English tests
Mark schemes
Reading test, Writing test and Spelling test
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Introduction

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

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

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

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

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

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

The range of marks available for each question is given under the mark box in the margin of the Reading Answer Booklet. Incorrect or unacceptable answers are given a mark of 0. No half marks are awarded.

There are several different answer formats:

- **short answers**
  These may only be a word or phrase, and 1 mark may be awarded for each correct response.

- **several line answers**
  These may be phrases or a sentence or two, and up to 2 marks may be awarded.

- **longer answers**
  These require a more detailed explanation of the child’s opinion, and up to 3 marks may be awarded.

- **other answers**
  Some responses do not involve writing and the requirements are explained in the question.

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

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

1. use a range of strategies, including accurate decoding of text, to read for meaning;
2. understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text;
3. deduce, infer or interpret information, events or ideas from texts;
4. identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level;
5. explain and comment on the writers’ use of language, including grammatical and literary features at word and sentence level;
6. identify and comment on writers’ purposes and viewpoints, and the overall effect of the text on the reader;
7. relate texts to their social, cultural and historical contexts and literary traditions.
The following table identifies the questions (with marks available) that address each assessment focus:

<table>
<thead>
<tr>
<th>Focus</th>
<th>AF2</th>
<th>AF3</th>
<th>AF4</th>
<th>AF5</th>
<th>AF6</th>
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<tr>
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<tr>
<td>Q21b</td>
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<tr>
<td>Q23</td>
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<td>Q24</td>
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<td>Q27</td>
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<td><strong>Section 5</strong></td>
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<td>Q28</td>
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<td>Q29</td>
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<tr>
<td>Q30</td>
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<td>1</td>
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<tr>
<td><strong>Total marks</strong></td>
<td><strong>9</strong></td>
<td><strong>27</strong></td>
<td><strong>3</strong></td>
<td><strong>6</strong></td>
<td><strong>1</strong></td>
<td><strong>4</strong></td>
</tr>
</tbody>
</table>

Assessment focus 1 underlies the reading of and response to the text and questions in the test and is not explicitly separately assessed at key stage 2. Not all focuses will be appropriate to, or appear in, any one test at any given level.
This page may be used for your own notes
Questions 1–5

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

1. The first person to notice the bear was
   - Charles.
   - Mother.
   - Lyddie.
   - Agnes.

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

2. Lyddie told the rest of the family to climb
   - on to the roof.
   - up to the loft.
   - on to a table.
   - up the stairs.

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

3. Immediately, everyone
   - ran around in a panic.
   - screamed in fear.
   - got upset with Lyddie.
   - obeyed quietly.

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

4. The bear was startled by a sudden noise and reared up, but they were all safely out of its reach because the ladder had
   - fallen down.
   - been pulled up.
   - broken into pieces.
   - hit the bear on the mouth.

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

5. Mother and the little sisters were terrified.
   Lyddie and Charles
   - comforted them.
   - ran away.
   - relaxed.
   - cried out in fear.

   Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (simple inference).*
On page 6, in paragraphs 2 and 3, Lyddie had her back to the family.

a) Why?

1 mark

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

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

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

Do not accept:
- so the bear could not see the others / she was protecting them.

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

1 mark

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

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

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

Why is the ladder important in the story?

Give two reasons.

up to 2 marks

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

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

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

Do not accept:
- so that they could climb up it (without reference to escape or loft);
- so the bear could not get up.
8. *The racket released the bear from the charm* ... (top line, page 7).

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

*up to 2 marks*

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

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

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

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

**before** ■ tense quietness / terrified silence / shock

**after** ■ panic / chaos / uproar / screaming

For example:

- *in the house the atmosphere was calm before the ladder hit the bear but then the bear went mad*; (2 marks)
- *before it was quiet, but it wasn’t after.* (1 mark)
9. Charles and his mother reacted to the danger differently from Lyddie. Describe their reactions.

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

<table>
<thead>
<tr>
<th>Charles</th>
<th>1 mark</th>
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</thead>
<tbody>
<tr>
<td>Award 1 mark for reference to his calm or active participation, eg:</td>
<td></td>
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<tr>
<td>● tried to help;</td>
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<tr>
<td>● got involved in the rescue;</td>
<td></td>
</tr>
<tr>
<td>● comforted the others.</td>
<td></td>
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<tr>
<td>Do not accept:</td>
<td></td>
</tr>
<tr>
<td>● brave (without supporting evidence);</td>
<td></td>
</tr>
<tr>
<td>● scared.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mother</th>
<th>1 mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Award 1 mark for reference to her terror or passivity, eg:</td>
<td></td>
</tr>
<tr>
<td>● frightened / scared / in a panic;</td>
<td></td>
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<tr>
<td>● followed the others / did as she was told;</td>
<td></td>
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<tr>
<td>● too frightened to take charge;</td>
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<tr>
<td>● just cried.</td>
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</tbody>
</table>
10. In what ways did Lyddie show herself to be a good leader? Explain fully, using the text to help you.

**up to 3 marks**

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

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

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

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

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

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

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

- she saved her family from the bear.
11. Where are the main places you can see superheroes now?

Tick three answers.

- on television
- in films
- in museums
- at the theatre
- in graphic novels

1 mark

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

Award 1 mark for three correctly ticked boxes.

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

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

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

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

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

Dislike
- far-fetched / unrealistic;
- harmful influence on children.
13. **individual ... unique.**

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

1 mark

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

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

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

Do not accept:
- individual or unique as the explanation;
- direct quotation from text without explanation.

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

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

One has been done for you.

up to 2 marks

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

Award 2 marks for all pairs correctly matched.

Award 1 mark for two or three correctly matched pairs.

**The challenge**

- preventing an alien invasion
- lifting a car
- solving a murder mystery
- protecting someone from a bully
- passing unnoticed in a busy street

**What the superhero needs**

- superhuman strength
- skills to take on any evil
- a secret identity
- a sense of justice
- a sharp mind
15. Ordinary people sometimes perform heroic deeds. Which three of the eight superhero features on page 9 could an ordinary person have?

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

Award 2 marks for three correct answers:

Award 1 mark for two correct answers:

- sharp mind;
- sense of justice;
- courage.
16. A huge meteor is sent hurtling out of control towards Earth by enemy aliens. A superhero sets out to try to save the world. **Using the information you have read on page 9,** explain which features the superhero will use to solve the problem and how they will be used.

(up to 3 marks)

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

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

- *first, he would detect the danger by using his x-ray vision, then he would change into a superhero and fly into space. He would use his sharp mind to think of a plan and his superhuman strength to hold back the meteor and fight the alien enemy;*

- *first, the superhero will have to have courage to take on a meteor. A sharp mind to decide upon how he will attack the meteor. Then extraordinary powers to detect what the enemy is doing. Next, superhuman strength to use against the meteor, maybe by kicking it or something. Finally, skills to take on any evil or else it wouldn't be able to attack the meteor.*

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

- *he would use his ability to fly to get there and then use his superhuman strength to put the meteor off course and throw it back at the aliens;*

- *he needs a sharp mind to know what is going on and he needs to fly there and have superhuman strength.*

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

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

**Do not credit** answers which refer to powers / features not mentioned in the text, eg: *magic fist.*
17. Which word tells you that this is not the first comic strip about Souperkid?

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

Award 1 mark for:

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

18. How did the two characters help each other?

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

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

- boy helped Souperkid into the flat (shop) / boy opened the tin of soup;
- Souperkid saved his life / caught the vase or pot.
In the comic strip, two different spellings are used – *Superkid* and *Souperkid*.

Explain why these two spellings are used.

**up to 2 marks**

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

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

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

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

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

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

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

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

- it’s *Super* for being heroic and *Souper* because he needs soup.
20. Souperkid flies and wears a special costume.
   a) In what other way is Souperkid like a superhero?

   **1 mark**

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

   Award 1 mark for reference to one of the following:

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

   **Do not accept:**

   - has superhuman strength / powers.

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

   **1 mark**

   Award 1 mark for reference to one of the following:

   - relies on soup for strength / runs out of strength;
   - needs help / asks for help;
   - has not got a secret identity (reveals identity immediately).
21. Both *Quiet Heroine* (pages 6–7) and *The Further Adventures of Souperkid* (pages 8–9) are stories. Both stories include pictures but for different purposes.

What is the purpose of the pictures:

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

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

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

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

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

  - to show you what’s happening.

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

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

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

  **Do not accept**:

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

<table>
<thead>
<tr>
<th>Special effect</th>
<th>Technician’s name</th>
</tr>
</thead>
<tbody>
<tr>
<td>howling animal</td>
<td>Hema</td>
</tr>
<tr>
<td>becoming a monster</td>
<td>Molly</td>
</tr>
<tr>
<td>escape from fire</td>
<td>Darren</td>
</tr>
</tbody>
</table>

1 mark
Assessment focus 3: deduce, infer or interpret information, events or ideas from texts (simple inference).
Award 1 mark for all three pairs correctly matched.

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

1 mark
Assessment focus 3: deduce, infer or interpret information, events or ideas from texts (simple inference).
Award 1 mark for answers referring to the fact that Darren is responsible for sound or that sound is added afterwards, eg:

- the sounds are all stored in a computer;
- he does all the sound effects / he only does the sound;
- he’s in the sound crew.
24. Look at what Molly Lerner has said on page 11. Explain why close-ups of the main actor are added into the shots of Molly’s stunts.

1 mark

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

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

● the audience is supposed to think that it was the proper actor all along;
● we are not meant to know that it was someone else doing the stunts;
● because the audience would notice that it’s not all for real;
● because she looks different from the real actor.
25. What is Molly’s attitude towards the main actors?

Explain fully, using the text to help you.

*up to 3 marks*

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

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

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

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

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

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

- *looks down on them / resents them;*
- *they are not as brave as people think;*
- *they have a boring job to do.*
26. How helpful are computers in creating special effects?  
Use the information on pages 10 and 11 to explain your answer.  

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

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

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

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

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

Do not accept very helpful without explanation.

27. Page 11 is clear to read because it is divided into questions and answers.  
How does this layout help the reader?  

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

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

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

Do not accept references to the text looking clearer / division into sections.
28. If a film were being made of the comic strip on pages 8 and 9, which of the techniques on pages 10 and 11 would be used for this scene?

Explain your choice.

1 mark

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

Award 1 mark for reference to any of the following:

- flying technique – use of simplest method;
  - use of ropes to hold up actor;
  - use of moving background;
- stunt double – flying could be dangerous;
- sound technician – the ‘whoosh’ of the falling pot / sound of Souperkid whizzing through air.
29. I think Lyddie is a real hero but not a superhero.

Do you agree with this opinion?

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

up to 3 marks

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

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

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

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

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

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

- she is a hero because she saved her family from the bear;
- she can’t be a superhero because she can’t fly.
30. The four texts in the booklet look at the subject of heroes in different ways.

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

One has been done for you.

1 mark

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

Award 1 mark for matching all pairs correctly.
This page may be used for your own notes
The writing test

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

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

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

The mark scheme strands

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

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

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

<table>
<thead>
<tr>
<th>Assessment focuses</th>
</tr>
</thead>
<tbody>
<tr>
<td>sentence structure and punctuation</td>
</tr>
<tr>
<td>- vary sentences for clarity, purpose and effect;</td>
</tr>
<tr>
<td>- write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.</td>
</tr>
<tr>
<td>text structure and organisation</td>
</tr>
<tr>
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</tr>
<tr>
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<tr>
<td>composition and effect</td>
</tr>
<tr>
<td>- write imaginative, interesting and thoughtful texts;</td>
</tr>
<tr>
<td>- produce texts which are appropriate to task, reader and purpose.</td>
</tr>
</tbody>
</table>

Handwriting is assessed in the longer task. The marking criteria are shown in section F on page 34.
For the shorter task, the strands are organised as follows.

<table>
<thead>
<tr>
<th>Assessment focuses</th>
</tr>
</thead>
</table>
| • 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. Those children who write on a different topic or in another form will not be credited with any marks for composition and effect. Those children who do not maintain the form throughout the piece, for example a non-fiction piece becoming narrative, will not have access to the full range of marks for composition and effect.

**Marking the writing**

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

Each writing task is introduced separately and is followed by its marking grid.
The longer task: *The Queue*

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

**The Queue**

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

Your task is to write a story based on the events in the storyboard above. You must decide how the story ends.
## Mark scheme for the Longer Task: The Queue

### SECTION A

**SENTENCE STRUCTURE AND PUNCTUATION**

Assessment focuses: vary sentences for clarity, purpose and effect

write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

### Band A1

- Construction of clauses is usually accurate. Some simple sentences, often brief, starting with a pronoun and verb (*he went back home*). Clauses mostly joined with *and, but, then, so*.

- Sentences sometimes demarcated by capital letters and full stops.

1 mark

### Band A2

- Subjects and verbs often simple and frequently repeated (*put, got, said*). Simple connectives *and, but, then, so, when* link clauses. Some sentence variation created by use of simple adverbials (*quickly, in the shop*) and speech-like expressions in dialogue (*wait up guys! Fred. Why?*). Noun phrases mostly simple (*the counter, this poster*) with some limited expansion (*the massive queue*).

- Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists.

2–3 marks

### Band A3

- Adverbials (*when she reached home*) and expanded noun phrases (*two horrible hours*) add variety. Some variety in subordinating connectives (*because, which, where*), subjects and verbs (verbs describing action in the shop: *rushed, shoving, pulling, tugged*). Dialogue may include fragmented sentences and different sentence types (*Do you know how much the game is? So is everyone else*). Tense choice appropriate, typically past tense used for narration, present tense in dialogue.

- Some commas mark phrases or clauses; inverted commas demarcate direct speech, correctly on most occasions.

4–5 marks

### Band A4

- Simple and complex sentences used, with some variety of connectives (*while, although, until*). Expansion of phrases and clauses adds detail (*who now had a smirk on her face*). Tense changes generally appropriate; verbs may refer to continuous action, past or future events (*will be opening, had heard of it last year*). Additional words and phrases contribute to subtlety of meaning (*exactly, suspiciously*).

- Range of punctuation used, almost always correctly, for example, full punctuation of direct speech.

6–7 marks

### Band A5

- Length and focus of sentences varied to express subtleties in meaning and to focus on key ideas. Sentences may include embedded subordinate clauses (*who had wanted to take the game from him*), sometimes for economy of expression; word order may be manipulated for emphasis.

- Range of punctuation, 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
- Beginning or end of narrative may be signalled conventionally (*One day ...*). Ideas grouped into sequences of sentences; some division may be indicated by layout. First or third person narration may not be consistent.
- Simple connectives used (*and, and then*). Some connection between sentences, for example pronouns referring to the same person or thing.

1 mark

#### Band B2
- Sequence indicated by time-related words (*finally*), phrases or clauses. Divisions in narrative may be marked by paragraphs / sections.
- Connection between sentences built up by reference to characters in the story (*Paul and Lee / They*) and between different characters in dialogue. Other relationships within and between sentences or clauses may be used (contrast: *but they got bored after a while*) or events taking place at the same time (*as they were waiting*).

2–3 marks

#### Band B3
- Shifts in time and place help shape story and guide reader through the text, for example, by introducing a new section to draw attention to the main event (*When I got to the shelves*). Paragraph transitions may be awkward.
- Within paragraphs, connected sequences of events may be developed around a main sentence. Some references strengthen cohesion, for example by reinforcing relationships between characters (*Sally / his mother / she*).

4–5 marks

#### Band B4
- Relationships between paragraphs give structure to the whole story, for example, link between opening / resolution; contrasts of mood (*slow wait in queue / fast-paced action in shop*).
- Reference to characters / events / settings varied to avoid repetition, for example, by omission of words (ellipses) (*“Have you got one game left?” “Abb, we have [     ] but ...”*). Paragraph structure is controlled to shape the story, for example a paragraph used to build up to a main event.

6–7 marks

#### Band B5
- Sequence of plot may be disrupted for effect (*focus on what is happening to another character at the same time*). Structural features of the story, such as the opening and resolution, contribute to the shape and meaning of the whole text.
- Paragraphs varied in length and structure; connection between ideas manipulated in a variety of ways, for example, the use of pronoun reference to create deliberate ambiguity in the mind of the reader until later in the text.

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 simple story based on the prompt; brief sequence of events about the characters in the queue and the shop.  
|● Some detail included to interest reader *(It was 499p).* |
|---------|----------------------------------------------------|
|         | **1–2 marks**                                       |

| Band C2 | ● Story form maintained; attempt to interest reader through characters (description, dialogue) and setting; some development of events involving situation in queue/shop.  
|● Writing shows evidence of viewpoint, for example, narration suggests character's feelings about queuing *(He gulped)* or dialogue places character *(“Sam you stay by me OK?”)*.  
|● Attempts at humour or building anticipation enliven the narrative, for example, amusing dialogue between characters; vocabulary describing the characters' behaviour. |
|---------|--------------------------------------------------------|
|         | **3–5 marks**                                          |

| Band C3 | ● Story form adapted to suggest realistic situation or present moral tale, for example, pacing used to prepare reader for main events; characters' choices have consequences; presentation of characters to interest reader.  
|● Viewpoint is established and maintained, for example, narration is sympathetic about or disapproving of main characters.  
|● Style consistent with realistic story, for example: conversational dialogue between mum and boy *(“Hey, mum!” / “Well, I suppose”)*; opening suggests an ordinary shopping situation. |
|---------|--------------------------------------------------------|
|         | **6–8 marks**                                          |

| Band C4 | ● Adaptation of story form evident in development of character and setting, for example, main character shows awareness of others’ feelings. Changes in pace maintain reader interest.  
|● The narrator's viewpoint is established and controlled, for example: portrayal of ‘Mum’ as a moral character who sorts out the problem fairly; narrator makes main character appear greedy as he grabs the game.  
|● Writing engages reader in a variety of ways, for example: direct address *(would I get the game?)*; repetition for effect *(Tim ran, the boy ran, but …).* |
|---------|--------------------------------------------------------|
|         | **9–11 marks**                                         |

| Band C5 | ● Choices in adaptation, for example withholding of information to build suspense, contribute to overall impact and engage reader interest.  
|● Viewpoint well controlled, for example, selection of detail to encourage reader to sympathise with a particular character.  
|● Opinions, attitudes and feelings expressed calling on a range of stylistic devices, for example, use of figurative language to build up description of crowd *(everyone charged like buffalo; the queue flew into the shop like a tornado)*. |
|---------|--------------------------------------------------------|
|         | **12 marks**                                           |
**SECTION F**

**HANDWRITING**

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

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

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

<table>
<thead>
<tr>
<th>Band F1</th>
<th>The handwriting is legible and shows some features of regularity in size and spacing. However, overall the script is disjointed and uneven.</th>
<th>1 mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band F2</td>
<td>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.</td>
<td>2 marks</td>
</tr>
<tr>
<td>Band F3</td>
<td>The handwriting is consistent and fluent with letters and words appropriately placed. The handwriting maintains a personal style to engage the reader.</td>
<td>3 marks</td>
</tr>
</tbody>
</table>
David and his mum were shopping in London then David saw a poster about a new called zoom 3 and he got really excited, so they queue up and his mum told him that she would buy it for him.

The doors opened wide and a herd of kids ran in including David. The shop had so many people in it that it was like an elephant standing in a bird cage. Everywhere you looked there were children. David tried to find the game because there was one left, eventually he got it.

But someone else had it too - a girl. Not one of them would let go. Suddenly a boy came over and yanked it out of their hands.

David and the girl became friends. Good friends that is. As the day went on, David and the girl became bit like family because they knew quite a lot about each other. Unfortunately the girl had to move house and they went different ways in life. When they got older they did different ways and David coached the English fooly team and the girl became prime minister so they both became famous.
Daniel and his mum was walking past a shops when he saw a poster in the window. Daniel said, “can we get in the queue and get that game”. His mum said, “of couse get’s get the queue.”

Daniel came here people taking and he even hard that they was only 20 games in stock. A little girl was standing behand Daniel and his mum all on her own then Daniel said, “Hellow have you came for the game too”. The little girl said, “Yes I hard it is a grate game”.

Daniel was just about to say same thing when a man came out of the shop and shouted, “exeq me can I have your atenstn I would like you to now we have got a new game So I will have no pushing going into to shop, the shop….is now…open.”

The evey body pushed though the door but Daniel and the girl pushed though the shop door but thay was only 1 game lefte Daniel and the little both gaved it then the little girl said “I get it frist it’s mine”.

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

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

No we’re going hame now but it down and get out of the shop,” the little girls mum said (Jade’s mum) “Of couse you can” his mum said

Then a little boy came in and Said, “mum” thay are no more left” His mum said “wall we will have to came back a nover day”. Then undure her broth she said, “are not”

Jade’s mum walked in and said, “Mum I've got one can I have it” Daniel ask “Of couse you can” his mum said
Lee and his mum were at the large Shopping Centre buying clothes for the summer. They stopped to have lunch at Burger King and then carried on. Lee was moaning because he detests shopping but his mum dragged him along anyway.

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

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

The man came to open the shop and everyone poured in knocking some items off the shelf. “Carefull” the man shouted but no one herd him as there was so much other noise going on around him.

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

Lee went home and there was a parcel sitting on the kilien table with his name on) he unwrapped it. It was the new games from Lucy Smith. He shouted with glee. but how it got here so fast? he didnt know until Dad told him she dropped it off. She had saved it behind the counter of her shop in the shopping centre.
'WOW!' Ed was standing in front of the biggest shop in town – the toy store. There was a huge poster in the window advertising ‘zap’ the latest computer game. Ed pressed his nose against the smooth glass. He could feel the game with his fingers and he knew he had to buy it. ‘Mum! Mum! Come look at this!’

Trish came over, pushing her way through crowds of people queueing to enter the store. ‘Okay I’m here, what is it now?’

‘Oh Mum look ‘zap’ it’s been released, set free, waiting for children to pick it up and enjoy hours of fun playing it!’

‘Oh yes. Now come on we’ll be late!’

‘Mum! Please won’t you buy it for me? PLEASE!’

‘No Ed.’

‘It can be my birthday and Christmas present!’

‘You’ve already used up your birthday and Christmas presents on that games console you never use anymore.’

‘MUM! I’LL NEVER SPEAK TO YOU AGAIN!’

After lots of begging and pleading and whining from Ed, Trish gave up. They got into the queue and waited. Ed recognised a girl near the front of the queue but he couldn’t think where he’d seen her before. Half an hour later the doors opened.

The crowd forgot about queuing and just ran into the shop. The people at the front of the queue got shoved aside. Ed ran in he kicked a few people and elbowed others out of the way. He lost his mum in the big rush.

The stand was in sight. The stand upon which stood: ‘zap’. Oh no! There was only one game left. The girl from the queue was about the same distance away from the game as Ed. They both ran forward and grabbed the game.

‘It’s mine!’

‘No mine!’

‘What’s happening?’ Trish rushed forward ‘Oh hello Gabby!’

‘Hi Aunty Trish!’ Gabby said.

‘Aunty?’ Then he remembered ‘Oh your my cousin!’

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

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

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

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

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

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

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

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

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

"YES!" cried everyone as Jamie and his mother passed the queue

"What's all the fuss?" asked Mrs Harper, Jamie's mother,

"Mum!" gasped Jamie, amazed that his own mother didn't know what all the commotion was about, "Only the follow up to 'BAT FLAP' is out today!"

His mum looked blank, "In this shop! The game 'The Bat King' is out. Please can I queue up for it? PLEASE? I've got my money on me!" He gave his mother an innocent look, so innocent she just had to give in. "OK, but afterwards we're going to the groceries, understood?" (Yes mum) sighed Jamie as they joined the back of the queue.

As they waited, children were trying to open the doors but they wouldn't budge. People tried to catch a glimpse of the game, but didn't succeed. After half an hour, the store still wasn't open and everyone was getting bored. "If they don't open those doors in five minutes we're going," said Mrs. Harper firmly

"But Mum...." began Jamie,

"No Jamie, I'm sorry. You can get it tommarow." she compromised. Jamie spent the next 4 minutes wishing for the shop to open.

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

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

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

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

**COMPOSITION & EFFECT**

- Changes in pace help maintain interest in events – slow frustration of queue (but they wouldn't budge). Action in shop (lept...lept...grabbed) and relationship between Jamie and Kelly develop through story (C4).
- Viewpoint: control shown as key events portrayed from Jamie's point of view – his increasing awareness of Kelly emerges (other person...when Jamie looked up it was a girl, Kelly from school) (C4).
- Engaging storytelling style is sustained; interactions between characters supported by narrator's comments (amazed that his own mother didn't know...) (C4).

**TEXT STRUCTURE & ORGANISATION**

**Summary**

Use of pace, development of character and events, consistency of style and management of viewpoint for effect lead to highest mark in band. Further use of detail for setting would be necessary for award of highest mark.

Band C4 – 11 marks

**Summary**

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

Band B4 – 6 marks
Handwriting examples

Example awarded 1 mark

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

Today in Newcastle Jack and his mum went to town they went to lots of shops it was a bit boring for Jack because most of the time he went in the shops his mum liked. But he had to live with it so he just walked along tutting and saying until they went to McDonald's. Jack just sat there cutting his cheese burger and then he saw a shop with a sign on it saying NEW GAME here today! He said to his mum "can I go to that shop please? It's wanted for me." Said his mum so they ran to the shop and stayed in the queue. They were there for ten minutes when the doors opened and everyone ran in there and ran for the new game. He saw one game left so he went for it but he wasn't the only one who went for it. His friend Scally went for it too but Jack was still, "you have it!!" But Scally said "no let's share it!" "no I want you to have it!" So Scally took the game and put it in the line and waited. Then the manager came from the back with a loud more so he told them all to get to the end of the line. Then they had to wait back into a couple more seconds.
The Queue

"Mom, look at that poster, look at that game," I shouted.

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

"OK but we have to queue," grumbled Mum. At long last we got to the back of the queue, all of the children in front of us were chatting what the new game would be like.

It felt like I’ve been here for ages but it was lucky I could get the game and would not forget about the queue. Finally, the shopkeeper came to the door so I got ready to storm inside, then he opened it he got pushed back by all the children. I ran inside to grab the game but I got knocked to the floor. I got up pushed with all my might to the counter. Please may I have the new game, I begged.

Yes you could, if you would of been a
On one bright, sunny Saturday morning Joey and his mom were in town shopping. When Joey came to a big hoot he stopped dead in his tracks. He turned his head and looked in a shop window. It said new game here today. But then his heart sunk when he saw this enormous queue. The queue lead half way down the street. Just then I barged his mom into the queue and told her about the new game.

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

There arguments, fighting and causes lots of children grabbed the game. It was called The Sword In The Stone, but on board game. All little soldiers were inside. Joey grabbed his box and ran to wait in to another queue at the check out. But this one wasn’t so big a couple of minutes later Joey bought the game for forty five pounds. Then Joey and his mom swiftly moved out of the shop and into the car. They pulled off the car park and shot...
The Amazing Toy Company has invented a new toy. To let people know about the toy, the company wish to produce an advertisement for local radio. Your task is to write the words for the radio advertisement to persuade people to buy the toy.

Before you start, make some brief notes:

what the toy is: ___________________________________________

who it is for: ___________________________________________

main features:
•
•
•

name of toy: _______________________

Remember, this advertisement is for the radio. You will NOT receive any marks for pictures or decoration.
### Mark scheme for the Shorter Task: A New Toy

**SECTION D**  
**SENTENCE STRUCTURE, PUNCTUATION AND TEXT ORGANISATION**  
Assessment focuses: vary sentences for clarity, purpose and effect  
write with technical accuracy of syntax and punctuation in phrases, clauses and sentences  
construct paragraphs and use cohesion within and between paragraphs

<table>
<thead>
<tr>
<th>Band</th>
<th>Example</th>
<th>Marks</th>
</tr>
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</table>
| **Band D1** | - Clauses usually grammatically accurate, mostly joined with *and*, *but*. Some simple sentences, which are often a brief sequence of words starting with subject and verb (to describe the toy: *Its got a handbag*). Occasional sentence variation when a spoken style is used (*Get one now!*). Some connections between sentences, for example, pronouns referring to the toy.  
  - Sentences are sometimes demarcated by capital letters and full stops. | 1 mark |
| **Band D2** | - Some variation in sentence types through use of spoken style, for example: imperatives (*Go down to your toy store!*); attempts at rhetorical questions or exclamation (*Why don't you …*). Clauses mostly linked with simple connectives (*and*, *also*); subjects and verbs frequently repeated. Adjectives and adverbs supporting persuasive purpose sometimes included (*only*, *just*, *soon*, *ever*). Conventional advertising phrases or sentences may be used (*Only at T-store! Now in store!*). Relationships between sentences or clauses sometimes made explicit (*Not only … but*).  
  - Full stops, capital letters, exclamation and question marks mostly accurate; commas in lists. | 2 marks |
| **Band D3** | - Variation in sentence construction: initial verbs for impact; conversational language and incomplete sentences (*Need more information? How much?*); adverbials (*in different sizes and shapes*); expanded noun phrases (*reversible moving talking action figure*); some subordination (*if*, *because*, *when*). Some variety of pronouns, for example, to refer to speaker, product, listener (*you'll probably be on it 24/7*). Present tense generally used consistently. Sections of text developed around topic sentence and similar content grouped together.  
  - Some commas mark phrases or clauses. | 3 marks |
| **Band D4** | - Compound and complex sentences used, with varied connectives (*which*, *while*, *also*). Expanded phrases and clauses build up relevant detail (*which sings them a lullaby*). Additional words and phrases (*absolutely*, *actually*). Time reference and focus varied through use of verbs (passive: *was made by the company*). Simple, repetitive structures or shortened sentences may be used for effect (*He'll sing, he'll dance, he'll shout*). The organisation of each point supports thorough coverage and emphasis on main ideas.  
  - Range of punctuation used, almost always correctly, for example brackets, dashes, colons. | 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 comments or simple description of the toy; features may be listed.  
|         | Details, for example, price / age group / where the toy can be bought, sometimes included to interest or persuade (it’s unbreakable). |
|         | 1 mark |

| Band E2 | A series of persuasive points; coverage may be uneven. Points include some description of toy’s features; some explanation of its appeal to audience.  
|         | Some evidence of viewpoint: positive attitude about the toy expressed; attempts to impress the audience (just been sent from America).  
|         | Some stylistic choices support persuasive purpose, for example vocabulary choices describe toy attractively (awesome new extreme cycle); conversational style of address (yes that’s right). |
|         | 2–3 marks |

| Band E3 | Coverage is balanced; advertisement form is maintained and selection of content shows awareness of audience (You don’t have to worry about space in your room).  
|         | Viewpoint is established and maintained, for example speaker presents friendly, conversational relationship with audience (I think I might get this toy!).  
|         | Stylistic choices consistently support the persuasive purpose, for example description and persuasion are interwoven (the handy remote); style of address to audience is sustained. |
|         | 4–5 marks |

| Band E4 | Advertisement form adapted for specific audience, for example effective selection of comments and detail tailored to adults, children or another group of listeners (Yo to all you boys out there! Kids, if I were you …).  
|         | Clear and consistent viewpoint established and controlled, for example, speaker as an authoritative voice (the most advanced technology) or a conversational / humorous tone created (So get out of bed and come to the store).  
|         | Stylistic devices engage audience, for example repetition for effect, slogans, direct address to audience (He’s cool! He’s flash! Get the voice control out and talk, talk, talk). |
|         | 6–7 marks |

| Band E5 | Content is adapted and shaped for effect, for example, use of dramatised conversations between shoppers, mini-interview with maker of toy (“So, what does this do?” “Well it’s the best remote control …”).  
|         | The voice or voices of the radio advertisement are well controlled and convincing, for example a persona is created, a character is portrayed.  
|         | Stylistic devices are manipulated to fully support the persuasive purpose and entertain the audience, for example linguistic patterning, word play, alliteration, figurative language. |
|         | 8 marks |
Hi everybody we’ve got a new Toy For your babys to have a friend and stop that winying. (He or she) can eat food and drink and also, bark like a real Dog! So if any burglars come (he or she) will scare them off like mad. Only 30.00 in cash! So head over here and buy! buy! buy! all you can. So Come over to Katys toy barn! or post or Phone on (000088) and are web. www.KATYSToybarn.co.uk! Please come it will be great! (it comes with its own bed and bowls.)
Snoze, is a brand new interactive toy who interacts with his Snoze friends. He talks to you, tells tickling jokes that even your gran'll like. He'll tell you his deepest darkest secrets, that no one else knows. You can tell him your secrets and become best freinds.

(Becareful when you play games he is an expert, and he is the fastest Snoze in all of Snozerville, and he will want to race you. On a night he will keep you company and chuddle you tight.

There are three different Snoze mam, dad and baby snoze. All sold at only Argos and Index.
The Amazing Toy Company have invented a new toy for children and adults! They are proud to present, ‘My Favourite Bin, Tin-Tin!’

When you put litter in his mouth, he says “Well done,” and according to how much you put in, you get sweets! And a new feature for adults is this – a ‘get-out-your-anger’ feature!

Tin-Tin is made out of rubber so when you hit him, it doesn’t hurt your fist and wobbles all over the place! He is very spacious and can come in Red, blue, or even multicoloured! This brand new toy needs no batteries so you can have him for as long as you like!

Easy to unfill, this talking bin is just the right thing for you! Also, for younger children, Tin-Tin comes with eyes and moving mouth! See if you can get the rubbish in his mouth!

So, Tin-Tin comes in fun mode, eating mode and play mode so you can be sure there is a mode for whatever mood you’re in! Available from Woolworths and Argos!
Do you wish you could carry your radio ANYWHERE you like? Do you want to be the only person at school who has a cool DVD system, which lets you make your own CD's? Well you can with the new, ultimate, Mega Master blaster, it has all the gadgets you need. With an amazing radio that turns on and off with the power of your voice. Full with a top of the range DVD system and CD player. If you desire have the newest gadget around, then come down to Fantastic Gadgets in Galton down Boxton road. Don't worry you won't brake the bank as the Mega Master Blaster only costs £25.52 and comes with a FREE CD (of your choice). For more details phone 000055 or pop down to Fantastic Gadgets and speak to our friendly staff. You don't want to miss out on this brilliant offer!
Hey Kids!

Heard of the best thing!
The greatest thing!
The most amazing thing!

If not than listen. The new robot Rob is ready to stop crime!

In his super silver armor he’s bullet proof and invincible!

And to defeat crime he has his electrifying laser gun!

But that’s not all, if you talk to him he’ll answer back!

So don’t miss this huge offer only £14.99 at all toy shops!

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

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

Some of the games include: Hide and seek, Pressing her hands feet ect., Find something green and Act like a seal. If Bubbles gets dirty just take out the batteries and pop her in the wash! Bubbles is soft to cuddle and play with. Bubbles comes with a juice carton, a question book and a set of clothes."
Stunt Doubles

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

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

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

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

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

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

The spelling test

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

The spelling test

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Quick reference mark scheme for the spelling test

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</table>
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