En

KEY STAGE
2

LEVELS
3–5

2005

English tests
Mark schemes

Reading test, writing test and spelling test

2005

QCA

department for
education and skills
creating opportunity, releasing potential, achieving excellence

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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 QCA website, www.qca.org.uk, on Monday 20 June.

The marks in the tests are allocated as follows:

Reading	**50**
Writing	**50**
Longer task (including handwriting)	31
Shorter task	12
Spelling	7
Total	**100**

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 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 child 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. Diagnostic analysis of pupil performance based on the focuses can be generated by using the Pupil Achievement Tracker (PAT) software available to download from www.standards.dfes.gov.uk/performance/

The 2005 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.

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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.

Assessment focuses for reading

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.

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

Focus	AF2	AF3	AF4	AF5	AF6	AF7
	Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.	*Deduce, infer or interpret information, events or ideas from texts.*	*Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.*	*Explain and comment on the writers' use of language, including grammatical and literary features at word and sentence level.*	*Identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader.*	*Relate texts to their social, cultural and historical contexts and literary traditions.*
Section 1: On the Road						
Q1	1					
Q2	1					
Q3			1			
Q4		2				
Q5	2					
Q6				2		
Q7			2			
Q8					1	
Q9		2				
Q10		3				
Section 2: The Long Drive						
Q11	1					
Q12	1					
Q13					1	
Q14			2			
Q15		1				
Q16		2				
Q17		3				
Section 3: On the Plains						
Q18	1					
Q19	1					
Q20		1				
Q21		1				
Q22	1					
Q23		1				
Q24	1					
Q25		1				
Q26		1				
Q27a			1			
Q27b			1			
Q28		2				
Q29				2		
Section 4: The whole booklet						
Q30		1				
Q31					2	
Q32		1				
Q33		3				
Total	***10***	***25***	***7***	***4***	***4***	***0***

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.

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Section 1: *On the Road*

Page 4

1. What was Sharon's ambition?

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 which refer to driving the lorry and directly respond to the question, showing an understanding of the term *ambition*, eg:

- *(she wanted) to be a lorry driver*;
- *lorry driving*;
- *drive a lorry.*

Do not accept vague responses which are not a direct response to the question: eg (*a*) *lorry driver.*

2. Why did Sharon's friends and family eventually stop trying to discourage her?

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 reference to Sharon's determined attitude, eg:

- *they realised that she was determined (to be a lorry driver)*;
- *her mind was set on being a lorry driver.*

Do not accept references to the fact that Sharon had always dreamed of being a lorry driver (or paraphrases).

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3. In the second paragraph, why are the words *Large Goods Vehicle* in brackets?

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 responses which recognise that the words in brackets explain the abbreviation, eg:

- *it's what LGV means*;
- *in case people wonder what it stands for.*

4. Look at the diary entry for Monday at 20.30.

How does Sharon's description make her cab seem like home?

Give **two** ways.

up to 2 marks

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

Award **1 mark** for each reference to the domestic activities Sharon carries out in the cab or to the comfort of the cab, to a maximum of **2 marks**:

- sleeping, eg: *she sleeps in the cab*;
- reading, eg: *she read a book*;
- radio, eg: *she's got a radio*;
- television, eg: *she watched the TV*;
- eating, eg: *she had soup in the cab*;
- cooking, eg: *she can cook food in her cab* / *she's got a microwave*;
- phoning home, eg: *she phoned the kids*;
- comfort, eg: *she says it's cosy* / *it's dry, safe and comfy*.

Also award **1 mark** for reference to general domestic equipment in the cab, eg: *she's got what she needs to live in the cab*.

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5. Fill the gaps in the table to show Sharon's journey.

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 four cells correctly completed.

Award **1 mark** for two or three cells correctly completed.

Day	Time	Place	Event
Monday	05.00	Nottingham	Picked up lorry
	10.15	*On ferry*	Met Carl and Eddie
	14.00	Laon	*Stopped for lunch*
	19.00	Limas	Stopped for the night
Tuesday	09.00	E15 Motorway	*Unexpected stop / indicator not working / checked bulb / drivers flashing lights*
	12.00 / 12 noon / midday / 12	Le Boulou	Lunch

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6. Sharon compares learning to reverse a lorry to *trying to thread a needle with gloves on*.

Why is this a good way to describe what it is like to reverse a lorry?

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 responses which recognise that the writer has **compared** reversing a lorry with another difficult task to show how difficult it is, eg:

- *threading a needle with gloves on is hard so she's saying it's very difficult*;
- *because they're both hard things to do.*

Award **1 mark** for responses which recognise that the description shows how difficult one of the tasks is, eg:

- *because reversing a lorry is very difficult*;
- *because it's very hard to thread a needle with gloves on*;
- *because it's very hard and almost impossible*;
- *it's a good way to describe what it is like to reverse a lorry because it is difficult to thread a needle with gloves on.*

Also award **1 mark** for references to the use of figurative language and the impact of this, eg:

- *Sharon is using a simile and is trying to get across the difficulty of what she is doing*.

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7. Give **two** ways the text on pages 4 and 5 is written like a diary.

up to 2 marks

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 each response in the following categories, to a maximum of **2 marks**:

- has time/day and/or place of writing / is daily comments, eg: *it shows the time* / *it splits it into the days*;
- written in note form / uses short sentences, eg: *it's not in full sentences*;
- chronological order, eg: *it's in date order*;
- uses informal language, eg: *it's as if she's talking to another person*;
- written in first person / uses 'I'.

Do not accept references to diary-type content, eg: *it's a record of what Sharon did/felt* **or** undeveloped references to brevity, eg: *they are short*, **or** layout, eg: *it's set out like a diary*.

8. What is the purpose of the text on page 3?

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 the correctly ticked box.

	Tick **one**
to persuade you to become a lorry driver	
to explain why travelling is so important	
to give you background information	✓
to give you instructions about driving a lorry	

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9. What evidence is there in the diary that Sharon wants to do her job carefully and safely?

Find **two** things.

up to 2 marks

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, to a maximum of **2 marks**:

- she doesn't want to break any laws / checks her tachograph;
- stops and fixes indicator / checks bulbs and wires / responded when other drivers flashed lights;
- sits out the storm rather than driving on / slows right down in storm / parked safely;
- checks her load (before she starts);
- has a good night's sleep / takes breaks / doesn't continue driving for too long;
- plans her journey / leaves time for delays / takes her time on the road / wants to arrive before dark.

Do not accept reference to Sharon staying behind a lorry carrying chemicals.

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10. What do you think Sharon enjoys about her life as a lorry driver?

Use the text to help you explain.

up to 3 marks

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

Award marks based on the identification of evidence from the text. Award **1 mark** for reference to any of the following, to a maximum of **3 marks**:

- feelings of power and being in control (from 'king of the road' entry);
- feelings of freedom, lack of traffic, etc ('free as a bird');
- feelings of safety, cosiness, homeliness of the lorry's cab;
- seeing new places / having new experiences / travelling all over Europe;
- fulfilling ambition;
- good food.

Also accept references to Sharon's meeting with Carl and Eddie, eg: *meeting up with old friends* **or** to her comment that she likes driving a lorry with the latest equipment.

Examples:

- *she likes to sleep in her cab and it's easy for her to reverse. She says a few things like "Days like this remind me why I always wanted to be a lorry driver." She loves seeing new places*; (3 marks)
- *feeling like the king of the road and the beautiful sights that she sees*; (2 marks)
- *I think Sharon enjoys lorry driving because she likes days when she is as free as a bird and she says she likes being the biggest on the road. She feels free when she is the only one in her lane*; (2 marks)
- *she likes empty roads so she can drive freely for hours and hours like a bird*; (1 mark)
- *she loves to see new places and explore them*. (1 mark)

Do not accept very general responses, eg: *she likes travelling* / *driving* / *meeting new people*.

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Section 2: *The Long Drive*

Page 8

11. What job in the team would the youngest cowboy have?

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:

- *wrangler.*

Also accept responses which describe role of wrangler without naming the job, eg: *carry messages* / *looking after the spare horses/remuda*.

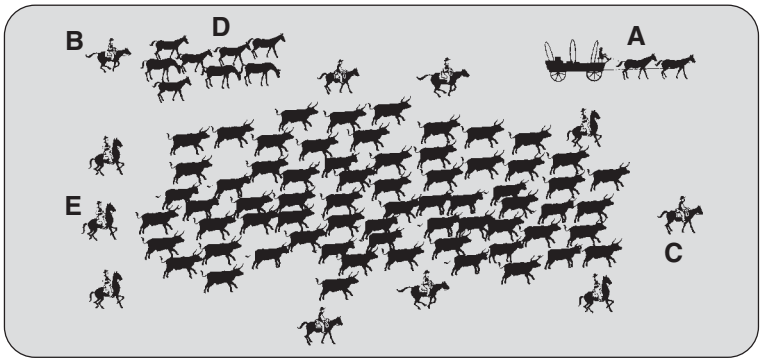
12. Match each statement to a letter on the diagram.

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 four letters correctly placed.



the youngest cowboy	**B**
the cowboys who had the worst job	**E**
the cowboy who made the meals	**A**
the spare horses	**D**
the cowboy in charge	**C**

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13. Look at the text on page 6 beside the diagram.

What is the purpose of this section?

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 the correctly ticked box.

Tick **one**

to explain how difficult the work of the cowboys is	
to explain the roles of the riders	✓
to show how many animals had to be moved	
to tell you the order of what happens on the long drive	

14. Some of the words on page 6 stand out because they are in **bold** print.

Why have these words been put in **bold**?

Give **two** reasons.

up to 2 marks

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 reference to any of the following, to a maximum of **2 marks**:

- names / roles / functions / jobs of the cowboys, eg: *because that's who they are* / *because it's the name of the person's job*;
- the words are included on the diagram, eg: *so you see them and look on the diagram* / *so you can find them on the picture*;
- the words show the topic of the paragraph, eg: *they are what the section is about* / *the thing that it's telling us about*;
- the words need to be explained, eg: *because they're words you probably don't know* / *those are the words they are explaining*.

Do not accept references to important words / key words or subheadings.

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15. Look at page 7.

Why did the cowboys have to guard the cattle at night?

1 mark

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

Award **1 mark** for answers which refer to the need to keep the cattle safe from rustlers / prevent the cattle from being stolen **or** to prevent them stampeding, eg:

- *so the cattle would not run away*;
- *in case rustlers came.*

Do not accept general references to keeping the cattle safe.

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16. This text tells us some of the difficulties cowboys face in their work.

Using what you have read, explain what you think cowboys might **like** about their job.

up to 2 marks

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

Award **1 mark** for each reference to any of the following features of the cowboys' job, to a maximum of **2 marks**:

- outdoor life, eg: *they might like to be out in the fresh air*;
- working with horses / animals, eg: *they would like riding horses* / *being responsible for animals*;
- active life / travelling, eg: *being able to travel around the countryside*;
- working in a team, eg: *they might like to be part of something* / *being responsible for one job*;
- element of danger / adventure, eg: *it sounds exciting and frightening* / *it was a challenge*.

Also accept references to the trail boss liking being in charge.

Do not accept references to cowboys seeing new places or feeling free or general references to the cowboys' job, eg: *rounding up cattle*.

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17. It says in the text that

the cowboys worked as a team.

What evidence of team work can you find in the text?

up to 3 marks

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

Award **1 mark** for each reference to any of the following, to a maximum of **3 marks**:

- they had to work together to move the cattle;
- they had to work together to stop the stampede;
- they had to take it in turns to keep the cattle safe at night;
- the swing, flank and pointers worked together;
- the trail boss took care of the men;
- specific examples of cooperation, eg the pointers led the herd when the trail boss went ahead;
- inexperienced and experienced cowboys worked together;
- they communicated by message with one another;
- someone's particular job was to cook for them all.

Do not accept general responses without some text-based explanation, eg: *each had his own job to do*; *they helped one another*.

Also accept reference to the roles shown on the diagram.

Examples:

- *the chuck wagon supplied food for the cowboys. The flank and the swing kept the cattle together so the trail boss could lead the cattle. The pointers took over when the trail boss went to find water or camp*; (3 marks)
- *some of the swing and flank men had to keep the herd together. The trail boss led the whole group and the wrangler gave them spare horses. So if even one of them was not there like the cook, the cowboys would not really be able to keep up*; (3 marks)
- *none of them were left out of important jobs. The more experienced riders would lead the herd. But they couldn't do the job without any of them*; (2 marks)
- *all the cowboys had different jobs which were useful. For example, the sides were kept by the flanks and the swing who would work together*; (2 marks)
- *the flank and swing have to work together as they keep the cattle together. If they don't work together the cattle would get loose and that would be terrible. The two pointers also have to work together because if they go different ways the cattle would get loose*; (1 mark)
- *every cowboy has a different role and in case of a stampede, the cowboys would work as a team to get the cattle calm by rounding them up into a circle*; (1 mark)
- *they all worked together and sometimes took each others' places*. (1 mark)

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Section 3: *On the Plains*

Page 11

Questions 18–22

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

18. Bob left the ranch on a

wet | cool | windy | **hot** day.

He was busy thinking about what he had to do.

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

19. Bob rode north, hoping to see a herd of horses.
He found some tracks which were

a few days old. | very new. | a few weeks old. | very faint.

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

20. He camped out overnight and felt

happy. | **cold.** | worried. | angry.

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

21. He remembered the first time he brought a herd of mustangs back to the ranch. The other cowboys had not expected him to

return. | leave. | survive. | **succeed.**

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

22. When Bob woke up, he followed the tracks he had found which led towards the

ranch. | sea. | **river.** | trees.

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

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23. What did Bob find out about the horses from their tracks?

1 mark

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

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

- it was a small herd;
- they had been there within the last three days, eg:
  - *how long it was since they had been there*;
  - *they were not more than a day or two away*;
- they were heading towards the river, eg:
  - *he found out which way they were heading*.

Do not accept responses based on the sentence 'He knew the horses would come to that river to drink every day'.

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24. **Underline** a phrase which shows how the cowboys felt when they returned without any mustangs.

> One day several of the cowboys had gone out to capture a herd. The ranch had been short of horses and no one ever thought of buying horses when there were so many wild ones. He had wanted to tell them that he would bring in the horses, but they would have laughed at him. Who'd ever heard of one man bringing in a herd? So he had watched them ride out, saying nothing. A few days later they were back, tired and disgusted. They hadn't even been able to get close to a herd.

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 phrase tired and disgusted.

Responses must include both 'tired' and 'disgusted' to get a mark.

Also accept they were back, tired and disgusted but no additional words.

25. In the final paragraph on page 10, it says

He smiled.

Why do you think Bob smiled at this point?

1 mark

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

Award **1 mark** for references to Bob's knowledge that he would find a herd, eg:

- *he knew that he had found a herd of horses. He had succeeded*;
- *he knew where the mustangs were going*;
- *he knew they would be at the Pecos River*;
- *he had found out where the mustangs drink*;
- *he was proud of the work he had done of finding the herd.*

Do not accept undeveloped references to the fact that Bob knew the mustangs would come to the river every day (following sentence) or responses which are too general or from a different part of the story, eg:

- *he knew there was water nearby*;
- *because he was pleased*;
- *he had proved the other cowboys wrong.*

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26. Choose a word which you think best describes Bob's character.

Explain why you have chosen it, using evidence from the text.

determined **patient** **thoughtful**

I think Bob is _____ because

1 mark

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

Award **1 mark** for answers which are clearly text-based.

Determined, eg:

- *he knows that the job is difficult but he wants to have a go*;
- *he doesn't give up but persists until the job is done*;
- *he wants to do the job by himself to prove he can*;
- *he wants to find the mustangs.*

Patient, eg:

- *he doesn't rush but thinks things through*;
- *he waits for the horses*;
- *he walks slowly with his horse, not rushing.*

Thoughtful, eg:

- *he plans what he's going to do before he starts*;
- *he considers the needs of the other cowboys*;
- *he tries to get some horses for the ranch.*

These are examples only and pupils will find other ways of responding appropriately.

Responses must be based on specific parts of the text.

Do not accept general responses which are not text-based, eg: *determined* / *he is not going to give up*.

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27. The writer uses dots **…** (ellipsis) twice on page 10, each time for a different purpose.

Explain the two different purposes.

a) *he brought in his first herd of mustangs …*

1 mark

b) *Early the next morning he had ridden out alone …*

1 mark

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

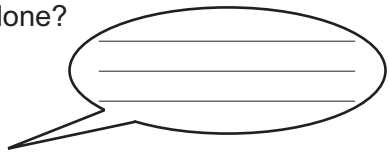
a) Award **1 mark** for recognition that the ellipsis introduces a flashback, eg:

- *he's going back and thinking about it*;
- *he is going to tell the story*;
- *'read on and I'll tell you about it.'*

b) Award **1 mark** for recognition that the ellipsis indicates the passage of time, eg:

- *the writer's showing that he has skipped the bit about how he captured the horses*;
- *three weeks had passed and he was in a different place.*

28. When Bob came back with horses for the first time, what do you think the other cowboys might have said to him about what he had done?



up to 2 marks

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

Award **2 marks** for expression of surprise / congratulations / apology **and** an explanation, which may be implicit.

Award **1 mark** for expression of surprise / congratulations / apology.

Examples:

- *How did you do that all by yourself?* (2 marks)
- *How on earth were you able to get mustangs when we couldn't get near a herd?* (2 marks)
- *Sorry we didn't think you could do it*; (2 marks)
- *I can't believe it, how you got them*; (1 mark)
- *You were great out there, yeah, you were great.* (1 mark)

Also accept responses in the third person, eg: *they would have been angry to be proved wrong and amazed.* (2 marks)

Do not accept responses which are not text-based, eg: expressions of disbelief – *I bet you bought them, you cheat*.

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29. How does the writer show the difference between the **heat of the day** and the **cold of the night** on the plains?

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.*

These are the references to heat/cold in the text:

heat

- hotter than an oven
- too hot for a man to walk on
- pulled his wide-brimmed hat tighter to his head

cold

- the chilly night air
- threw the blanket round his shoulders
- wishing he could make a fire
- the chilliness of the night made the stars look to him like shining slivers of ice
- the stars were balls of fire, like the sun, but Bob didn't feel them that way

Award **2 marks** for responses which identify the contrast **and** include recognition of authorial intent through comment on the writer's description of either the heat being like an oven or the stars as slivers of ice, eg:

- *he described the heat using a simile and he said the cold made the stars look like slivers of ice*;
- *he said it had been too hot to stand on the ground. He also said that Bob thought of the stars as slivers of ice*;
- *he uses words like hotter than an oven and the chilliness of the night made the stars appear like shining slivers of ice*.

Award **1 mark** for responses which make a simple text-based contrast between the heat and the cold, eg:

- *when the sun died down it got really cold. When the sun is up it is scorching hot*;
- *in the day it was hotter than an oven but in the night the chilliness made the stars look like shining slivers of ice*;
- *in the heat he was so hot he has to tighten his hat and in the cold he wants to light a fire but he can't and he's got a blanket round him.*

Responses need to refer to both the heat **and** the cold to be awarded a mark.

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Section 4: *The whole booklet*

Page 14

30. What is **similar** about Sharon Brown's work and the work of cowboys?

1 mark

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

Award **1 mark** for responses which identify one of the following similarities:

- solitary;
- responsible for lorry and load and cattle / horses;
- plan their own day;
- move from place to place / travel long distances;
- deliver goods;
- work for days at a time.

Do not accept very general responses, eg: *they both travel*.

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31. Cowboys are often portrayed in films as leading an exciting life.

What impression of cowboys do you think the writers of *The Long Drive* and *On the Plains* texts want to give?

Explain your answer using details from the texts.

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 responses which include reference to cowboys being brave / doing a difficult/useful job / being hardworking **and** which include evidence from the text, eg:

- *they had a hard life and there were risks and dangers everywhere*;
- *that cowboys have jobs to do, and how dangerous – with rustlers, rivers, and bad weather. It's difficult keeping the herds together, going to catch wild horses alone, and how different it is to films*;
- *I think it tells you that it's hard work being a cowboy. Bob Lemmons goes out on his own to capture an entire herd*.

Award **1 mark** for responses which include reference to cowboys being brave / doing a difficult/useful job / being hardworking, eg:

- *that a cowboy's life is not an exciting life, but they do have to work very hard.*

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Page 15

32. Sentences have been left out of the texts you have read.

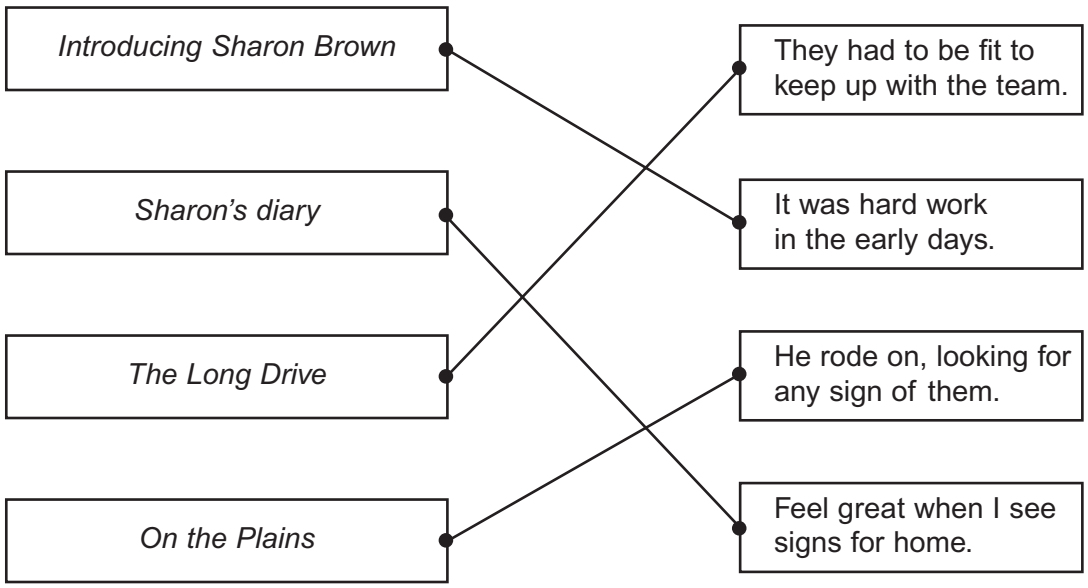
Match each sentence to the text you think it came from.

Draw lines to join the boxes that match.

1 mark

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

Award **1 mark** for all statements correctly matched.



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33. Who do you think needs to be the most skilful to do their job?

Tick **one**.

Sharon Brown ☐ A trail boss ☐ Bob Lemmons ☐

Explain your answer using evidence from the text.

up to 3 marks

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

Award **1 mark** for each appropriate comment that is text-based to a maximum of **3 marks**.

Answers should relate to the skills and qualities needed for the job, not just the tasks performed.

- Sharon: has to learn how to reverse/drive a big lorry/pass tests; find her way on her own; cope with an unfamiliar language; repair the lorry; cope with bad weather.
- A trail boss: has to be able to ride well; lead the team; guide the way; cope with dangers and threats; know where to stay/find water; be responsible for/take care of the men.
- Bob Lemmons: has to work on his own; has to know how to ride; understand the ways of wild horses; capture wild horses; track wild horses; live in an inhospitable environment.

Examples:

- [Bob Lemmons] *because you have to know the different clues to find a herd and then you have the role of catching them and you have to be ready for all kinds of weather conditions*; (3 marks)
- [Sharon Brown] *I think because it takes a lot of skill to reverse and get on a ferry and travel from England to Spain and get through a storm and very tight traffic*; (2 marks)
- [Bob Lemmons] *I think this because he had to get a herd of horses by himself and the others just had to drive a lorry or go and find where to camp*; (2 marks)
- [Sharon Brown] *because she needs to know the roads and learn to drive. She also needs to travel all around the world nearly every week*; (1 mark)
- [trail boss] *because he meets lots of dangers. Sharon Brown doesn't have as large dangers and Bob Lemmons doesn't have any dangers.* (1 mark)

Also award **2 marks** for responses which quote or closely paraphrase the section of text beginning *The trail boss was in charge …* (page 6) with no interpretation, eg:

- *the trail boss had to give orders carefully in case they got something wrong, check the herd, and ride ahead to find water. He would also have to decide on a safe place to camp and look after the men*.

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This page may be used for your own notes

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The writing test

There are two mark schemes, one for the longer task *Can I Stay Up?* (pages 32–35) and the other for the shorter task *It's my favourite meal* (pages 46–47).

Assessment focuses for writing

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	– vary sentences for clarity, purpose and effect; – write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.
■ text structure and organisation	– organise and present whole texts effectively, sequencing and structuring information, ideas and events; – construct paragraphs and use cohesion within and between paragraphs.
■ composition and effect	– write imaginative, interesting and thoughtful texts; – produce texts which are appropriate to task, reader and purpose.

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

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

	Assessment focuses
■ sentence structure, punctuation and text organisation	– 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.
■ composition and effect	– write imaginative, interesting and thoughtful texts; – produce texts which are appropriate to task, reader and purpose.

The criteria encourage positive recognition of achievement in writing. Children do not necessarily develop uniformly across these categories, and the strands allow 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. Children whose writing is unrelated to the prompt 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.

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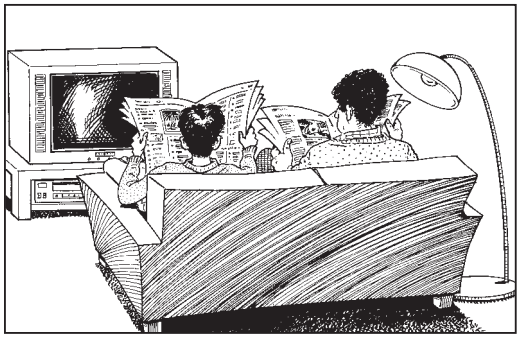
The longer task: *Can I Stay Up?*

A scenario of a boy who tries persuading his parents to let him stay up to watch television is described. Opening dialogue between Joe and his parents is given in playscript form, providing a model of layout conventions. The task is to continue the scene until the characters come to a decision; it is made clear that the scene involves Joe's persuasion. The planning sheet offers further support for the development of content and organisation of an ending. Better performances are distinguished by clearly differentiated characters and convincing conversational style, organisational choices that give shape to the discussion together with adaptation of content designed to amuse or engage the reader.

Can I Stay Up?

In this scene, Joe is desperately trying to persuade his parents that he should be allowed to stay up late to watch TV.



Your task is to continue the playscript set out below.

Scene 1

Joe: (*pleading*) Dad, can I stay up to watch something special on the TV tonight?

Dad: I don't know, it depends on what it is ...

Mum: (*coming into the room*) ... And what time it finishes.

Your task is to continue this scene until a decision is reached.
Remember that Joe is trying to persuade his parents.

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Mark scheme for the longer task: *Can I Stay Up?*

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	• Short phrases; exclamations or questions (*Ok then, Do you? What is it?*). Parts of sentences mostly joined with *and*, *but*, *so*. Some simple sentences, often brief. • Sentences sometimes demarcated by capital letters and full stops. ***1 mark***
Band A2	• Dialogue may include questions (*What about your homework?*), replies, exclamations (*Come on then!*). Repetition of subjects / verbs (*You can't*, *Do you want*). Noun phrases mostly simple (*my friends*) with occasional expansion (*the whole month*, *a quiet night*). Some simple adverbs / adjectives, eg in stage directions (*quickly*). • Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists. Brackets and colons may distinguish speakers and stage directions, although inverted commas may also signal speech. ***2–3 marks***
Band A3	• Short conversational phrases and clauses; subordinating connectives add explanation and suggest possibilities (*because everyone in my class is*, *if you don't*). Some variation in structure, eg colloquialisms (*Fine*, *Hang on*, *No buts*). Tense choice appropriate. • Most sentences correctly demarcated; some commas mark phrases or clauses. Where they are used, colons and brackets appropriately signal speech and stage directions. ***4–5 marks***
Band A4	• Sentence types are sometimes varied, eg different question types (*What condition? Shall we ban him from the TV?*). Simple and complex sentences (*Even though I'm not too happy*) and use of short utterances / interrupted phrases give variety to spoken sentence structure (*You can watch it, but …*). Repetition of structures used for effect (*Mum: Well I say not. Dad: And I say yes*). Adaptation of verb forms, eg to refer to future time, possibility (*we will definitely let you*). • Range of punctuation used, almost always correctly, including brackets, dashes, colons. Distinctions between speech and stage directions are marked accurately; punctuation may be used to represent speech features, eg a dash to show pause or interruption. ***6–7 marks***
Band A5	• Length and focus of sentences varied to express subtleties in meaning and focus on key ideas (*Mum: Get to bed while me and your father have a word with our so called angel of a daughter. Joe: Fine*). Word order may be altered to represent spoken language; sentences may include embedded subordinate clauses (*if he'd seen the part where this man goes into ...*). • Range of punctuation used, with little omission, to give clarity. Use of colons and brackets to distinguish speech and stage directions is accurate and sustained. ***8 marks***

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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

- Content grouped into simple sequences; some division between ideas or speakers possibly indicated by layout.
- Simple connectives used (*and*, *but*). Some connection between sentences, eg use of pronouns referring to the characters (*mum* / *you*).

1 mark

Band B2

- Text structure overall is simple: includes sequences of lines spoken by different characters. Some main divisions indicated, eg events come to a simple conclusion (*Maybe next time* / *Ok then*).
- Relationships between ideas often linked simply. Connection between sentences built up by pronoun reference to main things / people in the text (*the programme* / *it*) and connections between words develop topic (*school night* / *homework*).

2–3 marks

Band B3

- The whole text is logically organised: discussion moves towards a conclusion. Organisation may be shown through, eg change of conversational topic / stage directions (*goes downstairs*) / introduction of new characters.
- Conversation goes through different stages / topics. Within stages, content often introduced by a main sentence (*Mum: You'll be very tired in the morning*). Sections or one character's lines organised to expand and develop a particular topic, eg Joe gives reasons why he should stay up (*because it will be on only once*). Connections established and maintained, eg by reference to a previous comment (*That's a great idea*).

4–5 marks

Band B4

- Overall organisation of the text is supported by sequenced stages of the discussion. Relationships between sections give structure to whole text, eg at the end, Joe agrees to the conditions discussed earlier.
- Main ideas, eg the programme, are consistently supported by development of related ideas, eg time, content of programme, whether friends are allowed to watch. Reference to the same thing or person sometimes varied to avoid repetition (*Joe, son, my young lad*).

6–7 marks

Band B5

- Across the whole piece the structure of the text is controlled. Sequencing of sections contributes to overall effectiveness and shape of playscript, eg strategic placing of parents' decision for maximum impact.
- Individual stages / topics varied in length and structure, eg one character's question triggers an extended response (*Dad: What's the action like then? Joe: Well, there's this guy ...*); short exchanges between characters form a complete section. Each section has a clear focus around which content is organised.

8 marks

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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 utterances, usually between characters; the identity of some characters may be unclear.
- Detail to expand content or persuasion sometimes included (*good film*).

1–2 marks

Band C2

- Form is a playscript; coverage may be uneven. Some awareness of reader, eg attempt to develop character / persuasion (*Mum (shouting): Wake up Joe!*).
- An attitude to the characters is evident, eg writing sometimes gives impression of parents being strict (*Mum: Go straight to bed*; *Mum: (angry)*).
- Some stylistic choices support spoken presentation and persuasive purpose, eg conversational language (*Ohhh, come on*; *Pretty please*; *Just for a treat*).

3–5 marks

Band C3

- Form of a playscript is maintained; coverage is balanced, eg scene maintains pace; problem between Joe and parents is developed with detail and/or humour to interest reader.
- The writer's attitude towards the characters is usually consistent, eg scene viewed from Joe's perspective and focused on the issue most important to him.
- Stylistic choices contribute to authenticity of dialogue and persuasive effect (*My mates are going to watch it* / *It's really educational*).

6–8 marks

Band C4

- Playscript form adapted: attitudes of characters develop, eg Mum, Dad and Joe show different reactions to the events.
- Viewpoint established and controlled, eg Mum portrayed as morally right; Dad's viewpoint alters as a result of Joe's persuasion.
- Stylistic choices maintain interest, eg use of dialect / colloquialism (*Gee, I don't know*; *Too true*); rhetorical persuasion (*Joe: Anything, I'll give you anything*). Humour may be created; word choice supports characterisation (*Mum (going all red with frustration)*).

9–11 marks

Band C5

- Placing of content adapted to suit form, eg events and character revealed subtly through a speaker's reaction or stage direction (*Dad (raising one eyebrow)*, *Joe (begrudgingly)*).
- Viewpoint well controlled and convincing, eg Mum shows some understanding of Joe's situation while maintaining position (*Mum: (explaining gently) It's inappropriate for a boy of your age*).
- Stylistic devices manipulated to fully support purpose and engage, eg alliteration, figurative language, rhetorical devices.

12 marks

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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 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***

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SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

Scene 1

Joe: ***(pleading)*** **Dad, can I stay up to watch something special on the TV tonight?**

Dad: **I dont know, it depends on what it is ...**

Mum: ***(coming into the room)*** **... And what time it finishes.**

dialogue includes questions (A2), but question marks are not used (below A2)

Joe: It finishes at ten o 'clock Please can I watch it.

Dad: Well it's on a bit late.

Joe: Please I'll do the washing up after tea tonight. PLEASE!

mum: Joe we'll tell you later ok go put the oven on to warm up please.

lines spoken by different characters support sequence (B2)

Joe: Can't you do it.

Dad: Joe do as your told.

Joe: But dad.

Dad No but go, and do what your mum tells you too.

simple noun phrases (A2)

pronoun connection between sentences spoken by different characters (B2)

mum. It will only take a minute.

attempt to use commas to mark clauses (above A2), but elsewhere commas inserted inaccurately (below A2)

(Joe comes back into the room).

Joe: Can I watch that program please.

mum: you can watch it for half an hour.

Dad. Then go to bed.

Joe: Oh thanks mum. I'll do the washing up for one week, and I will clean my bedroom for two weeks.

simple division between events using stage directions (B2), although not consistent

playscript conventions (brackets and colons) are mostly used (A2)

(Joe goes to his room excited for the program)

Joe: THANKS MUM.

Dad: What you doing.

Joe: Going to tidy my room.

Mum: Do it properly.

simple adverb used in stage directions (A2)

(Joe finally watched the program, and went to bed a nine fifteen.)

events drawn to a simple conclusion through stage directions rather than dialogue (B2)

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
Summary	• Dialogue between characters is relevant to the topic; Joe's persuasion is represented (*Please I'll do the washing up*) (C2) although reasons are not developed. • The writer suggests Joe's insistence through his repeated requests (*Can I watch that program please*) (C2). • Vocabulary choice is mainly simple (*tidy*, *bedroom*); some attempts to use conversational features of language (*Well*, *Oh*) (C2), but not for persuasive effect.	**Summary**
Use of simple noun phrases, an adverb and inclusion of questions indicate Band A2. Incorrect use of commas and some weaknesses in sentence demarcation suggest the lower mark in this band.	**Summary** Playscript form is maintained and relevant content is presented, with some impression of conversational language. Some development of characters and the persuasive theme necessary for higher mark in band.	The marking of simple divisions between events, and some use of pronouns for reference lead to Band B2; evidence of a brief conclusion indicates the higher mark in band. More development of events through dialogue necessary for award in higher band.
Band A2 – 2 marks	Band C2 – 3 marks	Band B2 – 3 marks

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SENTENCE STRUCTURE & PUNCTUATION

Scene 1

Joe: ***(pleading)*** **Dad, can I stay up to watch something special on the TV tonight?**

Dad: **I don't know, it depends on what it is ...**

Mum: ***(coming into the room)*** **... And what time it finishes.**

TEXT STRUCTURE & ORGANISATION

expanded noun phrase (A2)

Joe: Its a Horror film & it finishes at 11:45
Mum: no way you'll be to tiered for school.
Dad: whats it called & what age.
Mum: I dont care what it called I want to know what age it is.

topic of 'age' introduced –

repetition of subject and verb (A2)

Joe: its a 12.
Dad: its not that bad.
Mum: its a 12 its too old for you your not watching it and thats that.

and then developed over a series of connected comments as characters discuss it (B3)

Joe: (pegging) Mum I am 11 its a 12 I am about 16 weeks to young. Please.

simple adverb and adjective (A2)

Dad: (gently) Love come on let him watch it its a Horror & a 12.
Mum: (angry) its a Horror he might get nightmares.

subordinate clauses suggest possibilities (above A2)

Dad: Yes but if he does it his own folt for pegging to watch it.
Joe: yes mum I don't care if Iget nightmares
Mum: yes but if you have nightmares you'll end up running to me.
Joe: no I whot Oh please mum please Dadevery one at school will be talking about it tomorrow & I whot beable to say anything about it because...
Mum: (huffing & puffing) You whot of watched it
Joe: Yes please please PLEASE!!!!

evidence of correct sentence demarcation (A2) but elsewhere many boundaries are ignored (below A2)

Mum & Dad: (Shouting) Ok if only you will shut up.

(1 & a half hours later)

change in time develops plot and supports overall organisation (B3)

Mum; look
Dad: ha he pegged to watch this & know he's a.....
Mum: and know he's asleep.
Dad: (get up turns the T.V. off & goes to bed.
Mum: (get a blankit puts it over Joe & goes to bed. Morning!
Joe: (Sleepily) I am up.
Mum: come on
Joe: (goes back to sleep).

context of final events not entirely clear (below B3), weakening ending slightly

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
Summary	• Attempts to develop persuasion and character within playscript form, including Joe's reasoning (*every one at school*) and use of stage directions (*Mum: (huffing & puffing)*) (C2). • Some evidence of attitude towards characters: Dad portrayed as sympathetic to Joe (*let him watch it*) (C2). • Some language features suggest authentic dialogue (*Joe: because... Mum: You whot of watched it*) (above C2).	**Summary**
Use of simple adjectives and adverbs in stage directions, together with some expanded phrases place the script in Band A2; some subordination suggests the upper mark. Greater consistency and use of punctuation necessary for award in higher band.	**Summary** Presentation of characters, some development of the persuasive theme and evidence of viewpoint suggest Band C2; the use of conversation features justifies the highest mark. Maintenance of pace at the end necessary for award in higher band.	Introduction and expansion of a relevant topic within a logically structured text give evidence for Band B3. Greater clarity of events at the end would be necessary for higher mark in band.
Band A2 – 3 marks	Band C2 – 5 marks	Band B3 – 4 marks

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SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

Scene 1

Joe: ***(pleading)*** **Dad, can I stay up to watch something special on the TV tonight?**

Dad: **I don't know, it depends on what it is ...**

Mum: ***(coming into the room)*** **... And what time it finishes.**

expanded noun phrase (A3)

subordinate clause suggests possibility (A3)

mostly secure sentence demarcation (A3)

variation in sentence structure to give impression of spoken language (A3)

some use of commas to separate parts of a sentence (A3)

Joe: (Putting puppy eyes on his face) It finishes at 10:00pm Mum.

Dad: (getting stressed) You stayed up late last night.

Mum: (putting hands on her hips) I agree with your father.

Joe: (Begging drops on his knees) But mum, it's the last show of the series. If you let me watch it I'll go to bed half an hour early and do the washing for week.

Mum: (sighs) You said that last week and you only did one plate. Well not even that.

Joe: (face hangs) Please mum, I'll will do the washing and besides I am thirteen.

Dad: Joe this is all your getting twenty minutes.

Mum: Yes Joe, that's all your getting, but you don't have to go to bed earlier or do the washing. Don't forget we are going out tommoro

Joe: (face relaxes) Thanks mum, thanks dad, your the best. (bounds up to his room like a dog).

stage direction establishes new section, contributing to overall text organisation (B3)

reference to previous sentence maintains connection (B3)

topic development: content links with Joe's words from earlier (B3)

conclusion of scene relates to earlier conversation (B3)

SENTENCE STRUCTURE & PUNCTUATION
Summary
Mostly secure demarcation and some evidence of commas, together with conversational sentence variation and expansion lead to Band A3. Greater use of subordination necessary for higher mark in band.
Band A3 – 4 marks

COMPOSITION & EFFECT
• Detail to interest and amuse reader also develops content: Joe's bargaining (*do the washing…*) and Mum's response (C3). • Scene is mostly presented from Joe's point of view, supported by stage directions (*(face hangs)*, *(face relaxes)*) (C3). • Choice of 'dog' image (*puppy eyes*) increases persuasive effect and adds impact to ending (*like a dog*) (C3).
Summary
Use of detail, word choice for persuasive effect and development of viewpoint lead to an award in Band C3. Further development of content (for example, detail about the programme) needed for highest mark in band.
Band C3 – 7 marks

TEXT STRUCTURE & ORGANISATION
Summary
Use of stage directions to give overall structure to the playscript and links between the content of sentences suggest Band B3. More development of topics within the speech of individual characters necessary for higher mark in band.
Band B3 – 4 marks

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SENTENCE STRUCTURE & PUNCTUATION

Scene 1

Joe: ***(pleading)*** **Dad, can I stay up to watch something special on the TV tonight?**

Dad: **I don't know, it depends on what it is ...**

Mum: ***(coming into the room)*** **... And what time it finishes.**

TEXT STRUCTURE & ORGANISATION

Joe: (thinking)
Erm, I don't know. I think it's 11 or somethink.
Mum: No, thats too late!
Dad: Well we don't know what he wants to watch yet do we.
Joe: Yer, exacly, Dads right.
Mum: Well what is it then?
Joe: It a film called Space age. It's really cool. There's this man who comes along and steals all the space ships and.....
Mum: (butting in)
I don't know, what do you think Steve?
Dad: (excitedly)
Oh yer, he's gotta watch it, I watched it when I was his age and it's the most fantastic film I have ever watched!
Mum: I know, but he's got to have a shower at half 6 because he didn't have one tonight.
Dad: Or the night before.
Joe: (pleading)
Oh, but Mum, It won't be on again and all my friends Mum and Dad let them watch things.
Dad: Yes, but were not them are we.
Joe: (looking sweet)
But Mum, I'll go to bed early tommorow night I promise.
Mum: (angrily)
NO! I think it's to late and you have to get up early in the morning
Joe: (begging)
Mum, can I please just watch half of it, Please, Please, Please?
Dad: Go on Maxine, let him watch half of it.
It's not rude or scary or anythink.
Mum: Ok, but only half and if you don't get up at half 6, you will NEVER stay up late again.
You hear me.
(Jumpping up and down)
Joe: Oh Yes! Thanks, Mum, Dad. Your the best!!!

some opportunities to use punctuation ignored (below A4)

short sentences and interrupted speech (A4)

sentence variation: different question types (A4)

subordination creates sentence complexity (A4)

adaptation of verb forms to refer to past and future (A4)

range of punctuation including commas and apostrophes of omission (A4)

topic expansion: Dad's words introduce the first topic, which is then further developed by Mum's question and Joe's response (B3)

whole text organisation: change of conversational topic from 'content of film' to 'shower' establishes a new section (B3)

connections maintained by reference back to previous speaker (B3)

Mum's decision provides a resolution and allows events to move towards conclusion (B3)

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
Summary	• Pace is maintained by lively, engaging interactions which develop debate around the issue (*and... Mum: (butting in) I don't know / Dad: (excitedly) Oh yer, he's gotta watch it*) (C3). • Viewpoint is controlled: Mum's attitude gradually softens as a result of Dad's persuasive support for Joe (*Go on Maxine*) (above C3). • Choice of words and phrases contributes to the spoken quality of the dialogue (*or somethink*, *do we*, *are we*) (C3).	**Summary**
Variety of sentence types including speech-like question forms, along with adapted verbs and the combination of complex and simple sentences indicate Band A4. Use of a range of punctuation supports this judgement, but further accuracy necessary for higher mark in band.	**Summary** Development of relevant exchanges between characters to interest the reader, presented through convincing dialogue, leads to Band C3. Sustained use of viewpoint merits the highest mark in band.	Use of changes in topic to structure the text, together with some development and expansion of individual topics, give evidence for a mark in Band B3. The organisation of ideas to lead to a conclusion and reference connections between speakers suggest the higher mark in band.
Band A4 – 6 marks	Band C3 – 8 marks	Band B3 – 5 marks

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SENTENCE STRUCTURE & PUNCTUATION

TEXT STRUCTURE & ORGANISATION

Scene 1

Joe: ***(pleading)*** **Dad, can I stay up to watch something special on the TV tonight?**

Dad: **I don't know, it depends on what it is ...**

Mum: ***(coming into the room)*** **... And what time it finishes.**

Joe: It only goes on until 9:10, please, pretty please...with a cherry on top!

Mum: So, what program is it?

Joe: (getting excited) It's an extra long episode of – (start singing the theme tune) ... 'The Simpson's' Da-Da Da...

Mum: (shouting) NO!

Dad: You know how we feel about letting you watch that awful program.

Mum: (sighing) I know that you think that we are harsh, Joe, but it isn't educational!

(Dad walks out of the room)

Dad: (shouting from the kitchen) Anyway Joe it's school tomorrow, and I doubt that any of your friends will be watching it.

Joe: But I have to watch it, otherwise I won't find out what happened to lisa!

Mum: Maybe your friends will tell you at school.

(Dad walks back in with a cup of tea)

Joe: But Dad said that they probably won't be watching it either!

(Mum and Dad both sigh)

Dad: Joe, do you actually know how lucky you are?

(Joe grunts)

Dad: In my day we were lucky to get to stay up until seven o'clock!

(Joe yawns with boredom)

Dad: (frowning) Joe, just listen to me, young man! Do as I say and go to your room!

Joe: What's the time?

Dad: Look for yourself. you know how to tell the time.

Joe: (looking at the clock) Oh no! It's 9:00 already I have already missed most of 'The Simpsons'.

Mum: (sarcastically) Oh no! what a disaster!

Dad: Well if you haven't seen the first bit then there is no point watching the last ten minutes!

Joe: (rolling his eyes) Whatever!

Mum: Don't speak to your father like that!

(Joe switches the television on)

TV: Yes, Bart, always do what your parents tell you!

Mum: (turning it off) See, even The simpsons children have to listen to their parents!

range of punctuation: dashes and ellipsis used to represent spoken features (pauses, continuation) (A4)

adaptation of verb forms to refer to future and past (A4)

phrases repeated for effect (A4)

complex sentence followed by one-word utterance (A4)

variation in reference to the programme (B4)

topic of 'quality of programme' is introduced and there is some development (B4)

sequenced section: related topic of 'friends watching programme' is developed by interaction between Dad, Joe and Mum (B4)

end section provides a conclusion, and also supports structure by linking back to an earlier theme in the discussion (B4)

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
Summary	• Stage directions support character differentiation (*(sighing)*, *(sarcastically)*); Joe's reactions change from initial enthusiasm (*It's an extra long episode*) to apathy (*Whatever!*) (C4). • Joe portrayed as willing to challenge his parents' authority (*But Dad said that*); Mum gives impression of adhering to principles (C4). • Some word choice supports characterisation (*young man*) and sharp commands indicate parents' change in attitude (*go to your room! Don't speak to your father like that!*) (C4).	**Summary**
Accurate use of a range of punctuation to give the impression of speech, together with variety of sentence structure and adaptation of verbs justify the higher mark in Band A4. Further consistency of punctuation needed for the top mark.	**Summary** Adaptation of playscript form to develop character and control of viewpoint indicate Band C4. Further selection of language choices to show differences between characters needed for highest mark in band.	Sequencing of content and sustained development of topics related to the main issue indicate Band B4. Establishment of a link between the ending and previous ideas in the text merits the higher mark.
Band A4 – 7 marks	Band C4 – 10 marks	Band B4 – 7 marks

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SENTENCE STRUCTURE & PUNCTUATION

Scene 1

Joe: ***(pleading)*** **Dad, can I stay up to watch something special on the TV tonight?**

Dad: **I don't know, it depends on what it is ...**

Mum: ***(coming into the room)*** **... And what time it finishes.**

TEXT STRUCTURE & ORGANISATION

Joe: It's the biggest football game of the season, Arsenal are against Manchester United.
Mum: I don't know, those games are on very late.
(Making a praying sign.)
Joe: Go on I'll be the only one in the class who didn't watch it.
Dad (frowning): You did watch T.V. last night, you watched that game show.
Mum: Your father has got a point, and you have your football match and spelling test tomorrow, you want to do well in them don't you?
Joe (thinking): But watching the football tonight would um...er... help me for my game tomorrow, it'll give me some tips.
Mum (getting up): What about your test Joe, you want to do well in that don't you.
Dad: Yes your education is more important than football, Joe.
Joe: But football keeps me healthy and just yesterday you said health is more important than anything.
Mum (going out of the room): Joe you always watch something why don't you forfit T.V. tonight for watching something tomorrow?
Joe: can't it be the other way round?
Dad (exasperated): Joe you'll just do this tomorrow like you did last night.
Mum (coming into the room with a coffee): Joe I have decided that if you watch T.V. tonight you have to wash up for the rest of the the week.
Dad: No need all this time we've bee bickering, the match has finished.
Joe (mortified): Oh no!
Mum: Oh well sweetie you can watch the hilights tomorrow but now you can go to bed.
Joe (accepting defeat): Ok, night mum, night dad.
(Joe goes upstairs)
Dad: Ha! He fell for it again!
Mum: Worked like a charm!
(Upstairs in Joe's bedroom)
Joe: Ha! they fell for that trick again!
(Joe turns on the T.V. happily and watches the match.)

variety of sentence types includes imperative and question (A4)

some evidence of a range of punctuation used with accuracy (A4)

some opportunities to use punctuation have been missed (below A4)

complex sentence and short utterance (A4)

adaptation of verb forms (A4)

control of content focus within dialogue: Mum introduces the subject of the spelling test; Joe deliberately avoids continuation of the topic; Mum returns to the topic which is then developed further by Dad (B5)

sequencing contributes to shape of text: Dad's comment begins a new section and also refers back to whole conversation (B5)

strategic placing of events: quick changes of setting and action provide a double plot twist at the end for maximum impact (B5)

SENTENCE STRUCTURE & PUNCTUATION	COMPOSITION & EFFECT	TEXT STRUCTURE & ORGANISATION
Summary	• Adaptation includes quickening of pace for comic impact and indication of character reactions (*(exasperated)*, *(mortified)*) (C5). • The writer deliberately withholds Joe's true perspective on events until the final line (C5). • Stylistic features differentiate between characters (*Oh well sweetie*); a change to short sentences (*Worked like a charm!*) and word patterning (*Ha!*) contribute to ending (C5).	**Summary**
Some variety of sentence types, a combination of complex sentences and short utterances together with adapted verb forms indicate Band A4. There is a range of punctuation, but some weaknesses suggest the lower mark in band.	**Summary** The writer has adapted playscript form to full effect, selecting viewpoint and style to produce a lively and humorous scene that merits the highest mark.	Control and shaping of the whole text, apparent through management of topic between speakers, back reference and the effective manipulation of events at the end justify the award of the top mark.
Band A4 – 6 marks	Band C5 – 12 marks	Band B5 – 8 marks

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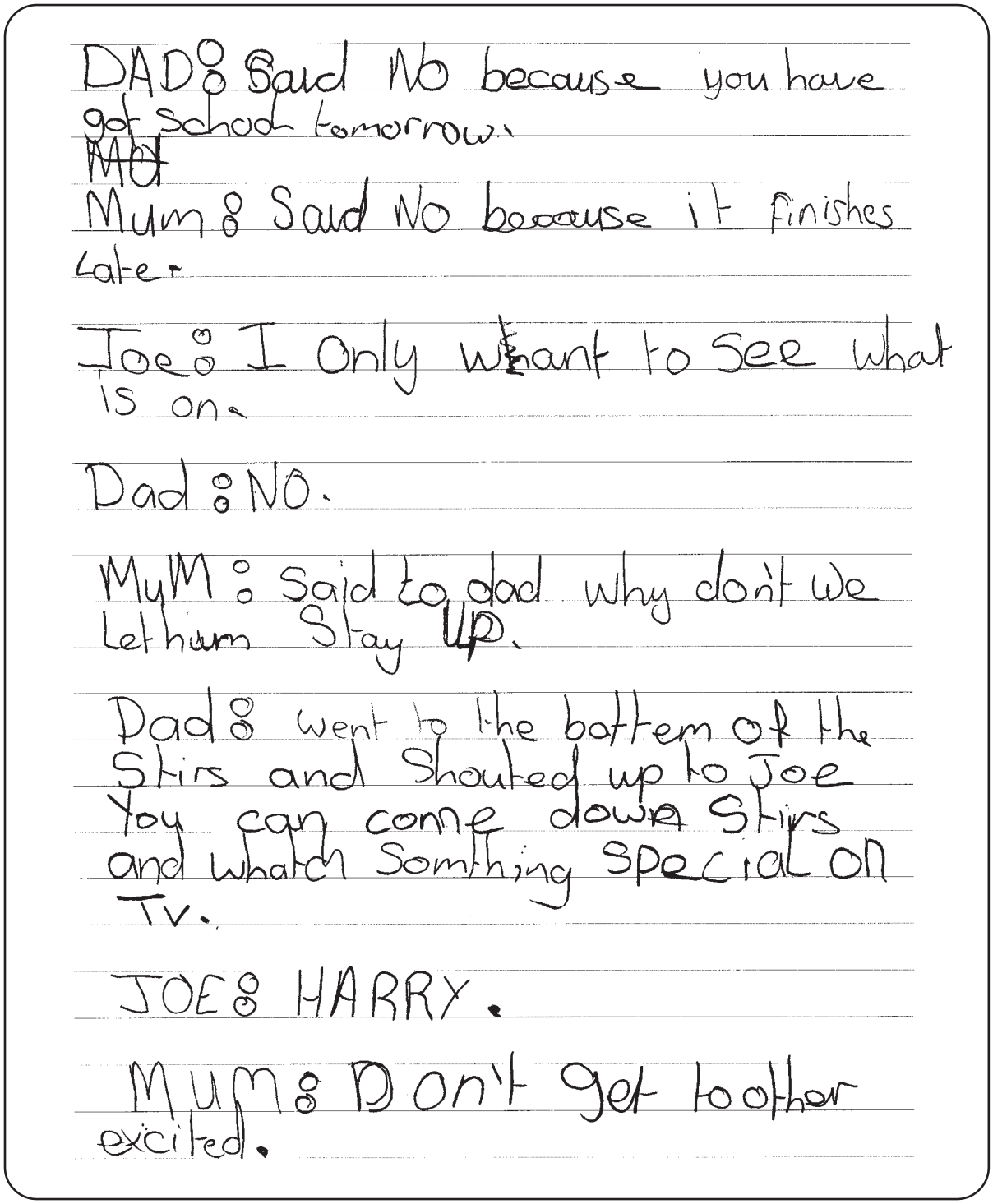
Handwriting examples

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.



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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.

Joe: (sitting back down on sofa) can't I just watch half of it?

Mum: (going into kitchen) NO! It will encourage ~~your~~ you to watch half a programme every-day and soon all of a programme.

Dad: (giving up) just let him.

Joe: ~~dads right!~~ (hopeful) dad's right

Mum: Joe you shut-up, anyway who's side are you on!

Dad: hey! ~~you by~~ You know I don't take sides

mum: ok! But only tonight!

Joe: Yesss!
(half way through the programme)
Dad: ~~that~~ (laughing) that was a funny joke, 'a'!
Mum: told you it was a bad idea!

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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.

Joe: alright!
Mum: don't speak to me in that tone of voice or there will be no compremise.
Dad: go and get your PJ's on for bed now please.
(in the kitchen:)
Dad: (cleaning up mess and stacking the dishwasher.) It wouldn't be fair for him to miss it all; it could be a one off
Mum: I surpose, I'm just worried he won't do to well in the race we wouldn't want that but then I wouldn't want him to miss out.
Dad: all of his friends will be talking about it at school and I don't want him left out.
Mum: I surpose he could watch half of it.
Dad: what about the other half:
Mum: We could ~~be~~ record it on the vidio machine and if it's not sedible he can watch it when he's older
Mum: Let's call Joe. (walking into the hallway:) Joe come into the living room.
Dad: we've decided to let you watch half of it.
Mum: because you need an early night for the race tomorrow.
Joe: and the other half
Mum: We'll tape it so you can watch it when Josh comes round.
Joe: Yippie, Thanks (hugging Mum and Dad.)

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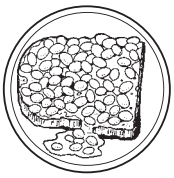
The shorter task: *It's my favourite meal*

In this prompt, children are asked to consider the qualities of their favourite meal, focusing on how it appeals to the senses and what is special about it. The task is to describe the meal for someone who has never tasted it. The planning space provides support for the writer's choice of meal and selection of vocabulary to describe its features. Better performances are distinguished by precise word choice together with developed, varied sentence structures used to create an appealing, well-shaped description of the meal.

It's my favourite meal

Think about your favourite meal.



What do you like about it?

How would you describe it to someone who has never tasted it?

Think of its appearance, how it smells and what it tastes like.

Think about what makes the meal special.

Your task is to write a description of your favourite meal for someone who has never tasted it.

PLANNING

Favourite meal:

Words and phrases to describe the food
(think about different senses: appearance, taste and smell):

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Mark scheme for the shorter task: *It's my favourite meal*

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*, *but*. Some simple sentences, often a brief sequence starting with pronoun + verb (*I like*, *It is*). Some connections between sentences, eg pronouns referring to ingredients. • Sentences are sometimes demarcated by capital letters and full stops. ***1 mark***
Band D2	• Simple connectives *and*, *but*, *when*, *or*, *so* link clauses. Subjects and verbs frequently repeated (*It is …*). Phrases with simple expansion (*very hot, golden brown*). Some sentences expanded with simple adverbials (*sometimes*). Connections between sentences built up by pronoun references to different component parts of the meal (*with sauce on it*). Brief concluding statement may be included. • 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: *because*, *if* (*if you don't like vegetables*). Adverbials (*In the middle*) and expanded noun phrases (*long delicious strings*) vary construction of sentences. Tense choice is generally consistent and appropriate. Some variation in subjects (*You*, *Roast potatoes*). Ideas developed within sections. Connections between ideas established and maintained, eg by reference to a previous part of the text (*that's what is so special about pizza*). • Most sentences correctly demarcated; some commas mark phrases or clauses. ***3 marks***
Band D4	• Compound and complex sentences used, with varied connectives, eg *although*, *which*, *who* (*who would try this meal*). Expanded phrases and clauses express ideas economically. Additional words and phrases (*utterly*) may be included. Organisation supports thorough coverage and emphasis on main components of the meal (*but on the inside …*). • Range of punctuation used, almost always correctly, eg brackets, dashes, colons. ***4 marks***

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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 points and comments; purpose possibly unclear.
- Detail sometimes included to expand content, eg simple description (*hot*), or simple statement of attitude (*It is very tasty*).

1 mark

Band E2

- Descriptive form used; may focus on one aspect of the meal, eg taste, texture (*spicy*, *crunchy*, *crispy*); may include listing of ingredients.
- Writing shows evidence of viewpoint, eg positive statements about the meal (*best food in the world*).
- Vocabulary choice is mostly relevant; some word choice supports appeal (*gorgeous*) although not consistently (*really nice*).

2–3 marks

Band E3

- Descriptive form is maintained, eg coverage includes detail about several elements of the meal (*the pasta … the garlic bread*) and considers the senses (*warm and squishy inside*).
- A viewpoint is established, eg writing uses evaluative comment or emotive appeal to promote meal (*makes your tongue tingle with joy …*).
- Stylistic choices contribute to descriptive effect, eg specific vocabulary (*sprinkled on top*), appealing phrases (*a dollop of red sauce*).

4–5 marks

Band E4

- Adaptation for reader, eg direct appeal (*the feel of the crust tempts you …*). Thorough coverage of points with reference to several senses.
- The writer's viewpoint is consistent and controlled, eg enthusiasm is supported by details about the meal (*aromatic spices wafting around your nose*).
- Stylistic features maintain interest, eg vivid or sensuous description of food (*dab the chips in the cold, rich, creamy ketchup*).

6–7 marks

Band E5

- Reader informs choice and placing of content, eg the writer prioritises descriptive detail and information thought to be of most interest to the reader.
- Viewpoint well controlled and convincing, eg writer appears authoritative and knowledgeable about the meal.
- Range of stylistic features manipulated to fully support purpose and inform, eg word choice integrates appeal to the senses and enhances description of the meal (*encrusted with tiny salt granules*).

8 marks

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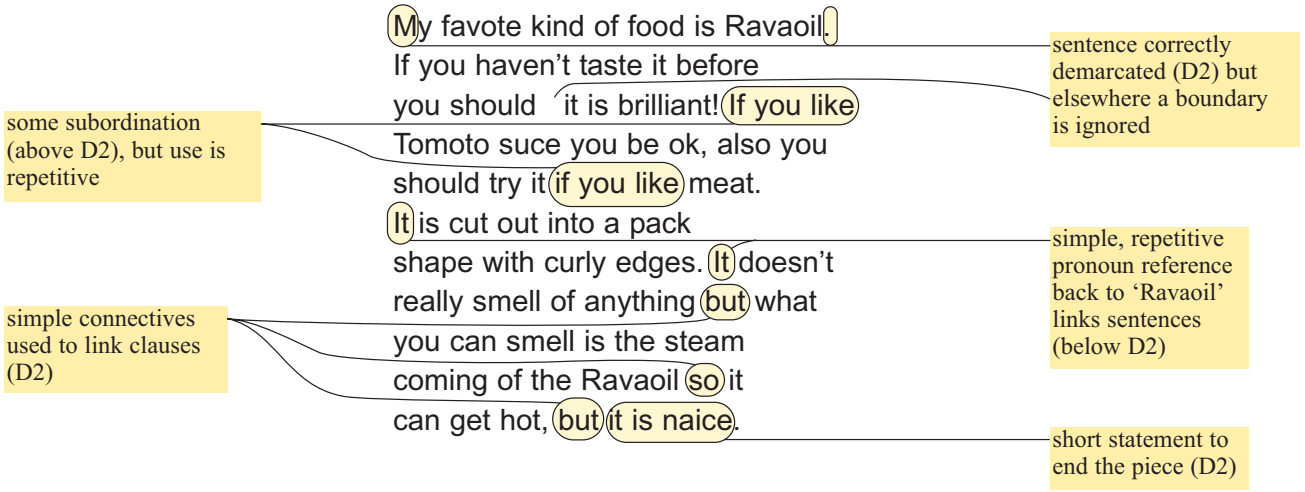
SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Sentence demarcation with full stops and capital letters, simply connected clauses and a brief conclusion lead to an award of 2 marks. Although there is some subordination, further evidence of expansion and connection within the text would be necessary for an award in the next band.
Band D2 – 2 marks

COMPOSITION & EFFECT
• Brief description of the meal's appearance (*pack shape*) and attempts to help the reader understand what it tastes like (*If you like Tomoto suce*, *if you like meat*) (E2). • Some sentences convey the writer's enthusiasm for the meal (*it is brilliant!*) (E2). • Occasional word choice supports description (*curly edges*, *steam*) but vocabulary is predominantly general (*hot*, *naice*) (E2).
Summary
The inclusion of some relevant detail about the meal and some impression of the writer's enjoyment provide evidence for Band E2. However, more descriptive vocabulary choices would be necessary for the higher mark in this band.
Band E2 – 2 marks

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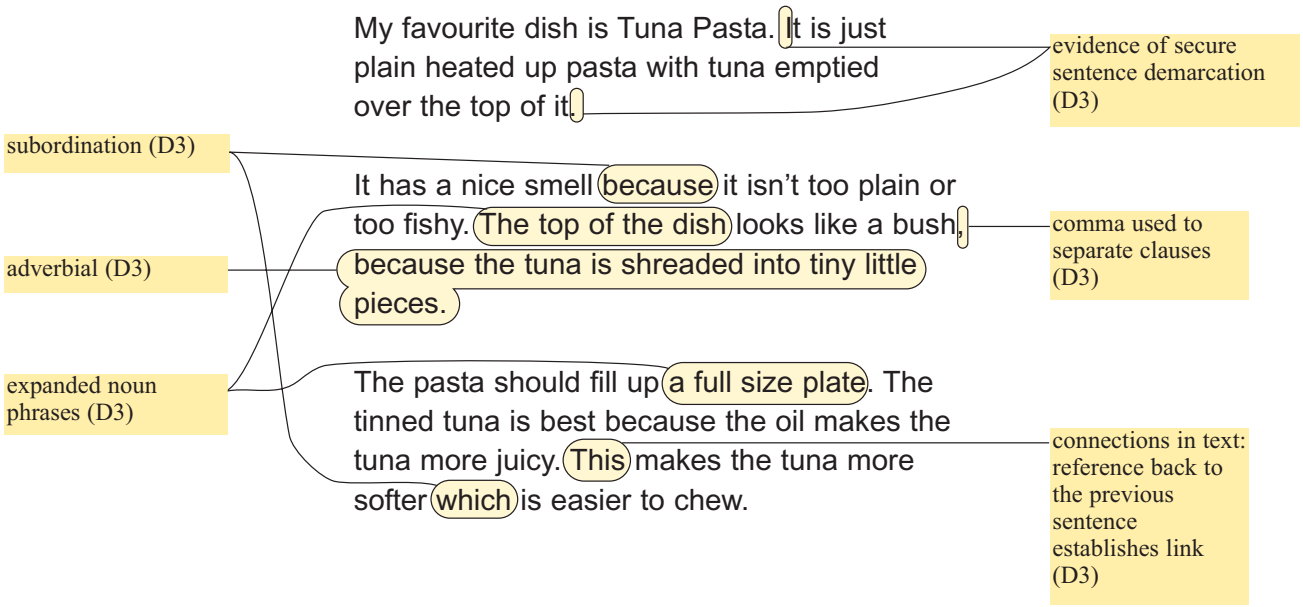
SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Although there is limited punctuation within the sentence, evidence of secure demarcation together with expansion, subordination and reference between sentences justify the award of 3 marks.
Band D3 – 3 marks

COMPOSITION & EFFECT
• The description covers several aspects of the meal, including some visual detail (*tiny little pieces*) and attempts to inform the reader (*looks like a bush*) (above E2). • Parts of the writing give a positive impression of the meal (*more juicy*, *easier to chew*) (E2). • Some vocabulary choice supports the description (*fishy*, *shreaded*) but this is not consistent (*nice smell*) (E2).
Summary
The description promotes the meal and some words and phrases add detail and interest. Attempts to develop coverage and explain the meal to the reader suggest the higher mark in Band E2.
Band E2 – 3 marks

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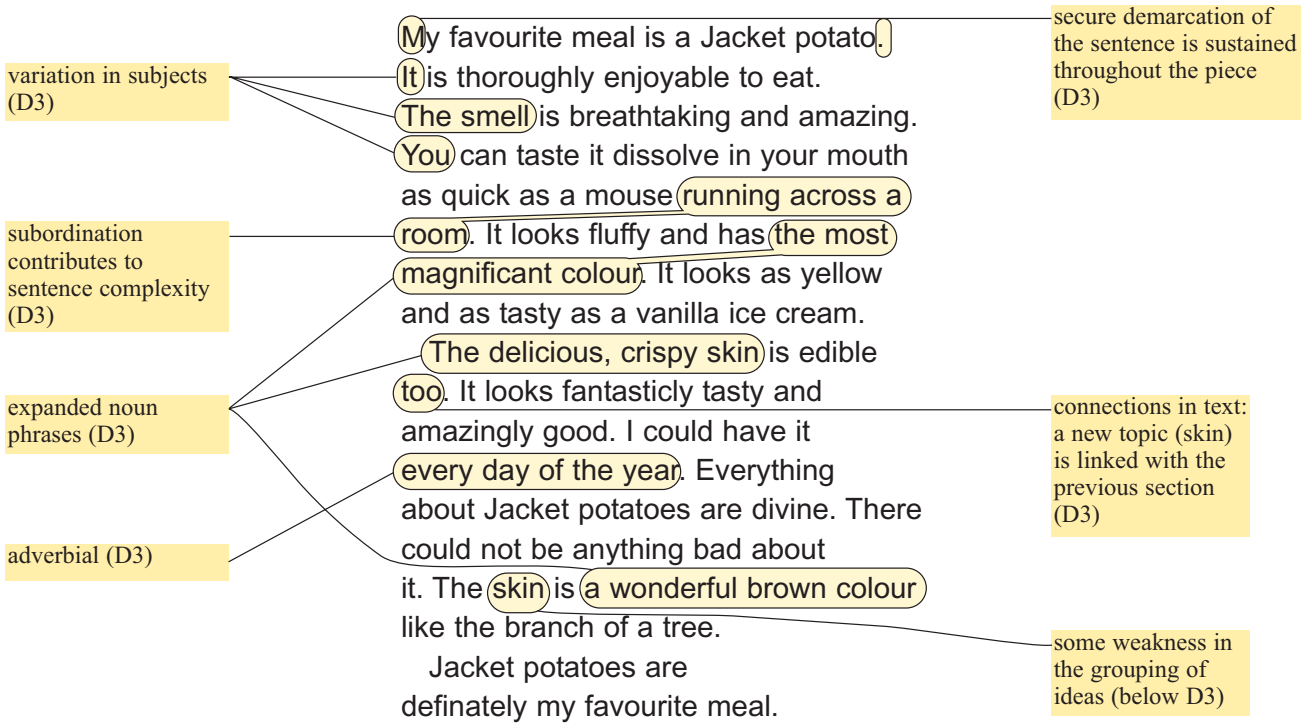
SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Some grouping of ideas is not secure and comma use is limited, but nevertheless, evidence of expansion, adverbials, sentence variation and consistency of demarcation justify the award of 3 marks.
Band D3 – 3 marks

COMPOSITION & EFFECT
• Different parts of the potato are described (*The skin*), some with visual images to help the reader (*like the branch of a tree*) and some reference to other senses (*The smell is ...*) (E3). • A consistently enthusiastic attitude is maintained (*enjoyable*, *amazingly good*) (E3), but some evaluative comments are general rather than specific (below E3). • Some vocabulary choices are precise (*dissolve*) and add persuasive appeal (*fluffy*, *crispy*) (E3).
Summary
The use of images to describe the potato, together with consideration of other senses and some careful word choices, show an awareness of purpose and indicate a mark in Band E3. More specific use of evaluative comment would be necessary for higher mark in band.
Band E3 – 4 marks

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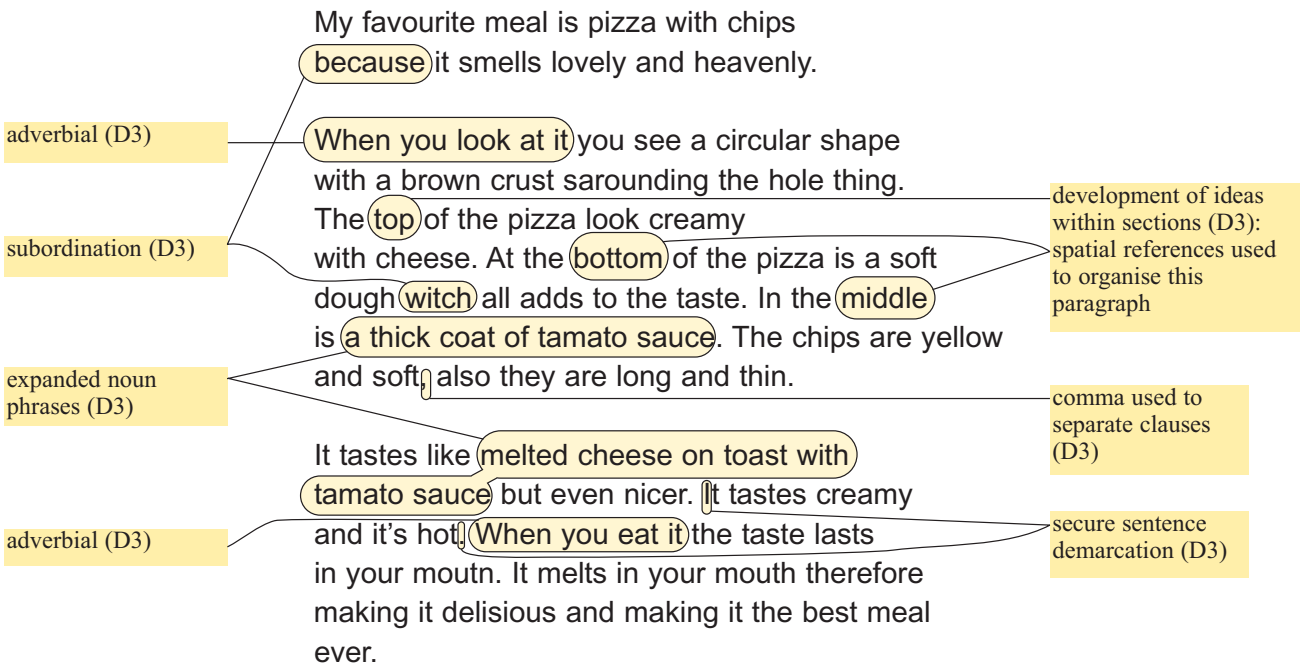
SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Expanded noun phrases, adverbials and sentences extended by subordination give evidence for Band D3; development of ideas and secure demarcation confirm the mark. Further use of punctuation within the sentence and greater variation of sentence structure would be necessary for award in highest band.
Band D3 – 3 marks

COMPOSITION & EFFECT
• Thorough coverage includes visual description of different parts of the pizza (*brown crust sarounding the hole thing*) and developed reference to taste (*creamy*, *like melted cheese*) (E3). • Evaluative phrases create an attractive impression of the meal (*all adds to the taste*, *but even nicer*) (E3). • Careful selection of phrases adds specific detail to description (*circular shape*, *soft dough*, *thick coat*) (E3).
Summary
Use of detail, well-chosen vocabulary and the sustained development of content contribute to an appealing description and lead to the award of the higher mark in Band E3. Further adaptation for the reader, particularly at the beginning of the piece, would be necessary for an award in the next band.
Band E3 – 5 marks

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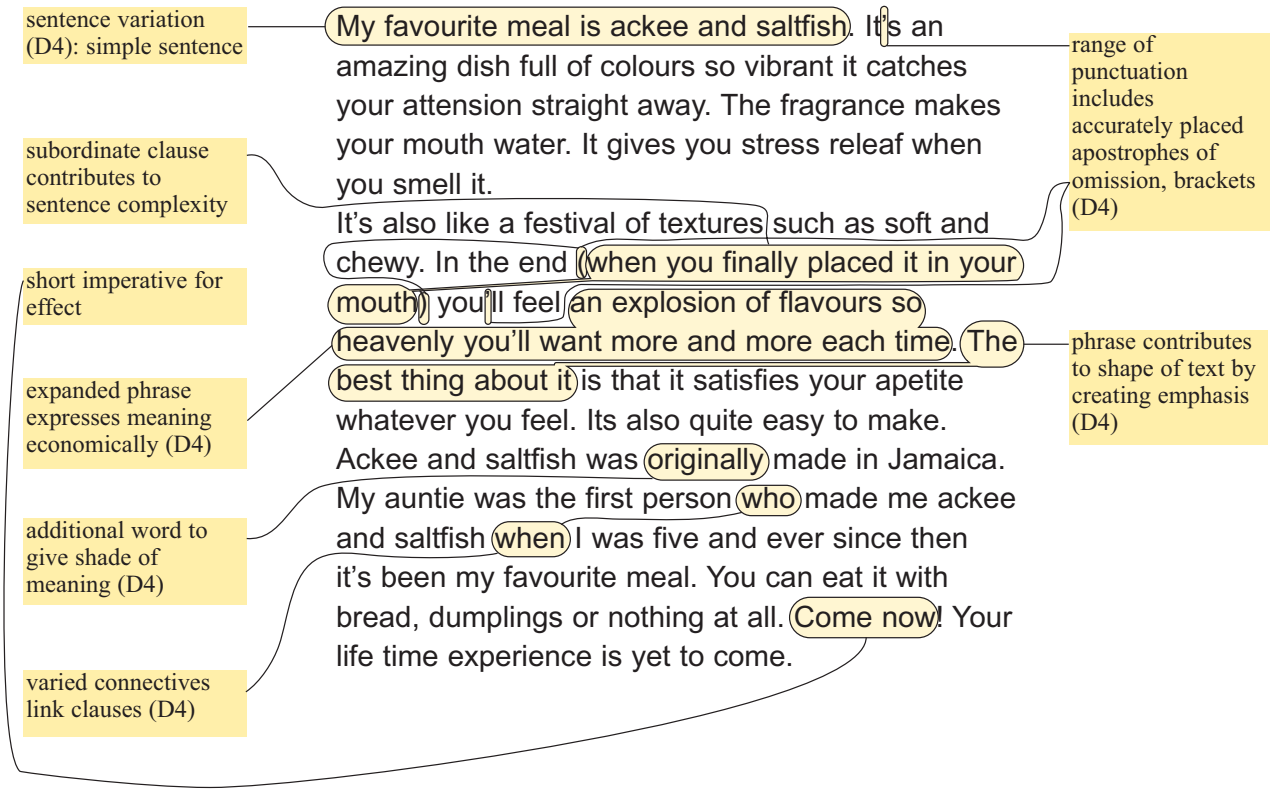
SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION



SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION	**COMPOSITION & EFFECT**
Summary	• Appeal to the reader is integrated into the description (*when you finally placed it in your mouth*) and used for final impact (*Come now!*) (E4). • Viewpoint is authoritative: writer makes informative comments (*originally made in Jamaica*) (above E4). • Words and phrases to interest and excite (*vibrant*, *festival of textures*, *explosion of flavours*) (E4).
A range of connectives, expanded phrases and varied sentence structures give evidence for Band D4; this is supported by organisation which creates emphasis together with accurate punctuation.	**Summary** The writing presents a persuasive and knowledgeable description, which appeals to the senses and conveys the reasons for the writer's enthusiasm, leading to an award of 7 marks. Slightly more description of the meal itself would be necessary for 8 marks.
Band D4 – 4 marks	Band E4 – 7 marks

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SENTENCE STRUCTURE

PUNCTUATION & TEXT ORGANISATION

My favourite meal is a roast meal – Roast Beef. The taste of the roast beef is a treat worth waiting for. The gravy cooked with the meat will be a treat anyday.

appropriately used dash contributes to range of punctuation (D4) although elsewhere there is incorrect punctuation use (below D4)

The braised carots and pastnips taste like stars melting in your mouth. The yorkshire puddings drowning in gravy is the best treat you could ask for. The gravy, the roast beef and peas taste like sunbeams.

sentence complexity: expanded phrases (D4)

The smell wafts underneath doors and spread throughout the house, slipping through key holes, welcoming you towards the spectacular meal awaiting you in the kitchen. The sight of the churines of gravy, the bowl of vegetables, and the platter of meat, and the tray of yorkshire pudding is irresistable.

organisation (D4): first part of the paragraph focuses on smell –

– the switch to appearance creates emphasis

sentence complexity: additional clauses link ideas together within a long but well structured sentence (D4)

varied sentence structure (D4): simple joining with 'and' used for effect

The thing that makes it so special, is that you look forward to having on a Sunday. The very smell of it, you only smell once a week on Sundays. Having it in the evening, then going to bed, feeling warm full, is also a treat that a roast dinner provides.

thorough coverage (D4): final paragraph develops theme of 'specialness'

additional words for emphasis (D4)

range of punctuation (D4): correct capitalisation

SENTENCE STRUCTURE, PUNCTUATION & TEXT ORGANISATION
Summary
Controlled management of complex sentence structures varied to support meaning, together with developed organisation of ideas and mostly correct punctuation, merit the award of 4 marks.
Band D4 – 4 marks

COMPOSITION & EFFECT
• Content is well placed to arouse reader's interest: the description of the entire meal (*The sight of the churines ...*) delayed for impact (E5). • The writer convincingly emphasises the significance of the meal (*only smell once a week on Sundays*) (E5). • Word choice consistently appeals to the senses (*wafts*, *drowning in gravy*); use of detail enhances description (*braised*, *platter*) (E5).
Summary
The description creates excitement by building up anticipation, as well as exploring the meal's impact through the senses. This full account reveals why the meal is special from the writer's point of view and justifies an award of the top mark.
Band E5 – 8 marks

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The spelling test

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

Bacteria

The importance of ___**washing**___ their hands ___**before**___ a meal is emphasised to small children as a way of keeping ___**healthy**___ . But do you ever think about germs and ___**disease**___ ? It is true that some bacteria, and other micro-organisms, can cause ___**serious**___ problems, but most bacteria are not especially harmful. In fact, without bacteria, there would be no life on Earth as we know it.

Bacteria that live in soil break down, or decompose, the remains of dead plants and animal ___**material**___ . In the ___**process**___ , the bacteria make ___**essential**___ substances ___**available**___ to be used by living plants as they grow. These pass to the animals that eat the plants. Of course the bacteria do not do this to be helpful; it is just the way they obtain the energy they need to ___**survive**___ .

Some bacteria live in the digestive systems of humans and animals. This benefits the bacteria as they have a regular ___**supply**___ of food, and benefits humans and animals as the bacteria ___**release**___ nutrients from the food that would otherwise pass through them.

Humans have found many ___**surprising**___ ways to turn some extraordinary bacteria and other micro-organisms to our ___**advantage**___ . We use the ___**properties**___ of bacteria to produce milk and to make cheese, butter and yoghurt. Bacteria can also be used in ___**medicine**___ to stop the effects of other bacteria that cause ___**physical**___ illness.

No one knows how many ___**varieties**___ of bacteria there might be, or what they could all be used for. But one thing to ___**remember**___ is that if we, or any other organism, can benefit from this it may be more by chance than ___**design**___ .

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Quick reference mark scheme for the spelling test

1.	washing	11.	supply
2.	before	12.	release
3.	healthy	13.	surprising
4.	disease	14.	advantage
5.	serious	15.	properties
6.	material	16.	medicine
7.	process	17.	physical
8.	essential	18.	varieties
9.	available	19.	remember
10.	survive	20.	design

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

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