

**En**

KEY STAGE

**2**

Levels

**3–5**

English tests

## Mark schemes

Reading, writing and spelling tests

2007



National curriculum assessments

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# Introduction

As in previous years, the external marking agency, 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 NAA website, [www.naa.org.uk/tests](http://www.naa.org.uk/tests), on Monday 25 June.

The marks in the tests are allocated as follows:

<b>Reading</b>	<b>50</b>
<b>Writing</b>	<b>50</b>
Longer task (including handwriting)	31
Shorter task	12
Spelling	7
<b>Total</b>	<b>100</b>

The mark schemes were devised after trialling the tests with pupils and contain examples of some frequently occurring 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 based on the training they have received.

The same sets of assessment focuses for reading and writing have been used for the English tasks and tests at all key stages. These provide information about the particular processes or skills the pupil needs in order to answer the questions. 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 assessment focuses are drawn from the national curriculum and are directly related to the Primary National Strategy.

The 2007 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 at the side of the page in 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 be only 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 pupil'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 pupils and contains examples (*these are shown in italics*) of some frequently occurring correct answers given in the trials. Many pupils 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 or grammatical construction, etc.

## Assessment focuses for reading

The aspects of reading to be assessed are pupils' 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 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.

## How the reading mark scheme is set out

aspect of reading assessed by this question

criteria for the award of marks

relevant points (responses must refer to different points to gain 2 marks)

examples of responses produced in the trials and mark awarded

responses which may occur quite frequently but do not merit any marks

19. Explain why the archaeologist believes that he is watching *the second death of Pompeii*.

**up to 2 marks**

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

Award **1 mark** for reference to any of the following points, to a maximum of **2 marks**.

- destruction of Pompeii (outcome)
- tourism / people stealing treasures, etc (cause)
- again / for the second time.

Examples:

- *it's going to be destroyed again because of all the damage done by tourists* (2 marks)
- *he believes that it's going to be ruined like it was by the volcano* (2 marks)
- *because everything is being vandalised and stolen.* (1 mark)

**Do not accept** references to Vesuvius / the volcano erupting again.



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

Focus	AF2	AF3	AF4	AF5	AF6	AF7
	<i>Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text</i>	<i>Deduce, infer or interpret information, events or ideas from texts</i>	<i>Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level</i>	<i>Explain and comment on writers' use of language, including grammatical and literary features at word and sentence level</i>	<i>Identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader</i>	<i>Relate texts to their social, cultural and historical contexts and literary traditions</i>
<b>Section 1: Volcanoes</b>						
Q1	1					
Q2	1					
Q3	1					
Q4	3					
Q5	1					
Q6				2		
Q7	1					
Q8			1			
<b>Section 2: Disaster Strikes</b>						
Q9	1					
Q10		2				
Q11		1				
Q12a	1					
Q12b	1					
Q13		2				
Q14		3				
Q15		3				
<b>Section 3: Pompeii Today</b>						
Q16	1					
Q17	2					
Q18				1		
Q19				2		
Q20	1					
Q21		1				
Q22		1				
Q23		1				
Q24	1					
<b>Section 4: Advertisements</b>						
Q25					2	
Q26		2				
Q27a			1			
Q27b			1			
Q28					1	
<b>Section 5: The whole booklet</b>						
Q29			3			
Q30		2				
Q31					2	
<b>Total</b>	<b>16</b>	<b>18</b>	<b>6</b>	<b>5</b>	<b>5</b>	<b>0</b>

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.

## Section 1: Volcanoes

Page 4

### Questions 1–3

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 correct choice.

1. Under the Earth's surface, it gets

hot.

wet.

cool.

dark.

2. Most people think that volcanoes are

anywhere  
in  
the world.

tall and  
cone shaped.

broad  
and flat.

under  
the sea.

3. An active volcano is one that is

erupting.

gentle.

no longer  
erupting.

pouring out  
lava.

4. Fill in the facts about the eruption of Vesuvius in the table below.

One box has been filled in as an example.

**up to 3 marks**

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 correctly completed cell, to a maximum of **3 marks**.

Date and time eruption started	<i>Midday, 24th August, AD 79</i>
Height of volcanic cloud	20 kilometres / km (not metres) (unit of measurement must be included)
Depth of rubble over Pompeii	2 metres / m (not kilometres) (unit of measurement must be included)
Contents of volcanic cloud	Any <b>two</b> of: <ul style="list-style-type: none"> <li>■ ash</li> <li>■ pumice</li> <li>■ rock</li> <li>■ (hot) gas.</li> </ul> <b>Also accept</b> rubble when included with (hot) gas or ash. <b>Do not accept</b> rubble when included with pumice or rock.

5. Are these sentences **true** or **false**?

Write **T** or **F** by each one.

The first one has been done for you.

**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 all three answers completed correctly.

There are two types of volcano.	<b>F</b>
Lava consists of liquid rock.	<b>T</b>
Some volcanoes are under the sea.	<b>T</b>
All volcanoes produce loud explosions.	<b>F</b>

6. ... *this liquid rock can ... burst through*

What does the word **burst** tell us about the movement of the lava?

**up to 2 marks**

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

Award **2 marks** for answers referring to explosiveness / building up of pressure, eg:

- *it's like it blows the top of the mountain off and comes squirting out from inside the Earth*
- *it tells us that the lava is going to break through in something like spring-like action*
- *it moves with force and speed and finally overcomes the restraint of the rock itself.*

Award **1 mark** for answers referring to speed, suddenness or power, eg:

- *it comes out fast*
- *it tells us that the lava is strong and powerful*
- *fast and can demolish anything in its way.*

**Do not accept** answers that simply present an analogy, or refer to eruption, without explaining the effect of the word *burst*, eg:

- *it bursts like a balloon*
- *it erupts.*

7. Look at the section called *The Eruption of Vesuvius* on page 5.

**Find** and **copy** a word which tells you that the ash was dangerously hot.

**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 either of the following words:

- *blistering*
- *burnt.*

**Also accept** a short phrase from the text containing one of these words. Ignore minor errors in copying.

8. Some words on pages 4 and 5 stand out because they are in **bold** print.

Why are they written like this?

**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 the correctly ticked box.

Tick **one**.

They are words from another language.

They are subheadings.

They are words that are explained in the text.

They are names in the text.

## Section 2: Disaster Strikes

Page 6

9. The following are the people who were mentioned in *Disaster Strikes*.

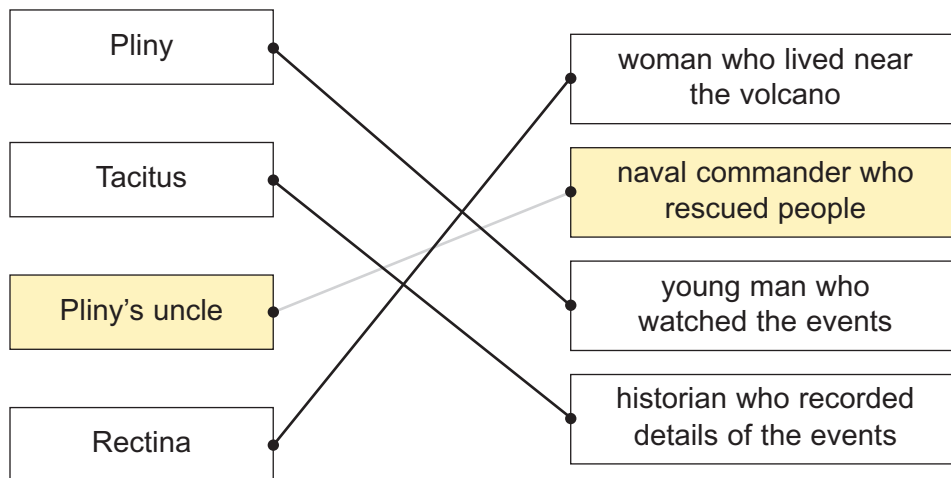
Match the names with the correct descriptions.

One has been done for you.

**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 matching all three pairs correctly.



10. Look again at Pliny's account of his uncle's journey.  
The events are described below, but they are in the wrong order.

Number each event to show the correct order.

The first one has been done for you.

**up to 2 marks**

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

Award **2 marks** for all four stages correctly numbered.

Award **1 mark** for two or three stages correctly numbered.

- |   |                              |
|---|------------------------------|
| 2 | ordered launching of ships   |
| 1 | received letter from Rectina |
| 4 | came close to land           |
| 5 | refused to listen to advice  |
| 3 | journeyed into danger zone   |

11. Look at the information about Mount Vesuvius in AD 79  
on page 6.

How do you know that life was peaceful in the area?

**1 mark**

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

Award **1 mark** for any of the following pieces of information:

- Vesuvius had been dormant for hundreds of years
- the mountain was green / the slopes were cultivated
- people had become used to the tremors
- people were just going about their daily business.

**Also accept** reference to farming / farmers growing fig and/or olive trees.

12. **Find and copy** two phrases, one from page 6 and one from page 7, to show that Pliny's uncle wanted to study the volcano.

a) Evidence from page 6:

**1 mark**

b) Evidence from the letter on page 7:

**1 mark**

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

a) Award **1 mark** for one of the following, which may be quoted as part of a longer phrase:

- ... closer look ...
- ... set off to investigate ...
- ... to dictate his observations ...
- ... to observe the volcano ... .

Minor errors in copying should not be penalised.

**Do not accept:**

- ... collecting information ...
- ... not content to stand by and watch ... .

b) Award **1 mark** for one of the following, which may be quoted as part of a longer phrase:

- ... begun in a spirit of inquiry ...
- ... describing each moment of the eruption ...
- ... to be noted down ...
- ... as he observed it ... .

Minor errors in copying should not be penalised.

**Do not accept:**

- ... hurried to the danger zone ... .



13. What dangers made the helmsman want to turn back?

Write **two**.

**up to 2 marks**

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

Award **1 mark** for each acceptable reason up to a maximum of **2 marks**.

Acceptable responses refer to physical consequences of the eruption, eg:

- *in shallow water*
- *the shore was blocked / they got stuck in the rubble*
- *the ash / stones / pumice falling from the sky / hotter / thicker*
- *the ship could have caught fire.*

**Also accept** *hot ash / cloud of ash.*

**Do not accept** non-text based answers, eg: *the volcano / eruption / flames / lava*, or partial answers with no development, eg: *stones / ash / rubble.*

14. Pliny's uncle received a written message from Rectina stating her problem and asking for his help.

What do you think Rectina wrote?

Using the information you have read, write Rectina's message below.

**up to 3 marks**

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

Points to be included:

- eruption
- danger to Rectina (may be implicitly included in 'eruption' details)
- call for help.

Award **3 marks** for responses that include all three elements and provide a fuller explanation for at least one of them, by giving more detail about the nature of the danger to Rectina or about how Pliny's uncle can help, eg:

- *this is very frightening, as I look at the volcano at this minute, it is bursting at the seams! People are in trouble shouting, screaming, dying. Please help to save these people's lives. They are relying on you. The volcano is nearly on us. Your friend, RECTINA*
- *as you know my house is at the foot of the mountain. If the volcano erupts I will be one of the first to be killed. Will you come and rescue me? By boat is the only way. From Rectina*
- *I'm really scared here. I am in the foot of the volcano. Rubble and ashes are falling over here. I need to escape. I am terrified. It is impossible to escape from here. Everything is dark. Lava is pouring out. I need help.*

Award **2 marks** for responses that mention the three essential elements of the situation, **or** that give a full explanation of two of them without mentioning the third, eg:

- *please come and help because I'm at the foot of the Volcano Vesuvius and it's puffing out black smoke and I think it's erupting*
- *I am stuck. My house is at the foot of a mountain and the volcano's erupted. I need your help. Help me escape. Come quickly! Rectina*
- *I am trapped because the volcano is erupting. Help!*
- *as I live at the bottom of the mountain escape is nearly impossible. The only way of escape is by boat. I know you are commander of the port and you have ships. Please save me. Rectina.*

Award **1 mark** for calls for help that state the general nature of the danger but omit to mention an essential aspect of the situation, eg:

- *I am stuck at the bottom of the volcano. Please come and save me*
- *please come and rescue me from this terrifying place. There is nowhere for me to escape to.*

Also award **1 mark** for responses which are heavily dependent upon the wording of the stimulus text, eg:

- *I am terrified of the danger threatening me, I implore you to come and rescue me from my fate.*

15. Some people think that Pliny's uncle was a brave but foolish leader. What do you think?

brave

foolish

brave and foolish

Explain your answer using parts of the information 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 answers that provide well-justified and developed descriptions of bravery and/or foolishness and that reveal detailed examination of the text, eg:

- *brave to risk his life to rescue others and to try and learn more about the effects of a volcano, and brave to be going into the thick of the danger when everyone else was running away*
- *he took on the challenge of rescuing Rectina and went into the place when everyone was leaving. He even went on when ashes and bits of pumice were falling and carried on when the helmsman advised not to*
- *foolish because he seemed to set off without thinking that the stone and ash would be boiling so he might get burnt to death. He ignored all the advice and charged in*
- *he was brave because he charged into the 'danger zone' where everyone was fleeing, and also because he saw the thick black cloud forming and changed his course to save others. Yet he was foolish because he charged in not knowing what to expect. He died for this reason*
- *I think he was brave because he went to observe the volcano but also to save the people. I think he was foolish to think that he could rescue everyone, but also because he refused to go back when it got extremely dangerous.*

Award **2 marks** for responses that offer at least two relevant pieces of textual evidence, eg:

- *Pliny's uncle was very brave to rescue all those people. It was not foolish to go and help and those people would turn in their graves to hear 'foolish' said about him*
- *foolish because he risked his life going into the volcano but brave because he went to save Rectina*
- *brave to go into the danger zone and to do it to save other people*
- *he is brave because he went to save his friend and investigate the volcano. But he is also foolish because volcanos are really dangerous.*

Award **1 mark** for undeveloped / simple responses which make some comment about his bravery / foolishness, eg:

- *brave because he went into the volcano*
- *brave to save people as many people would just run about*
- *foolish because he was going to the erupting volcano.*

## Section 3: Pompeii Today

Page 9

16. What was the *unusual blanket* that covered the town?

**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 either of the following:

- *ash*
- *rock.*

**Also accept** rubble.

17. ... *not all visitors treat the site with respect.*

Write down two different ways in which they cause damage to the town.

**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 **1 mark** for any of the following pieces of information, up to a maximum of **2** marks:

- vandalism (or specific examples, eg: graffiti)
- theft
- tourists climbing on ruins
- wear and tear.

**Do not accept** examples of damage that are not supported by the text, eg: *litter.*

18. ... trapped in time.

Why do you think Pompeii was described in this way?

1 mark

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

Award **1 mark** for answers which refer to the fact that the town was hidden / frozen / preserved for 2000 years, eg:

- *nothing changed / it stood still for 2000 years*
- *all the valuables were hidden under the rubble*
- *it was preserved by the layer of ash and rock*
- *it's like it was in 79 AD.*

**Do not accept** references to people being trapped, eg:

- *the people couldn't move.*

19. Explain why the archaeologist believes that he is watching *the second death of Pompeii.*

up to 2 marks

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

Award **1 mark** for reference to any of the following points, to a maximum of **2 marks**:

- *destruction of Pompeii (outcome)*
- *tourism / people stealing treasures, etc (cause)*
- *again / for the second time.*

Examples:

- *it's going to be destroyed again because of all the damage done by tourists (2 marks)*
- *he believes that it's going to be ruined like it was by the volcano (2 marks)*
- *because everything is being vandalised and stolen. (1 mark)*

**Do not accept** references to Vesuvius / the volcano erupting again.

## Questions about the postcards

Page 10

**20.** Why was Vesuvius closed to visitors on the day Neena wanted to visit it?

**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 answers that refer to the volcano's activity on that day, eg:

- *because it was active*
- *it was huffing and puffing clouds of smoke*
- *it would have been dangerous*
- *it looked as if there was going to be another eruption / because it might erupt.*

**Do not accept:**

- *huffing and puffing / it was huffing and puffing clouds (not precise enough) / it was erupting.*

**21.** What opinion did Neena and Lisa have in common?

**1 mark**

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

Award **1 mark** for answers referring to the positive attitude felt by both towards Pompeii, eg:

- *they both felt that Pompeii was interesting / impressive / great / beautiful*
- *they both had a wonderful day in Pompeii.*

22. Neena could have written  
*I saw someone taking a ...*

but instead she wrote  
*I saw an idiot hacking off and stealing a ...*

What does Neena's choice of words tell you about the way she felt?

**1 mark**

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

Award **1 mark** for answers referring to anger / disapproval, eg:

- *they show that she's angry / mad / disgusted*
- *it shows she didn't approve*
- *she thought it was as bad as stealing from someone's home*
- *she thought it was wrong.*

**Do not accept** answers which refer to disappointment / surprise or to the implication that the thief was stupid.

23. Why does Lisa say that she was lucky?

**1 mark**

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

Award **1 mark** for answers referring to her find, eg:

- *she found a souvenir.*

24. **Find and copy** the words that show that Lisa knew she had done something wrong.

**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 either of the following quotations revealing furtiveness:

- *slipped (it in my pocket)*
- *no one noticed.*

Minor errors in copying should not be penalised.

## Section 4: Advertisements

Page 11

25. Look at these statements from the advertisement for the Café Vesuvio.

**Tick** each one to show whether its main purpose is to give information or persuade the reader.

The first one has been done for you.

*up to 2 marks*

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

Award **2 marks** for all four ticks correctly placed.

Award **1 mark** for two or three ticks correctly placed.

	Inform	Persuade
<i>Vegetarian dishes available</i>	✓	
<i>The best pizzas in town</i>		✓
<i>Round the corner from the museum</i>	✓	
<i>Open 11am to 11pm</i>	✓	
<i>friendly atmosphere</i>		✓



26. Look at the Bay of Naples Museum advertisement.

If you wanted to visit the museum, what other information would you need?

Write down **two** things.

**up to 2 marks**

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

Award **1 mark** for any pertinent suggestion, up to a maximum of **2 marks**. Acceptable responses are commonly drawn from the following categories:

- location / address
- directions / transport / route
- opening times / hours / opening days
- (admission) prices / group discounts
- telephone number / email / website
- activities on offer (eg: guided tours; activities for children)
- entry restrictions (eg: photographs / video; children below a certain age)
- facilities (eg: café, souvenir shop)
- suitability for different groups (eg: children / disabled people).

**Do not accept** very general answers, eg: *what's there*.

27. Each section of the advertisement below tries to attract customers in a different way.

b) What does **section D** do?

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 clearly the information-giving function of the section identified as D, eg:

- gives important information
- it tells you where to go
- it informs you about times.

a) Label each arrow with the correct letter:

**A** invites the customer

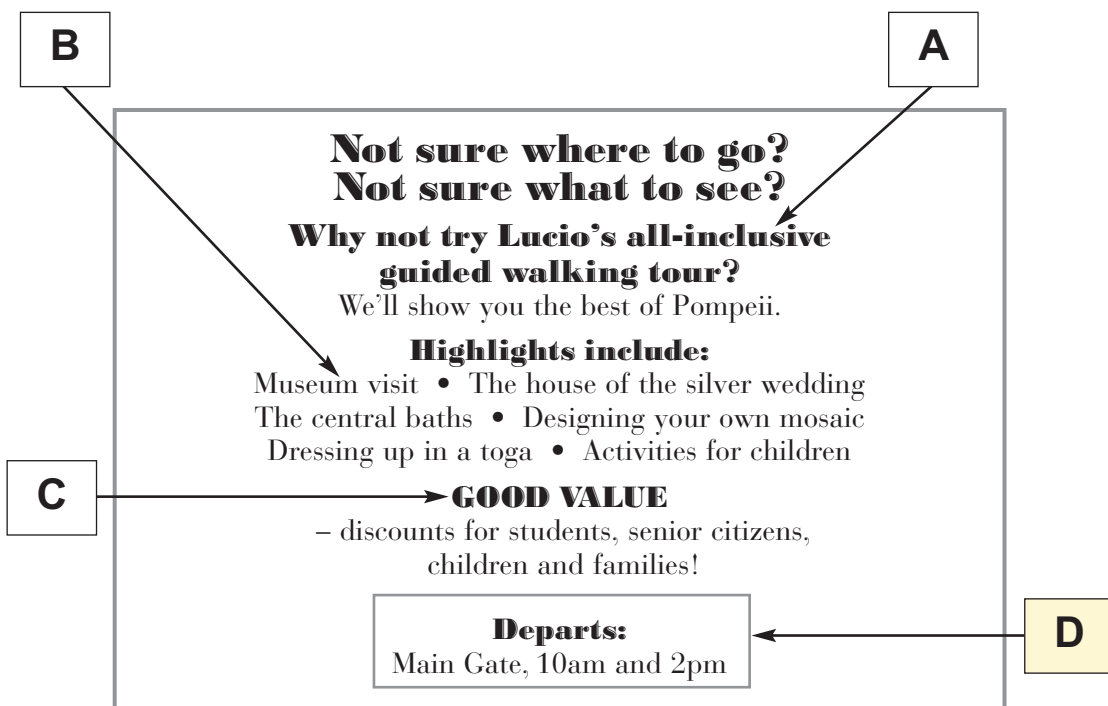
**B** explains what is on offer

**C** gives added encouragement

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 all three boxes correctly completed, as follows:



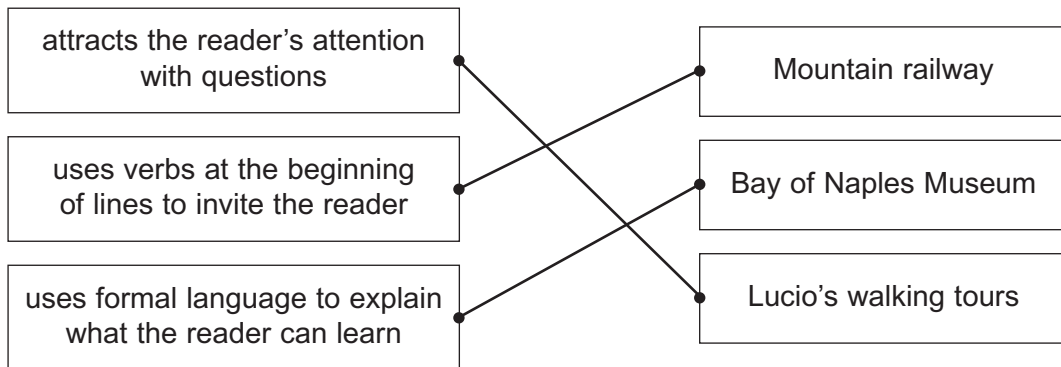
28. Here are some brief descriptions of the advertisements on pages 10 and 11.

Draw lines to match each advertisement to its description.

**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 three pairs correctly.



## Section 5: The whole booklet

Page 14

29. On which pages can you find the following types of text?

**up to 3 marks**

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

Award **3 marks** if all four page numbers are correctly identified.

Award **2 marks** for three correctly identified page numbers.

Award **1 mark** for one or two correctly identified page numbers.

	<b>Page</b>	<b>Do not accept</b>
captions and diagrams	'5' or '4–5'	
an eye-witness account	'7' or '9' or '7 and 9'	'6–7' '7–9' '8–9'
advertising	'10' or '11' or '10–11'	
an expert's opinion	'8'	'8–9'

30. Why is *On Dangerous Ground* a suitable title for this booklet?

**up to 2 marks**

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

Award **2 marks** for answers which reveal close reading of the booklet and link the use of the words *dangerous* or *ground* to specific detail, eg:

- *it's dangerous to live near a volcano, as the people who lived in Pompeii in Roman times found out*
- *because it's all about Pompeii and its dangerous history.*

Also award **2 marks** for answers which explain both *dangerous* and *ground*, **or** which refer to the threat from Vesuvius / volcanoes without separating the elements of the title, eg:

- *because it is about a place near a volcano and, if it erupted, no one would be safe on the ground*
- *the town of Pompeii is on dangerous ground because it has the constant threat of the volcano erupting over it and it now has the threat of tourists destroying it too*
- *you are taking a risk if you live there*
- *because volcanoes are dangerous ground for anyone to walk on – especially if they are active.*

Award **1 mark** for answers which provide a very simple or obvious reason, eg:

- *volcanoes are dangerous*
- *because it's all about volcanoes.*

**Do not accept** undeveloped responses, eg: *volcanoes are on the ground / it's all about dangerous ground*, or general answers, eg: *because it makes it sound interesting and you want to read it.*

31. How does the information in *Volcanoes* (pages 4 and 5) help you to understand *Disaster Strikes* (pages 6 and 7)?

**up to 2 marks**

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

Award **2 marks** for answers that convey the idea that facts enhance understanding and support this with detail from the text, eg:

- *it tells you about different volcanoes and how they erupt. It also gives you good information in diagrams and what happened on what days and what times in the day*
- *it helps you understand because you don't know about the whole story then it tells you about individuals*
- *pages 4-5 tell you what happens in the explosion and pages 6-7 is a story about it*
- *it tells you when it happened and how it happened*
- *because it gives you information on volcanoes and it tells you about the volcano that they're talking about and how high the gas went and the ash, so when you read it you understood it.*

Award **1 mark** for answers that convey the idea that facts enhance understanding in a general way, eg:

- *you find out about how dangerous eruptions are*
- *because they are both about volcanoes and what can happen in them*
- *by telling us how Pompeii was destroyed.*

# The writing test

There are two mark schemes, one for the longer task *Save It* (pages 32–35); and the other for the shorter task *It's a Mystery* (pages 50–51).

## Assessment focuses for writing

The aspects of writing to be assessed are pupils' 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.

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

Handwriting is assessed in the longer task. The marking criteria are shown in section F on page 35.

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

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

The criteria encourage positive recognition of achievement in writing. Pupils 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 pupil's work.

## Marking procedures

The criteria for each strand identify typical characteristics of pupils' 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.

Pupils will be expected to follow the prompt very carefully, especially in content and form. Pupils whose writing is unrelated to the prompt will not be credited with any marks for composition and effect. Those pupils 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 pupils during the English pre-tests, is presented here to help your judgements of the writing. Scripts are reproduced without corrections to spelling.



## The longer task: *Save It*

In this prompt, pupils are invited to imagine that they are part of a year 6 class preparing a leaflet about the environment for their friends and family. The task is to do the writing for the leaflet. The prompt makes it clear that the leaflet should explain how friends and family can take care of the environment and persuade them to try the suggestions. Content is presented in the form of five illustrated ideas; however, the choice of which topics to include is left to the writer. The planning sheet offers support with decisions about content and the organisation of ideas. Better performances are distinguished by the adaptation of content to appeal specifically to friends and family, the use of style to provide persuasive impact and an overall structure combining developed sections with a clear emphasis on the leaflet's main ideas.

---

### Save It

---

Class 6L at Fairborne School are trying to encourage people to look after the environment. The class want to remind their friends and family about ways that they can help.

They have decided to produce a leaflet to give to their friends and family. The content will include some of the following topics:



recycling



litter



wildlife



water use



transport

Imagine you are in Class 6L at Fairborne School.

---

**Your task is to do the writing for the leaflet.**

---

The purpose of the leaflet is to explain to friends and family how they can look after the environment, and persuade them to try some of the ideas.

## Mark scheme for the longer task: *Save It*

### 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

- Construction of clauses is usually accurate. Some simple sentences, often brief, starting with a pronoun + verb (*It helps a lot*). Simple commands / requests may be included (*Put it in a bin, Come on*). Clauses mostly joined with *and, but, so*.
- Sentences sometimes demarcated by capital letters and full stops.

**1 mark**

#### Band A2

- Simple connectives *and, but, so, when* link clauses; *because* or *if* may be used repetitively. Subjects and verbs often simple and frequently repeated (*We need, get, do*). Use of modals (*can, will*). Some sentence variation created, eg commands / requests (*don't waste your water*); simple adverbials (*in the bin*). Noun phrases mostly simple (*our air*) with some limited expansion (*a big bottle*).
- Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists.

**2–3 marks**

#### Band A3

- Adverbials (*When you are driving*), expanded noun phrases (*the most serious form of pollution*) add variety. Subordinating connectives used non-repetitively and with some variety: *because* (*because they use bins*), *if* (*if you drive*). Some variation of subjects (*The animals, Transport*). Tense choice appropriate; modals used to express possibility are varied (*may not have, would like to*).
- Most sentences correctly demarcated; some commas mark phrases or clauses.

**4–5 marks**

#### Band A4

- Simple and complex sentences with some variety of connectives, eg *until, although, who*. Different sentence types, eg questions (*Why should we protect our environment?*). Expansion of phrases and clauses adds detail (*plants that we need to survive*). Range of verb forms (*will not be able to enjoy*). Additional words and phrases contribute to shades of meaning, eg adverbs (*dramatically*).
- Range of punctuation used, almost always correctly, eg brackets, dashes, colons.

**6–7 marks**

#### Band A5

- Length and focus of sentences varied to express subtleties in meaning and to focus on key ideas, eg passive (*are being wrecked*). Sentences may include controlled use of several subordinate clauses (*starting to ruin our layer that protects us from the sun*), sometimes for economy of expression; word order used to create emphasis (*I mean not just animals but us, Astonishing it may be*).
- Range of punctuation used, with little omission, to give clarity.

**8 marks**

**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**

- Ideas grouped into sequences of sentences; some division possibly indicated by layout.
- Simple connectives used (*and*). Some connection between sentences, eg pronouns referring to the same person or thing (*litter / it*).

**1 mark****Band B2**

- Text structure overall is simple; includes brief introduction or concluding statement (*So please save the earth*). Some divisions between sections of content indicated (*now water, also*).
- Connections are built up by reference. Other relationships within and between sentences may be used, eg contrast (*but most of the rubbish is*).

**2–3 marks****Band B3**

- The leaflet is organised logically: introduction, points about several aspects of the environment, conclusion. Paragraphs or sections are sequenced, although transitions may be awkward. Subheadings may be used to group sections of content (*Don't Litter, Electrical Use*).
- Within paragraphs or sections, content may be developed around a main sentence. Paragraphs or sections organised to expand and develop a particular topic, eg with explanation and/or alternatives (*if you are at the sea side*). Connections within paragraphs or sections maintained, eg through ongoing references (*another example, all these things*).

**4–5 marks****Band B4**

- Overall organisation of the leaflet supported by paragraphs or sections. Relationships between paragraphs or sections give structure to the whole text, eg links make structure between topics clear, connections between opening and ending (*Do you want to live in a cleaner environment? Go on, make our town cleaner*).
- Paragraphs or sections are developed; main ideas consistently supported by relevant explanation. Reference to the same thing or idea sometimes varied to avoid repetition (*pollution, harmful gases*).

**6–7 marks****Band B5**

- The structure of the leaflet is controlled across the text (*You can do your part by following these tips*). Sequencing of paragraphs or sections contributes to overall effectiveness, eg strategic placing of most significant topic or suggestion (*Finally, Transport, this is a big one*).
- Individual paragraphs or sections varied in length and structure; each paragraph or section has a clear focus, and content is organised, eg by reference or contrast within the paragraph (*As before, this can result in*).

**8 marks**

**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**

- A short series of points; aspects may be listed (*cans, newspaper, bags*).
- Detail (*brush your teeth, airport*) and/or simple requests (*look after wildlife*) expand content.

**1–2 marks****Band C2**

- Content of the leaflet includes some points about the environment, some explanation (*because the whole place will be covered in litter*) and attempts to persuade (*that's how simple it is*). Coverage may be unbalanced.
- Writer's attitude towards the environment is sometimes evident (*I know I wouldn't*).
- Word choice often general (*many things*), with some detail (*glass bottles*). Some use of impersonal constructions (*It is*); inconsistent use of formal and less formal language (*consider / lots of other stuff*).

**3–5 marks****Band C3**

- Coverage of topics within the leaflet is balanced; points are developed, eg with explanation and examples (*so you will appreciate it more*).
- A consistent viewpoint is held, eg writer shows concern for environment and gives helpful suggestions (*you can simply reduce the amount of time you spend in the shower*).
- Style of address (eg friendly or formal) supports informative and persuasive purpose of the leaflet, eg words chosen for accuracy (*unhygienic*).

**6–8 marks****Band C4**

- Ideas are adapted; content is selected to be of most relevance to the reader (*please help your children to understand it*); persuasive appeal (*Just imagine how much metal could be saved*).
- Viewpoint is established and controlled, eg writer appears well informed (*become a health hazard*) and encourages and/or challenges reader (*Do you really have to leave the taps running? I don't think so*).
- Stylistic features enhance persuasion, eg emotive vocabulary (*ruined, chucking*); technical / formal terms add precision (*evaporate, decomposing materials*).

**9–11 marks****Band C5**

- Choice and placing of content is informed by purpose, eg writer prioritises comments of most interest to reader so they are well placed for emphasis (*it all comes down to one thing, people driving cars!*).
- Viewpoint convincing, eg writer gives impression of being authoritative and engaged with the issues and readers (*An average family in one day is using millions of litres of water*).
- Stylistic devices fully support purpose, eg patterning, alliteration (*Are you a water waster? Are you a lazy litterbug? Are you a pollution person?*).

**12 marks**

**SECTION F****HANDWRITING**

All pupils 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 pupils' 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 task, 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**

Class 6L at Fairborne primary school have some good ideas, why you should recycle and what it would do to the wildlife.

simple introduction (B2)

noun phrase with limited expansion (A2)

repetitive use of connectives *because* and *if* (A2)

use of modals (A2)

occasional sentence demarcation (below A2)

use of commands creates some sentence variation (A2)

clauses simply linked (A2)

recycling: is a good thing to try and do because if you just through it on the floor, when you can just put it in the recycling bin.

divisions between sections of content (B2)

litter: you should put it in the bin because if you just though it on the floor it would be a messie and a smellie invioment.

reference builds up connection (B2)

Wildlife: you would have less habitats and less animals around so if you clean it up we would have more animals every year.

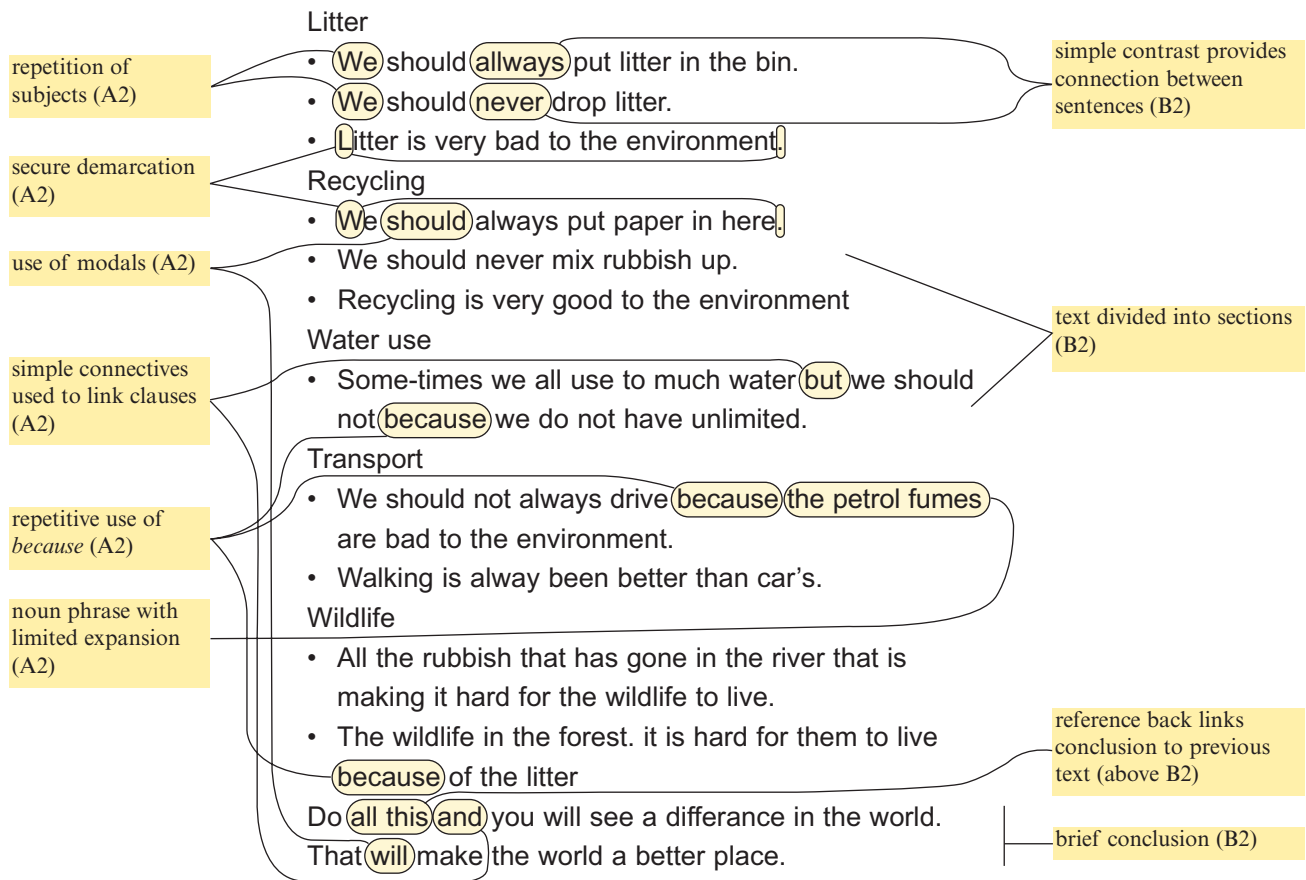
simple contrast links text together (B2)

So put your rubbish in the bin and save animals and give them back there habbitate so you will have a more cleaner and healtheyer invioment. And no more bad smells so you would have more animals and less rubbish.

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
<p><b>Summary</b></p> <p>Although correct sentence demarcation with capital letters and full stops is limited, the presence of some sentence variation, use of modals and expansion of some noun phrases provide evidence for lower mark in Band A2.</p>	<p><b>Summary</b></p> <p>In this piece, simple statements seeking to explain the writer's point of view and persuade the reader are presented in leaflet form, providing evidence for Band C2. Expansion of ideas in some places to reduce repetition would be necessary for higher mark in band.</p>	<p><b>Summary</b></p> <p>The use of an introduction and brief sections provides evidence of straightforward overall structure. This, together with connections through simple reference and contrast, leads to the higher mark in Band B2. Development of content within sections would be necessary for award in next band.</p>
<p>Band A2 – 2 marks</p>	<p>Band C2 – 3 marks</p>	<p>Band B2 – 3 marks</p>

**SENTENCE STRUCTURE & PUNCTUATION**

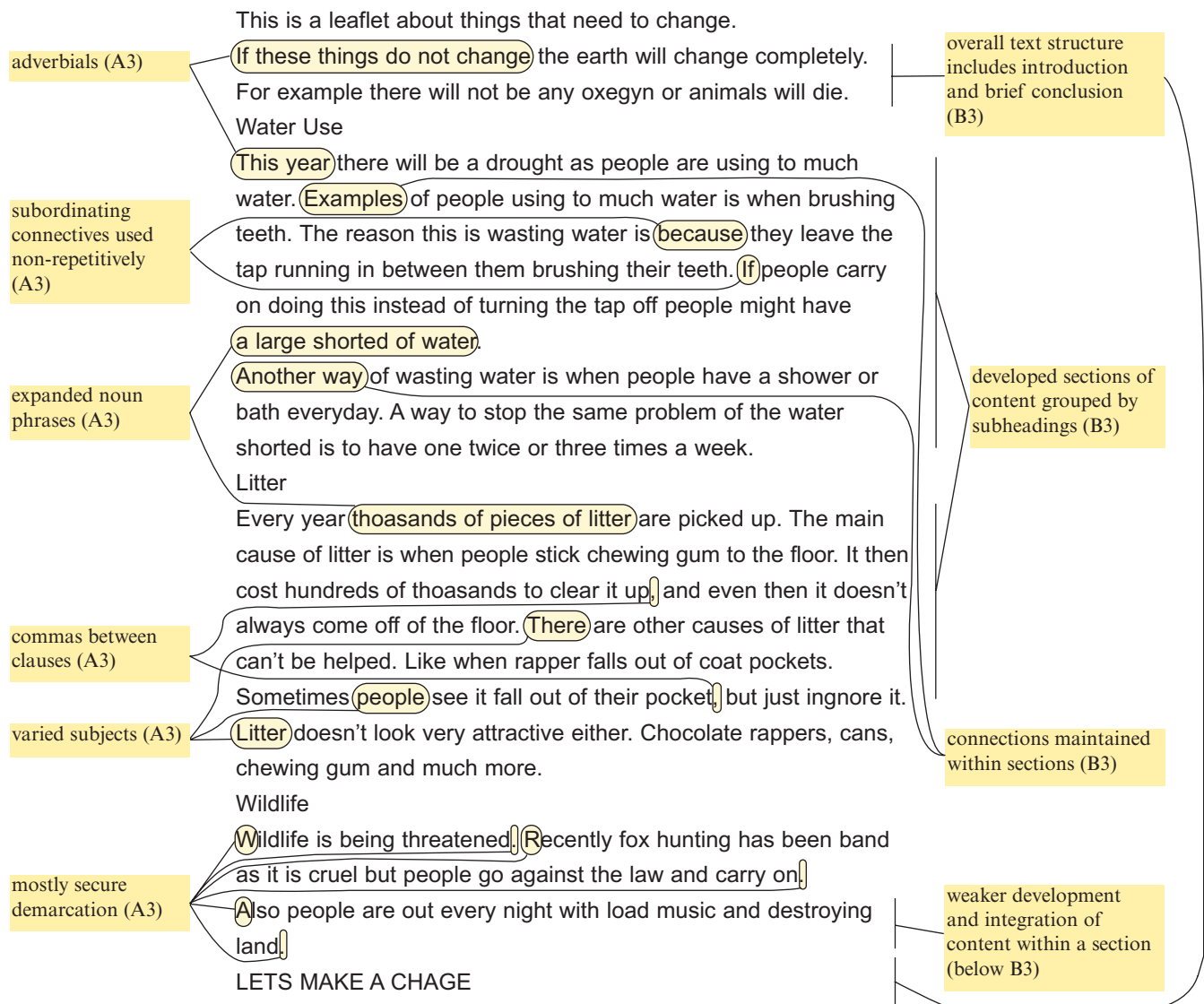
**TEXT STRUCTURE & ORGANISATION**



SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
<p><b>Summary</b></p> <p>Use of simple and repetitive connectives, together with modals and a noun phrase with limited expansion give evidence for Band A2. Mostly secure sentence demarcation with full stops and capital letters justifies the award of the higher mark in band.</p>	<p><b>Summary</b></p> <p>This simple leaflet presents brief bullet points to persuade the reader about several aspects of the environment; some relevant expansion to support writer's viewpoint suggests Band C2. However, more evidence of careful word choice would be necessary for the highest mark in band.</p>	<p><b>Summary</b></p> <p>Although reference within and between sentences in the main part of the text is limited, the use of contrast within a simple overall structure provides sufficient evidence for Band B2. The link established between the conclusion and previous text leads to the award of the higher mark in band.</p>
<p>Band A2 – 3 marks</p>	<p>Band C2 – 4 marks</p>	<p>Band B2 – 3 marks</p>

**SENTENCE STRUCTURE & PUNCTUATION**

**TEXT STRUCTURE & ORGANISATION**



SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
<p><b>Summary</b></p> <p>Evidence of expanded noun phrases, subordination, adverbials and some variation of subjects lead to Band A3; secure demarcation and use of commas to support sentence divisions confirm the higher mark in band.</p>	<ul style="list-style-type: none"> <li>Points about water use and litter are developed with examples (<i>when brushing teeth</i>) and explanation (<i>people stick chewing gum to the floor</i>) (C3); balance limited by underdeveloped section on wildlife (below C3).</li> <li>Writer's concern about environmental damage is conveyed throughout the leaflet (<i>earth will change completely, destroying land</i>) (C3).</li> <li>Some word choice supports persuasive purpose (<i>hundreds of thousands, threatened</i>) (C3), but chosen level of formality varies (<i>The reason this is, can't be helped</i>).</li> </ul>	<p><b>Summary</b></p>
<p>Band A3 – 5 marks</p>	<p><b>Summary</b></p> <p>This leaflet includes development of relevant content, expressed from a point of view that makes the writer's feelings clear. Despite some weaknesses in style and balance, there is just enough evidence overall to merit award of the lowest mark in Band C3.</p>	<p>Organisation of ideas into an introduction, conclusion and some developed sections of content justifies Band B3. Although there is also evidence of reference within sections, weaker grouping towards the end of the piece limits the award to the lower mark in band.</p>
<p>Band A3 – 5 marks</p>	<p>Band C3 – 6 marks</p>	<p>Band B3 – 4 marks</p>



**SENTENCE STRUCTURE & PUNCTUATION**

**TEXT STRUCTURE & ORGANISATION**

Do you think that you are doing everything you can to save the environment? (If you do) check the checklist. Recycling  do you walk as much as you can  do you have baths  or showers  if you have a bath is it big  or small  Do you litter . Those are the thing's that you need to worry about.

1. Recycling

Recycling is simple to do, all you have to do is put it in the right bin, if you recycle you would be making a difference to wildlife, recycling paper (would) be the best woodlands are being cut down each day and thus the animals go to

2. Litter

Litter is a main value of pollution, litter usually occurs in and around main city's like New York, London, Paris and many more. Litter is a killer for nature, bird's (can) choke on something like a bit of tissue or a bird can get stuck in a plastic beer holder other bigger animals can get in the beer holder in there mouths so thus they cannot eat.

On new years eve people think that (on that night) they have a pass to litter. More like a one way ticket for nature, litterers are selfminded and in a way hoolergans (who) never think of the consequences and go smashing other peoples property but (in this prospective) they are destroying mother natures property and other people's prospective of the world.

Wildlife

Wildlife is connected to Litter and Recycling but there is one thing that isn't really connected to (any of those subjects). Destroying habitats for factories, houses and other building's. Some people like to go hunting just for fun not for food or for fur for warmth it's just for the fun of it. Also some people crush plants kill animals and (after they do something like that) they laugh about it with there friends.

We all hope that (the person who read this) changes his/her way's (and) if you do think your doing the best you can try harder all the time (and) never stop trying to save the environment. Together we should stand.

question varies sentence type (above A3)

sentence boundaries incorrectly demarcated with commas (below A3)

subordinating connectives (A3)

varied modals (A3)

adverbials (A3)

expanded noun phrases (A3)

sequence of clauses joined with *and* (below A3)

connection established between introduction and conclusion (B4), but limited linkage between introduction and subsections (below B4)

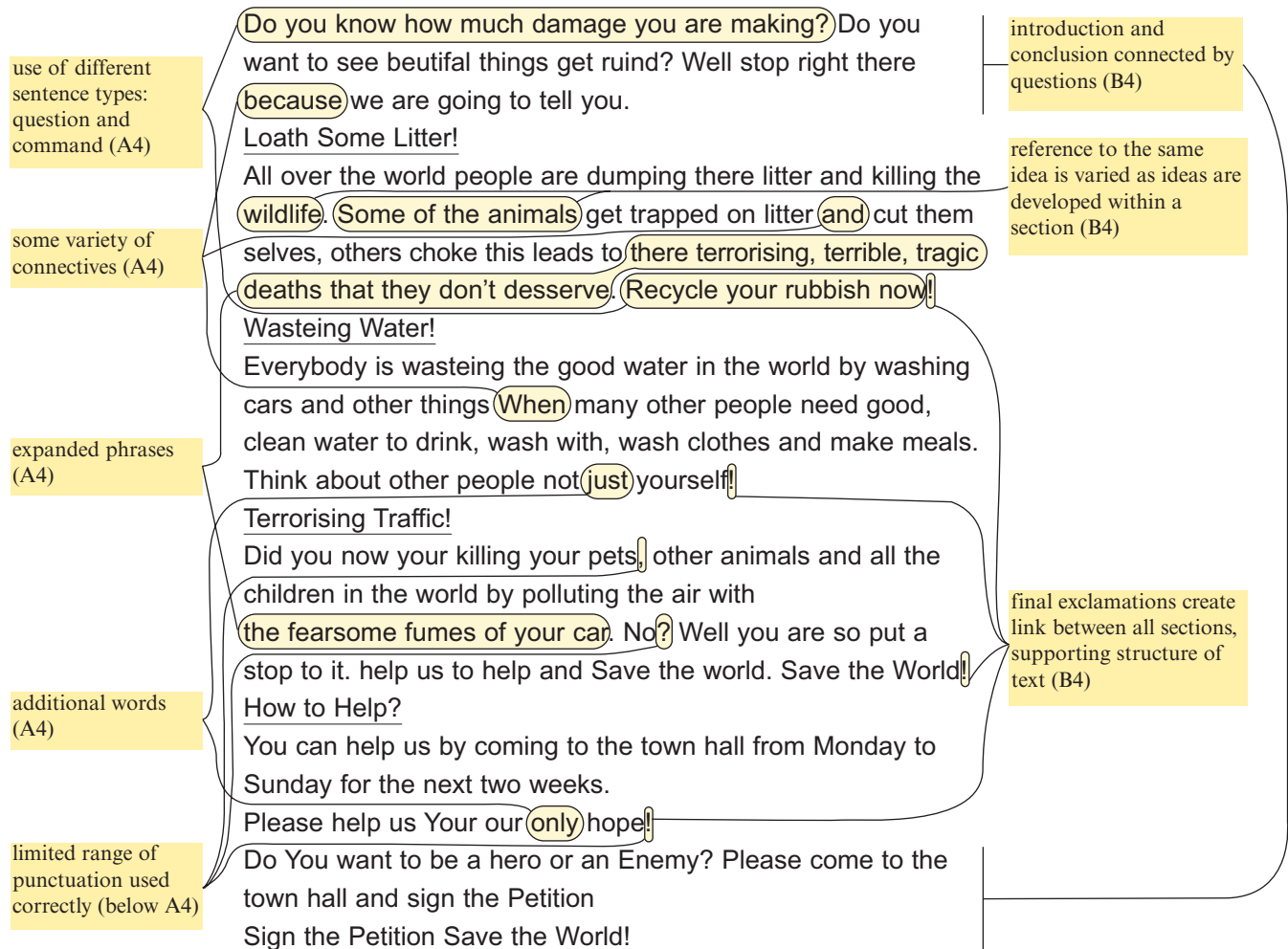
reference varied to avoid repetition within a developed paragraph (B4)

reference to previous sections contributes to overall structure (B4)

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
<p><b>Summary</b></p> <p>Use of adverbials, subordination, varied modals and expanded noun phrases suggests an award in Band A3. Although there is some variation in sentence type (above A3), consistent weaknesses in sentence demarcation limit the award to the lower mark in band.</p>	<ul style="list-style-type: none"> <li>Development of points about litter and wildlife includes examples (<i>bird's can choke on something like a bit of tissue</i>) and explanation (<i>just for fun not for food or for fur</i>); coverage of recycling is more limited (C3).</li> <li>Writer's strong feelings about the environment expressed through opinion (<i>hoolergans who never think of the consequences</i>) (C3).</li> <li>Word choice supports persuasion with emotive vocabulary (<i>smashing, destroying</i>) (above C3), but not consistent (<i>cut down</i>).</li> </ul>	<p><b>Summary</b></p>
<p>Band A3 – 4 marks</p>	<p><b>Summary</b></p> <p>In this leaflet, the writer combines emotional appeal with some informative detail in order to persuade the reader, leading to an award of the highest mark in Band C3. Further adaptation for the readership (for example, more suggestions for how friends and family can help) would be necessary for award in the next band.</p>	<p>Connections between introduction and conclusion help clarify overall structure and suggest Band B4. This is confirmed by further reference to relevant content within and between developed paragraphs. Stronger links between the introduction and the topics dealt with in the leaflet would be necessary for the higher mark in band.</p>
<p>Band A3 – 4 marks</p>	<p>Band C3 – 8 marks</p>	<p>Band B4 – 6 marks</p>

**SENTENCE STRUCTURE & PUNCTUATION**

**TEXT STRUCTURE & ORGANISATION**



SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
<p><b>Summary</b></p> <p>Sentence variation – including different sentence types, varied connectives and expanded phrases – gives evidence for an award in Band A4. The limited range of punctuation leads to the lower mark in band.</p>	<ul style="list-style-type: none"> <li>Adaptation evident in urgent, personal appeal to persuade reader (<i>stop right there, Recycle your rubbish now!</i>) (C4).</li> <li>Writer portrayed as challenging readers' ignorance about the issues (<i>No? Well you are so put a stop to it.</i>), although pleading at the end weakens effect (<i>Your our only hope!, Please come</i>) (below C4).</li> <li>Stylistic choices attract attention and support persuasive purpose: alliteration (<i>Wasteing Water</i>); questions (<i>Do You want to be a hero or an Enemy?</i>) (above C4).</li> </ul>	<p><b>Summary</b></p>
<p>Band A4 – 6 marks</p>	<p><b>Summary</b></p> <p>This succinct leaflet adapts content by emphasising the urgency of the problem and directly appealing to the reader, leading to award in Band C4. Further control of viewpoint to maintain impact would be necessary for highest mark in band.</p>	<p>Text structure is maintained by the organisation of content into clear sections connected by common features. This evidence, combined with development of ideas within sections, leads to the higher mark within Band B4. Emphasis on most significant ideas (for example, by development of final section) would be necessary for the top band.</p>
	<p>Band C4 – 10 marks</p>	<p>Band B4 – 7 marks</p>

**SENTENCE STRUCTURE & PUNCTUATION**

**TEXT STRUCTURE & ORGANISATION**

Dear Reader. Thank you for taking the time to read this leaflet.

We at Fairborne school beleive if you do read this leaflet than you to can help improve the enviroment we live in.

The first topic we would like to include in this leaflet is recycling. If you recycle you are doing good for yourself and others by:

- Recycling things(to be made) into new things.
- Getting rid of your useless junk.
- And saving your own enviroment!

If everyone spent 20 minutes a week taking their newspapers, tins and bottles to the nearest recycling bins, then we to can make a difference in just 20 minutes!

The second topic is, wildlife and litter, you know and we know they do not go together. Why? You ask, heres why, animals can get badly hurt by broken bottles, sharp tins ect. And it can ruin there enviroment aswell as ours. Do you want litter to hurt animals and wildlife?(I think not) You and

your friends could arrange a "litter pick-up" where you go around your local area picking up rubbish as a fundraiser or just for fun! Like who can get the most in a set time limit!

Our third issue is our use of water and water waste. When a family of four have a bath, they may empty and refill it 2 or even 3 times this is a bit of a waste isnt it? To resolve (this) try only emptying it once maybe not at all! In the summer paddling pools are a big hit, some people just tip the water away if the fun wears out! Try using it to water the plants, theyll appreciate it in the boiling sun! So dont throw it away, reuse it!

Our fifth (and final issue) is transport. Do you know what that black smoke is coming out of your car? No, we'll tell you pollution! (Thats what!) Think of all the cars in the world! Millions! All pumping the same waste out of the back! We cant make everyone sell or send their cars to the scrapyard, but if children walked or cycled to school instead of the car or bus then, beleive it or not, it will help the enviroment.

Thankyou again for reading this leaflet. Keep it for future reference, when you're done with it, recycle it! You too can make a difference, you to can S.O.E!

Do it today, Save our environment. Are you up to it? We know we sound repetative, but you can help.

varied sentence focus: use of passive (A5)

short sentence for emphasis (A5)

controlled use of subordination within long sentences (A5)

range of punctuation: omission apostrophes (A5)

range of punctuation: commas for inserted comment (A5)

structure made clear across the text (B5)

structure of individual paragraphs varied (B5)

reference within the paragraph gives emphasis and clear focus to main idea (B5)

comment draws attention to structure and gives added significance to paragraph (B5)

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
<p><b>Summary</b></p> <p>Sentence variation, in the form of longer, developed sentences, a short sentence for impact and the use of passive indicate Band A5; evidence of a range of punctuation, used mostly correctly, confirms the mark.</p>	<ul style="list-style-type: none"> <li>• Selection of detail emphasises relevance to reader's life (<i>You and your friends could arrange, coming out of your car</i>) (C4), although particular readership not consistently addressed (<i>When a family of four, some people</i>).</li> <li>• Leaflet gives impression that writer is well informed about the issues (<i>heres why, we'll tell you</i>) (C4).</li> <li>• Use of slogan-like exclamations supports persuasion (<i>So don't throw it away, reuse it!, you to can S.O.E!</i>) (C4).</li> </ul>	<p><b>Summary</b></p> <p>Use of sequencing throughout the leaflet and placing of ideas for emphasis help define the overall shape of the text, suggesting Band B5. These features, combined with varied organisation of paragraphs and clarity of focus, merit the award of the top mark.</p>
<p>Band A5 – 8 marks</p>	<p><b>Summary</b></p> <p>Thorough coverage of environmental topics, presented persuasively through suggestions and examples made relevant to everyday situations, leads to Band C4. Use of stylistic choices to support leaflet form merits the highest mark in band, although further adaptation to specific readership necessary for award of Band C5.</p> <p>Band C4 – 11 marks</p>	<p>Band B5 – 8 marks</p>

## 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.

~~you should recydel~~

(recycling) you should recydel insted  
off chueking liler arond and  
it macles the werll elener

(Wildlife) pepol should look after  
wildlife. Becous some anamets indang  
anamets live in the wild life.

(transport) we should not yous  
cars or vans ~~Bees~~ Beces it  
plots the earth and if we wreck  
it macles us Helpyer.

(litter) we should net litter  
Because it plots the earth and  
macles a Horedel Hedvertat

(Water use) we should not use let  
of warter every day Becous <sup>every one</sup> ~~we~~  
it ~~are~~ using te much.

**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.

save your enviromen and energy

### Litter

litter destroy the clean looking of your steet And it destroy the Wild life Aroun you.

### Recycling

if only more people recycled more often ~~then~~ Paper then less trees would have to be cut down that killing our wildlife so please recycle.

### Water use

water if only people use less water every day then less fish ~~tot~~ would get killed and thats destroying our wild life

### Transport


Lots of people have cars the drivers are lazy Becuas ther sat and presing a pedal ~~if~~ and From the gas the Petral their is getting poluted

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.

This leaflet is here for you to know ~~about~~<sup>how to</sup> care for the environment. You could get a reward if you are making an effort. Here is how to earn them:

## RECYCLING

It is very important that you recycle paper. It takes a long time to make the paper from trees, and it is great help if you recycle it. You can recycle paper anywhere that you see this sign: . This way, paper can be reused.

## LITTER

The world and environment is so dirty because of litter. Surely it isn't such a big effort just to throw your rubbish in the bin! If litter gets ~~blow~~ left around it can be blown by the wind and ~~the~~ spreads very far. Even if it is not your rubbish, it would do a lot of help if you pick up litter. You could help in ~~many~~<sup>many</sup> different ways: eg: straw can be used as bedding for animals.

## WATER USE

Some parts of the world hardly have any water. This could happen to us if we use too much of it. It isn't good to waste water as it does a lot for us. We should be grateful that we have water to use in

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.

Most people don't care about the environment and throw litter on the floor or other places where it is not wanted. This leaflet is about how you can put a stop to all this rubbish. It will also tell you what it does to this environment.

Things like wild life, litter, and graffiti are a big problem now, wild life is a big problem, all around us is wildlife but some of us don't know that so they treat it like it's dead but it's not. You don't see much wildlife now because it's all dying because we are not treating it very well we are throwing litter on the wildlife and damaging it. Things like grass, plants, trees and other things are living things so they deserve to be treated like living things not like a bin.

Another problem is litter, we see it everywhere: on the ground, grass, in trees, all over and nobody does any thing about it ~~but~~ we all expect that the council will come and clear it away but now they have set out ~~at~~ a new rule that they are not

*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.

There are lots of ways to look after the environment but there are lots of ways to damage it.  
Use the lots of ways to save it and look after where we live.

### Litter

One of these ways is to not drop litter anywhere but to put it in the bin. If you do see litter on the floor pick it up and drop it in the bin. If animals eat litter they could die. If a whole species dies out other animals that depend on them for food die out. This destroys the ecosystem which is not very good at all. So put litter where it belongs! In the bin!

### Transport

Cars and other similar machines let out toxic gasses which pollute the earth. These gasses can be harmful to our bodies. To cut down on transport you could walk or cycle more or if your going to school share a lift with someone else so your not just having a small car load, you're having a full one. Lots of cars mean more injuries. So cut down on transport and save lives.



**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.

Hello and Welcome, we are going to talk to you about how to help the environment E.G. Recycling, litter, and wildlife and to do this.

In the world many people just throw away paper, each day approx 2 million peaces of paper is just being wasted. If you throw away paper it will just be burnt but if you recycle paper <sup>enormas</sup> machines can make it into what it used to be, so if you have any paper please recycle it; so that less tree's have to be cut down.

Each day enormas amouunts of litter and rubbish is left ~~off~~ on the streets, but why, litter can also be recycled to also turn into more ~~s~~ crisp packets or chocolate rappers so if you can pick-up litter and recycle it then there will be more cleaner streets.

Each day thousands and thousands of peaceful animals are being killed in there pride for food + fur coats. Does the wildlife have to be treated so badly, ~~the~~ Each day

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## The shorter task: *It's a Mystery*

This prompt presents the opening sentences and illustration from a mystery story which starts with a character about to enter a building. The task is to continue the story opening by describing what it was like through the door. Some support for descriptive writing is provided by the style of the opening sentences and the picture of an old wooden door; in addition, the planning space invites the writer to consider the senses and ways of creating a mysterious atmosphere. Better performances are distinguished by the controlled use of expanded phrases and clauses to convey detail, exploration of the scene through the character's senses and the maintenance of descriptive style that engages the reader by building a feeling of mystery.

### It's a Mystery

A mystery story starts with these words:

*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*



**Your task is to continue the beginning of the mystery story by describing what it was like through the door.**

#### PLANNING

Think about

- describing what it was like through the door (appearance, smell, sound, atmosphere)
- how to create a feeling of mystery.

## Mark scheme for the shorter task: *It's a Mystery*

### 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

- Clauses usually grammatically accurate, mostly joined with *and, then, so*. Some simple sentences, often a brief sequence starting with subject + verb (*Ali felt scared*). Some connections between sentences, eg pronouns referring to Ali.
- Sentences are sometimes demarcated by capital letters and full stops.

**1 mark**

#### Band D2

- Simple connectives *and, but, or, so, when* link clauses. Subjects and verbs frequently repeated (*There was*). Noun phrases mostly simple (*a tunnel*) with simple expansion (*a wet smell*). Some sentences expanded with simple adverbials (*suddenly*). Connections between sentences built up (*more footsteps*).
- Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists.

**2 marks**

#### Band D3

- Sentences are mostly grammatically sound. Some subordination, eg *because, if* (*because it smelled so bad*). Adverbials (*As he watched the moon*) and expanded noun phrases (*the worn out flight of stairs*) vary construction of sentences. Tense choice is generally consistent and appropriate. Some variation in subjects (*Ali, The creepy castle*). Words and phrases for detail (*locked tightly, overgrown bushes*) may be included. Ideas developed within sections. Connections between ideas maintained through ongoing reference (*Ali lay there*).
- Most sentences correctly demarcated; some commas mark phrases or clauses. If used, inverted commas demarcate direct speech.

**3 marks**

#### Band D4

- Simple and complex sentences used, with varied connectives, eg *which, who, although* (*although everything was so quiet*). Short sentences for effect (*Slam!*). Expanded phrases and clauses express ideas economically (*a quiet high whisper gradually getting louder*). Main ideas supported by organisation of sentences and/or sections of text (*He could feel something travelling up his leg*).
- Range of punctuation used, almost always correctly, eg brackets, dashes, colons. Full punctuation of direct speech (if used).

**4 marks**

**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**

- A short series of observations about the setting or a list of things seen / done by Ali. Narration of events may dominate over description.
- Detail sometimes included, eg simple description (*dark room*).

**1 mark****Band E2**

- Descriptive form used; content may include brief coverage of several aspects of setting. Some focus on events rather than description of setting may be apparent (*He got to another door*).
- Writing shows evidence of viewpoint, eg some suggestion of Ali's feelings (*feeling very brave*).
- Some vocabulary describes mysterious setting (*dusty, cobwebs, dark*) although other references are general (*something*).

**2–3 marks****Band E3**

- Coverage is balanced, eg different aspects of the scene are presented (*the top of the stairs, the window*). Detail adds to the creation of mood (*hanging from a single thread*).
- Viewpoint established and maintained, eg scene explored from Ali's perspective (*she turned backwards, and the grinning face was there*).
- Stylistic choices contribute to mysterious effect, eg descriptive vocabulary (*constant creaking, scurrying*), repetition (*faster and faster*).

**4–5 marks****Band E4**

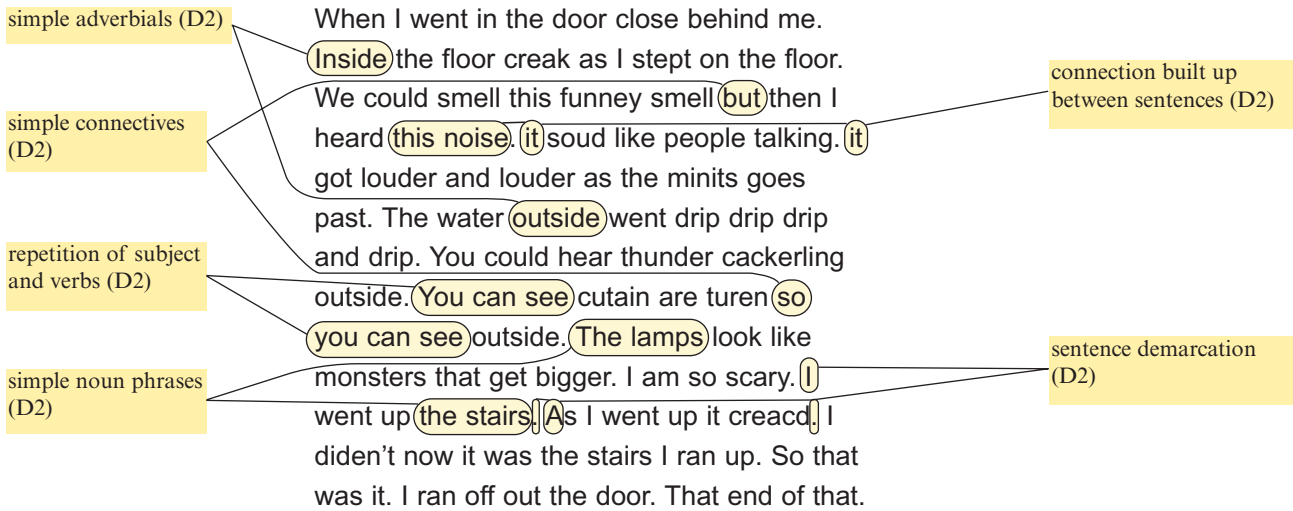
- Descriptive form adapted, eg content suggests realistic (*the dark, empty tunnel*) or fantasy setting (*a trail of purple slime*). Thorough coverage.
- Viewpoint established and controlled, eg Ali portrayed as courageous (*he wanted to run back outside but he took one step forwards*) or timid (*'Who is it?' she called anxiously*).
- Stylistic choices support adaptation, eg vocabulary builds up mood (*rotting texture of wallpaper, swirling*), questions increase suspense (*They can't be asleep ... can they?*), figurative language (*smell like rotting eggs*).

**6–7 marks****Band E5**

- Placing of content adapted, eg aspects of the room revealed gradually (*creaked open and a pair of gleaming red eyes glared out*).
- Viewpoint well controlled and convincing, eg selection of detail to encourage reader to sympathise with Ali (*Ali gasped as a hand, stone cold, wrinkly and old, landed on his shoulder*).
- Stylistic features fully support purpose and engage, eg alliteration (*spine-shivering sound*), patterning (*it was ... following ... sensing ... stalking him*).

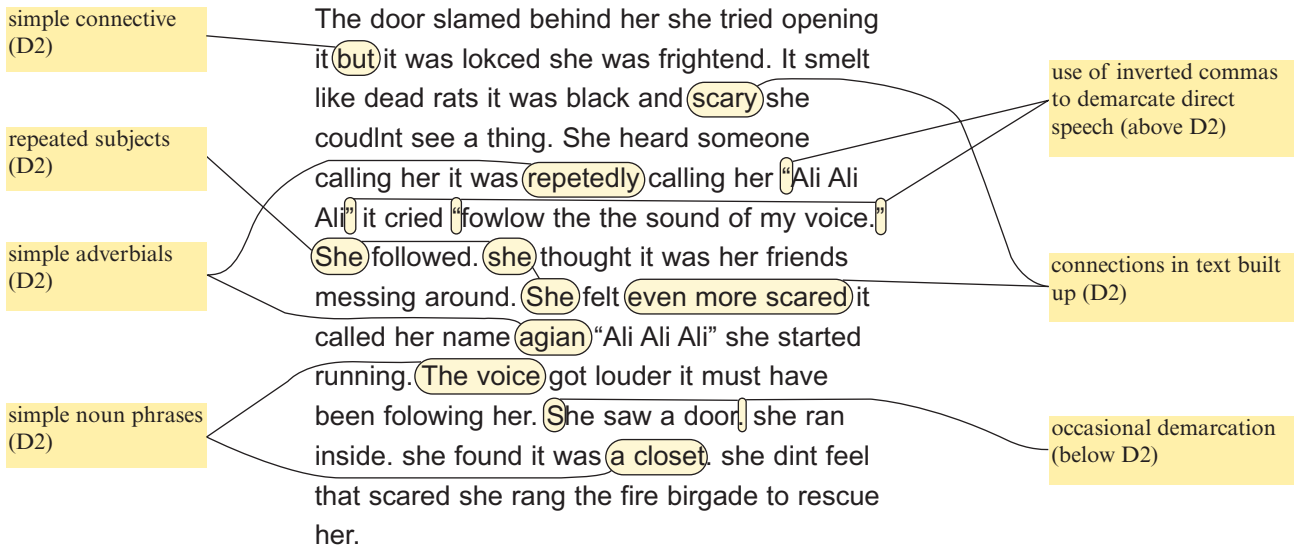
**8 marks**

*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*



<p><b>SENTENCE STRUCTURE, PUNCTUATION &amp; TEXT ORGANISATION</b></p> <p><b>Summary</b></p>	<p><b>COMPOSITION &amp; EFFECT</b></p>
<p>Use of simple noun phrases, connectives and adverbials, together with repetitive subjects and verbs leads to Band D2. Some evidence of linkage between sentences and sufficient demarcation with capital letters and full stops confirm the mark.</p>	<ul style="list-style-type: none"> <li>• Brief coverage of several aspects of the setting (<i>funney smell, this noise, The water</i>); emphasis on events in final sentences (E2).</li> <li>• Character's viewpoint inconsistent (<i>I am so scary / So that was it, That end of that</i>) (below E2).</li> <li>• Some descriptive word choice (<i>cackerling; look like monsters</i>), although other vocabulary is general (<i>floor, people, stairs</i>) (E2).</li> </ul>
<p><b>Band D2 – 2 marks</b></p>	<p><b>Summary</b></p> <p>Despite a focus on story events at the end, this simple opening shows evidence of descriptive form and uses some vocabulary to suggest a mysterious setting, justifying Band E2. Less uncertainty of character's viewpoint would be necessary for higher mark in band.</p>
	<p><b>Band E2 – 2 marks</b></p>

*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*



<p><b>SENTENCE STRUCTURE, PUNCTUATION &amp; TEXT ORGANISATION</b></p> <p><b>Summary</b></p>	<p><b>COMPOSITION &amp; EFFECT</b></p> <ul style="list-style-type: none"> <li>• Content includes description of the voice (<i>repetedly calling, it cried, got louder</i>) within coverage of events (E2).</li> <li>• Writing adopts Ali’s perspective (<i>she couldnt see a thing, she thought it was her friends messing around</i>) (above E2).</li> <li>• Word choice is mostly general (<i>voice, name</i>) with occasional attempts to interest (<i>slamed, smelt like dead rats</i>) (E2).</li> </ul>
<p>Features such as repetitive sentence subjects, simple noun phrases and adverbials all provide evidence for Band D2. Although sentence demarcation with capital letters and full stops is limited, the use of inverted commas for speech (above D2) and some connection between sentences support the mark.</p>	<p><b>Summary</b></p> <p>In this straightforward account of a character’s experiences, some description is used within the event sequence to create mystery, suggesting award in Band E2. Although vocabulary is limited, the use of Ali’s viewpoint supports the setting and merits the higher mark in the band.</p>
<p>Band D2 – 2 marks</p>	<p>Band E2 – 3 marks</p>

*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*

Ali looked around and it was pitch black. He put his arms out to feel the walls and everything else. He walked forward and tripped over something. Ali picked up the object. The object was thin and had a bigger, rounder bit at the end. Ali felt it he found a button. Ali pressed the button and a light came on (the thing he had tripped over) was a torch. (Looking around) Ali saw a basket filled with apples, another basket filled oranges and (three other baskets filled with bananas, peaches and strawberries). Ali could smell lovely fresh fruit. (He heard a noise which sounded like come get your fruit) your fresh and golden fruit. Ali turned around so that he was facing the door and just before he could walk out a hand went on (his sholder) and said 'you shouldnt be hear'.

consistent sentence demarcation (D3)

commas to show divisions within the sentence (D3)

ongoing reference maintains connections in text (D3)

inverted commas signal speech (D3)

expanded noun phrases (D3)

adverbials (D3)

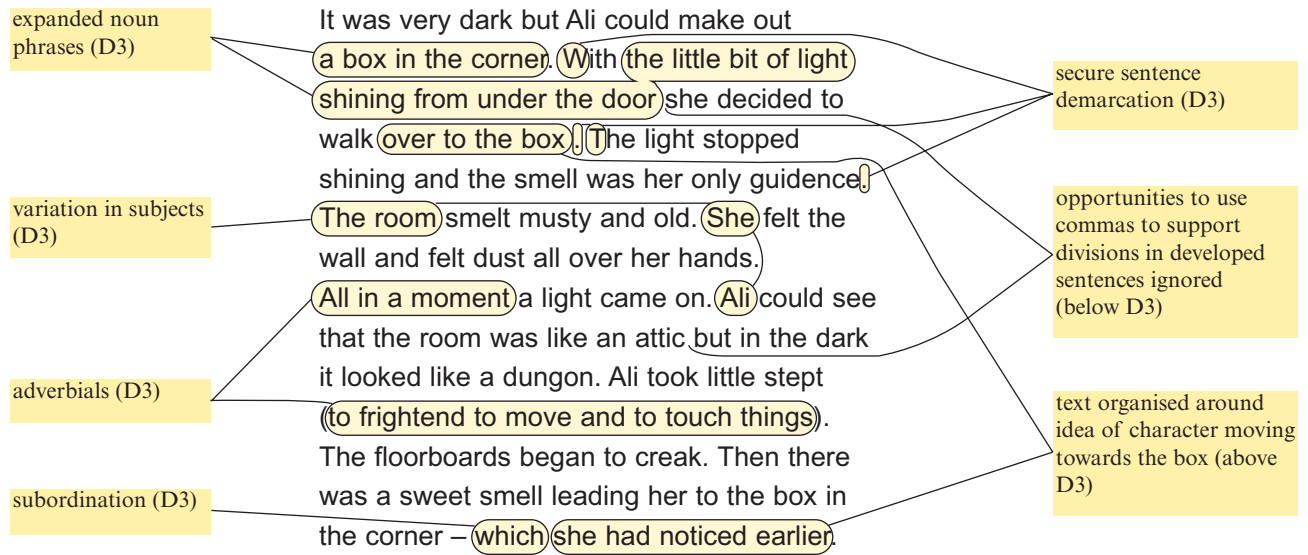
subordinate clauses (D3)

<p><b>SENTENCE STRUCTURE, PUNCTUATION &amp; TEXT ORGANISATION</b></p> <p><b>Summary</b></p>
<p>Subordination, expansion of noun phrases and adverbials indicate Band D3. The mark is confirmed by use of commas to support developed sentences, mainly secure demarcation, inverted commas and references that maintain links in the text.</p>
<p>Band D3 – 3 marks</p>

<p><b>COMPOSITION &amp; EFFECT</b></p> <ul style="list-style-type: none"> <li>Detail contributes to mystery (<i>thin and had a bigger, rounder bit at the end</i>); coverage includes appeal to different senses (<i>Ali could smell, He heard a noise</i>) (E3).</li> <li>Ali's point of view is established (<i>Ali felt it</i>) and maintained throughout the piece (<i>a hand went on his sholder</i>) (E3).</li> <li>Some choices suggest a magical setting (<i>filled with apples, golden fruit</i>) (E3), although elsewhere vocabulary is less descriptive (<i>the walls</i>).</li> </ul>
<p><b>Summary</b></p>
<p>Use of detail, balanced content coverage and maintenance of Ali's viewpoint create a mysterious story opening and give evidence for Band E3. Further descriptive word choice to increase the sense of mystery would be necessary for higher mark in band.</p>
<p>Band E3 – 4 marks</p>

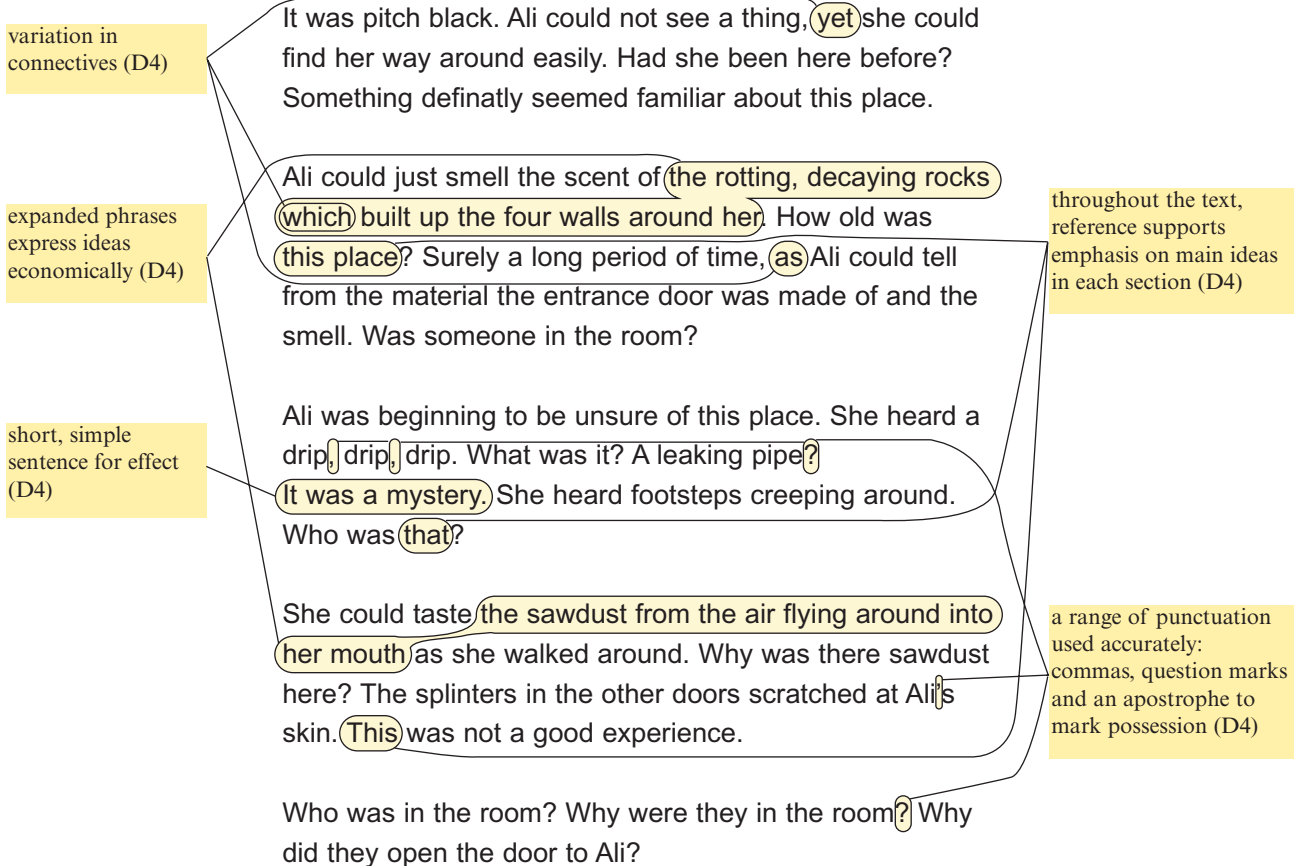


*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*



<p><b>SENTENCE STRUCTURE, PUNCTUATION &amp; TEXT ORGANISATION</b></p> <p><b>Summary</b></p> <p>Varied sentence subjects, expanded noun phrases, adverbials and subordination give sentence structure evidence for Band D3. Although there are no commas, secure demarcation and development of text around a main idea (above D3) confirm the mark.</p>	<p><b>COMPOSITION &amp; EFFECT</b></p> <ul style="list-style-type: none"> <li>• Different aspects of room presented as Ali moves towards box; characterisation adds detail (<i>to frightend to move and to touch things</i>) (E3).</li> <li>• Ali's point of view is maintained (<i>smell was her only guidance, felt dust all over her hands</i>) (E3).</li> <li>• Word choices support descriptive purpose (<i>musty, dungeon, creak</i>) (E3).</li> </ul>
<p><b>Summary</b></p> <p>Through careful vocabulary choice and detailed description of Ali's reactions, this story opening presents a mysterious setting and merits the higher mark in Band E3. Further adaptation (for example, some detail about the box to build suspense) would be necessary for award in higher band.</p>	<p><b>Summary</b></p> <p>Through careful vocabulary choice and detailed description of Ali's reactions, this story opening presents a mysterious setting and merits the higher mark in Band E3. Further adaptation (for example, some detail about the box to build suspense) would be necessary for award in higher band.</p>
<p>Band D3 – 3 marks</p>	<p>Band E3 – 5 marks</p>

*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION	COMPOSITION & EFFECT
<p><b>Summary</b></p> <p>Evidence of simple sentences for effect and longer, complex constructions, a range of accurate punctuation and references to support organisation justify the award of the top mark – Band D4.</p>	<ul style="list-style-type: none"> <li>• Description suggests setting for a realistic mystery story (<i>sawdust from the air, splinters in the other doors</i>) (E4).</li> <li>• Control of viewpoint shown through Ali’s changing reactions to setting (<i>find her way around easily, beginning to be unsure of this place, not a good experience</i>) (E4).</li> <li>• Some stylistic choice supports adaptation (<i>rotting, decaying rocks</i>) (E4), although questions for suspense are overused (below E4).</li> </ul>
<p>Band D4 – 4 marks</p>	<p><b>Summary</b></p> <p>Descriptive detail, used convincingly to portray a character’s response to a mysterious setting, gives evidence for Band E4. However, more selective use of questions for stylistic effect would be necessary for the award of the higher mark in the band.</p> <p>Band E4 – 6 marks</p>

*Ali stood silently, looking at the door. With a slow creaking sound, it opened. Taking a deep breath, Ali walked inside ...*

varied connectives (D4)

text organised with reference to Ali's position (D4)

The door slammed shut behind Ali. He coughed (as) he inhaled the dry, stale air that was inside ... this tunnel? Ali couldn't see 5 feet in front of himself. He began to walk, with no idea (where) he was going, down the tunnel. Soon Ali came to a flight of stone steps. The tunnel seemed to drop down into a strange green light. Ali (began to descend) into the darkness. He shut his eyes as he went down the steps. Suddenly, the smell of rotten fish hit Ali right in his face, (which) caused him to walk back. Ali slowly opened his eyes, and to his amazement gasped. (Right in front of him, was an underground cave of monumental size. A river slowly gurgled below him, (that led to a giant stone structure which towered above Ali. The sound of water dripping scared Ali. He looked across the cave. There was something strange on the floor ... but what?)

expansion for economical expression (D4)

range of punctuation: omission apostrophe commas question mark (D4)

short sentence for variation and effect (D4)

<p><b>SENTENCE STRUCTURE, PUNCTUATION &amp; TEXT ORGANISATION</b></p> <p><b>Summary</b></p>	<p><b>COMPOSITION &amp; EFFECT</b></p> <ul style="list-style-type: none"> <li>Visual detail placed to give impact to final description (<i>underground cave of monumental size, giant stone structure</i>) (E5).</li> <li>Reader shares Ali's restricted viewpoint (<i>shut his eyes, the smell of rotten fish hit Ali</i>) and sense of uncertainty (<i>something strange on the floor... but what?</i>) (E5).</li> <li>Precise, descriptive vocabulary consistently supports creation of mysterious world (<i>inhaled, gurgled, towered</i>) (E5).</li> </ul>
<p>Inclusion of varied connectives within developed sentences, expansion for economy and a simple sentence for effect lead to Band D4. Evidence of a range of punctuation and clear organisation of ideas confirm the mark.</p>	<p><b>Summary</b></p> <p>In this vivid description, the writer develops character viewpoint to engage the reader and combines this with detail selected to appeal to the senses. This effective presentation of a mysterious opening leaves unanswered questions in the reader's mind and merits the award of the top mark (Band E5).</p>
<p>Band D4 – 4 marks</p>	<p>Band E5 – 8 marks</p>

# The spelling test

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

## Reilly

The cat-flap clicked upward, letting in a **sharp** draught of cold air. Framed within the opening appeared a black face with a white nose and chin, wide yellow eyes and a set of curving white **whiskers**. The face stayed where it was; the eyes **surveyed** the room.

Bella, **lying** relaxed and sleepy in the armchair by the kitchen fire, turned her head at the sound. She jumped down from the chair and stood **rigid**, ready to see off the **intruder**.

The stranger returned stare for stare. His glance had taken in the two saucers of cat-food, one still **scattered** with untouched scraps, and the blue bowl crusted with a white ring where milk had stood for some time, left by cats who had had more than **enough** already.

He looked at the warm glow of the gas fire, at the armchair and at the clean white coats of the two **females**. This was a place where a cat could be comfortable, no **doubt** about that. He was **ravenously** hungry. He came wholly into the room and **approached** the saucer **cautiously**.

Bella circled round him, her fur **bristling**.

Before long Miss Betty Braithwaite's **sensible** medium-**height** heels could be heard clop-clopping along the hall **corridor**. The footsteps came nearer, the door-handle turned and she entered, a small woman with thick hair, once chestnut, now the colour of faded string, pinned off her face and neck.

As the door opened, his **proud** tail drooped, his ears went back in fear and he cowered low to the floor. "It's all right, puss," she said. "I won't hurt you." He **straightened**, reassured by the softness of her **voice**, and looked up into her face.

## Quick reference mark scheme for the spelling test

- |              |                  |
|--------------|------------------|
| 1. sharp     | 11. ravenously   |
| 2. whiskers  | 12. approached   |
| 3. surveyed  | 13. cautiously   |
| 4. lying     | 14. bristling    |
| 5. rigid     | 15. sensible     |
| 6. intruder  | 16. height       |
| 7. scattered | 17. corridor     |
| 8. enough    | 18. proud        |
| 9. females   | 19. straightened |
| 10. doubt    | 20. voice        |

### *Scoring spelling*

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

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







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