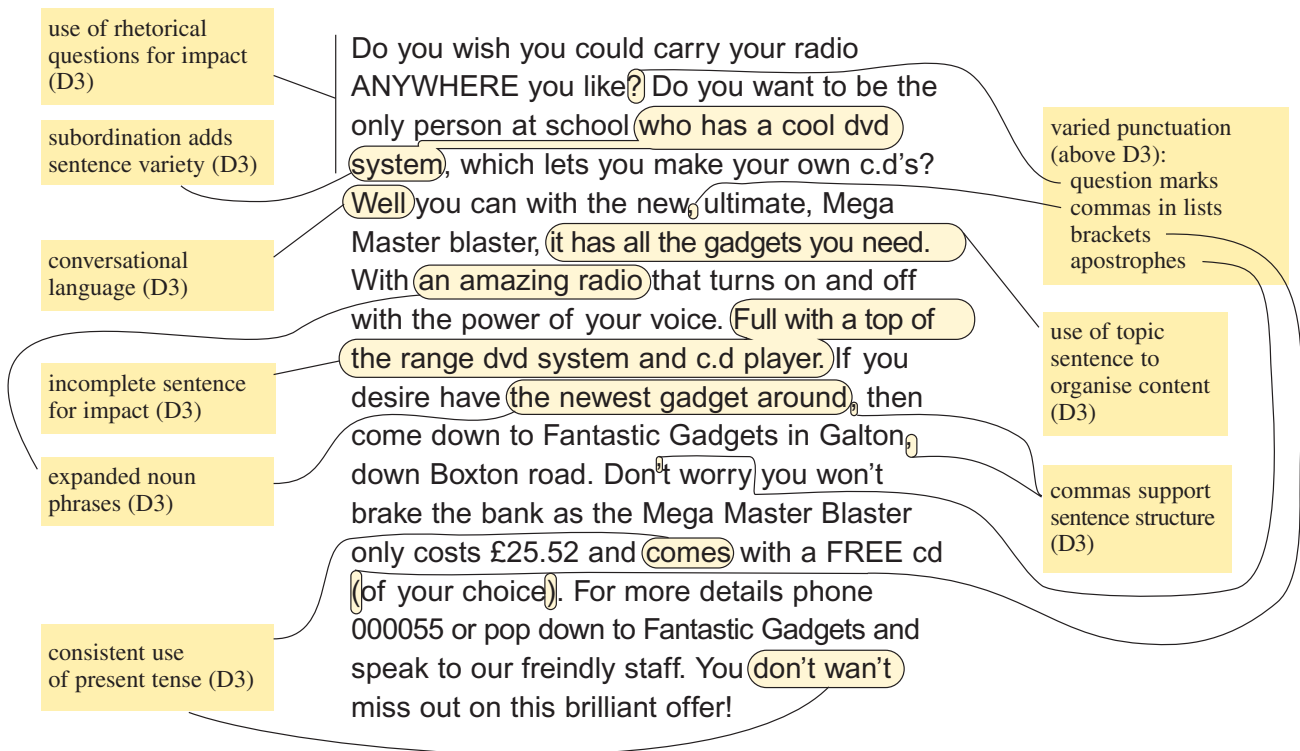


SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Use of adverbials and expanded noun phrases adds to variation in sentence structures. Punctuation is also accurate and varied, but text organisation is weaker; on balance, the piece merits 3 marks.
Band D3 – 3 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> Content is detailed, with several points being developed to interest the audience (<i>it doesn't hurt your fist</i>) (E3). Viewpoint: positive view of the toy is presented; speaker's knowledge is established (E3). Persuasive phrases are used throughout the piece, interwoven with more descriptive phrases (<i>the right thing for you / very spacious</i>) (E3).
Summary
Balanced coverage of the toy with several features clearly identified, but address to the audience is less assured. Some uncertainty caused by the broad focus on <i>children and adults</i> , but the careful combination of description and persuasion pushes the piece to the upper mark in E3.
Band E3 – 5 marks

SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION

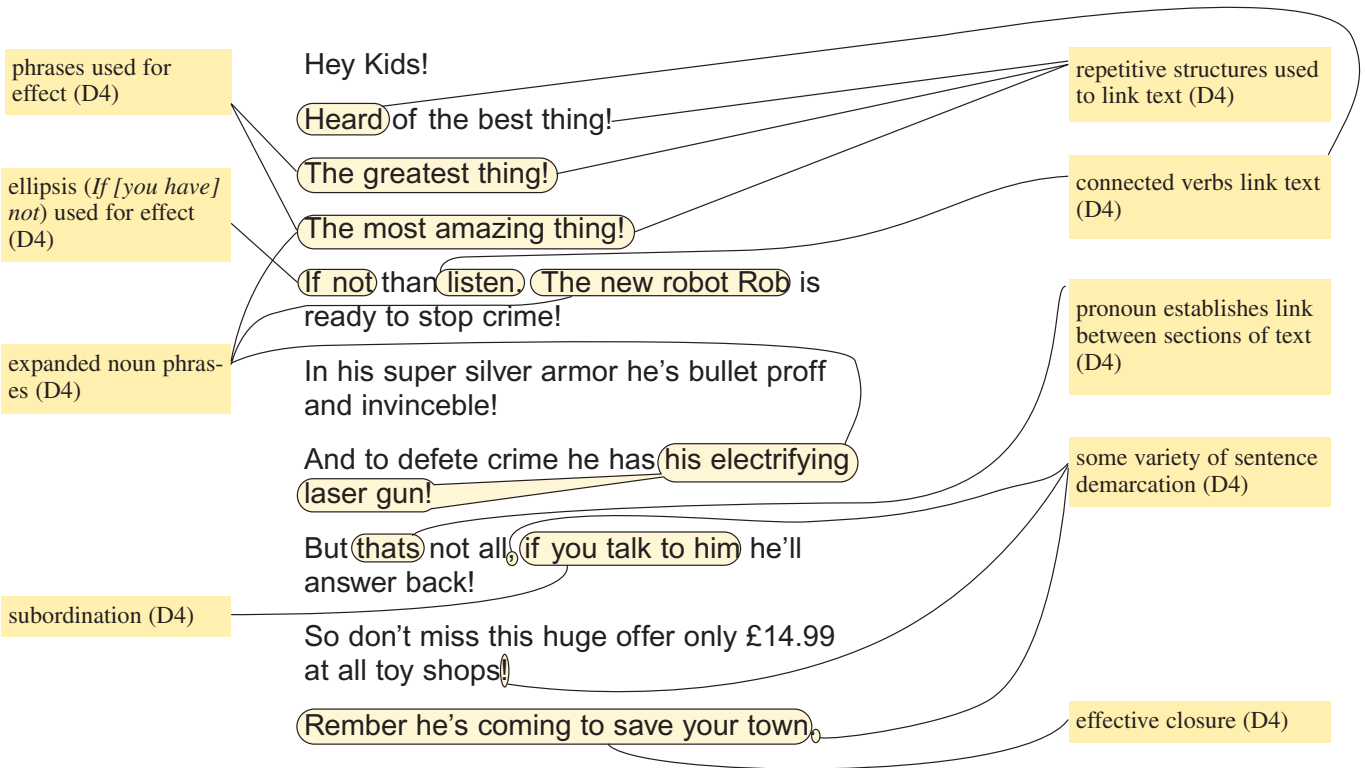


SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Use of varied sentence structure, further supported by punctuation including commas to mark phrases, suggests 3 marks. Greater organisation of content would be necessary for highest band.
Band D3 – 3 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> ● Overview of product given (<i>new, ultimate, Mega Master blaster</i>) with appropriate supporting detail (<i>top of the range dvd system</i>); address to audience apparent (<i>you ... the only person at school</i>) but not sustained throughout (E4). ● Viewpoint: writing gives impression of concern for audience's budget (<i>Don't worry you won't brake the bank</i>) (E4). ● Persuasive focus established by choice of positive vocabulary (<i>amazing radio / brilliant offer</i>) (E4).
Summary
Thorough coverage of points relating to the product and consistent focus on persuasion point to a mark in band E4. More effective use of stylistic features would be necessary for higher mark in band.
Band E4 – 6 marks

SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Use of shortened structures and expanded noun phrases varies sentence structure. Less varied punctuation but the sentence structure and organisational features of the text merit the award of 4 marks.
Band D4 – 4 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> Some comments and details designed to interest child audience (<i>electrifying laser gun</i>) (E4) but other appeals more relevant to adult audience (<i>ready to stop crime</i>). Viewpoint: direct address (<i>Hey Kids!</i>) is sustained by conversational tone; speaker is both knowledgeable and enthusiastic (<i>If not than listen</i>) (E4). Vocabulary choices reflect persuasive and descriptive purposes of text (<i>super silver armor / huge offer</i>) (E4).
Summary
Advertisement form is adapted with the establishment of an implied question and answer scenario. Appeal to audience would need to be clearly controlled in order to gain the higher mark in the band.
Band E4 – 6 marks

SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION

variation in sentence construction (D4)

variety of connectives (D4) although repetition of *then* (below D4)

time references varied (D4):
future
present

modal verb expresses possibility (D4)

“Are your toddlers getting bored with their teddy bears? Well not any more when you buy Bubbles! The teddy bear that keeps your toddlers happy for hours. They'll be having bubbles of fun! Your toddlers won't get bored any more and you'll be able to put your feet up and enjoy the peace and quiet.

Your toddlers will be busy with bubbles all day: In the morning they'll be dancing and playing lots of fun games! After lunch they can get their brains working, while they answer some questions about colours, then after a nap they can sing along with Bubbles. Then at bedtime they'll fall fast asleep while Bubbles sings a lullaby.

Some of the games include: Hide and seek, Pressing her hands feet ect., Find something green and Act like a seal.

If Bubbles gets dirty just take out the batteries and pop her in the wash!

Bubbles is soft to cuddle and play with. Bubbles comes with a juice carton, a question book and a set of clothes.”

thorough coverage of point (D4)

paragraphing used to support contrast (D4)

range of punctuation (D4):
question mark
exclamation mark
comma to support sentence structure
colon

time phrases used to structure content (D4)

practical information grouped (D4)

<p>SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION</p> <p>Summary</p> <p>Variation and control of sentence structures, accurate punctuation and the organisation of content support the award of 4 marks, even though control of organisation is not sustained throughout.</p> <p>Band D4 – 4 marks</p>	<p>COMPOSITION & EFFECT</p> <ul style="list-style-type: none"> • Comments and detail consistently addressed to adult audience (<i>Are your toddlers getting bored with their teddy bears?</i>) (E4). • Viewpoint: knowledge of product establishes speaker as authoritative voice (<i>Your toddlers will be busy ... all day</i>) (E4). • Stylistic device engages audience (<i>Bubbles ... bubbles of fun</i>) (E4). <p>Summary</p> <p>Opening paragraph establishes persuasive purpose and subsequent content is adapted to the adult audience focusing on educational and social benefits of the toy. More use of stylistic devices appropriate to the genre would be needed for the highest band.</p> <p>Band E4 – 7 marks</p>
---	---

The spelling test

The spelling test

The words omitted from the children's spelling test booklet are those printed in **bold** in the version below.

Stunt Doubles

Characters in action films often have to **perform** dangerous stunts, like being **involved** in a car chase, or falling from a high **building**.

Actors are not usually **qualified** to carry out these stunts themselves. Highly skilled stuntmen and women, who are **disguised** to look like the actors, face the dangers instead.

To **ensure** everything goes **smoothly**, a stunt coordinator designs every move **thoroughly**. If a stunt is not **planned** carefully, lives could be at risk.

It is **important** that stunt coordinators have a good **knowledge** of electronics and engineering, so that their stunts will be safe and **realistic**.

Stunt doubles must be fully trained before they can **participate** in any films. In the early stages of training they learn to **tumble** and dive. Later, they move on to more **challenging** activities, like **escaping** from fires. During these fire scenes, stunt doubles wear **special** non-flammable clothing to keep them safe.



Stunt doubles can make their work look **effortless**. This is because all these stunts are put **together** and **rehearsed** a long time before the filming starts.

Quick reference mark scheme for the spelling test

1. perform	11. knowledge
2. involved	12. realistic
3. building	13. participate
4. qualified	14. tumble
5. disguised	15. challenging
6. ensure	16. escaping
7. smoothly	17. special
8. thoroughly	18. effortless
9. planned	19. together
10. important	20. rehearsed

Scoring spelling

Markers will complete the total mark box, calculate the spelling mark, and enter this in the back of the shorter writing task and spelling test booklet.

Number of correct words	Spelling test mark
0	0
1 – 3	1
4 – 6	2
7 – 9	3
10 – 12	4
13 – 15	5
16 – 18	6
19 – 20	7

EARLY YEARS

NATIONAL
CURRICULUM
5–16

GCSE

GNVQ

GCE A LEVEL

NVQ

OTHER
VOCATIONAL
QUALIFICATIONS

For more information contact:

QCA key stage 2 team, 83 Piccadilly, London W1J 8QA

For more copies contact:

QCA Publications, PO Box 99, Sudbury, Suffolk CO10 2SN

Order ref: QCA/03/1009 (mark schemes pack)

254907