

# WRITING

## NARRATIVE MARKING GUIDE



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# Assessing Writing in the National Assessment Program

## The writing task

The writing task for this test is a narrative. It is the same task for all students in Years 3, 5, 7 and 9.

The administration of the writing tasks employs closely scripted scaffolding. The teacher reads the directions on the writing prompt aloud to all students. The prompt includes images which can support students in crafting their response. Students have 5 minutes to plan, 30 minutes to write and 5 minutes to edit.

## Definition

The following definition of the social purposes of the narrative has shaped the development of the criteria. It has also shaped the delineation of the essential structural components required for the task.

*A narrative is a time-ordered text that is used to narrate events and to create, entertain and emotionally move an audience. Other social purposes of narrative writing may be to inform, to persuade and to socialise. The main structural components of a narrative are the orientation, the complication and the resolution.*

## Criteria

The ten criteria assessed in the writing task are:

1. Audience – The writer’s capacity to orient, engage and affect the reader
2. Text structure – The organisation of narrative features including orientation, complication and resolution into an appropriate and effective text structure
3. Ideas – The creation, selection and crafting of ideas for a narrative
4. Character and setting – Character: The portrayal and development of character  
Setting: The development of a sense of place, time and atmosphere
5. Vocabulary – The range and precision of language choices
6. Cohesion – The control of multiple threads and relationships over the whole text, achieved through the use of referring words, substitutions, word associations and text connectives
7. Paragraphing – The segmenting of text into paragraphs that assists the reader to negotiate the narrative
8. Sentence structure – The production of grammatically correct, structurally sound and meaningful sentences
9. Punctuation – The use of correct and appropriate punctuation to aid reading of the text
10. Spelling – The accuracy of spelling and the difficulty of the words used.

The following table shows criteria and the range of score points for the writing task.

| Audience | Text structure | Ideas | Character and setting | Vocab. | Cohesion | Paragraphing | Sentence structure | Punctuation | Spelling |
|----------|----------------|-------|-----------------------|--------|----------|--------------|--------------------|-------------|----------|
| 0–6      | 0–4            | 0–5   | 0–4                   | 0–5    | 0–4      | 0–2          | 0–6                | 0–5         | 0–6      |

## Using this marking guide

The top of each page shows the **criterion name and number**. The **skill focus** defines the underlying skill being assessed.

The **category descriptor** is a broad statement describing the particular skill level. This is an overall statement that should be used to make the judgement.

**Additional information** is included to help shape the judgement. However, this information should not be read as an exhaustive list.

**Notes** at the bottom of the page provide clarifying detail where necessary.

**Sample scripts** which exemplify the standard for a particular score are listed. (The number in brackets is the page reference.) The script and annotations supporting the score are organised in the middle section of the marking guide.

A **glossary** of terms used in the rubric is provided after the exemplars.

A list of **spelling words** is included at the back of the guide. This list should be used in conjunction with the spelling criterion on page 15. The list is not exhaustive.

Before beginning the Writing test, all students are given a coloured Writing test stimulus sheet and are read the following instructions:

**Today you will do a Writing test.**

**In this test you are going to write a narrative. Narratives are also called stories.**

**You have to write a story about the topic. You can use the ideas from this stimulus sheet or you can use your own ideas about this. Look at the pictures and the words to help you with your ideas.**

During marking in 2010, information will be collected on whether students have written on the assigned topic. This will be done by markers recording a 0 or 1 against the criterion. Comprehensive training on how to assess whether a student has written on topic or not will be provided to all markers in all Australian marking centres prior to the commencement of marking.

# 1

## Audience

**Skill focus:** The writer's capacity to orient, engage and affect the reader.

|   | Category descriptor   | Additional information   | Sample scripts   |
|---|---|--|--|
| 0 | – symbols or drawings which have the intention of conveying meaning   |  | <i>Role-play writer (16)</i>   |
| 1 | – contains some simple written content  |  | <i>Dungaun (17)</i>  |
| 2 | – shows awareness of basic audience expectations through the use of simple narrative markers  | Simple narrative markers may include:<br>– simple titles<br>– formulaic story opening:<br><i>Long, long ago ...</i><br><i>Once a boy was walking when ...</i><br>– description of people or places | <i>The casel (19)</i><br><i>BMX (21)</i><br><i>My Story (23)</i><br><i>Living dead (25)</i>  |
| 3 | – an internally consistent story that attempts to support the reader by developing a shared understanding of context  | – contains sufficient information for the reader to follow the story fairly easily   | <i>Woodern box (27)</i><br><i>One sunny morning (29)</i><br><i>October 16, 1981 (33)</i><br><i>Zip (35)</i><br><i>The shade whispered (75)</i> |
| 4 | – supports reader understanding<br>– attempts to engage the reader  | Narrative devices may include:<br>– fantasy, humour, suspense<br>– sub-genre styles (e.g. satire, boys' own, chick lit)<br>– intertextual references   | <i>Space Tour (39)</i><br><i>The haunted house (41)</i><br><i>Gambat (45)</i>  |
| 5 | – supports and engages the reader through deliberate choice of language and use of narrative devices  | Language choices may:<br>– control writer/reader relationship<br>– reveal values and attitudes<br>– establish narrator stance<br>– subvert expectations  | <i>Tracy (47)</i><br><i>Best friends (51)</i><br><i>Lovely purple boots (55)</i>   |
| 6 | – caters to the anticipated values and expectations of the reader<br>– influences or affects the reader through precise and sustained choice of language and use of narrative devices | – evoke an emotional response<br>– encourage reflection<br>– display irony   | <i>The Water Tower (59)</i><br><i>In the distance (63)</i><br><i>Axe (67)</i><br><i>The Deep Blue Nothing (71)</i>                             |

## Text structure

**Skill focus:** The organisation of narrative features including orientation, complication and resolution into an appropriate and effective text structure.

|   | Category descriptor   | Additional information  | Sample scripts  |
|---|---|---|---|
| 0 | <ul style="list-style-type: none"> <li>– no evidence of any structural components of a time-sequenced text</li> </ul>   | <ul style="list-style-type: none"> <li>– symbols or drawings</li> <li>– inappropriate genre, eg a recipe</li> </ul>   | <b><i>Role-play writer (16)</i></b>   |
| 1 | <ul style="list-style-type: none"> <li>– minimal evidence of narrative structure, eg a story beginning only or a 'middle' with no orientation</li> <li>– a recount of events with no complication</li> </ul>  | <ul style="list-style-type: none"> <li>– note that not all recounts are factual</li> </ul>  | <b><i>Dungaun (17)</i></b><br><b><i>The casel (19)</i></b><br><b><i>BMX (21)</i></b><br><b><i>Zip (35)</i></b><br><b><i>Space Tour (39)</i></b>   |
| 2 | <ul style="list-style-type: none"> <li>– contains a beginning and a complication</li> <li>– where a resolution is present it is weak, contrived or 'tacked on' (e.g. <i>I woke up, I died, They lived happily ever after</i>)</li> </ul>                                  | <ul style="list-style-type: none"> <li>– A complication presents a problem to be solved, introduces tension, and requires a response. It drives the story forward and leads to a series of events or responses.</li> <li>– Complications should always be read in context.</li> <li>– may also be a complete story where all parts of the story are weak or minimal (The story has a problem to be solved but it does not add to the tension or excitement.)</li> </ul> | <b><i>My Story (23)</i></b><br><b><i>Living dead (25)</i></b><br><b><i>Woodern box (27)</i></b><br><b><i>One sunny morning (29)</i></b><br><b><i>The shade whispered (75)</i></b>                                 |
| 3 | <ul style="list-style-type: none"> <li>– contains orientation, complication and resolution</li> <li>– detailed longer text may resolve one complication and lead into a new complication or layer a new complication onto an existing one rather than conclude</li> </ul> | <p>Sophisticated structures or plot devices include:</p> <ul style="list-style-type: none"> <li>– foreshadowing/flashback</li> <li>– red herring/cliffhanger</li> </ul>   | <b><i>October 16, 1981 (33)</i></b><br><b><i>The haunted house (41)</i></b><br><b><i>Gambat (45)</i></b><br><b><i>Tracy (47)</i></b><br><b><i>Best friends (51)</i></b><br><b><i>Lovely purple boots (55)</i></b> |
| 4 | <ul style="list-style-type: none"> <li>– coherent, controlled and complete narrative, employing effective plot devices in an appropriate structure, and including an effective ending</li> </ul>  | <ul style="list-style-type: none"> <li>– coda/twist</li> <li>– evaluation/reflection</li> <li>– circular/parallel plots</li> </ul>  | <b><i>The Water Tower (59)</i></b><br><b><i>In the distance (63)</i></b><br><b><i>Axe (67)</i></b><br><b><i>The Deep Blue Nothing (71)</i></b>  |

# 3

## Ideas

**Skill focus:** The creation, selection and crafting of ideas for a narrative.

|          | Category descriptor   | Additional information   | Sample scripts  |
|----------|---|--|---|
| <b>0</b> | <ul style="list-style-type: none"> <li>– no evidence or insufficient evidence</li> </ul>  | <ul style="list-style-type: none"> <li>– symbols or drawings</li> </ul>  | <i>Role-play writer (16)</i>  |
| <b>1</b> | <ul style="list-style-type: none"> <li>– ideas are very few and very simple</li> <li>– ideas appear unrelated</li> </ul>  |  | <i>Dungaun (17)</i><br><i>The casel (19)</i><br><i>BMX (21)</i>   |
| <b>2</b> | <ul style="list-style-type: none"> <li>– ideas are few, not elaborated or very predictable</li> </ul>   |  | <i>My Story (23)</i><br><i>Living dead (25)</i>   |
| <b>3</b> | <ul style="list-style-type: none"> <li>– ideas show some development or elaboration</li> <li>– all ideas relate coherently to a central storyline</li> </ul>  | <ul style="list-style-type: none"> <li>– some ideas may contain unnecessary elaboration (waffle)</li> </ul>  | <i>Woodern box (27)</i><br><i>One sunny morning(29)</i><br><i>October 16, 1981 (33)</i><br><i>Zip (35)</i><br><i>Space Tour (39)</i><br><i>The haunted house (41)</i><br><i>Tracy (47)</i><br><i>The shade whispered (75)</i> |
| <b>4</b> | <ul style="list-style-type: none"> <li>– ideas are substantial and elaborated</li> <li>– ideas effectively contribute to a central storyline</li> <li>– the story contains a suggestion of an underlying theme</li> </ul> |  | <i>Gambat (45)</i><br><i>Best friends (51)</i>  |
| <b>5</b> | <ul style="list-style-type: none"> <li>– ideas are generated, selected and crafted to explore a recognisable theme</li> <li>– ideas are skilfully used in the service of the storyline</li> </ul>                         | Ideas may include: <ul style="list-style-type: none"> <li>– psychological subjects</li> <li>– unexpected topics</li> <li>– mature viewpoints</li> <li>– elements of popular culture</li> <li>– satirical perspectives</li> <li>– extended metaphor</li> <li>– traditional sub-genre subjects:               <ul style="list-style-type: none"> <li><i>heroic quest</i></li> <li><i>whodunnit</i></li> <li><i>good vs evil</i></li> <li><i>overcoming the odds</i></li> </ul> </li> </ul> | <i>Lovely purple boots (55)</i><br><i>The Water Tower (59)</i><br><i>In the distance (63)</i><br><i>Axe (67)</i><br><i>The Deep Blue Nothing (71)</i>   |

## Character and setting

**Skill focus:** Character: The portrayal and development of character.

Setting: The development of a sense of place, time and atmosphere.

|   | Category descriptor  | Additional information  | Sample scripts  |
|---|--|---|---|
| 0 | <ul style="list-style-type: none"> <li>– no evidence or insufficient evidence</li> </ul>   | <ul style="list-style-type: none"> <li>– symbols or drawings</li> </ul>   | <b>Role-play writer (16)</b>  |
| 1 | <ul style="list-style-type: none"> <li>– only names characters or gives their roles (e.g. <i>father, the teacher, my friend, dinosaur, we, Jim</i>)</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>– only names the setting: (e.g. <i>school, the place we were at</i>)</li> </ul> <p>Setting is vague or confused</p> |   | <b>Dungaun (17)</b><br><b>The casel (19)</b><br><b>BMX (21)</b>   |
| 2 | <ul style="list-style-type: none"> <li>– suggestion of characterisation through brief descriptions or speech or feelings, but lacks substance or continuity</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>– suggestion of setting through very brief and superficial descriptions of place and/or time</li> </ul>     | <ul style="list-style-type: none"> <li>– basic dialogue or a few adjectives to describe a character or a place</li> </ul> | <b>My Story (23)</b><br><b>Living dead (25)</b><br><b>One sunny morning (29)</b><br><b>October 16, 1981 (33)</b><br><b>Space Tour (39)</b>  |
| 3 | <ul style="list-style-type: none"> <li>– characterisation emerges through descriptions, actions, speech or the attribution of thoughts and feelings to a character</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>– setting emerges through description of place, time and atmosphere</li> </ul>                       |   | <b>Woodern box (27)</b><br><b>Zip (35)</b><br><b>The haunted house (41)</b><br><b>Gambat (45)</b><br><b>Tracy (47)</b><br><b>The shade whispered (75)</b>                         |
| 4 | <ul style="list-style-type: none"> <li>– effective characterisation. Details are selected to create distinct characters.</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>– maintains a sense of setting throughout. Details are selected to create a sense of place and atmosphere.</li> </ul>                          | <ul style="list-style-type: none"> <li>– convincing dialogue, introspection and reactions to other characters</li> </ul>  | <b>Best friends (51)</b><br><b>Lovely purple boots (55)</b><br><b>The Water Tower (59)</b><br><b>In the distance (63)</b><br><b>Axe (67)</b><br><b>The Deep Blue Nothing (71)</b> |

### NOTES

Characterisation and setting are essential components of effective narrative writing. The inclusion of the AND/OR category is necessary as different types of stories may focus on only one aspect.

Some stories may be character-driven (e.g. *Pippi Longstocking* by Astrid Lindgren) and the setting may be very sketchy or undeveloped. Other stories, which attempt to build atmosphere and suspense, may focus on setting the scene (e.g. the wild west genre) with little character detail. Many stories will have a balance of these two components.

# 5

## Vocabulary

**Skill focus:** The range and precision of language choices.

|   | Category descriptor   | Additional information  | Sample scripts   |
|---|---|---|--|
| 0 | – symbols or drawings   |   | <b>Role-play writer (16)</b>   |
| 1 | – very short script   | few content words   | <b>Dungaun (17)</b><br><b>BMX (21)</b>   |
| 2 | – mostly simple verbs, adverbs, adjectives or nouns<br><br>– may include two or three precise words   | – single words: <i>quick, big, run, look, red, cold, water, great, man, soft, need, really, very, beautiful, scream, grab, huge, think</i><br>– simple groups: <i>My big warm bed; It looked like a bright green lizard; A five headed, six armed monster</i><br>– simple figurative language: <i>as big as a house</i> | <b>The casel (19)</b><br><b>My Story (23)</b><br><b>Living dead (25)</b><br><b>Woodern box (27)</b><br><b>One sunny morning (29)</b><br><b>October 16, 1981 (33)</b> |
| 3 | – precise words or word groups (may be verbs, adverbs, adjectives or nouns)   | – single precise words: <i>hissed, yanked, clutched, absolutely, disgusted, exhilarating, rewarded, eventually</i><br>– effective simile: <i>... into a porthole-like trap; Burning coal shot out like tiny bullets</i><br>– metaphor: <i>... lungs screamed for air</i>  | <b>Zip (35)</b><br><b>Space Tour (39)</b><br><b>The haunted house (41)</b><br><b>The shade whispered (75)</b>  |
| 4 | – sustained and consistent use of precise words and phrases that enhance the meaning or mood  | – attitudinal: <i>simpered</i><br>– evaluative: <i>devout, aggressive, hard-done by</i><br>– technical: <i>resuscitated</i><br>– formal: <i>To what do I owe this honour?</i>   | <b>Gambat (45)</b><br><b>Tracy (47)</b><br><b>Best friends (51)</b><br><b>Lovely purple boots (55)</b><br><b>The Water Tower (59)</b>                                |
| 5 | – a range of precise and effective words and phrases used in a natural and articulate manner<br><br>Language choice is well matched to genre. | – colloquial language for characters' speech: <i>Watcha doin?</i><br>– alliteration: <i>... completely captivating cat called Clarence</i><br>– effective personification <i>... the wind clutched at her hair</i>  | <b>In the distance (63)</b><br><b>Axe (67)</b><br><b>The Deep Blue Nothing (71)</b>  |

### NOTES

Words are generally categorised into two classes:

**Content words** (or lexical items) describe objects and concepts. This class of words consists of nouns, verbs, adverbs, adjectives, noun groups, phrasal verbs and verb groups.

**Grammatical word classes** (or structural words) consist of prepositions, articles, conjunctions, pronouns and interjections.

## Cohesion

**Skill focus:** The control of multiple threads and relationships over the whole text, achieved through the use of referring words, substitutions, word associations and text connectives.

|   | Category descriptor   | Additional information  | Sample scripts  |
|---|---|---|---|
| 0 | <ul style="list-style-type: none"> <li>– symbols or drawings</li> </ul>   |   | <i>Role-play writer (16)</i>  |
| 1 | <ul style="list-style-type: none"> <li>– links are missing or incorrect</li> <li>– short script</li> </ul> <p>Often confusing for the reader.</p>   |   | <i>Dungaun (17)</i><br><i>The casel (19)</i><br><i>BMX (21)</i>   |
| 2 | <ul style="list-style-type: none"> <li>– some correct links between sentences (do not penalise for poor punctuation)</li> <li>– most referring words are accurate</li> </ul> <p>Reader may occasionally need to re-read and provide their own links to clarify meaning.</p> | <ul style="list-style-type: none"> <li>– small selection of simple connectives and conjunctions used: <i>then, soon, and, but, or, then, suddenly, so, and then, when</i>, ordinal numbers, only temporal connectives</li> <li>– often marked by cumbersome repetition of nouns or unreferenced pronouns</li> </ul>       | <i>My Story (23)</i><br><i>Living dead (25)</i><br><i>Woodern box (27)</i><br><i>One sunny morning (29)</i><br><i>October 16, 1981 (33)</i><br><i>Zip (35)</i>    |
| 3 | <ul style="list-style-type: none"> <li>– cohesive devices are used correctly to support reader understanding</li> <li>– accurate use of referring words</li> </ul> <p>Meaning is clear and text flows well in a sustained piece of writing.</p>                             | <ul style="list-style-type: none"> <li>– other connectives used: <i>later, meanwhile, instead, in the middle of, earlier, just as, usually, although, even though, such as, because, finally</i></li> <li>– word association to avoid repetition, eg synonyms, antonyms, word sets, control of narrative tense</li> </ul> | <i>Space Tour (39)</i><br><i>The haunted house (41)</i><br><i>Gambat (45)</i><br><i>Tracy (47)</i><br><i>Best friends (51)</i><br><i>The shade whispered (75)</i> |
| 4 | <ul style="list-style-type: none"> <li>– a range of cohesive devices is used correctly and deliberately to enhance reading</li> </ul> <p>An extended, highly cohesive piece of writing showing continuity of ideas and tightly linked sections of text.</p>                 | <ul style="list-style-type: none"> <li>– consistent use of word associations and substitutions that enhance reading</li> </ul>  | <i>Lovely purple boots (55)</i><br><i>The Water Tower (59)</i><br><i>In the distance (63)</i><br><i>Axe (67)</i><br><i>The Deep Blue Nothing (71)</i>             |

# 7

## Paragraphing

**Skill focus:** The segmenting of text into paragraphs that assists the reader to negotiate the narrative.

|   | Category descriptor  | Additional information  | Sample scripts  |
|---|--|---|---|
| 0 | no use of paragraphing   | <ul style="list-style-type: none"> <li>– script is a block of text</li> <li>– random breaks</li> <li>– new line for every sentence</li> <li>– new line for new speaker with no other paragraphing evident</li> </ul>  | <p><b><i>Role-play writer (16)</i></b><br/> <b><i>Dungaun (17)</i></b><br/> <b><i>The casel (19)</i></b><br/> <b><i>BMX (21)</i></b><br/> <b><i>My Story (23)</i></b><br/> <b><i>Living dead (25)</i></b><br/> <b><i>Woodern box (27)</i></b><br/> <b><i>One sunny morning (29)</i></b></p> |
| 1 | writing is organised into paragraphs that are mainly focused on a single idea or set of like ideas that assist the reader to digest chunks of text | <ul style="list-style-type: none"> <li>– paragraphs used to separate the introduction or conclusion from the body of the narrative (2 paragraphs)</li> <li>– paragraphs used to mark formulaic narrative structure (beginning, middle and end).</li> <li>– indicates broad changes in time and scene or time ordered structure</li> </ul> | <p><b><i>October 16, 1981 (33)</i></b><br/> <b><i>Zip (35)</i></b><br/> <b><i>Space Tour (39)</i></b><br/> <b><i>The haunted house (41)</i></b><br/> <b><i>Gambat (45)</i></b><br/> <b><i>Tracy (47)</i></b><br/> <b><i>The shade whispered (75)</i></b></p>                                |
| 2 | all paragraphs are focused on one idea or set of like ideas and enhance the narrative  | <ul style="list-style-type: none"> <li>– deliberately structured to pace and direct the reader's attention</li> <li>– single sentence may be used as a dramatic or final comment or for emphasis</li> </ul>   | <p><b><i>Best friends (51)</i></b><br/> <b><i>Lovely purple boots (55)</i></b><br/> <b><i>The Water Tower (59)</i></b><br/> <b><i>In the distance (63)</i></b><br/> <b><i>Axe (67)</i></b><br/> <b><i>The Deep Blue Nothing (71)</i></b></p>  |

### NOTES

For the purposes of the task, paragraphing can be indicated by any of the following conventions:

- indentation of a new line
- space between blocks of text
- student annotations, eg P for paragraph, tram lines, square brackets, asterisk
- available space on previous line left unused, followed by new line for paragraph beginning.

## Sentence structure

**Skill focus:** The production of grammatically correct, structurally sound and meaningful sentences.

|   | Category descriptor   | Additional information   | Sample scripts   |
|---|---|--|--|
| 0 | – no evidence of sentences  | – drawings, symbols, a list of words, text fragments   | <b>Role-play writer (16)</b>   |
| 1 | – some correct formation of sentences<br>Some meaning can be construed.   | – in general, control is very limited  | <b>Dungaun (17)</b><br><b>The casel (19)</b><br><b>BMX (21)</b>  |
| 2 | – most simple sentences are correct<br>Meaning is predominantly clear.  | – correct sentences are predominantly simple   | <b>My Story (23)</b><br><b>Living dead (25)</b>  |
| 3 | – most simple and compound sentences correct<br>– some complex sentences are correct<br>Meaning is predominantly clear.   | – experiments with complexity  | <b>Woodern box (27)</b><br><b>One sunny morning (29)</b><br><b>October 16, 1981 (33)</b><br><b>The shade whispered (75)</b>                              |
| 4 | – simple and compound sentences are correct<br>– most complex sentences are correct<br><b>OR</b><br>All sentences correct but do not demonstrate variety<br>Meaning is clear.       | – greater control of complex sentences but lacks variety<br>– allow for an occasional 'typo' in simple or compound sentences   | <b>Zip (35)</b><br><b>Space Tour (39)</b><br><b>The haunted house (41)</b><br><b>Gambat (45)</b><br><b>Tracy (47)</b><br><b>Lovely purple boots (55)</b> |
| 5 | – sentences correct (allow for occasional typo, eg a missing word)<br>– demonstrates variety in length, structure and beginnings<br>Meaning is clear and sentences enhance meaning. | <b>VARIETY</b><br>– clause types and patterns (verbless, adjectival, adverbial, multiple dependencies, non-finite)<br>– dependent clause position<br><br>– length and rhythm<br>– lexical density: increased with elaborating and extending phrases, or reduced to the essential | <b>Best friends (51)</b><br><b>Axe (67)</b>  |
| 6 | – all sentences are correct<br>Writing contains controlled and well-developed sentences that express precise meaning and are consistently effective.                                | – stylistically appropriate choices  | <b>The Water Tower (59)</b><br><b>In the distance (63)</b><br><b>The Deep Blue Nothing (71)</b>  |

### NOTES

- Some students do not accurately identify their sentence boundaries with punctuation. In these cases it will be necessary to read the *intended* sentence. Run-on sentences should not be regarded as successful (overly repeated 'and', 'so' etc).
- Verb control and preposition errors should be considered as sentence errors.

# 9

## Punctuation

**Skill focus:** The use of correct and appropriate punctuation to aid reading of the text.

**NOTE:** ‘Splice’ commas used to join two sentences are INCORRECT. (E.g. *The dog ate my homework, it was hungry.*) Do not score these as correct sentence punctuation or comma use.

|   | Category descriptor   | Additional information   | Sample scripts  |
|---|---|--|---|
| 0 | <ul style="list-style-type: none"> <li>– no evidence of correct punctuation</li> </ul>  | <p><b>Sentence punctuation includes:</b></p> <ul style="list-style-type: none"> <li>– capital letters to begin sentences</li> <li>– full stops to end sentences</li> <li>– question marks to end sentences</li> <li>– exclamation marks to end sentences</li> </ul>  | <p><b>Role-play writer (16)</b><br/> <b>Dungaun (17)</b><br/> <b>The casel (19)</b></p>   |
| 1 | <ul style="list-style-type: none"> <li>– some correct use of capital letters to start sentences OR full stops to end sentences</li> </ul> <p><b>Punctuation is minimal and of little assistance to the reader.</b></p>  | <p><b>Noun capitalisation includes:</b></p> <ul style="list-style-type: none"> <li>– first names and surnames</li> <li>– titles: Mr, Mrs, Miss, Ms etc.</li> <li>– place names: Paris, Italy</li> <li>– institution names: Valley High</li> <li>– days of week, months of year</li> <li>– street names: Ord St</li> <li>– book and film titles</li> <li>– holidays: Easter, Ramadan</li> <li>– historic events: World War II</li> </ul>            | <p><b>BMX (21)</b><br/> <b>My Story (23)</b></p>  |
| 2 | <ul style="list-style-type: none"> <li>– some accurately punctuated sentences (beginning and end)</li> <li>– some noun capitalisation where applicable</li> </ul> <p><b>Provides some markers to assist reading.</b></p>  | <p><b>Other punctuation includes:</b></p> <ul style="list-style-type: none"> <li>– apostrophes to mark contractions</li> <li>– commas in lists</li> <li>– commas to mark clauses/phrases</li> <li>– apostrophes to mark possession</li> <li>– correct hyphenation of compound words</li> <li>– quotation marks for direct speech</li> <li>– capital letters and commas used within quotation marks</li> <li>– new line for each speaker</li> </ul> | <p><b>Living dead (25)</b><br/> <b>Woodern box (27)</b><br/> <b>One sunny morning (29)</b><br/> <b>October 16, 1981 (33)</b><br/> <b>Gambat (45)</b><br/> <b>The shade whispered (75)</b></p> |
| 3 | <ul style="list-style-type: none"> <li>– some correct punctuation across categories (sentences mostly correct with some other punctuation correct)</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>– accurate sentence punctuation with no stray capitals, nothing else used</li> </ul> <p><b>Provides adequate markers to assist reading.</b></p> | <ul style="list-style-type: none"> <li>– quotation marks for text extracts and highlighted words</li> <li>– brackets and dashes</li> <li>– brackets to signal humorous asides</li> <li>– colons and semicolons</li> <li>– points of ellipsis</li> <li>– commas or semicolons to balance or create rhythm between clauses</li> </ul>  | <p><b>Space Tour (39)</b><br/> <b>The haunted house (41)</b></p>  |
| 4 | <ul style="list-style-type: none"> <li>– all sentence punctuation correct</li> <li>– mostly correct use of other punctuation</li> </ul> <p><b>Provides accurate markers to enable smooth and efficient reading.</b></p>   |  | <p><b>Zip (35)</b><br/> <b>Tracy (47)</b><br/> <b>Best friends (51)</b><br/> <b>The Water Tower (59)</b><br/> <b>Axe (67)</b></p>   |
| 5 | <p>writing contains accurate use of all applicable punctuation</p> <p><b>Provides precise markers to pace and control reading of the text.</b></p>  |  | <p><b>Lovely purple boots (55)</b><br/> <b>In the distance (73)</b><br/> <b>The Deep Blue Nothing (71)</b></p>  |

### NOTES

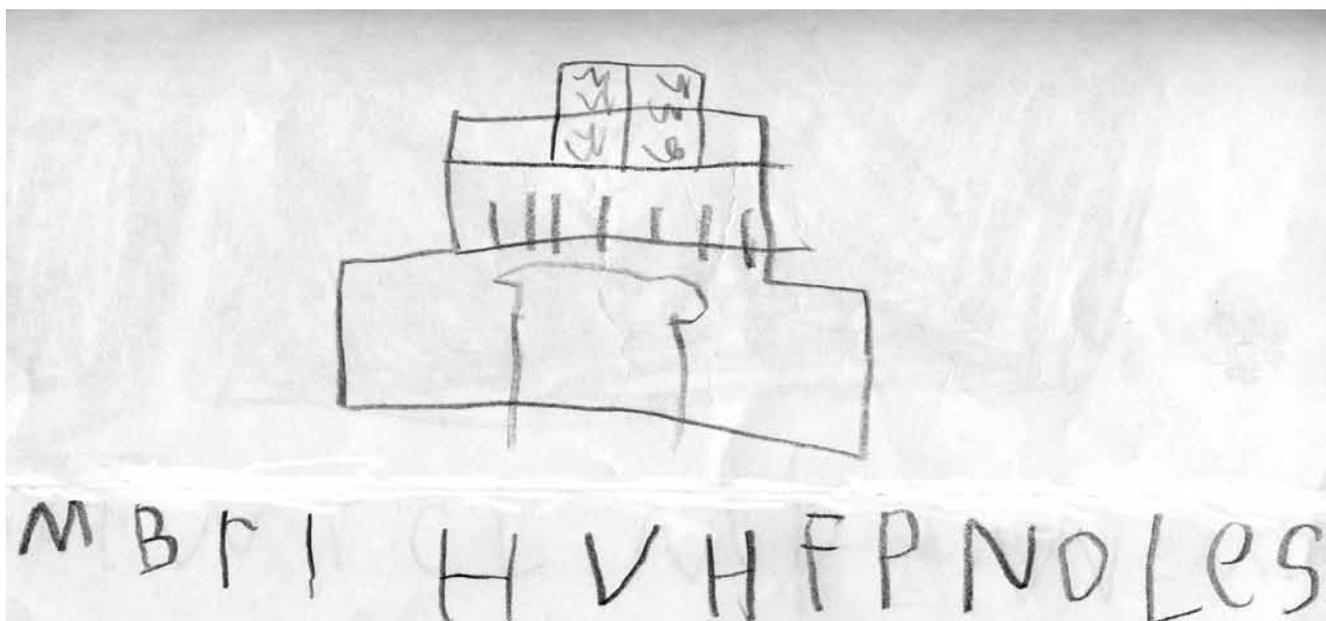
In first draft writing, allowances can be made for the very occasional omission of sentence punctuation at scores 4 and 5. ‘Mostly’ is approximately 80% but it is not intended that every use of punctuation is calculated rigorously.

## Spelling

**Skill focus:** The accuracy of spelling and the difficulty of the words used.

|   | Category descriptor   | Additional information   | Sample scripts   |
|---|---|--|--|
| 0 | no conventional spelling  | <b>Simple words</b><br>Short vowel single-syllable words ( <i>bad, fit, not</i> ) with:<br>– consonant digraphs ( <i>shop, thin, much, chips</i> )<br>– consonant blends ( <i>drop, clap, grass, bring</i> )<br>– double final consonants ( <i>will, less</i> )  | <i>Role-play writer (16)</i>   |
| 1 | few examples of conventional spelling   | High frequency long vowel single-syllable words ( <i>name, park, good, school, feet, food</i> )  | <i>Dungaun (17)</i>  |
| 2 | correct spelling of<br>– <b>most simple words</b><br>– <b>some common words</b><br>(errors evident in common words)   | <b>Common words</b><br>Single-syllable words with:<br>– harder two consonant blends ( <i>crack, square</i> )<br>– three consonant blends ( <i>stretch, catch, strung</i> )<br>– common long vowels ( <i>face, sail, eight, mean, nice, fly, coke, use, close, again</i> )<br>Multisyllabic words with even stress patterns ( <i>middle, litter, plastic, between, hospital</i> )<br>Compound words ( <i>downstairs</i> )<br>Common homophones ( <i>there/their, write/right, hear/here, brake/break</i> )<br>Suffixes that don't change the base word ( <i>jumped, sadly, adults, happening</i> )<br>Common words with silent letters ( <i>know, wrong, comb</i> )<br>Single-syllable words ending in <i>ould, ey, ough</i><br>Most rule-driven words: drop e, double letter, change y to i ( <i>having, spitting, heavier</i> ) | <i>The casel (19)</i><br><i>BMX (21)</i><br><i>My Story (23)</i><br><i>Woodern box (27)</i>  |
| 3 | correct spelling of<br>– <b>most simple words</b><br>– <b>most common words</b>   | <b>Difficult words</b><br>Uneven stress patterns in multisyllabic words ( <i>chocolate, mineral</i> )<br>Uncommon vowel patterns ( <i>drought, hygiene</i> )<br>Difficult subject-specific content words ( <i>obese</i> )<br>Difficult homophones ( <i>practice/practise</i> )<br>Suffixes where base word changes ( <i>generate/generation</i> )<br>Consonant alternation patterns ( <i>confident/confidence</i> )<br>Many three and four syllable words ( <i>invisible, organise, community</i> )<br>Multisyllabic words ending in <i>tion, sion, ture, ible/able, ent/ant, ful</i>  | <i>Living dead (25)</i><br><i>One sunny morning (29)</i><br><i>The shade whispered (75)</i>  |
| 4 | correct spelling of<br>– <b>simple words</b><br>– <b>most common words</b><br>– <b>some difficult words</b><br>(errors do not outnumber correct spellings)  |  | <i>October 16, 1981 (33)</i><br><i>Zip (35)</i><br><i>The haunted house (41)</i><br><i>Tracy (47)</i><br><i>Lovely purple boots (55)</i> |
| 5 | correct spelling of<br>– <b>simple words</b><br>– <b>most common words</b><br>– <b>at least 10 difficult words</b><br>(errors do not outnumber correct spellings)   |  | <i>Space Tour (39)</i><br><i>Gambat (45)</i><br><i>Best friends (51)</i><br><i>In the distance (63)</i><br><i>Axe (67)</i>               |
| 6 | correct spelling of<br>– <b>all words</b><br>– <b>at least 10 difficult words</b><br>– <b>some challenging words</b><br>NOTE: As the work is first draft writing, allowances can be made for very occasional (1 or 2) minor errors, which should be disregarded when assigning this category. | <b>Challenging words</b><br>Unusual consonant patterns ( <i>guarantee</i> )<br>Longer words with unstressed syllables ( <i>responsibility</i> )<br>Vowel alteration patterns ( <i>brief to brevity, propose to proposition</i> )<br>Foreign words<br>Suffixes to words ending in e, c or l ( <i>physically, changeable, mathematician</i> )  | <i>The Water Tower (59)</i><br><i>The Deep Blue Nothing (71)</i>   |

## Role-play writer



| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 0     | Writing consists of symbols or drawings with the intention of conveying meaning.   |
| 2. Text structure     | 0     | Writing contains no evidence of any structural components of a time-sequenced text.  |
| 3. Ideas              | 0     | Cannot be read.  |
| 4. Character/setting  | 0     | Cannot be read.  |
| 5. Vocabulary         | 0     | No discernible words.  |
| 6. Cohesion           | 0     | Cannot be read.  |
| 7. Paragraphing       | 0     | No paragraphing.   |
| 8. Sentence structure | 0     | Cannot be read.  |
| 9. Punctuation        | 0     | No punctuation marks. Mostly capital letters.  |
| 10. Spelling          | 0     | Uses letters but no conventional spelling can be discerned. Possibly a string of initial sounds, but decoding is not possible. |

## Dungaun

seeord bones seidre i see a bown  
 in the dungaun head bown  
 I got out the duggaun  
 and I went home and I went fishing  
 with my unkel to forstoa-

scardie bones suddenly i see a bone  
 in the dungeon head bone.  
 I got out the dungeon  
 and I went home and i went fishing  
 with my uncle to forster

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 1     | Writing conveys some simple written content.  |
| 2. Text structure     | 1     | Very weak sense of narrative structure. <i>I got out the dungaun</i> gives some feeling of escape.<br>Elements of recount: <i>I went ... I went ...</i>   |
| 3. Ideas              | 1     | Ideas are unrelated. The story begins with bones in a dungeon, followed by a tangential shift to fishing.   |
| 4. Character/setting  | 1     | Character and setting only named: <i>uncle, dungaun</i> .   |
| 5. Vocabulary         | 1     | Writing contains a limited number of simple and everyday content words: <i>got, see, home, head, bone, fishing, dungeon, uncle</i> .  |
| 6. Cohesion           | 1     | Basic pronouns used correctly: <i>I, my</i> . Needs significant re-reading to make sense.   |
| 7. Paragraphing       | 0     | A block of text with random spacing.  |
| 8. Sentence structure | 1     | Some meaning can be construed.<br>Shows some evidence of basic sentence construction: <i>I see a bone in the dungaun</i> ; as well as some incomplete sentences: <i>I got out the dungaun</i> .                         |
| 9. Punctuation        | 0     | No evidence. An ambiguous mark at the end.  |
| 10. Spelling          | 1     | Few examples of mostly simple words: <i>in, a, I, out, the, my, went, got, and, see</i> .<br><b>Errors:</b> <i>bone, dungeon, home, with, head</i><br>Some words cannot be clearly interpreted: <i>seeord, seidre</i> . |

## The case!

### the case!

Once a long time there lived a king  
and a queen they had a daughter  
and a servant who lived in a castle  
and the castle what can't talk and  
sing and tell joke funny jokes and  
the king said go get your sister said  
the king the queen no servant said  
I need to tell you something go get  
your sister for me servant  
said the queen OK said the  
servant I will get my sister for  
you said soon the queen needs your  
sister after the king wants  
you said servant OK she said  
soon went the queen and king  
she said yes hiya yay hiya yay  
hiya yay said the queen  
and king a king crown  
and no key on the door and  
said during run use live  
here yes said the king said the  
queen was well

## The case!

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 2     | Shows an awareness of the audience by using simple story markers.<br>Has a simple, formulaic story opening and recognisable story characters ( <i>queen, king, Rapunzel</i> ) and setting ( <i>castle</i> ).<br>Uses a simple title.  |
| 2. Text structure     | 1     | Story beginning followed by fairly confusing recount of events.<br>No discernible complication.   |
| 3. Ideas              | 1     | Main idea is that the sister has to be asked something.<br>The audience do not find out what this is.   |
| 4. Character/setting  | 1     | Characters and setting are named.   |
| 5. Vocabulary         | 2     | No precise words but more than a few content words.   |
| 6. Cohesion           | 1     | Often confusing for the reader. Requires significant re-reading.  |
| 7. Paragraphing       | 0     | No paragraphs indicated.  |
| 8. Sentence structure | 1     | Some correct formation of sentences:<br><i>Once upon a time there lived a king and queen who had a daughter and a son.</i><br><i>I need to tell you something.</i><br><i>I will get my sister for you.</i><br><i>A king came and knocked on the door.</i><br>Many errors, missing words and run-on sentences. |
| 9. Punctuation        | 0     | No punctuation evident.   |
| 10. Spelling          | 2     | <b>Simple:</b> <i>king, had, in, and, the, can, tell, get, go, you, she, on, sing, will</i><br><b>Common:</b> <i>joke, time, your, said, sister, talk, live, after, door</i><br><b>Errors:</b> <i>castle, queen, something, funny, who, son, came, lived, knocked</i>   |

## The case1 – TRANSLATION

Once upon (1) time there lived a king  
and queen who had a daughter  
and a son who lived in a castle  
and the castle what can talk and  
sing and tell joke funny jokes and  
the king son go get your sister said  
the king the queen no son said  
I need to tell you something go get  
your sister for me son please  
said the queen ok said the  
son I will get my sister for  
you said son the queen needs you  
sister after the king wants  
you said son ok she said  
son went the queen and king  
she said yes hip hooray hip hooray  
hip hooray said the queen  
and king a king came  
and knocked on the door and  
said does rapunzel live  
here yes said the king said the  
queen as well

# BMX

When we were going to the City in our new  
 Ferrari we went to the BMX shop and we bought a 600  
 dollar bike and we went to the BMX track.

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 2     | Provides some simple content that is a section of a story only. No context is established for the audience, no explanation is given of who 'we' are.  |
| 2. Text structure     | 1     | A very brief recount which does not have an orientation or complication.  |
| 3. Ideas              | 1     | Only one idea expressed (buy bike and go to track).   |
| 4. Character/setting  | 1     | Characters and setting only named: <i>we, city, BMX track.</i>  |
| 5. Vocabulary         | 1     | Very short script with few content words.   |
| 6. Cohesion           | 1     | Very short script – insufficient demonstration of cohesive links.   |
| 7. Paragraphing       | 0     | No paragraphs indicated.  |
| 8. Sentence structure | 1     | Only one sentence.  |
| 9. Punctuation        | 1     | Stray capital on <i>city</i> . Full stop at end of sentence, capital to begin.  |
| 10. Spelling          | 2     | <p><b>Simple:</b> <i>we, in, our, went, to, the, and, shop, our</i></p> <p><b>Common:</b> <i>bought, track, dollar, bike, when, were, city</i></p> <p><b>Errors:</b> <i>new</i></p> <p>Not enough common words demonstrated for a score of 3.</p> |

## My Story

### My story

One time a long long ago a girl named Suga, Cristal, Water wanted to find some tresher so one night the three girls went off looking for some tresher they took a boat of cores then they found this forbidden island they stole a pret ship then they ran off and sat behind a tree they said theres tresher hi I know there is. "really said Suga". "I hope so said Cristal." but what are we going to sleep in? "doint worric Im shore will find something! then suddly a house popped in front of them and in side there was a pass of the map they got all of them they could not belive it they foled them and they found the tresher they could not belive it they went home the next day and they weren rich all of there life the end

## My Story

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 2     | Demonstrates some awareness of audience by writing a simple narrative with a formulaic beginning. However, lapses in the development of context do not support a reader.  |
| 2. Text structure     | 2     | A complete but weak narrative.  |
| 3. Ideas              | 2     | Predictable ideas – island, pirates and treasure map, none of which are developed.  |
| 4. Character/setting  | 2     | There is a hint of setting; it is a <i>forbidden</i> island. Characters are named: <i>Crystal, Sugar and Water</i> . The dialogue does not create a strong enough sense of character.   |
| 5. Vocabulary         | 2     | Mainly uses simple content words: <i>treasure, pirate ship</i> and <i>map</i> . An attempt is made to use precise language with the use of <i>forbidden</i> .   |
| 6. Cohesion           | 2     | Most referring words are accurate though there is confusion at the beginning with the number of girls. The lack of temporal connectives and the overuse of they/them (without the pronoun being redefined) makes re-reading necessary.  |
| 7. Paragraphing       | 0     | No paragraphs are indicated.  |
| 8. Sentence structure | 2     | The meaning is predominantly clear through the use of correct simple and compound sentences. No correct complex sentences.  |
| 9. Punctuation        | 1     | Limited understanding of punctuation. Most sentence boundaries are missing or incorrect. There are missing contractions and incorrect use of list commas and speech marks.  |
| 10. Spelling          | 2     | <b>Common:</b> <i>time, wanted, find, night, looking, boat, found, behind, know, said, what</i><br><b>Errors:</b> <i>course, saw, pirate, worry, sure, we'll, something, suddenly, popped, front, piece, believe, fooled, were</i><br><br>Too many errors in common words to score a 3. |

## Living dead

Suddenley mum crases into a barrel We are all ok but the enjin wont start. A person named Jim comes out of some trees. Hi every body what happened. We smashed into this wall. To bad want to come stay in my loge. Thank S Jim. Later that night we hear a noise. Our hole family gas out side and we see the living dead. Pushing out of there graves.

They surond us and they ripped us lim from lim. Blood every where and there eating our bodies  
was

## Living dead

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 2     | Shows limited awareness of audience by recounting a simple story with some description. Does not clearly establish a context. Describes some characters and places.   |
| 2. Text structure     | 2     | Missing a usual story beginning.<br>Has a complication with some development.   |
| 3. Ideas              | 2     | Ideas are few – crash, stay in lodge, living dead attack the family.  |
| 4. Character/setting  | 2     | Setting and characters are named: <i>trees, lodge, we, family, Jim, living dead.</i><br>Jim appears friendly: <i>Hi everyone, what happened?</i><br>Description of place: <i>comes out of some trees</i>  |
| 5. Vocabulary         | 2     | A few precise examples used: <i>ripped us limb from limb, surround, pushing out of their graves.</i>  |
| 6. Cohesion           | 2     | Minimal use of connectives. Text is stilted.  |
| 7. Paragraphing       | 0     | Paragraph breaks are random. Like ideas are separated by a break but no break used to separate new idea.  |
| 8. Sentence structure | 2     | Most simple sentences are correct. Lack of verb control: <i>they surround us and they ripped us ... Blood was everywhere and they're eating our bodies</i>  |
| 9. Punctuation        | 2     | <i>Jim</i> is correctly capitalised, but there is a stray capital on <i>Person</i> . Missing capitals and full stops in the last paragraph but many sentences are correctly punctuated. The full stop before <i>Pushing</i> is incorrect.   |
| 10. Spelling          | 3     | <b>Common:</b> <i>person, named, comes, some, everybody, smashed, wall, want, stay, thanks, later, night, noise, family, living, dead, pushing, graves, they, bodies, hear, blood, trees, won't</i><br><b>Errors:</b> <i>crashes, suddenly, barrier, engine, happened, too, whole, goes, they're, ripped, limb, eating, their</i> |

## Woodern box

One night I was laying down in bed and I fell asleep when I woke up I was not in my bed any more I wasn't even in my room anymore. I was in a little woodern box. It was so small I could move around a little bit but I couldn't stand up I looked around for a gap or a door but couldn't find on their was nail's sticking out of the bottem so I had to be careful were I steped I ranned the side trying to get it open but it did not work I stop for a wile and notised something weird I am costra fobic but I didn't feel six then I sat down on a nail and it didn't hurt then I woke up and it was just a dream.

## Woodern box

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 3     | Attempts to support the reader by providing sufficient information for the reader to follow the story easily. Sense of being trapped inside box conveyed clearly.  |
| 2. Text structure     | 2     | A complete narrative with a complication and weak conclusion: <i>I woke up and it was just a dream.</i>  |
| 3. Ideas              | 3     | The inside of the box and efforts to escape are elaborated. All ideas relate to the story.   |
| 4. Character/setting  | 3     | Clear description of place: <i>little wooden box; so small I could move around a little bit but I couldn't stand up; I looked around for a gap or a door but couldn't find on; There was nails sticking out of the bottom so I had to be careful</i>   |
| 5. Vocabulary         | 2     | Mostly simple words. <i>Claustrophobic</i> is the only precise word.   |
| 6. Cohesion           | 2     | The script generally flows well but is too brief to provide evidence for a score of 3.<br>Repetition of <i>then</i> in the final sentences.  |
| 7. Paragraphing       | 0     | No paragraphs indicated.   |
| 8. Sentence structure | 3     | Some correct complex sentences: <i>It was so small I could move around a little bit ... I ramed the side trying to get it open ... When I woke up, I was not in my bed any more.</i><br>One incorrect complex sentence with subject verb agreement error: <i>Their was nailles sticking out ...</i> and one tense error in a compound sentence: <i>I stop for a while and notised something weird.</i> |
| 9. Punctuation        | 2     | One correctly punctuated sentence. Mostly missing sentence punctuation. Some stray capitals ( <i>Just</i> and <i>It</i> ). Correct capitalisation for I. Correct use of apostrophes in <i>couldn't</i> , <i>didn't</i> and <i>wasn't</i> but not enough sentences correct for a score of 3.  |
| 10. Spelling          | 2     | <b>Common words:</b> <i>night, down, asleep, woke, more, wasn't, small, could, move, around, little, couldn't, work, hurt, trying, sticking</i><br><b>Errors:</b> <i>little, nails, careful, where, stepped, rammed, didn't, dream, bottom, while, sick, something, there, wooden</i><br><br>Too many errors in common words to score a 3.   |

One sunny morning

One sunny morning my Mum and I were cleaning out the shed, then my mum got a call from work and needed to go, she said to me "can you please stay and clean the shed?" "yes mum" I said "do you want a friend to come over?" she said "OK I'll go call Hannah to see if she can come over." So my mum left and hannah came over, we were cleaning until hannah said "Wats in this little red box?" I said "Open it and find out." "OK" said hannah so hannah opened the box all of a sudden we had gold and silver every where! But then we heard a big "BANG" we stoped and looked at each other then out of nowhere came a big Bully and the bully said "Give me your gold and silver now!" "NO" said hannah "it's ours and your not having it so go away!" But the bully didn't like that at all, so she took it all and ran off "after her!" said hannah so we ran as fast as we could, and hannah opened the box again and then we had jet packs! Hannah said this box is magic!" Cool" I said then we caught the bully and got our gold and silver back then when we got home I opened the box and everything was back to normal.

THE END

## One sunny morning

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 3     | A solid complete story that provides enough contextual information to follow easily. Does not attempt to engage.  |
| 2. Text structure     | 2     | Complete narrative with very weak ending.   |
| 3. Ideas              | 3     | All ideas relate coherently to a central storyline – finding box of gold, being robbed, the chase, jet packs, retrieving the box.   |
| 4. Character/setting  | 2     | Some suggestion of character through interaction with the bully.  |
| 5. Vocabulary         | 2     | Simple everyday words and word groups: <i>Little red box, out of nowhere, jet packs, sunny morning</i>  |
| 6. Cohesion           | 2     | Basic linking of the ideas through the noun/pronoun referencing. Uses a restricted range of conjunctions so ( <i>so Hannah said... so Hannah opened ...</i> ) , <i>then (then my mum ..., and then we ..., then we caught ... but then ...)</i> . |
| 7. Paragraphing       | 0     | No paragraphs are indicated.  |
| 8. Sentence structure | 3     | Simple and compound sentences correct, though there is some over-use of 'and' towards the end. Enough correct use of complex sentences for category 3.  |
| 9. Punctuation        | 2     | Some correct sentence punctuation. Speech marks, question mark and contractions applied correctly.  |
| 10. Spelling          | 3     | Most common words are spelled correctly.<br><b>Common errors:</b> <i>morning, heard, stopped.</i>   |

October 16, 1981

On October the 16<sup>th</sup> 1981 there was a boy named Zac, he went out to the beach on a windy day to have a surf. When he went surfing there was a huge wave, that he was surfing on. The wave knocked him off his surf board and Zac <sup>had</sup> lost his surf board. The wave drifted him out further and further till there was no one. Zac was getting really really tired he couldn't keep his self up above the water. He had been out there for a long time.

3 hrs later he heard a motor boat getting close, he was too tired to keep his self up and wave to them.

About 3mins later the life guards found him floating above the water he had fainted. The life guards got him in to the boat and took him back to shore.

When the life guards got back to shore they revived him and they asked him what his name was, where he came from and what was he doing out surfing on a day like this. (A windy day)

Zac could not remember why he event surfing, he couldnt remember were he came from they also asked him what the date was he couldnt remember that either all he could remember was his name.

The life guards closed the beach for the rest of the day and took Zac to the doctor to see what had happened.

When they got to the doctor he had an X-ray on his head. The results came up that he had knocked his head and fractured his head. Zac had a bit of damage to his head for a while but all was good.

Zac got bac to his family and only went to the beach on safe days.

PS: Zac is know recovering from the injury.

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October 16, 1981

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 3     | Attempts to support the reader by establishing a clear context. Story is easy to follow.  |
| 2. Text structure     | 3     | A complete story with some detail. Simple complication and resolution.  |
| 3. Ideas              | 3     | Ideas show some elaboration (Zac drifting out to sea, detail in rescue, doctor visit and outcome). All ideas relate to the story.   |
| 4. Character/setting  | 2     | Characters are named ( <i>Zac, life guards, doctor</i> ). Life guards' actions are only very sketchy – no indication is given of emotional response.<br>Simple setting is clear and referred to by date and simple words – <i>beach, windy day, shore, huge wave</i> .  |
| 5. Vocabulary         | 2     | Mainly simple words used to describe – <i>floating, fainted, tired, huge, windy, a day like this</i> .<br>A few precise words: <i>fractured, revived, recovering</i>  |
| 6. Cohesion           | 2     | Repetition of <i>surf, surfing, surfing on</i> in first paragraph is clumsy.<br><i>Later</i> and <i>when</i> are the main connectives used.   |
| 7. Paragraphing       | 1     | Simple breaks to mark time changes and new ideas.   |
| 8. Sentence structure | 3     | Correct sentences are predominantly simple and compound. Attempts at complex sentences are mostly incorrect or clumsy: <i>The wave drifted him out further and further till there was no one ...; When they got to the doctor he had an X-ray on his head ...; the results came up that ...; but all was good.</i>  |
| 9. Punctuation        | 2     | Many missing full stops and associated capital letters. Noun capitalisation is correct. Some random capitals and comma use. Bracket use is incorrect.   |
| 10. Spelling          | 4     | <b>Common:</b> <i>named, beach, really, windy, could, there, water, surf, later, knocked, closed, board, wave, floating, fainted, asked, remember, happened, results, while, family, time, life, shore, drifted, huge, surfing, couldn't</i><br><b>Common errors:</b> <i>tired, recovering, now, back, off, where, too</i><br><b>Difficult:</b> <i>further, injury, damage</i><br><b>Difficult errors:</b> <i>guards, fractured</i> |

## Zip

Zip is the new kid at my school. He's a Zordian from Zord. He even has his own spaceship parked on the oval! It's huge! Me and Zip are best friends because we both like swimming and soccer.

Zip invited me to his spaceship. It's sooo cool. He has a PS2000 <sup>ATV</sup> that's about 50 times bigger than my one and a food system that you say bacon into and bacon comes out.

After that I invited Zip to my house (to must look ancient to him) but he wasn't impressed by my T.V that's 50 times smaller than his, my PS3 and mum's state of the art kitchen.

So I decided 'we both liked swimming' so we went down to the lake. He asked, "how deep is it?" I didn't so I said, "I dunno," So he dived down to the bottom. I timed him he was down there for 70 minutes! When he <sup>he</sup> surfaced he said, "It's 40 kilometres deep!"

So that is <sup>accurat</sup> ~~an~~ account my 2 days with Zip.

# Zip

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 3     | Attempts to support reader by clearly establishing context (school, Zip). Story has sufficient context to be easy to follow.   |
| 2. Text structure     | 1     | Orientation introduces the character. No complication – recounts and describes events.   |
| 3. Ideas              | 3     | Ideas are relevant to the central story. Most ideas are elaborated.  |
| 4. Character/setting  | 3     | Character emerges through description: Zip is cool, unimpressed by human possessions, likes swimming and soccer, able to swim to incredible depths.<br>Setting is named: school, home. Interior of spaceship is described in some detail.  |
| 5. Vocabulary         | 3     | Precise language: <i>when he surfaced, food system, ancient, wasn't impressed, state of the art, PS2000A TV that's about 50 times bigger than my one ...</i>   |
| 6. Cohesion           | 2     | Uses <i>after, so</i><br>The repetition of <i>so</i> in second last paragraph is clumsy.   |
| 7. Paragraphing       | 1     | Paragraphs are marked and logical.   |
| 8. Sentence structure | 4     | Meaning is clear. (The missing word, <i>know</i> , in the second last paragraph is a typo.) Variety and control not sufficient for a 5.  |
| 9. Punctuation        | 4     | There are many examples of other correct punctuation: list commas, possessive apostrophe, contraction apostrophe, brackets, quotation marks and associated punctuation.<br>Minor omissions at sentence level in second last paragraph keep this at a category 4.                           |
| 10. Spelling          | 4     | <b>Common:</b> <i>new, spaceship, swimming, oval, invited, comes, huge, friends, say, house, smaller, state, dived, minutes, didn't, bottom, recount</i><br><b>Difficult:</b> <i>system, decided, ancient, impressed, surfaced, kilometres</i><br><b>Difficult errors:</b> <i>accurate</i> |

## Space Tour

It was the day of Wednesday and all of 8a was waiting anxiously at the space bus station. Mrs. Hoverdoff had planned an excursion for 8a to go to outer space to have an understanding of space. They had planned to see Robot city, and the Galaxy spot.

8a wondered what type of bus would they be taking when then a massive RV pulled up. The class got onto the "Bus" excitedly but nervous at the same time.

The bus took off and the class and I started seeing bright shiny stars swirled in dark thickness. All of a sudden I felt a rumble! The RV (bus) was sucked into a **BLACK HOLE!!**

The next second we landed with a thump. I and the rest of the class piled off the bus and found ourselves looking at **ROBOT CITY!** The sights

were weird but wonderful. It looked just like I imagined the future to look like. Next thing Mrs Hoverdoff was putting us in pairs to look at the strang land.

As soon as we turned the corner we found ourselves being whirled into an exotic place! The galaxy spot. All around us was large telescopes. I took a peep into one and found my self looking at Saturn and then Pluto. Mrs Hoverdoff whipped us all away from the telescopes and into a trans porter.

Next moment we found our selves in our classroom.

Going on this excursion was a great experience and I would love to do it again sometime.

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## Space Tour

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 4     | Context established. Attempts to engage the audience by trying to introduce some emotion.  |
| 2. Text structure     | 1     | Recount with no complication. The black hole at first appears to be a problem but turns out to be only the method by which the bus travels.  |
| 3. Ideas              | 3     | Ideas relate coherently to the storyline.  |
| 4. Character/setting  | 2     | Characters are only named.<br>Description of setting is minimal: <i>Strange land, bright shining stars, dark thickness.</i>  |
| 5. Vocabulary         | 3     | Precise words: <i>anxiously, massive RV, weird but wonderful, imagined the future to look like, whirled to an exotic place, telescopes, transporter</i><br><i>Dark thickness</i> is not very successful. The words do not sufficiently enhance the mood or meaning.  |
| 6. Cohesion           | 3     | Meaning is clear. Cohesion is sufficiently sustained for a score of 3.   |
| 7. Paragraphing       | 1     | Paragraphing is logical.   |
| 8. Sentence structure | 4     | Many sentences are correct and meaning is clear. Some errors are evident:<br><i>... what type of bus <b>would they</b> be taking <b>when then</b> a massive RV ...</i><br><i>I and the rest of the class ...</i><br><i>All around us <b>was</b> large telescopes.</i>  |
| 9. Punctuation        | 3     | Sentence punctuation is correct. Not sufficient demonstration of other punctuation for a 4.  |
| 10. Spelling          | 5     | <b>Common:</b> <i>Wednesday, around, waiting, station, planned, understanding, sudden, rumble, bright, swirled, sucked, space, robot, second, found, taking, corner, again, whipped, transporter</i><br><b>Errors:</b> <i>massive, strange</i><br><b>Difficult:</b> <i>telescopes, Saturn, wonderful, excursion, anxiously, imagined, nervous, exotic, experience, galaxy, excitedly, wondered</i> |

## The haunted house

One Summer holiday two children named Gemma and Harry went to their uncles house. They weren't very happy because their uncles house was a haunted house. Ahhhhhh! Also their uncle was a mad scientist, not very good. When Harry packed he made sure he had two torches, two walky talkys and his spy gear. Gemma made sure she had her hair brush, her mirror, her lip gloss and her gameboy advance.

When they got to his house in England it was all dark and mysterious but when their uncle opened the door he had a pleasant smile on his face and weird goggles on his head. The second they walked in the house they heard a noise "O hhhhhhhhh". The kids were already scared. That night the children couldn't find their uncle and Harry said "I knew this was going to happen luckily I brought my spy gear." "And luckily, I brought my lip gloss." Gemma said happily. "What does that have to do with anything?"

asked Harry angrily. "Well anyway lets see if hes in his science lab." continued Harry. When they got down there it was quiet until a live skeleton and a five eyed six armed monster jumped out and captured them

The monster and skeleton were going to eat their brains but the children were black belt in karate and knocked the monster unconscious and shattered the skeletons bones. What happened to their uncle no one knows. Everyone thinks he haunts the house but they wonder if that's the truth. As for the kids they were happy the Summer was over.

## The haunted house

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 4     | Supports reader understanding by providing sufficient information for the reader. Attempts at engagement made through humorous dialogue between characters and some attempted use of comment as a narrative device.  |
| 2. Text structure     | 3     | Although resolution is not strong there is an attempt at reflection. Orientation and simple complication are present.  |
| 3. Ideas              | 3     | Ideas coherent, although not necessarily convincing, with some elaboration.  |
| 4. Character/setting  | 3     | Setting is adequate and defined in time and place: <i>summer holiday, haunted house in England</i> . Character emerges through description, action and speech: mad scientist wearing weird goggles; Gemma packing brush, mirror and lip gloss; Harry packing spy gear and walkie-talkies.  |
| 5. Vocabulary         | 3     | Precise words and groups: <i>mad scientist, pleasant smile, weird goggles, black belts in karate, shattered the skeleton's bones, wonder if that's the truth</i> .   |
| 6. Cohesion           | 3     | Most referring words are clear. <i>Harry-he; lip gloss-that</i> , however, repetition of <i>uncle's house</i> interferes with flow of text. Some effective sentence links: <i>The second ...; As for the kids ...; What happened to the uncle ...</i>  |
| 7. Paragraphing       | 1     | Paragraphing reflects simple narrative structure.  |
| 8. Sentence structure | 4     | Simple, compound and complex sentences correct. There is not enough variety for a 5. The text contains many 'When ...' dependent clauses in first position.  |
| 9. Punctuation        | 3     | Correct use of capital letters and full stops in sentences, commas in lists, apostrophes for contractions, quotation marks for direct speech.<br>Errors in: apostrophes for possession, capital letters ( <i>harry, game boy advance, Summer</i> ), apostrophe for contraction ( <i>lets</i> ), and some incorrect use of commas and full stops within speech. |
| 10. Spelling          | 4     | <b>Common:</b> <i>summer, hair, because, haunted, mirror, heard, already, scared, brought, science, gear, anything, knocked, truth, brains, happily, quiet, shattered</i><br><b>Difficult:</b> <i>mysterious, scientist, pleasant, weird, skeleton, captured, continued, angrily</i><br><b>Challenging errors:</b> <i>unconscious</i>                          |

## Gambat

I had always wanted to travel but I had never thought of a place to go. As I sat there thinking I remembered a place my dad had told me about when I was little, a place of wonder and beauty it was then I decided to go to Gambat. / I was all ready to leave when I thought how do I get there? I tried to remember what my dad said, but then I remembered that the day he left he told me he was going to fly with a cloud of smoke. I didn't think much of it until he never came back, "Maybe he is still at Gambat" I thought. Then I walked outside and said to the tickets "I want to go to Gambat take me on a cloud of smoke!" Suddenly I was engulfed by a cloud of smoke, I felt my feet lift off the ground as I rised up into the clouds. It didn't take that long for me to arrive at Gambat but when I got there it felt like forever. / I stared in awe at the beauty there was a group of animals sitting by a crystal pond I slowly approached them while looking around there were trees of the utter most beauty and flowers bloomed everywhere. As I got closer to the animals they turned around and greeted me there was no hesitation. I looked at this one animal, a majestic lion, he seemed to be the leader "Do you know my father?" I said, "His name is Steve," all of a sudden the animals all froze, the lion informed me that Steve had tried to take over Gambat and know he lived on the other side

of the forest. The lion offered to take me too him but would not stay, reluctantly I accepted. As we approached my fathers new home I couldn't believe it. It was not a place of beauty, just an old hut. He came out and the lion ran away. He came up to me and instead of hugging me he stole my ticket and ran off, I walked back crying until i saw the lion had the ticket and had caught my father. I said thanks and left as quickly as i could. No one but my Aunt and Uncle believed me, but i thinks thats better.

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## Gambat

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 4     | Supports the reader by developing and subverting reader expectation of father–child relationship and happy ending.   |
| 2. Text structure     | 3     | Complete story with adequate conclusion. Orientates the reader by drawing into the character’s thoughts. Brief episodes build to a climax.   |
| 3. Ideas              | 4     | The discovery of the father’s true character is an interesting twist in what initially appears to be a fairly ordinary ‘quest’ story. Elaborated ideas contribute effectively to the story.  |
| 4. Character/setting  | 3     | Father’s and child’s characters emerge through description.  |
| 5. Vocabulary         | 4     | Many precise words and phrases:<br><i>engulfed, it felt like forever, I stared in awe at the beauty, sitting by a crystal pond, slowly approached, no hesitation, the animals froze, reluctantly I accepted.</i><br>error: <i>utter most beauty</i>  |
| 6. Cohesion           | 3     | Meaning is clear and text flows well. Cohesive devices are used to support reader understanding. Good pronoun referencing and word associations: place/Gambat; wanted/ thought; decided/remembered/believed  |
| 7. Paragraphing       | 1     | Paragraphing is indicated by forward slashes in text.  |
| 8. Sentence structure | 4     | Simple, compound and complex sentences are generally correct, with a single error in <i>rised. I thinks</i> in the last sentence is excused as a typo. Most sentences begin with a pronoun: <i>I, He, It</i>   |
| 9. Punctuation        | 2     | Although there is evidence of quotation marks used correctly, most sentences are not punctuated correctly (missing full stops or commas used in place of full stops). The text is hard to read because of this.  |
| 10. Spelling          | 5     | <b>Common:</b> <i>travel, remember, thought, cloud, arrive, suddenly, bloomed, leader, closer, offered, would, stole, ticket, wanted, caught</i><br><b>Common errors:</b> <i>now</i><br><b>Difficult:</b> <i>wondering, awe, engulfed, decided, crystal, hesitation, majestic, beauty, accepted, approached, reluctantly</i> |

## Tracy

I fell asleep, with the hum of the engine serving as my lullaby. Later, I woke up to see a steep hill with a winding, narrow path going up it to meet a small hut. Tracy, <sup>my little sister,</sup> shrieked in pleasure and crawled up the path clumsily. She was the first to reach the path. Dad got mad at her, because we weren't supposed to make loud noises, in case the animals that live here might wake up. Anyway, we unpacked our things and fell into a deep sleep. . . . BANG B?? I shot up out of my bed, <sup>and when I looked around,</sup> I saw 2 strange aliens that came to kidnap me. They caught me and my vision blurred as they <sup>carried</sup> me away. Then I saw . . . my parents. Phew! That was a dream. I asked them what was the matter, and told me Tracy was gone. Ok, Tracy was gone, so I'll go back to sleep. . . . WHAT? Tracy's gone?? I checked in her small cradle, but only blankets and teddy bears were to be seen. Oh god! Please, don't let Tracy be kidnapped or shot or eaten or horrified to death or anything <sup>that</sup> could drive her to death. She just turned two last month! I started to weep. My father stood up and went outside to look for her. I followed him outside with a torch, and I heard something faint and similar. . . Tracy's crying! I followed the sound to a small clearing, and on the ground I saw Tracy. I hugged her and kissed her so wept with her. I couldn't be more glad!

# Tracy

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 5     | Chooses events and language to engage the reader. Develops emotional response.   |
| 2. Text structure     | 3     | A complete story with an adequate conclusion.  |
| 3. Ideas              | 3     | Ideas relate coherently to the central storyline.  |
| 4. Character/setting  | 3     | Character emerges through description of emotional reaction, 'double takes' and action. Tracy is also developed through description and action: <i>my little sister; shrieked in pleasure; up the path clumsily; she just turned two.</i>  |
| 5. Vocabulary         | 4     | Precise language:<br><i>... hum of the engine serving as my lullaby, steep hill with a winding narrow path, my vision blurred, WHAT! Tracy's gone?!</i><br>Error: <i>similar</i> (means familiar)  |
| 6. Cohesion           | 3     | Meaning is clear and text flows well.  |
| 7. Paragraphing       | 1     | Paragraphing is indicated with brackets.   |
| 8. Sentence structure | 4     | Sentences are varied in length and type and correct sentences enhance meaning. There are two sentence errors:<br><i>I asked them <b>what was</b> the matter</i><br><i>I hugged her and kissed her <b>so</b> wept with her,</i><br>and one 'missing word':<br><i>and told me Tracy was gone</i> – missing 'they'.<br>Without these errors the text would score 5. |
| 9. Punctuation        | 4     | Sentence punctuation is correct, as are possessive and contraction apostrophes, capitals for emphasis, and points of ellipsis. Exclamation marks are a bit overused.   |
| 10. Spelling          | 4     | <b>Common:</b> <i>torch, clearing, crying, faint, followed, dream, matter, gone, checked, cradle, death, drive, narrow, supposed, strange, carried, crawled</i><br><b>Difficult:</b> <i>pleasure, clumsily, similar, aliens, kidnapped</i><br><b>Difficult errors:</b> <i>lullaby, horrified</i><br><br>More difficult words correct than incorrect.             |

## Best friends

Dayna Teerie walked home from netball practice balling her eyes out. She was a pretty 18 year old, and popular at her high school. Netball practice had been long and her best friend, Amy, hadn't been at school. It was only 5 minutes before when Dayna found out why.

That morning Amy had decided to walk to school by herself. Detectives said they had found Amy in a small wooden shack in the middle of Leafy-Tree Wood. She had severe head injuries. She had died in hospital that afternoon.

Dayna got home and ran to the aid of her loving Mum. After a while Dayna decided to read the local news paper. She skipped her favorite comics and went straight to the page labeled "Local girl found trapped in Shack!" at that moment there were several sharp knocks at the door. Dayna's mum answered. It was Benny the detective on Amy's case. He mumbled something to Mary, Dayna's mum. With a tip of his hat Benny left.

Over dinner Mary explained that "they" think Amy was kidnapped by a strange man.

Dayna couldn't sleep that night, thoughts of sorrow swallowed her mind, causing her to toss and turn in her sheets. She thought of Amy, dear, kind Amy. She, for some reason, thought of her dad, who had walked out on Mary and Dayna when Dayna was 3 years old.

That particular Sunday morning was cloudy, dark, rainy and horrid. Dayna pulled on her clothes and went downstairs. She found a note that said:

Dayna, I have gone to see Amy's parents. Love Mum ☺ I'll be back soon.

They were out of milk, so Dayna decided to take a walk to the shop and pulling on her coat, did so.

She was half way there and walking past the now dreaded wood. She now felt like she was being followed and quickened her pace, but not enough. Two hands pulled her shoulders back and she saw the ragged face of a man. All at once she was thumped on the back of her head and fell to the ground with a shriek of pain and terror.

X X X X X

Dayna next opened her eyes to find herself lying in a small wood shack. The door was locked and there was no light whatsoever. She had a lump on the back of her head and realised she was reliving Amy's worst nightmare.

1 hour later Dayna heard a voice which sounded like Amy's. All of a sudden the door swung open and the ghost of Amy appeared, she had come to save her best friend's life.

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## Best friends

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 5     | Successful drama/suspense style narrative. Deliberate choice of language engages the reader and suits the sub-genre. Narrator's stance is maintained with a consistent view of the world through Dayna's eyes.   |
| 2. Text structure     | 3     | The story does not conclude but introduces a new and relevant complication.  |
| 3. Ideas              | 4     | The ideas are well elaborated with contextual detail.  |
| 4. Character/setting  | 4     | All characters developed, through actions and description, for effect: the friendship between the two girls; the stereotyped detective called <i>Benny</i> dipping his hat and mumbling; the description of the 'kidnapper'.<br>Setting sufficiently maintained: <i>Leafy-Tree Wood</i> , the day being <i>cloudy, dark, rainy and horrid</i> , the <i>small wood shack with no light whatsoever</i> . |
| 5. Vocabulary         | 4     | Precise: <i>bawling; severe head injuries; skipped her favourite comics; several sharp knocks; quickened her pace; shriek of pain</i> .<br>Some errors: <i>ran to the aid of her loving Mum, thoughts swallowed her mind ...</i>   |
| 6. Cohesion           | 3     | Generally correct and deliberate time connectives: <i>That morning; At that moment ...; Over dinner ...; That particular Sunday morning ...</i><br>Errors: <i>before</i> instead of <i>earlier</i> ; <i>was</i> instead of <i>had been</i> ; <i>Now felt like</i> for <i>Now she felt like</i>   |
| 7. Paragraphing       | 2     | Appropriate paragraphing maintained throughout. Paragraphs assist the reader to negotiate the text.  |
| 8. Sentence structure | 5     | Generally varies sentence beginnings, although <i>she</i> is overused.   |
| 9. Punctuation        | 4     | Correct use of capital letters and full stops in sentences, apostrophes for contractions, commas for phrasing, quotation marks for heading, apostrophes for possession, commas for a list, hyphen.<br>The comma used in the last sentence is incorrect but the sentence does not need to have a full stop here. A semi-colon or dash would work effectively, so this is not a sentence level error.    |
| 10. Spelling          | 5     | Many common words correct<br><b>Common errors:</b> <i>quickened, which, thoughts, opened</i><br><b>Difficult:</b> <i>practice, popular, decided, swallowed, particular, whatsoever, reliving, detective, shriek, kidnapped, shoulder</i><br><b>Difficult errors:</b> <i>severe, injuries, bawling, detectives, labelled</i>  |

## Lovely purple boots

I've always wondered when I would get the boots. I didn't expect my Grandma to die though. I always imagined her smiling face giving me those lovely purple boots. Oh well, I thought to myself, at least I've got them now.

I slowly pulled the boots to my feet and bam! my world went out like a light.

I woke-up slowly, and found I was alone.

"Where am I?" I asked myself.

"In the land of the dead," a voice replied.

I jumped, "Who are you? I'm not dead am I?"

"I'm Jack," and out came a little boy, hiding from a nearby rock. He was tiny! Like knee-high!

"Oh. Hello," I replied, "I'm Sarah. So what's this about me being in the land of the dead?"

"Argh!" Jack yelled wide-eyed. His little beard frizzed-up

"What?"

He said nothing, just stared at my boots. His finger came to point at the boots.

"Oh my God..." The little bells glowed a dark blue colour, but that wasn't all, they floated, as if a wind was blowing them a direction which they

wouldn't stop facing. "Oh my God," I said again.

"Quick!" Shouted Jack. He was in a slight panic, "Follow me."

He was fast, too fast. His tiny feet kept zooming out of sight. I eventually caught up to him. He had taken me to a house. Old and tattered. I went inside.

"Another little man stared at me. "Where did you get those." his voice was calm yet full of emergency. His head however, frizzed-up more.

"My Grandmother died and they got passed on to me," I said

"I made those," the man said. "Hear, listen closely. This is the land of the dead right? And everyone hear is dead."

"Am I?" I was scared. What was I doing hear?

"Hush! So I made those boots and what they do is, the bells, they point to what you want most. The brighter the colour, the closer you are."

I looked at the bells, all pointed the same way, all glowing a light blue. I must be close...

"What do you want?" he said, excitedly.

"I want... I want," I hesitated, but it all made sense now! I was in the land of the dead because what I want is here, "I want my Grandma back."

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## Lovely purple boots

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 5     | Text supports and engages the reader. Language choices are deliberate and the ending links neatly to the opening paragraph.  |
| 2. Text structure     | 3     | Story does not conclude but introduces a new complication.   |
| 3. Ideas              | 5     | An underlying theme of wanting to regain something that is lost (the Grandmother).   |
| 4. Character/setting  | 4     | Characters emerge through specific dialogue (for old man) and clear indications of character response to the various situations.   |
| 5. Vocabulary         | 4     | Speech is developed for different characters:<br><i>So what's this about me being in the land of the dead?<br/>Hear, listen closely. This is the land of the dead right?</i><br>Other examples:<br><i>they floated as if a wind was blowing them; He was fast, too fast; eventually; urgency; excitedly; hesitated</i>     |
| 6. Cohesion           | 4     | Sections of text are linked with no redundancy and text supports continuity of ideas.  |
| 7. Paragraphing       | 2     | Breaks are deliberate and accurate.  |
| 8. Sentence structure | 4     | Sentences are mostly correct, clear and chosen to enhance meaning, although many of them begin with <i>I</i> or <i>He</i> . There is some clumsiness: <i>'I'm Jack,' and out came a little boy, hiding from a nearby rock ... they floated, as if a wind was blowing them a direction which they wouldn't stop facing.</i> |
| 9. Punctuation        | 5     | Precise and accurate use of applicable punctuation.  |
| 10. Spelling          | 4     | Many common words correct.<br><b>Difficult:</b> <i>imagined, hesitated, eventually, wondered, excitedly</i><br><b>Difficult errors:</b> <i>urgency</i>   |

## The Water Tower

### The Water Tower

Careful is my middle name. I like to think things through, I'm always cautious. However, I can think of a few times when I've surprised myself, and I haven't been careful at all.

One of the times that comes to mind is of climbing the tower to the water tank at the farm, when I was ten. "Come on, Charlotte!" I remember my cousin Campbell crying. "Let's climb it! Let's climb the water tower!" He looked around at the rest of the kids. "You've got to be kidding," my brother Edward exclaimed. Campbell had uttered the impossible. Climbing high up into the sky on a iron ladder was not what we wanted to do.

"I'm doing it. Come on, I dare you."

There. He'd said it. Campbell had challenged our bravery. Of course we had to climb it.

Campbell went first. I watched as he got smaller and smaller and I started to feel sick. I was next.

I gripped the first rung with a white-knuckled hand and started to climb up very slowly, trying desperately to think calm thoughts. When I was

about halfway up, I decided it wasn't so bad. Then I looked down.

I have always been afraid of heights. Looking down at the ground below and the group of ants that were my cousins, I was so petrified that for a second I let go of the rung. Frantically I flung my other hand out and grabbed the ladder. I was shaking as I held on. At that moment I nearly went back down, but looking up at the platform above where the water tank was, I realised that that would mean it was all for nothing. Determined that a cold iron ladder would not beat me, I waited for a while until I was calm again before continuing the climb.

When I got near the top, Campbell peered through the opening in the platform at me. "Careful Charlotte, there's a wasp's nest near there." I was beyond caring by that stage.

I pulled myself through. We stood on that platform and looked out over the farm house and to the sun setting behind the mountains beyond. I was surprised at myself. I would never have believed that I

could do that. I decided it was all worth it, and I realised that through stepping (or climbing) outside my comfort zone, I could expand my horizons.

# The Water Tower

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 6     | Successfully establishes context and engages the reader with language choices that reveal the writer's inner thoughts. Narrator stance is established from the outset. Successfully develops some tension to engage the audience.          |
| 2. Text structure     | 4     | Develops the complication of the climb effectively. Coherent and controlled including an effective reflection at the end which highlights the theme.   |
| 3. Ideas              | 5     | Ideas are selected and crafted to explore a recognisable theme, as stated in the resolution: <i>stepping outside my comfort zone, I could expand my horizons</i> (ie facing your fears will set you free).                                 |
| 4. Character/setting  | 4     | Character-driven piece. The character is quite believably developed through comment and introspection. There is a sense of how the central character is feeling at every point in the story.   |
| 5. Vocabulary         | 4     | Sustained use of precise words and phrases: <i>cautious, exclaimed, uttered, challenged, gripped, petrified, frantically, flung, peered, determined; careful is my middle name; trying desperately to think calm thoughts.</i>             |
| 6. Cohesion           | 4     | A highly cohesive and tightly linked text. Good use of connectives to link paragraphs and sentences and progress the story: <i>Campbell went first; I was next; I gripped the first rung; At that moment; When I got near the top.</i>     |
| 7. Paragraphing       | 2     | Paragraphs, as indicated by available space on previous line left unused, are deliberately structured to pace the story and create tension.  |
| 8. Sentence structure | 6     | Controlled and effective sentences. A range of sentence lengths and structures are used to enhance the story.  |
| 9. Punctuation        | 4     | A range of markers used to pace and control the reading of this text. Accurate use of commas for phrasing, apostrophes for contractions and possession, speech marks, and brackets. No new line for dialogue prevents a score of 5.        |
| 10. Spelling          | 6     | <b>Difficult:</b> <i>cautious, exclaimed, challenged, knuckled, continuing, bravery, determined, impossible, calm, horizons</i><br><b>Challenging:</b> <i>petrified, frantically, desperately</i><br><b>typo:</b> <i>an</i> for <i>and</i> |

## In the distance

In the distance, the great city looms. A behemoth of towering structures, surrounded by a halo of pollution. An ugly blemish, blocking out the sun as it sinks beneath the horizon.

"You know, Matt," said Tim, sinking his hands into the pockets of his tattered jacket, "there used to be these things before the City came. These things called birds. They flew."

I frowned at this odd statement.

"Were they a type of airplane?" I asked.

"No. They were animals."

"Oh."

Animals had been gone for centuries. The only living things left on Earth were humans. If it was fair to call such an existence "living".

Tim spat bitterly upon the ground. "Look at them. The Leavers. It's disgusting."

From where we stood, on top of a huge, barren hill, we surveyed the line of Leavers. There were more than usual today. An unending queue of people, marching slowly, silently, towards the City. Leaving the dead forests for the hypnotizing lights and sounds of "metropolitan life". They were brainwashed. Mindless. And, although I tried to deny it, I knew it was only a matter of time until I was one of them.

Tim and I were Resisters. While the rest of the world left their homes to live in this City, we fought

the City's hold on our minds. We pledged never to pass its gates. But it was becoming harder day by day. "Did you hear?" Tim spoke again. "Jimmy's gone. He gave up last week and joined the line."

I nodded. I had indeed heard. Jimmy had been one of the lead Resistors. Being in charge was the hardest of all. The more you resisted, the more the City pulled at you. Jimmy had been unable to take it any longer. He had left for the City. Like many other Resistors. Tim turned to me. There was hate in his eyes. Hate and pain. When he spoke, his voice, with its odd British accent, wavered.

"I dreamt about the City last night." His fists clenched in his pockets. "I dreamt about being inside, with everyone else. With the music, and the lights. With proper clothes, and enough to eat. With a place to live."

My heart skipped a beat. The City had turned its evil upon Tim. His resolve was failing.

I looked at Tim again. There was a gleam in his eyes.

"What's the point, Matt? It will get us all in the end. Why are we fighting it?"

I opened my mouth to answer, but stopped. For the first time in my life, I asked myself the same question. And realised that there was not actually an answer.

"Exactly." The look on Tim's face was one of pure happiness. But I knew that it was not him. He had lost his mind.

"Thim-" I began, but it was too late. Thim had already started down the hill. Towards the line.

I didn't know what to do. Try to catch him, to stop him? How? Thim was lost to me, to everyone. I couldn't stop him.

"Why aren't you coming, Matt?" Thim had stopped, and I was looking at me. The smile on his face was bigger than ever. But it was a dangerous smile.

"Because..." Why? Why wasn't I following him. I had no reason to stay, and the City was paradise Heaven. Why wasn't I going?

I fought off those thoughts. "I can't, Thim. I won't."

Thim was advancing on me, that dangerous smile widening.

"Yes you are."

Thim leant on me, pushing me to the ground. I tried to fight him, but he had always been stronger than me.

Thim's hands closed around my throat.

"I'll make you!" he screamed. "It was an inhuman sound."

My vision blurred. Why? Thim was meant to be my friend!

As all went black, that was my only thought.

He's meant to be my friend... my friend...

Then everything was gone. =

## In the distance

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 6     | Evokes the bleak tenor of a futuristic, sci-fi world. Attempts to build suspense and develops sense of threat.   |
| 2. Text structure     | 4     | Orientates the reader well. Builds to a climax/cliffhanger complication.<br>Coherent and complete with a clear ending.   |
| 3. Ideas              | 5     | Ideas are sophisticated and well developed and are selected to develop a theme of marginalisation, loss of individuality and betrayal.   |
| 4. Character/setting  | 4     | Setting is clearly established and details selected to create an atmosphere of despair and destruction. Characters are shown through actions, thoughts and dialogue.   |
| 5. Vocabulary         | 5     | A range of precise and effective words and phrases selected and used articulately to enhance mood and meaning:<br><i>behemoth, tattered, looms, surveyed, brainwashed, mindless, pledged, clenched, resolve, blurred, advancing; a halo of pollution, An unending queue of people ...; pockets of his tattered jackets; spat bitterly; An ugly blemish</i> |
| 6. Cohesion           | 4     | Uses related words to create multiple links between ideas.<br>An extended, highly cohesive narrative.  |
| 7. Paragraphing       | 2     | Paragraphs are apparent (available space on previous line left unused) and assist the reader to negotiate the story. Uses single sentence paragraphs for effect at the end of the story.   |
| 8. Sentence structure | 6     | Controlled use of sentence structure with a variety of lengths and beginnings. Experiments with using participial clauses and prepositional phrases to either extend ( <i>with the music ... With the proper clothes ...</i> ) or enhance ( <i>leaving the dead forests ...</i> ) ideas.<br>The use of sentence fragments for an effect is allowed.        |
| 9. Punctuation        | 5     | Correct use of commas for phrasing, speech marks, quotation marks for emphasis, apostrophes for contractions and possession, and ellipsis.   |
| 10. Spelling          | 5     | <b>Difficult:</b> <i>pollution, horizon, centuries, structures, disgusting, hypnotising, actually, advancing, surveyed, queue, pledged, accent, blemish, metropolitan</i><br><b>Errors:</b> <i>existence</i><br><b>Challenging:</b> <i>behemoth</i>  |

## Axe

I looked around at the dry barren landscape that was once the place I called home. The remains of my house were still burning, the thick smell of ash and burnt wood lingered in my senses. Looking around, I realised I had nothing left, my family was dead - mum, dad and even my orcish brother Axe. Once again, I was alone.

I stared into the distance, half expecting to find an answer to my situation, but instead, I noticed a faint silhouette streaking across the horizon. Even from that far away, I could feel its killer instinct, it was the assailant of my family, it was responsible for my pain - it deserved to die!

Drying my bloodshot eyes, a new emotion began to build up within me, no longer sorrow or despair, but hatred and vengeance. Allowing the new emotions to swell up within me, I released a cry that shattered all the near by glass remnants.

'I, son of Durotar am the orcish born Yurnero. I swear by the blood of my family, the vengeance I seek will be mine!' I cried as the blood lust within me grew. I walked over to a glittering shimmer, to find my blade laying on the ground, The fire had left it unharmed and unmarked, but like me, it gave off an aura of devastating revenge. The blade was now a part of me, as I wielded it, allowing the dim light to reflect off it. Almost instinctively, I swung it above my head, slashing a burning log into two. Glancing at its jewel embedded blade, I noticed a word carved deep into the metal, 'Vendetta.' Smiling to myself I thought, 'Indeed, this is my vendetta, it is my revenge.'

Bidding farewell to the remains of my home, I trudged away from the burning haze, reminiscing about the thoughts of my family.

Deep down, my heart was breaking, but I knew the time for mourning could be reserved until I had had the sweet taste of revenge.

I marched on for days, allowing the thoughts of my deceased family urge me on, but in particular my brother Axe. Although I constantly saw my assailant far in the distance, he somehow was able to continually elude me; too far from my grasp. Despite this I persevered for what felt like months, until I had finally caught up.

I watched him, limping into a thick forest as if he was somehow injured from the hardous journey. Anger flowed through my veins, but I managed to control myself, remembering the words of my brother, 'Anger dulls the blade.'

'Indeed so my brother,' I whispered to myself, 'indeed so.' I continued stalking him, waiting for the perfect opportunity to strike, until he decided to rest at a clearing near the edge of a cliff. There he pulled back his hood, revealing the face of my murderer, but to my horror, it was my brother. It was my brother that did this! My own flesh and blood!

Angrily, I rushed towards him swinging my blade with lightening speed, that managed to sever his head in a clean strike. It was over, he had paid his price. My heart was breaking though, as I walked over to his limp and lifeless body. Crouching down, I noticed he was still clutching a small crumpled piece of paper. Bending down, I wrenched open his hand and examined it, it wrote, 'Brother, if you are reading this, then I was unable to find the assailant of our parents. Please live free and long. Axe' It took me a while to realise what had occurred, my

brother wasn't the assailant, like myself he was searching for him. Sorrow filled my heart as I held up the remains of his head to mine.

'I'm sorry brother,' I whimpered, 'I didn't ... I didn't know.' My voice broke off as despair began to fill my throat.

I threw down my sword and walked over to the cliff ed as the ground crumpled upon my weight, 'I'm the murderer,' I thought, as I stared down at the jagged rocks and seemingly endless fall below me. At that moment, I realised what I needed to do to repent for my sins, so I would be with my family once more.

Taking one last look at the looming fall below me, I closed my eyes and jumped waiting be reunited with them, once more.

## Axe

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 6     | Carefully establishes context and engages the reader. Narrative devices and language choices are used to evoke an emotional response.   |
| 2. Text structure     | 4     | Coherent, controlled and complete story.  |
| 3. Ideas              | 5     | All ideas contribute effectively to the 'heroic quest' storyline. The 'twist' at the end is effective.  |
| 4. Character/setting  | 4     | Effective characterisation and setting. Details are used to create sense of place and atmosphere: <i>dry barren landscape; The remains of my house were still burning, the thick smell of ash and burnt wood lingered in my senses.</i>   |
| 5. Vocabulary         | 5     | Language choice well matched to fantasy genre. Wide range of precise words: <i>assailant, vengeance, remnants, instinctively, mourning, urge, severe, crouching, wrenched, Repent, looming</i><br>Descriptive phrases: <i>faint silhouette streaking across the horizon; aura of devastating revenge; glancing at its jewel embedded blade; trudged away from the burning haze reminiscing about the thoughts of my family; jagged rocks and seemingly endless fall</i> |
| 6. Cohesion           | 4     | Correct and deliberate use of connectives.  |
| 7. Paragraphing       | 2     | Paragraphs are deliberately structured to pace and direct the reader's attention.   |
| 8. Sentence structure | 5     | Text shows good use of complex sentences. There is too much similarity in the structuring of sentences with multiple dependent clauses and insufficient variety (overuse of non-finite clauses) in sentence lengths to be awarded a 6.  |
| 9. Punctuation        | 4     | In some places commas have been used where other punctuation is needed. Many accurate examples of commas for phrasing; with some overuse. Some closing quotation marks are incorrectly placed. Correct use of speech marks, ellipsis and apostrophes for contractions.  |
| 10. Spelling          | 5     | <b>Difficult:</b> <i>responsible, aura, instinctively, embedded, vendetta, mourning, deceased, urge, severe, crouching, wrenched, elude, continually, journey, injured, persevered, noticed, particular</i><br><b>Challenging:</b> <i>devastating, assailant, vengeance</i><br><b>Errors:</b> <i>arduous (hardous), farewell, sever, remnants, reminiscing, silhouette, angrily, wielded</i><br>Too many words incorrect to score 6.                                    |

## The Deep Blue Nothing

### The Deep Blue Nothing-

The flicks of silver fish tails sent flashes of light into my eyes. I swam through the school, chasing them into the long seagrass. My laughter sent a stream of bubbles to the surface. I was free, weightless, nothing could hold me back. I kicked my legs and was propelled to the surface for my next breath. Then I could return to my underwater paradise, where I could kick and twist and -

I felt something catch my ankle as my finger-tips skimmed out of the water. I kicked again but I couldn't get my face to the air. I looked down. A fishing line, almost invisible, was wrapped tight around my ankle, cutting into the skin. I struggled to free myself but I only tightened it further. My head began to pound in lust for oxygen, but hard as I tried my fingers could do nothing to budge the minuscule knots. My lungs screamed for air, my throat burned, my head was in agony. In a last desperate act I clawed for the surface. Blood flow was cut off to my foot and my head was still half a metre underwater. My insides burning, my skin freezing, my arms and legs exhausted, I relaxed. I took a deep breath in and felt a surge of icy salt water rush down my throat.

My head stopped hurting. All pain had disappeared, as had the water, the seagrass and the school of herring. In their place, nothing. An expanse of nothingness met my eyes. It was white, there

was no colour. There was no heat, but I felt no cold. Something, a voice, maybe my own, said 'You're dying.' I was. But I felt no sadness. I wasn't angry, disappointed, not even slightly annoyed. I was forgetting my life, my past, and how to feel. I was dying.

In front of me, a shape formed out of nothing. I think it was called a 'door.' Yes, definitely a 'door.' It wasn't particularly interesting, but I don't think a 'door' is an object of great interest.

The handle turned silently, there was no noise here. It began to open, and the brightest, purest light imaginable shone out. Through the door, that was it. How simple it all was. I was so close now, the lack of emotion I felt could have been happy. It was easy now...

"I can feel a pulse!" Someone yelling in this silence. That wasn't right. The door was closing, the light faded. It dissolved back into the nothing. The nothing grew dark. Then the light, hot and dazzling shone at me again.

The sun. The sun in it's blue cloudless sky, shining and beaming. Everything came back. Sun, beach, swim, herring, seagrass, fishingline, ankle. But they'd never been gone, had they? But they did go. And the door came out of the nothing. I smiled. It had all been so simple. Maybe one day I'd go back, and make it through the doorway.

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# The Deep Blue Nothing

| Criterion             | Score | Annotations  |
|-----------------------|-------|--|
| 1. Audience           | 6     | Use of drama successfully engages the reader. Extremely well-controlled context supports the dramatic events.  |
| 2. Text structure     | 4     | Coherent, complete, little redundancy. Good progression through seminal events to an appropriate resolution.   |
| 3. Ideas              | 5     | Coherent ideas relating to a central event are crafted to create the effect of suspense and tension.   |
| 4. Character/setting  | 4     | Setting evocatively described. Atmosphere achieved with control of pace. Character's experiences and feelings conveyed through well-selected detail.   |
| 5. Vocabulary         | 5     | Evocative imagery: <i>flicks of silver fish tails</i> .<br>Effective figurative language: <i>lust for oxygen, lungs screamed for air, clawed for the surface</i> .   |
| 6. Cohesion           | 4     | Accurate links at sentence and paragraph level and strong word associations: <i>flicks of silver fish tails/school; struggled/screamed/burned/clawed</i> .<br>Some examples of subtle referencing: <i>How simple it all was</i> .  |
| 7. Paragraphing       | 2     | Well-linked paragraphs, which successfully lead the reader on. Construction of each paragraph is tight and unified.  |
| 8. Sentence structure | 6     | Sentences are varied in structure and length, creating pace and atmosphere: <i>My insides burning, my skin freezing, my arms and legs exhausted, I relaxed. All pain had disappeared, as had the water ...</i> Subtle shifts between continuous and perfect past tenses for clarity, and some use of present continuous for effect. There is a high standard of sentence structure throughout the text with one or two minor errors. |
| 9. Punctuation        | 5     | Controlled, appropriate punctuation including ellipsis, commas, dashes, quotation marks and accompanying punctuation.<br>One error: <i>it's</i>  |
| 10. Spelling          | 6     | <b>Difficult:</b> <i>disappointed, oxygen, invisible, weightless, agony, exhausted, interesting, particularly, dissolved, surface, paradise, propelled</i><br><b>Challenging:</b> <i>imaginable, miniscule, definitely</i><br><b>Errors:</b> <i>desperate</i><br>Single error is overlooked.   |

## Discussion scripts

The following scripts have been included to exemplify particular types of writing that markers may encounter.

### Literary description

While *Fier brething dragen* is a description, which is a feature of narrative writing, this text does not include the organisational narrative features of orientation, complication and resolution. For this reason, for the category of Text Structure it is Score 1.

#### *Fier brething dragen*

*The storm was like a fier brething dragen. The rain fell like big chunks of hay all coming down very fast peoples umbreles were flying in the wing the wind was faroshes the lighting lit the dark sky. The wind was hawling in the night sky it was sow dark it was like being in a cave it was like being in the wood but even darker than the cave or the woods it was sow cold. I coldent fill my legs it was colder then being in the blue Montains I had goose bumps all other me it was the coldest day ever I had to put on 5 jackets two pants and six sox 3 binis*

| Audience | Text structure | Ideas | Character and setting | Vocab. | Cohesion | Paragraphing | Sentence structure | Punctuation | Spelling |
|----------|----------------|-------|-----------------------|--------|----------|--------------|--------------------|-------------|----------|
| 2        | 1              | 2     | 3                     | 3      | 2        | 0            | 2                  | 1           | 2        |

### Derivative texts

If a marker recognises the source of a text, the student's work must be marked on its merits as an original script. It is unlikely that a marker will always recognise the content of derivative texts but, even if a source is recognised, the student's work must be marked on its merits as an original text.

If a marker suspects that a text has been copied verbatim from a source, then this requires further follow-up. The text should be brought to the attention of the marking centre leader who will determine if this is the case.

*The shade whispered* is heavily derivative, in both its content and style, of a published science fiction text but it is not a direct copy. It must be marked on its own merits. The student is clearly very familiar with the text and has written a version of events from memory.

## The shade whispered

"Silence" whispered the shade to the things it was dark the only light was the moon. A twig snapped the shade hissed angrily at the thing "stupid things" the shade thought these things were urgals. Three horses were seen with three eyes two guards and a woman she had a pouch with a blue sapphire stone on the shades orders two arrows were shot these killed the womans guards. The urgals and the shade chased her ~~seven~~ urgals were killed then the woman was surrounded she held the stone above her head and the stone vanished. The shade shouted "Garglza"! and the woman fell to the ground with magic the shade killed the rest of the urgals.

"A herd of deer had been here" thought Mack looking at a footprint soon he spotted the deer he nocked an arrow and aimed at the biggest deer when he fired the ground shook the herd of deer bolted and the arrow hit a tree Mack cursed and a stone appeared Mack pick it up and shrugged and put it in his pack. Mack got back to Carhavall and went to the butcher Sloan when Mack got in he asked "How much for your best stake?" Sloan answered "Ha to much for a poor farm boy!". Mack said "I have something to trade I found it while I was hunting in

the spine." Sloan shouted "What!!! you know what happens to people who poach out there get out!!!." "What's going on here?" a voice boomed Mack turned around it was the town blacksmith Horst.

## The shade whispered

| Criterion             | Score | Annotations   |
|-----------------------|-------|---|
| 1. Audience           | 3     | The story can be followed fairly easily. There are two parallel stories.  |
| 2. Text structure     | 2     | Both sections of the story have a beginning and a complication.   |
| 3. Ideas              | 3     | Ideas show some development and are relevant to the story. Based very closely on <i>Eragon</i> , but is not penalised for this.   |
| 4. Character/setting  | 3     | Characters are developed through action and dialogue: <ul style="list-style-type: none"> <li>• Mack is a hunter, he curses, he is probably hungry, he is a poor farm boy and has been hunting in the 'spine' – a forbidden area</li> <li>• The shade is malevolent and magical</li> </ul> |
| 5. Vocabulary         | 3     | Precise words: <i>angrily, sapphire, surrounded, vanished, bolted, trade, poach, nocked</i> (means to fit an arrow into a bowstring – this is the correct spelling)   |
| 6. Cohesion           | 3     | Meaning is clear and the text flows well. The combination of speech and description is effective.   |
| 7. Paragraphing       | 1     | Minimal but appropriate breaks.   |
| 8. Sentence structure | 3     | Verb error: <i>pick it up</i> for <i>picked it up</i><br>The text consists mainly of simple and compound sentences. The second section has 3 correct complex sentences.   |
| 9. Punctuation        | 2     | Sentence punctuation is mostly missing but other punctuation is correct (quotation marks, question mark, exclamation marks for emphasis, noun capitals).<br>Missing possessive apostrophes in <i>woman's, shade's</i>   |
| 10. Spelling          | 3     | <b>Common:</b> <i>pouch, shrugged, footprint, arrow, fired, woman, shouted, happens, ground, deer</i><br><b>Difficult:</b> <i>angrily, whispered, answered</i><br><b>Errors:</b> <i>guards, elves, steak, sapphire</i>  |

## Additional information for markers

- No attempt at all: Score NA in all categories.
- If writing has been attempted but erased or all work is crossed out: Score 0 in all categories.
- If title has been written but there is no story: Score 1 for Audience, score spelling as appropriate and score 0 in all other categories.
- If the stimulus material has been copied: Score 1 for Audience, score 0 for all other categories.
- If the student has written a name on the page and/or has drawn only a picture on the page: Score 0 in all categories.
- If the student writes only a list of spelling words: Score spelling as appropriate and score 0 for all other categories.

### Topic adherence

**Focus:** Reference to or association with the topic in the body of the text.

#### Score 0 – The story is not on topic if:

- there is no reference to the topic anywhere in the text or title
- it is a finished story where the only reference to the topic is in the heading or title
- any single word that refers to the topic is included but has no relevance to the rest of the text
- a topic reference is an obviously irrelevant event in the story
- one sentence that refers to the topic has been tacked on to the story.

#### Score 1 – The story is clearly on topic if:

- there is a clear connection between the title or heading and the body of the text where the title includes a reference to the topic
- there is only a drawing of a picture of the topic
- the topic is used as a metaphor or the story relates to an intangible or unusual aspect of the topic
- the writing uses a related meaning of the topic word or topic image
- the story leads towards the topic
- an incomplete story has reference to the topic in the title.



# GLOSSARY OF GRAMMATICAL TERMS

## Section 1: Vocabulary

### Adjective

Adjectives are words that give additional information about the noun. They can be used before a noun, eg Stubborn teenagers will not heed sensible advice, or after a verb, eg *Teenagers can be stubborn*.

### Adverb

Adverbs give additional information about verbs, adjectives and other adverbs. They tell how, when and where, something happens, eg *he walked slowly; the dog ran away; I'll see you tomorrow; he arrived extremely late*.

### Figurative language

Figurative language refers to the techniques of language which help construct associated images in the mind of the reader. Examples of figurative language are similes and metaphors.

### Metaphor

A metaphor is a figure of speech that likens one thing to another. Metaphors say that one thing is another; they do not use *like* or *as*.

*The work done by volunteers is the glue that holds a community together.*  
*My fingers are ice.*

### Noun

Nouns are words that name people (James Blunt), places (New York), things (chair, family, sunshine) and concepts (hope, frustration, liberty).

### Preposition

Prepositions are positional words such as: below, for, down, above, to, near, under, since, between, with, before, after, into, from, beside, without, out, during, past, over, until, through, off, on, across, by, in, around, onto.

Prepositional phrases, eg *...with tears in her eyes*, can be used as a device to enhance description.

### Pronoun

A pronoun stands in place of a noun or noun group. A pronoun refers to something that has been named and has already been written about. For example: *The harbour is a popular place. It is mostly used by fishermen.*

Pronouns work only if they are not ambiguous (that is, there is a clear line of reference) and are not used too repetitively. Examples of common pronouns are:

she, he, you, mine, hers, yours, himself, yourself  
this, that, these, those  
each, any, some, all  
who, which, what, whose, whom

*You can't keep all the apples yourself!*  
*These are mine.*  
*Some will be given to Peter.*  
*Who is visiting tomorrow?*

### Simile

A simile is a figure of speech which compares one thing with another, usually beginning with *like* or *as*, eg *'Without the business that teenagers bring, the shopping centre would be like a wasteland*. The two things being compared must be different, eg in the example *'The distant building looked like a castle'* would not be a simile if the building was in fact a castle.

### Verb

Verbs are the basis of any message communicated. They are the engine of the sentence or clause and provide movement or action, or a sense of what is happening. Different types of verbs are used, depending on the purpose of the text. The writing could feature:

action verbs (the traditional 'doing words'): *The children swam every day.*

saying verbs: *The crowd was cheering.*

thinking verbs: *He is hoping to visit tomorrow.*

relational verbs: *Mary was a kind girl.*

Extended verb groups indicate many sentence features, such as tense and modality, eg *I have been working on this for a long time.* (tense) *I might be finished by tea time.* (modality)

## Section 2: Cohesion

Cohesion is about linking ideas or concepts and controlling threads and relationships over the whole text. Cohesion in a text is achieved through use of various devices.

**Connectives** (or signal words or discourse markers)

Connectives link paragraphs and sentences in logical relationships of time, cause and effect, comparison or addition. Connectives relate ideas to one another and help to show the logic of the information. The logical relationships can be grouped as follows:

**Temporal** (to indicate time or sequence ideas)

first, second, next, meanwhile, till, while, then, later, previously, finally, to conclude

**Causal** (to show cause and effect)

because, for, so, consequently, due to, hence, since, accordingly

**Additive** (to add information)

also, moreover, above all, equally, besides, furthermore, as well as, or, nor, additionally

**Comparative**

rather, elsewhere, instead, alternatively, on the other hand

**Conditional/concessive** (to make conditions or concessions)

yet, still, although, unless, however, otherwise, still, despite, nevertheless

**Clarifying**

in fact, for example, in support of this, to refute

**Ellipsis**

Omission of words that repeat what has gone before; these items are simply understood.

*The project will be innovative. To be involved will be exciting.* Ellipsed in the second sentence: **in the project.**

**Referring words**

Referring words maintain continuity and avoid repetition.

**Noun-pronoun chains:** *John was in a race. **He** won. **His** team cheered.*

**Articles:** *a, the.* *He bought **a** car. He got into **the** car.*

**Demonstratives:** ***this, that, there, these.** John had owned mice before but **this** mouse was different.*

**Substitution**

Words that replace noun groups or verb groups: **do, so, such, one:**

*There was a lot of swearing and abuse. **Such** language is simply not acceptable in a church.*

**Word associations (or lexical cohesion)**

**Repetition:** ***The caterpillar ate through** the apple. **He ate through** the cake. **He ate through** the pie.*

**Synonyms:** *The weather had been **hot**. It was another **boiling** day.*

**Antonyms:** *Petra **liked** school but Sarah **hated** it.*

**Word sets:** class and sub-class, or whole and part clusters of words. *services/army; marsupial/possum*

**Collocation:** words which typically go together, making text flow well. *river, bank, water*

## Section 3: Sentence structure

### 3.1 Sentences

A sentence is a group of words that makes complete sense. It is marked in writing by beginning with a capital letter and ending with a full stop, question mark or exclamation mark. There are four functions for sentences:

**Making statements:** *The girl shot a goal.*

**Asking questions:** *Did the girl shoot a goal?*

**Uttering commands:** *Shoot the goal!*

**Voicing exclamations:** *What a great goal!*

#### Simple sentence

A simple sentence is one that contains a single clause.

*We went to the movies.*

#### Compound sentence

In compound sentences there are two or more clauses which are coordinated or linked in such a way as to give each equal status as a statement.

*We went to the movies and bought an ice-cream.*

Clauses in compound sentences are usually joined by conjunctions such as, *and, but, or, and so* and *then*.

#### Complex sentence

A complex sentence contains embedded and/or subordinate clauses. The feature of embedded clauses is that the clause is part of the structure of another clause and therefore does not have a coordinating relationship with the main clause.

*We went to the movies and bought an ice-cream with the money (that) we had earned.*

*Feeling relieved the day was over, they went out for dinner.*

*Whether it rains or not, the picnic is on.*

*The majority agreed that it was worth a trial, after listening to all of the speakers.*

*Despite the objections of some, the community agreed that the plan deserved a chance.*

### 3.2 Clauses

#### Adjectival clause

A clause that gives additional information about a noun or noun group is known as an adjectival or relative clause. It is said to be 'embedded' if the information it provides is embedded or located within the subject or object of another clause. An adjectival clause generally (but not always) begins with a relative pronoun such as *who, which* or *that*.

*The play equipment that children love is not necessarily the safest equipment in the playground.* Subject

*Children love playing with equipment which allows them to use their imagination.* Object

#### Adverbial clause

An adverbial clause is a subordinate or dependent clause that provides optional information about time, place, condition, concession, reason, purpose or result.

*After studying so hard during the week, all students want to do on the weekend is relax.* Time

*Children may still get hurt, even if the climbing equipment is removed.* Concession

*The hat, which was soaking wet and dirty, had been abandoned.* Condition

*The ban should be lifted because it discriminates against teenagers.* Reason

## Noun clause

A noun clause is a clause that acts as the subject or object of another clause.

What he had been ordered to do weighed heavily on his mind.

Some studies show that crimes committed by teenagers are rising.

## Verbless clause

A verbless clause is a clause where the subject and verb are ellipsed, ie understood, or nominalised.

Even if not successful immediately, the plan to involve children in community service will bear fruit in the future.

Subject/verb (it was) ellipsed.

Despite opposition from the student council, the school will install video cameras in the canteen.

Subject/verb nominalised.

A verbless clause is different from an adverbial phrase. An adverbial phrase provides some information to do with the time, place or manner in which something happens within an existing clause, as with in the canteen in the above sentence, which tells us where the video cameras will be installed. A verbless clause, on the other hand, provides a separate piece of information outside of an existing clause, as with *Despite opposition from the student council*.

## 3.3 Run-on sentences

The term 'run-on sentences' is used to refer to long and rambling sentences which would benefit from being broken up into smaller units. These sentences are often characterised by the repeated use of 'and' and 'but', eg *Jack went on a path and then the path disappeared and he went further and then he saw a haunted house*.

In the sentence '*Jack went on a path, the path disappeared.*' the error is in the use of a comma (sometimes called a 'splice comma') rather than a full stop. This is counted as a punctuation error and is not captured as an error in sentence construction.

## 3.4 Verb control

### Agreement

A verb has to agree with its subject in number. If the subject is singular, the verb must be singular too. If the subject is plural then the verb too must be plural.

*I (or you, we or they) love playing on monkey bars.*

*She (or he or it) loves playing on monkey bars.*

*His friends (or they) love playing on monkey bars.*

In verb groups, it is the first element that must agree with the subject. (When the first element is the auxiliary verb to be, the auxiliary changes for first, second and third person singular and plural forms.) For example:

*I am volunteering for community service.*

*She is volunteering for community service.*

*They are volunteering for community service.*

In some cases care must be taken when judging agreement. Note the following examples:

*Maths is my favourite subject.*

*The wealthy are not always happy.*

*My mother and father are no longer alive.*

*Your bread and butter is on the table.*

### Correct form of the verb

Some students have difficulty in choosing the correct form of the verb, especially the past tense of a verb does not follow the regular – ed pattern.

*The boy caught the ball instead of caught the ball.*

*I seen the boy yesterday instead of saw the boy.*

Other problems include the use of *of* instead of *have* as in: *She should of caught it.*

## Tense

Tense refers to the capacity of verbs to express time. Many students will write a narrative using only one tense – eg past or present. Other students will move successfully between past and present (and even future tense) depending on the stage of the text. Errors in tense shift are clear and will frequently occur in the one sentence as in: *He picked up his bag and goes out the door.*

## Section 4: Punctuation

Punctuation is used to aid the smooth reading of a text.

### Brackets

Brackets or parentheses enclose additional information or a comment within an otherwise complete sentence.

### Colons

Colons are normally used to signal the following:

**a list:** *The children do the same things every afternoon: they climb the monkey bars, play on the swings and build sandcastles.*

**an example (or examples):** *Many sports cause injuries: football, rugby, even horseback riding.*

**an explanation:** *One consequence is inevitable: people will get hurt.*

**a subtitle:** *School Safety: Can Cameras Combat Crime?*

### Commas

Commas are used within sentences to separate information into readable units and guide the reader as to the relationship between phrases, clauses and items in a series (*serious, premeditated and cold-blooded action*).

Commas act like markers to help the reader voice the meaning of long sentences. For example, when a sentence begins with a subordinate clause or phrase, the comma indicates to the reader where the main clause begins.

### Hyphen

The hyphen is a small dash that links two words to form a single word eg *one-way*. Hyphens should be used when creating adjectives formed from two separate words, eg *button-like nose*.

### Points of ellipsis

Points of ellipsis (...) indicate that something has been omitted in a line of text. It can also indicate suspense in the story, eg: *I was engulfed in darkness ...*

### Quotation marks

Quotation marks (or inverted commas) identify words that are spoken by a character or written words belonging to people other than the writer. There is an increasing trend for single quotation marks ('...') to be used in place of double quotation marks ("...") although this is mainly a matter of style.

### Semicolons

Semicolons are used within sentences to separate different though related pieces of information: The use of a semicolon strengthens the link between the ideas, eg *The installation of closed circuit television cameras will make teachers and students more self-conscious; schools will no longer be a comfortable place.* This could be written as two separate sentences. The use of a comma in this example would make the sentence incorrect. Semicolons are also used to separate complex items in a list, eg *In the event of a fire all students must: leave the building immediately; not attempt to take any materials with them; assemble in the main quadrangle; and assemble with their roll class.*

## Spelling reference list

|          | SIMPLE  | COMMON   | DIFFICULT   | CHALLENGING   |   |  |
|----------|---|--|---|---|---|--|
| <b>A</b> | a<br>add<br>ago<br>all<br>am<br>an<br>and<br>are<br>as<br>at<br>ate<br>away                           | able<br>aboard<br>about<br>above<br>actions<br>actor<br>adventure<br>after<br>again<br>against<br>air<br>almost<br>along<br>also<br>although                 | always<br>animal<br>another<br>any<br>anybody<br>anyone<br>anywhere<br>appear<br>aren't<br>around<br>arrive<br>asleep<br>attach | abandoned<br>absolutely<br>access<br>acknowledge<br>actually<br>adjusted<br>advantage<br>affect<br>agencies<br>agreeable<br>alien<br>allergic<br>amuse<br>annual<br>answer                                      | area<br>assess<br>attachment<br>attempt<br>attention<br>attractive<br>auction<br>author<br>autograph<br>awesome                         | accelerating<br>accidentally<br>accommodation<br>accumulate<br>acquainted<br>acquire<br>adrenaline<br>aisle<br>annihilate<br>annoyance<br>appearance<br>appreciated<br>appropriate<br>archaeology<br>awkwardly           |
| <b>B</b> | bad<br>bark<br>bee<br>bell<br>best<br>big<br>bin<br>bird<br>blow<br>book<br>box<br>bring<br>but<br>by | baby<br>backyard<br>bare<br>beach<br>beaks<br>because<br>before<br>behave<br>behind<br>being<br>belly<br>below<br>between<br>bigger                          | bike<br>birthday<br>bleed<br>blend<br>blind<br>block<br>bodies<br>bottom<br>bought  | barely<br>beauty<br>bounty<br>beautiful<br>behaviours<br>benefit<br>beware<br>bough<br>boulder<br>boundary<br>breathless<br>brethren<br>brief<br>burglar<br>business  | baulk<br>beige<br>belligerence<br>benefited<br>benevolent<br>blasphemy<br>brevity<br>brilliance<br>brusque<br>buoy                      |  |
| <b>C</b> | can<br>car<br>cheek<br>clap<br>cow<br>crab<br>crash<br>cup  | cake<br>carries<br>catch<br>chain<br>chalk<br>change<br>chase<br>chest<br>child<br>city<br>class<br>claw<br>clean<br>climb<br>clock<br>close<br>colour/color | contain<br>cough<br>could<br>couple<br>cracked<br>crime<br>crowd  | calm<br>carriage<br>category<br>celebration<br>certain<br>character<br>cheques<br>chocolate<br>circuit<br>college<br>community<br>competition<br>complaining<br>complete<br>concerned<br>confidence<br>consider | considerate<br>continued<br>contraptions<br>convince<br>coordinator<br>corpses<br>creature<br>crevice<br>criminal<br>crystal<br>curious | camouflage<br>carcasses<br>changeable<br>climatic<br>colloquial<br>colossal<br>column<br>competence<br>complementary<br>complimentary<br>conscience<br>conscious<br>consequently<br>correspond<br>courageous<br>cylinder |

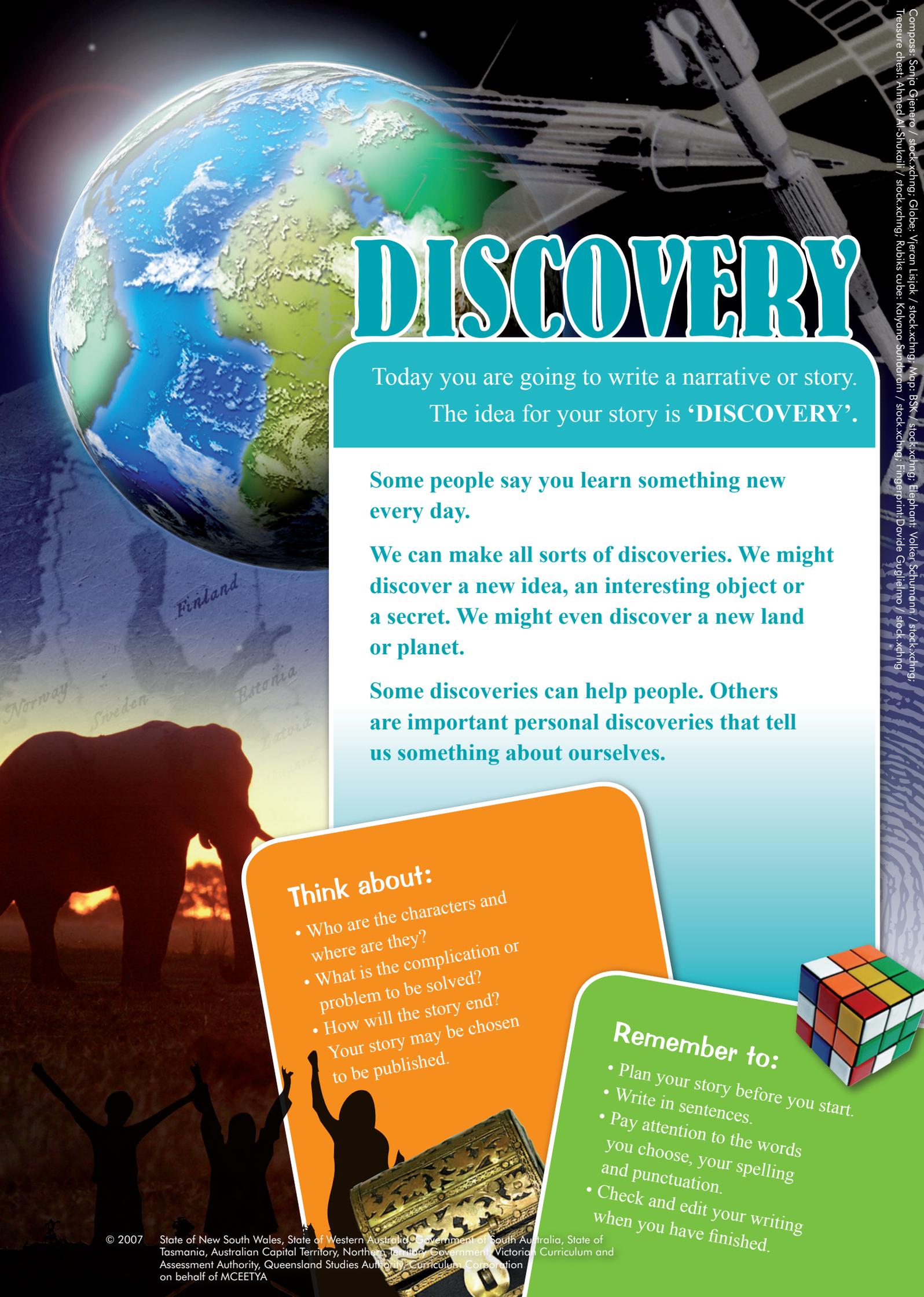
|          | SIMPLE   | COMMON   |  | DIFFICULT  |  | CHALLENGING  |
|----------|--|--|--|--|--|--|
| <b>D</b> | day<br>deep<br>did<br>dog<br>doll<br>dot<br>drag<br>dress<br>drip<br>drop<br>drum        | dark<br>dead<br>destroy<br>detail<br>didn't<br>different<br>disarm<br>discuss<br>distance<br>does<br>doesn't<br>don't  | door<br>downstairs<br>dragon<br>draw<br>dream<br>dry<br>during     | damage<br>dangerous<br>decided<br>decision<br>decorate<br>defence<br>delicious<br>demolished<br>demonstrate<br>depot<br>depression<br>deprived   | deserts<br>dessert<br>designed<br>detective<br>digest<br>disappear<br>disappointed<br>discover<br>drawer<br>drought<br>dye                             | debris<br>decomposed<br>deficient<br>definitely<br>dependency<br>desiccate<br>desperate<br>desperation<br>dominant<br>draught<br>dungeon |
| <b>E</b> | eat<br>egg<br>end<br>even<br>ever  | earth<br>enemy<br>enjoy<br>enough<br>every<br>everybody<br>everyone<br>everywhere<br>evil<br>example<br>explain<br>eyes  |  | easiest<br>echoed<br>edible<br>educational<br>eerie<br>effect<br>effective<br>emerged<br>endangered<br>energy<br>engage<br>engine<br>enjoyable   | enormous<br>ensure<br>episode<br>especially<br>esteem<br>except<br>exciting<br>exclaimed<br>exert<br>expensive<br>experience<br>explosion<br>extremely | effervescent<br>efficient<br>embarrassed<br>environment<br>euphoric<br>exaggerate<br>exhilarating<br>explanatory                         |
| <b>F</b> | fat<br>feel<br>feet<br>fell<br>fill<br>fit<br>five<br>food<br>for<br>four<br>from<br>fun | face<br>fair<br>family<br>fear<br>feather<br>feelings<br>fighting<br>finally<br>fine<br>first<br>flapping<br>flies<br>flight<br>floor<br>flower<br>fly<br>followed | footsteps<br>forest<br>found<br>friend<br>fright<br>fruit<br>funny | famous<br>favourite<br>features<br>February<br>fellowship<br>fete<br>fibre<br>fiction<br>field<br>fierce<br>formal<br>formation<br>fractures<br>fragile<br>frenzied<br>frightened<br>furniture | further  | facilities<br>fascinating<br>fluorescent<br>fuchsia<br>furnace<br>futile   |
| <b>G</b> | get<br>go<br>going<br>good<br>got<br>grass   | game<br>garden<br>gardening<br>getting<br>goes<br>golden   | goodness<br>globe<br>great<br>green<br>ground<br>group             | galaxy<br>generation<br>gesture<br>gigantic<br>glacier<br>global<br>gnawed   | goblet<br>government<br>graphics<br>grumble<br>guess   | gauge<br>ghoul<br>grandeur<br>guaranteed<br>guillotine<br>gynaecology  |

|                      | SIMPLE   | COMMON   |   | DIFFICULT  |  | CHALLENGING   |
|----------------------|--|--|---|--|--|---|
| <b>H</b>             | hand<br>hard<br>has<br>hat<br>have<br>he<br>help<br>her<br>him<br>hot<br>how | habit<br>hair<br>happen<br>happiest<br>happy<br>hardly<br>hatch<br>heaps<br>hear/here<br>heard<br>hearing<br>heavier | holidays<br>home<br>hope<br>hoping<br>hospital<br>house<br>however<br>huge<br>humans<br>hundred<br>hunted | hammock<br>haphazard<br>haste<br>haul<br>healthy<br>heir<br>herd<br>hesitated<br>hilarious<br>history<br>hoarse<br>honest  | hopefully<br>horrified<br>hostel<br>humorous<br>hurriedly<br>hygiene | haemoglobin<br>hallucinate<br>helium<br>hesitance<br>humanitarian   |
| <b>I</b>             | I<br>if<br>in<br>into<br>is<br>it  | ice<br>idea<br>important<br>insects<br>inside<br>invite<br>islands   |   | illegal<br>imagination<br>imaginative<br>implicate<br>impressed<br>improvement<br>including<br>inexpert<br>information<br>informative<br>injury<br>insane<br>insolent<br>instinct<br>insurance<br>intelligent<br>intention | interest/ing<br>interrupt<br>invisible<br>irrational<br>issue        | imaginable<br>incandescent<br>incompetent<br>inconsequential<br>inconsolable<br>incorporate<br>indecipherable<br>insanity<br>interrogate<br>intrigue<br>intriguing<br>iridescent<br>irrelevant<br>irresponsible |
| <b>J</b><br><b>K</b> | just<br>keep<br>kid  | jacket<br>joke<br>juice<br>jump  | key<br>kitten<br>knee<br>knows  | jeopardy<br>jettison<br>journey<br>kidnapped<br>jewels   | jewellery<br>kilometres<br>kiosk<br>knowledge                        | judicial<br>kaleidoscope<br>kayaking  |
| <b>L</b>             | land<br>lay<br>left<br>leg<br>lets<br>lick<br>like<br>long<br>look<br>lot    | ladies<br>lake<br>large<br>laugh<br>laying<br>leaf<br>learn<br>leaves<br>leaving<br>length<br>lesson<br>letter       | lifelike<br>light<br>limb<br>little<br>live<br>living<br>local<br>loose<br>lose<br>loud<br>love           | language<br>lasers<br>league<br>library<br>lightning<br>litany<br>literacy<br>lullaby<br>lunar<br>lyrebird   |  | lacerate<br>leisure<br>lieutenant<br>liquefy<br>litigious<br>longevity<br>luminescent   |

|          | SIMPLE  | COMMON   |   | DIFFICULT  |   | CHALLENGING   |
|----------|---|--|---|--|---|---|
| <b>M</b> | may<br>me<br>meet<br>men<br>milk<br>much<br>my    | magazine<br>mainly<br>many<br>mascot<br>match<br>meat<br>medals<br>medium<br>menu<br>merit<br>messy<br>metals  | might<br>migrate<br>modern<br>Monday<br>moonlight<br>moral<br>more<br>mother<br>move<br>movie<br>muffled<br>music | magic<br>majestic<br>malt<br>martial<br>massive<br>matted<br>mayor<br>measured<br>medicine<br>medieval<br>minerals<br>molecule<br>molten   | moult<br>mountain<br>mucous<br>mucus<br>muscle<br>muscular<br>museum<br>mysterious<br>mystery<br>mystic<br>myth | magnificent<br>malaria<br>mandible<br>manoeuvre<br>mathematician<br>mediaeval<br>mesmerised<br>miniature<br>minions<br>mischievous<br>misconstrue<br>misogyny   |
| <b>N</b> | name<br>new<br>no<br>not<br>nut                   | native<br>naughty<br>nearest<br>necklace<br>nectar<br>nephew<br>nice   | night<br>noise<br>noisy<br>numb   | natural<br>negligent<br>neighbour<br>neither<br>nervous<br>niece<br>normality<br>nutrition<br>notice   |   | naivety<br>narcissist<br>necessary<br>nonchalant<br>noticeable<br>notoriety<br>nuisance   |
| <b>O</b> | of<br>old<br>one<br>our<br>out                    | obtain<br>ocean<br>octopus<br>off<br>older<br>once<br>onion<br>oozing<br>ordinary<br>other<br>outback<br>outdoors<br>outside   | over<br>own   | oblige<br>observe<br>obviously<br>occur<br>ogre<br>omit<br>opportunity<br>opposition<br>optical<br>optimist<br>option  | organise<br>origami<br>orphan<br>orphanage<br>oxygen  | obedience<br>obnoxious<br>obscure<br>observation<br>obsessed<br>obsessive<br>occasionally<br>occasions<br>occurrence<br>opaque<br>oscillate   |
| <b>P</b> | park<br>pay<br>pen<br>play<br>plot<br>pull<br>put | pair<br>panic<br>parents<br>patter<br>paw<br>people<br>perfect<br>phone<br>picture<br>pirate<br>place<br>planet<br>plastic<br>platform<br>police<br>poor<br>potatoes | power<br>pretty<br>princess<br>problem<br>purpose   | parallel<br>particular<br>pedestal<br>personalities<br>pincer<br>plait<br>pleasure<br>prankster<br>pray<br>precious<br>predators<br>presence<br>prey<br>principal<br>principle<br>probably<br>professor<br>pumpkin<br>punctual<br>pure | purest<br>purist<br>pursuit   | peculiar<br>personally<br>persuade<br>persuasive<br>pessimistic<br>phosphorescent<br>physically<br>plateau<br>population<br>precise<br>prevalence<br>privileged<br>proposition<br>psychiatrist<br>psychic<br>psychology |

|          | SIMPLE   | COMMON  | DIFFICULT  | CHALLENGING  |   |   |
|----------|--|---|--|--|---|---|
| <b>Q</b> |  | quality<br>queen<br>question<br>quick   | quicken<br>quickly<br>quiet<br>quite   | quaint<br>quay<br>quench<br>query  | queue<br>quiescent  |   |
| <b>R</b> | ran<br>red<br>rest<br>roof<br>room<br>rot<br>run   | rain<br>rainbow<br>rainforest<br>readers<br>realise<br>really<br>recover<br>reflect<br>region<br>remember<br>report<br>reptile<br>rescued<br>results  | return<br>revenge<br>riot<br>ripple<br>roar<br>robot<br>rodent<br>rude<br>rumble<br>running  | radial<br>ravine<br>razor<br>realistic<br>receive<br>recent<br>recognise<br>recommend<br>rectangular<br>relationships<br>relevant<br>reliving<br>reluctant<br>remnant  | remorse<br>replenish<br>require<br>resources<br>responsible<br>rhyme<br>ridiculous<br>rogue | racquet<br>rancour<br>realistically<br>recognisable<br>redemption<br>reign<br>rein<br>reminiscent<br>responsibility<br>resurrect<br>resuscitate<br>rhythm<br>ricochet<br>rigorous |
| <b>S</b> | sad<br>saw<br>say<br>see<br>seed<br>seem<br>set<br>she<br>shed<br>shop<br>shut<br>sing<br>sit<br>six<br>slow<br>so<br>spot<br>stand<br>sleep | safety<br>said<br>saving<br>says<br>scare<br>scatter<br>school<br>science<br>scorch<br>scrape<br>scream<br>second<br>secret<br>several<br>shaking<br>shape<br>sharp<br>shiny<br>shock<br>should<br>shout<br>show<br>sign<br>sitting | sixth<br>size<br>sky<br>small<br>someone<br>sorts<br>sound<br>speak<br>speech<br>sprawl<br>station<br>steal<br>stepped<br>stopped<br>strange<br>strip<br>strong<br>structure<br>strung<br>such<br>suddenly<br>surprise<br>swimming | sapphire<br>saxophone<br>scavenger<br>scene<br>sceptical<br>schnitzel<br>scientific<br>scissors<br>seize<br>sewage<br>sewerage<br>shoulder<br>shrieked<br>signal<br>skeleton<br>slaughter<br>society<br>sought<br>spectacular<br>stammered<br>stomach<br>submarine<br>subsided | success<br>suitable<br>summoned<br>supervision<br>surrounded<br>survive<br>system           | sabotage<br>scimitar<br>scintillate<br>separate<br>silhouette<br>skulduggery<br>sovereign<br>stationary<br>stationery<br>sufficient   |
| <b>T</b> | teeth<br>tell/s<br>ten<br>that<br>the<br>then<br>thing<br>this<br>to<br>today<br>top   | table<br>tail<br>tall<br>teacher<br>team<br>their/there<br>they<br>they're<br>though<br>thought<br>title  | together<br>tomorrow<br>too/two<br>touched<br>tower<br>train<br>travel<br>treat<br>trick<br>tries<br>trouble   | taffeta<br>talons<br>tarantula<br>taught<br>technique<br>temperature<br>tension<br>tentacles<br>terrace<br>terrible<br>terribly  | terrified<br>territory<br>thermonuclear<br>transfixed<br>travelled<br>treasure              | telekinesis<br>temperamental<br>temporary<br>therapeutic<br>thoroughly<br>tournament<br>tsunami   |

|                                  | SIMPLE  | COMMON   | DIFFICULT  | CHALLENGING   |   |        |
|----------------------------------|---|--|--|---|---|--------|
| <b>U</b><br><b>V</b>             | undo<br>up<br>vat<br>vet                          | ugly<br>uncle<br>underneath<br>understand<br>until<br>use<br>used<br>useful<br>using<br>usually<br>vanish<br>very<br>view<br>vomit                             | unbelievable<br>uncomfortable<br>unexpectedly<br>unfortunately<br>unique<br>unnatural<br>upholsterer<br>urban<br>urgency<br>useless<br>valuable          | vegetation<br>verdant<br>vessel<br>victory<br>villages<br>violence<br>vision<br>voyage<br>vortex<br>vultures  | ubiquitous<br>unconscious<br>unnecessary<br>vertebrates<br>vicious<br>voila<br>vulnerable |        |
| <b>W</b>                         | was<br>we<br>well<br>went<br>will<br>wish<br>with | wait<br>walks<br>wall<br>want<br>war<br>warn<br>watch<br>water<br>wear<br>webbed<br>welcome<br>were<br>what<br>when<br>where<br>which<br>white<br>who<br>whole | whose<br>window<br>wings<br>winning<br>witch<br>without<br>wizard<br>woke<br>woman<br>world<br>worried<br>would<br>wouldn't<br>write<br>writing<br>wrong | wary<br>wealthy<br>weary<br>wearisome<br>weighed<br>weight<br>weird<br>whisper<br>wholly<br>witchery<br>women<br>wonder<br>wonderful<br>wrapped<br>wrinkle<br>written | waive<br>wilful<br>wondrous<br>wraith<br>wrought  |        |
| <b>X</b><br><b>Y</b><br><b>Z</b> | yell<br>yes<br>you<br>zoo                         | x-ray<br>yelled<br>yellow<br>yoke<br>your  | yourself<br>zapped   | yacht<br>yearn<br>yield<br>youngster<br>youthful  | zany<br>zenith<br>zodiac<br>zoology   | zephyr |



# DISCOVERY

Today you are going to write a narrative or story.  
The idea for your story is 'DISCOVERY'.

**Some people say you learn something new every day.**

**We can make all sorts of discoveries. We might discover a new idea, an interesting object or a secret. We might even discover a new land or planet.**

**Some discoveries can help people. Others are important personal discoveries that tell us something about ourselves.**

## Think about:

- Who are the characters and where are they?
  - What is the complication or problem to be solved?
  - How will the story end?
- Your story may be chosen to be published.



## Remember to:

- Plan your story before you start.
- Write in sentences.
- Pay attention to the words you choose, your spelling and punctuation.
- Check and edit your writing when you have finished.