Writing

Narrative marking guide

National Assessment Program – Literacy and Numeracy

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Assessing writing in the National Assessment Program

The writing task

Students in Years 3 and 5 are presented with one of a pair of topics and students in Years 7 and 9 are presented with one of another pair of topics. The administration of the writing topics employs closely scripted scaffolding. The scaffolding is identical for all year groups. The directions on the writing stimulus page are read 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. The scaffolding is similar to the following script:

> You can use an idea on this page or you can use your own idea on the topic.
>
> Think about:
>
> - the characters and where they are
> - the complication or the problem to be solved
> - how the story will end.
>
> Remember to:
>
> - plan your story before you start
> - choose your words carefully
> - write in sentences
> - pay attention to your spelling, punctuation and paragraphs
> - check and edit your writing.

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 engage, 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. Essential features of a narrative are the representation and development of a character and setting.

Criteria

The 10 criteria assessed in the writing task and the score range and skill focus for each are shown below.

#	Criterion	Score range	Skill focus
1	**Audience**	0-6	The writer's capacity to orientate, engage and affect the reader.
2	**Text structure**	0-4	The organisation of narrative features including orientation, complication and resolution into an appropriate and effective text structure.
3	**Ideas**	0-5	The creation, selection and crafting of ideas for a narrative.
4	**Character and setting**	0-4	Character: the portrayal and development of character. Setting: the development of a sense of place, time and atmosphere.
5	**Vocabulary**	0-5	The range and precision of language choices.
6	**Cohesion**	0-4	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	**Paragraphs**	0-2	The segmenting of text into paragraphs that assists the reader to negotiate the narrative.
8	**Sentence structure**	0-6	The production of grammatically correct, structurally sound and meaningful sentences.
9	**Punctuation**	0-5	The use of correct and appropriate punctuation to aid reading of the text.
10	**Spelling**	0-6	The accuracy of spelling and the difficulty of the words used.

Using this marking guide

Each assessment criterion is displayed on a separate page. The top of each page shows the criterion number and name. The skill focus defines the underlying skill being assessed.

Each score category has a category descriptor. The category descriptor is a broad statement describing the particular skill. This is an overarching statement that should be used to make the judgement.

Additional information is included to help shape the judgement. This information is not an exhaustive list. Rather, it is indicative of features that may be present in students' writing at that score category.

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

Example scripts which exemplify the standard for a particular score are listed. The number in brackets is the page reference.

The example scripts and annotations that support category scores follow the assessment criteria. The annotations describe how the marking criteria have been applied. Together, the criteria, the example scripts and their annotations are the means by which consistent marker judgements are made. All are equally important to the marking process.

A glossary of terms used in the rubric is provided after the example scripts.

A list of spelling words is included at the back of the guide. This list should be used in conjunction with the additional information in the Spelling criterion on p.17. The list is not exhaustive.

Teacher read-aloud text during test administration

Before beginning the writing test, all students are given access to a coloured writing test prompt page and are read instructions similar to those in the box below. They vary slightly according to the mode of the test:

The writing prompt page tells you what to write about. It also tells you what type of writing to do.

You have 40 minutes to complete your writing.
You can use your time to plan, write, check and edit your work.

Some students:

- plan for 5 minutes
- write for 30 minutes
- check and edit for 5 minutes.

You can use the blank sheet of paper on your desk for planning. You can draw, write words, or just think.

You can use the ideas on the prompt page to help you, or you can use your own ideas. Remember to make sure you write about the topic on the prompt.

Your planning page won't be marked, but we will still collect it.

Does anyone have a question?

1 Audience

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

<table>
<tr><th>Score</th><th>Category descriptor</th><th>Additional information</th><th>Example scripts</th></tr>
<tr><td>0</td><td>• symbols or drawings which have the intention of conveying meaning</td><td></td><td>Role-play writer (18)</td></tr>
<tr><td>1</td><td>• response to audience needs is limited
• contains simple written content</td><td>• may be a title only
OR
• meaning is difficult to access
OR
• copied stimulus material, including prompt topic</td><td>Dungaun (19)</td></tr>
<tr><td>2</td><td>• shows basic awareness of audience expectations through attempting to orientate the reader
• provides some information to support reader understanding</td><td>• may include simple narrative markers, e.g.
○ simple title
○ formulaic story opening: Long, long ago; Once a boy was walking when …
• description of people or places
• reader may need to fill gaps in information
• text may be short but is easily read</td><td>the casel (20)
BMX (22)
Fier brething dragen (88)
My Story (23)
Living dead (26)</td></tr>
<tr><td>3</td><td>• orientates the reader
○ an internally consistent story that attempts to support the reader by developing a shared understanding of context</td><td>• contains sufficient information for the reader to follow the story fairly easily</td><td>Woodern box (28)
One sunny morning (30)
October 16, 1981 (32)
Moving Away (36)
The shade whispered (89)</td></tr>
<tr><td>4</td><td>• supports reader understanding
AND
• begins to engage the reader</td><td rowspan="3">• narrative devices may include:
○ fantasy, humour, suspense
○ subgenre styles (e.g. satire, boys' own, chick lit)
○ intertextual references
• language choices may:
○ control writer/reader relationship
○ reveal values and attitudes
○ establish narrator stance
○ subvert expectations
○ evoke an emotional response
○ encourage reflection
○ display irony

This additional information applies to categories 4, 5 and 6.</td><td>Space Tour (40)
The haunted house (45)
Gambat (48)</td></tr>
<tr><td>5</td><td>• supports and engages the reader through deliberate choice of language and use of narrative devices</td><td>Tracy (53)
Best friends (56)
Lovely purple boots (60)</td></tr>
<tr><td>6</td><td>• caters to the anticipated values and expectations of the reader
• influences or affects the reader through precise and sustained choice of language and use of narrative devices</td><td>His eyes widened (64)
The Water Tower (68)
In the distance (72)
Axe (78)
The Deep Blue Nothing (84)</td></tr>
</table>

2 Text structure

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

Score	Category descriptor	Additional information	Example scripts
0	• no evidence of any structural components of a time-sequenced text	• symbols or drawings • inappropriate genre (e.g. recipe, argument) • title only	***Role-play writer*** **(18)**
1	• minimal evidence of narrative structure (e.g. a story beginning only or a middle with no orientation) • a recount of events with no complication	• note that not all recounts are factual • may be description	***Dungaun*** **(19)** ***the casel*** **(20)** ***BMX*** **(22)** ***Fier brething dragen*** **(88)** ***Space Tour*** **(40)**
2	• contains a beginning and a complication • where a resolution is present, it is weak, contrived or tacked on (e.g. *I woke up, I died, They lived happily ever after*)	• 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 • complications should always be read in context • 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)	***My Story*** **(23)** ***Living dead*** **(26)** ***Woodern box*** **(28)** ***One sunny morning*** **(30)** ***The shade whispered*** **(89)** ***Moving Away*** **(36)**

3	• contains orientation, complication and resolution
	• 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
		• sophisticated structures or plot devices include:
		  ○ foreshadowing/flashback
		  ○ red herring/cliffhanger
		  ○ coda/twist
		  ○ evaluation/reflection
		  ○ circular/parallel plots
			October 16, 1981 **(32)**
			The haunted house **(45)**
			Gambat **(48)**
			Tracy **(53)**
			Best friends **(56)**
			Lovely purple boots **(60)**

4	• coherent, controlled and complete narrative, employing effective plot devices in an appropriate structure, and including an effective ending	• sophisticated structures or plot devices include:
		  ○ foreshadowing/flashback
		  ○ red herring/cliffhanger
		  ○ coda/twist
		  ○ evaluation/reflection
		  ○ circular/parallel plots
			His eyes widened **(64)**
			The Water Tower **(68)**
			In the distance **(72)**
			Axe **(78)**
			The Deep Blue Nothing **(84)**

3 Ideas

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

Score	Category descriptor	Additional information	Example scripts
0	• no evidence or insufficient evidence	• symbols or drawings • title only	***Role-play writer*** **(18)**
1	• one idea **OR** • ideas are very few and very simple **OR** • ideas appear unrelated to each other **OR** • ideas appear unrelated to prompt		***Dungaun*** **(19)** ***the casel*** **(20)** ***BMX*** **(22)**
2	• one idea with simple elaboration **OR** • ideas are few and related but not elaborated **OR** • many simple ideas are related but not elaborated		***My Story*** **(23)** ***Living dead*** **(26)** ***Fier brething dragen*** **(88)**
3	• ideas show some development or elaboration • all ideas relate coherently	• some ideas may contain unnecessary elaboration (waffle)	***Woodern box*** **(28)** ***One sunny morning*** **(30)** ***Moving Away*** **(36)** ***October 16, 1981*** **(32)** ***Space Tour*** **(40)** ***The haunted house*** **(45)** ***Tracy*** **(53)** ***The shade whispered*** **(89)**
4	• ideas are substantial and elaborated **AND** contribute effectively to a central storyline • the story contains a suggestion of an underlying theme		***Gambat*** **(48)** ***Best friends*** **(56)**
5	• ideas are generated, selected and crafted to explore a recognisable theme • ideas are skilfully used in the service of the storyline	• ideas may include: ○ psychological subjects ○ unexpected topics ○ mature viewpoints ○ elements of popular culture ○ satirical perspectives ○ extended metaphor ○ traditional subgenre subjects: *heroic quest*; *whodunnit*; *good vs evil*; *overcoming the odds*	***Lovely purple boots*** **(60)** ***His eyes widened*** **(64)** ***The Water Tower*** **(68)** ***In the distance*** **(72)** ***Axe*** **(78)** ***The Deep Blue Nothing*** **(84)**

4 Character and setting

Skill focus: Character: The portrayal and development of character.
Setting: The development of a sense of place, time and atmosphere.

Score	Category descriptor	Additional information	Example scripts
0	• no evidence or insufficient evidence	• symbols or drawings • writes in wrong genre • title only	***Role-play writer*** **(18)**
1	• only names characters or gives their roles (e.g. *father, the teacher, my friend, dinosaur, we, Jim*) **AND/OR** • only names the setting (e.g. *school, the place we were at*) • setting is vague or confused		***Dungaun*** **(19)** ***the casel*** **(20)** ***BMX*** **(22)**
2	• suggestion of characterisation through brief descriptions or speech or feelings, but lacks substance or continuity **AND/OR** • suggestion of setting through very brief and superficial descriptions of place and/or time	• basic dialogue or a few adjectives to describe a character or a place	***My Story*** **(23)** ***Living dead*** **(26)** ***One sunny morning*** **(30)** ***October 16, 1981*** **(32)** ***Space Tour*** **(40)**
3	• characterisation emerges through descriptions, actions, speech or the attribution of thoughts and feelings to a character **AND/OR** • setting emerges through description of place, time and atmosphere		***Woodern box*** **(28)** ***Moving Away*** **(36)** ***The haunted house*** **(45)** ***Gambat*** **(48)** ***Tracy*** **(53)** ***Fier brething dragen*** **(88)** ***The shade whispered*** **(89)**
4	• effective characterisation: details are selected to create distinct characters **AND/OR** • maintains a sense of setting throughout. Details are selected to create a sense of place and atmosphere.	• convincing dialogue, introspection and reactions to other characters	***Best friends*** **(56)** ***Lovely purple boots*** **(60)** ***His eyes widened*** **(64)** ***The Water Tower*** **(68)** ***In the distance*** **(72)** ***Axe*** **(78)** ***The Deep Blue Nothing*** **(84)**

Note: Characterisation and setting are essential components of effective narrative writing. The inclusion of **AND/OR** recognises that 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 2 components.

5 Vocabulary

Skill focus: The range and precision of language choices.

Score	Category descriptor	Additional information	Example scripts
0	• symbols or drawings	• title only	***Role-play writer*** **(18)**
1	• very short script	• few content words	***Dungaun*** **(19)** ***BMX*** **(22)**
2	• mostly simple verbs, adverbs, adjectives or nouns • may include 2 or 3 precise words or word groups	• single words: *quick, big, run, look, red, cold, water, great, man, soft, need, really, very, beautiful, scream, grab, huge, think* • simple groups: *my big warm bed*; *It looked like a bright green lizard*; *a five-headed, six-armed monster* • simple figurative language: *as big as a house*	***the casel*** **(20)** ***My Story*** **(23)** ***Living dead*** **(26)** ***Woodern box*** **(28)** ***One sunny morning*** **(30)** ***October 16, 1981*** **(32)** ***Moving Away*** **(36)**
3	• 4 or more precise words or word groups (may be verbs, adverbs, adjectives or nouns)	• single precise words: *hissed, yanked, clutched, absolutely, disgusted, exhilarating, rewarded, eventually* • effective simile: *into a porthole-like trap; burning coal shot out like tiny bullets* • metaphor: *lungs screamed for air* • attitudinal: *simpered* • evaluative: *devout, aggressive, hard done by* • technical: *resuscitated* • formal: *To what do I owe this honour?* • colloquial language for characters' speech: *Watcha doin?* • alliteration: *completely captivating cat called Clarence* • effective personification: *the wind clutched at her hair* This additional information applies to categories 3, 4 and 5.	***Space Tour*** **(40)** ***Fier brething dragen*** **(88)** ***The haunted house*** **(45)** ***The shade whispered*** **(89)**
4	• sustained and consistent use of precise words and word groups that enhance the meaning or mood *May be occasional inappropriate or inaccurate word choice.*		***Gambat*** **(48)** ***Tracy*** **(53)** ***Best friends*** **(56)** ***Lovely purple boots*** **(60)** ***The Water Tower*** **(68)**
5	• a range of precise and effective words and word groups used in a natural and articulate manner *Language choice is well-matched to genre.*		***His eyes widened*** **(64)** ***In the distance*** **(72)** ***Axe*** **(78)** ***The Deep Blue Nothing*** **(84)**

Note: Words are generally categorised into 2 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.

6 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.

Score	Category descriptor	Additional information	Example scripts
0	• symbols or drawings	• title only	***Role-play writer*** **(18)**
1	• links are missing or incorrect • short script *Often confusing for the reader.*	• may be just one word	***Dungaun*** **(19)** ***the casel*** **(20)** ***BMX*** **(22)**
2	• some correct links between sentences (do not penalise for poor punctuation) • most referring words are accurate *Reader may occasionally need to re-read and provide their own links to clarify meaning.*	• small selection of simple connectives and conjunctions used: *then, soon, and, but, or, then, suddenly, so, and then, when, ordinal numbers; only temporal connectives* • often marked by cumbersome repetition of nouns or unreferenced pronouns	***My Story*** **(23)** ***Living dead*** **(26)** ***Woodern box*** **(28)** ***One sunny morning*** **(30)** ***Fier brething dragen*** **(88)** ***October 16, 1981*** **(32)**
3	• cohesive devices are used correctly to support reader understanding • accurate use of referring words *Meaning is clear and text flows well in a sustained piece of writing.*	• other connectives used: *later, meanwhile*; *instead*; *in the middle of*; *earlier*; *just as*; *usually*; *although*; *even though; such as*; *because*; *finally* • word association to avoid repetition (e.g. synonyms, antonyms, word sets) • control of narrative tense	***Moving Away*** **(36)** ***Space Tour*** **(40)** ***The haunted house*** **(45)** ***Gambat*** **(48)** ***Tracy*** **(53)** ***Best friends*** **(56)** ***The shade whispered*** **(89)**
4	• a range of cohesive devices is used correctly and deliberately to enhance reading *An extended, highly cohesive piece of writing showing continuity of ideas and tightly linked sections of text.*	• consistent use of word associations and substitutions that enhance reading	***Lovely purple boots*** **(60)** ***His eyes widened*** **(64)** ***The Water Tower*** **(68)** ***In the distance*** **(72)** ***Axe*** **(78)** ***The Deep Blue Nothing*** **(84)**

Note

- Approximately 200 words (about a page of writing) are needed to consider sustained use.
- In first draft writing, allowance for an occasional lapse in narrative tense can be made at categories 3 and 4.

7 Paragraphing

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

Score	Category descriptor	Additional information	Example scripts
0	• no use of paragraphing	• script is a block of text • random breaks • new line for every sentence • new line for new speaker with no other paragraphing evident	***Role-play writer*** **(18)** ***Dungaun*** **(19)** ***the casel*** **(20)** ***BMX*** **(22)** ***My Story*** **(23)** ***Living dead*** **(26)** ***Woodern box*** **(28)** ***One sunny morning*** **(30)** ***Fier brething dragen*** **(88)**
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 *Contains at least one correct paragraph break.*	• ideas are separated (paragraphs may contain some unrelated ideas) • paragraphs used to mark formulaic narrative structure (beginning, middle and end) • indicates broad changes in time and scene or time-ordered structure	***October 16, 1981*** **(32)** ***Moving Away*** **(36)** ***Space Tour*** **(40)** ***The haunted house*** **(45)** ***Gambat*** **(48)** ***Tracy*** **(53)** ***The shade whispered*** **(89)**
2	• all paragraphs are focused on one idea or set of like ideas and enhance the narrative	• deliberately structured to pace and direct the reader's attention • single sentence may be used as a dramatic or final comment or for emphasis	***Best friends*** **(56)** ***Lovely purple boots*** **(60)** ***His eyes widened*** **(64)** ***The Water Tower*** **(68)** ***In the distance*** **(72)** ***Axe*** **(78)** ***The Deep Blue Nothing*** **(84)**

Note: Paragraphing may be indicated by any of the following conventions:

- indentation of a new line
- space between blocks of text
- student annotations (e.g. P for paragraph, tramlines, square brackets, asterisk)
- available space on previous line left unused, followed by new line for paragraph beginning.

8 Sentence structure

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

Score	Category descriptor	Additional information	Example scripts
0	• no evidence of sentences	• drawings, symbols, a list of words, text fragments • title only	***Role-play writer*** **(18)**
1	• some correct formation of sentences *Some meaning can be construed.*	• in general, control is very limited • very short script (one sentence) • most sentences contain the same basic structures • may be overuse of the conversational *and* or *then*	***Dungaun*** **(19)** ***the casel*** **(20)** ***BMX*** **(22)**
2	• correct sentences are mainly simple and/or compound sentences *Meaning is predominantly clear.*	• 2 or more correct sentences required • a short script that consists only of correct complex sentences (where there are no simple sentences) • text may include complex sentences that use one basic structure ○ 2, if one is a projected clause	***My Story*** **(23)** ***Living dead*** **(26)** ***Fier brething dragen*** **(88)**

3	• most (approx. 80%) simple and compound sentences correct
	AND
	• some complex sentences are correct
	Meaning is predominantly clear.
		• 4 or more correct sentences required
		• simple sentences may contain some extension
		• experiments with basic structures in complex sentences
		  ○ requires 2 or more types
		  ○ 3, if one is a projected clause
			Woodern Box **(28)**
			One sunny morning **(30)**
			October 16, 1981 **(32)**
			The shade whispered **(89)**

4	• most (approx. 80%) simple, compound and complex sentences are correct **OR** • all simple, compound and complex sentences are correct but do not demonstrate variety *Meaning is clear.*	• more routine use and greater control of elaborating clauses and phrases in simple, compound and complex sentences • usually requires a sustained piece of writing	***Moving Away*** **(36)** ***Space Tour*** **(40)** ***The haunted house*** **(45)** ***Gambat*** **(48)** ***Tracy*** **(53)** ***Lovely purple boots*** **(60)**
5	• sentences are correct (allow for occasional error in more sophisticated structures) • demonstrates variety *Meaning is clear and sentences enhance meaning.*	• shows control over a range of different structures (quantity, quality and variety) **Variety** • clause types and patterns • verbless, adjectival, adverbial, multiple, non-finite • clause position • length and rhythm • increased elaboration and extension • stylistically appropriate choices This additional information applies to categories 5 and 6.	***Best friends*** **(56)** ***Axe*** **(78)**
6	• all sentences are correct (allow for occasional slip, e.g. a missing word) *Writing contains controlled and well-developed sentences that express precise meaning and are consistently effective.*		***His eyes widened*** **(64)** ***The Water Tower*** **(68)** ***In the distance*** **(72)** ***The Deep Blue Nothing*** **(84)**

Note

- Some students do not accurately identify their sentence boundaries with punctuation. In these cases it will be necessary to read the *intended* sentence (i.e. the marker should mentally insert the sentence boundaries).
- 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.

<table>
<tr><th>Score</th><th>Category descriptor</th><th>Additional information</th><th>Example scripts</th></tr>
<tr><td>0</td><td>• no evidence of correct sentence punctuation
• title only</td><td rowspan="6">Sentence punctuation includes:
• capital letters to begin sentences
• full stops, question marks and exclamation marks to end sentences
Noun capitalisation includes:
• first names and surnames
• titles: Mr, Mrs, Miss, Ms, etc
• place names: Paris, Italy
• institution names: Valley High
• days of week, months of year
• street names: Ord St
• book and film titles
• holidays: Easter, Ramadan
• historic events: World War II
Other punctuation includes:
• apostrophes to mark contraction and possession
• commas in lists
• commas to mark clauses and phrases
• quotation marks for direct speech
• new line for each speaker
• capital letters and commas used within quotation marks
• quotation marks for text extracts and highlighted (sneer) quotes
• brackets and dashes
• brackets for humorous or ironic asides
• colons and semicolons
• points of ellipsis
• commas or semicolons to balance or create rhythm within sentences

This additional information applies to all categories.</td><td>Role-play writer (18)
Dungaun (19)
the casel (20)</td></tr>
<tr><td>1</td><td>• correct use of capital letters to start sentences OR full stops to end sentences (at least one correct sentence marker)
Punctuation is minimal and of little assistance to the reader.</td><td>BMX (22)
My Story (23)
Fier brething dragen (88)</td></tr>
<tr><td>2</td><td>• some correct use of sentence-level punctuation: at least 2 accurately punctuated sentences (beginning and end)
OR
• one correctly punctuated sentence AND some other punctuation correct where it is required (refer to list in additional information)
Provides some markers to assist reading.</td><td>Living dead (26)
Woodern box (28)
One sunny morning (30)
October 16, 1981 (32)
Gambat (48)
The shade whispered (89)</td></tr>
<tr><td>3</td><td>• sentence-level punctuation mostly correct (minimum of 80% of 5 sentences punctuated correctly) AND some other punctuation correct (2 or more examples of other punctuation)
OR
• accurate sentence punctuation with correct noun capitalisation and no stray capitals, nothing else used (4 or more sentences)
Provides adequate markers to assist reading.</td><td>Space Tour (40)
The haunted house (45)
Best friends (56)</td></tr>
<tr><td>4</td><td>• all sentence punctuation correct (no stray capitals)
AND
• mostly correct use of other punctuation including noun capitalisation
Provides accurate markers to enable smooth and efficient reading.</td><td>Moving Away (36)
Tracy (53)
His eyes widened (64)
The Water Tower (68)
Axe (78)
Lovely purple boots (60)</td></tr>
<tr><td>5</td><td>• writing contains accurate use of all applicable punctuation
Provides precise markers to pace and control reading of the text.</td><td>In the distance (72)
The Deep Blue Nothing (84)</td></tr>
</table>

Note

- In first draft writing, allowances can be made for the very occasional omission of sentence punctuation at categories 4 and 5.
- 'Mostly' is approximately 80% but it is not intended that every use of punctuation is calculated rigorously.
- 'Splice' commas used to join 2 sentences are INCORRECT, e.g. *The dog ate my homework, it was hungry.* Do not score these as correct sentence punctuation or comma use.

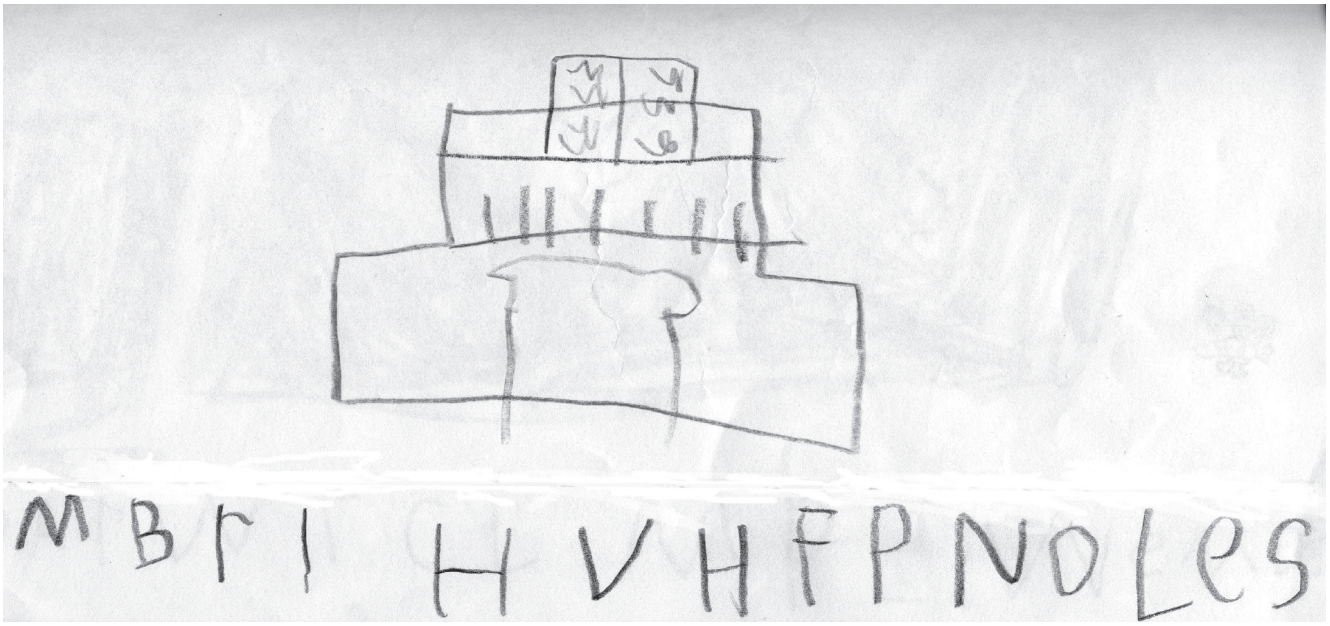
10 Spelling

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

Score	Category descriptor	Additional information	Example scripts
0	• no conventional spelling • copied stimulus material only	**Simple words** • words with 2 letters (*an, be, it, on, up*) • single-syllable words with short vowel sounds (*bad, men, fit, not, fun*) consonant digraphs (*chips, much, shop, thin*) consonant blends (*bring, clap, drop, felt, grab, help, hump, left, must, swim*) double final consonants (*add, dull, egg, less*) • high frequency words (*all, are, bee, bird, boy, day, feet, food, for, good, how, her, our, park, them, you*) • high frequency short two-syllable words (*into, undo, going, being, xray, xbox*) **Common words** • single-syllable words with 2 two-consonant blends and/or digraphs (*crack, speech, broom, drift*) three-consonant blends (*light, stretch, splash*) common long vowels (*aunt, bow, broke, caught, chair, close, day, eight, even, face, fly, full, haunt, house, low, mean, never, nice, obey, only, sail, shiny, use*) • multisyllabic words with even stress patterns (*hospital, important, littering*) • common homophones (*too/two, there/their, write/right, hear/here, brake/break*) • common words with silent letters (*comb, ghost, know, sign, sigh, whistle, wrong*) • single-syllable words ending in ould, ough, ey (*could, cough, rough, though, through, key, they*) • suffixes that don't change the base word (*adults, happening, jumped, sadly*) • most rule-driven words: drop e (*boring, having*); change y to i (*heavier*); double letter (*spitting*) **Difficult words** • uneven stress patterns in multisyllabic words (*chocolate, desert, dessert, enemy, mineral, miracle*) • uncommon vowel patterns (*drought, hygiene, palm, fuel*) • difficult subject-specific content words (*disease, habitat, predator*) • difficult homophones (*practice/practise, board/bored*) • suffixes where base word changes (*compete/competition*; *decide/decision*) • consonant alternation patterns (*confident/confidence*) • many words of 3 and 4 syllables (*invisible, organise, community*) • multisyllabic (3 or more) words ending in tion, sion, ture, ible/able, ent/ant, ful, el/al, elly/ally, gle (*supervision, furniture, powerful, sentinel, brutally, rectangle, hopefully*) **Challenging words** • unusual consonant and vowel patterns (*twelfth, guarantee*) • longer words with unstressed syllables (*responsibility*) • suffixes to words ending in e, c or l (*changeable, plasticity, physically*) • foreign words (*lieutenant, nonchalant*) This additional information applies to all categories.	***Role-play writer* (18)**
1	• few examples of conventional spelling • limited evidence (fewer than 20 words written)		***Dungaun* (19)**
2	• correct spelling of most simple words **AND** some common words (at least 2) *Errors evident in common words.*		***the casel* (20)** ***BMX* (22)** ***My Story* (23)** ***Living dead* (26)** ***Woodern box* (28)** ***Fier brething dragen* (88)**
3	• correct spelling of most simple words **AND** most common words (at least 20)		***One sunny morning* (30)** ***The shade whispered* (89)**
4	• correct spelling of simple words **AND** most common words **AND** at least 2 difficult words *Correct difficult words outnumber incorrect difficult words.*		***October 16, 1981* (32)** ***Moving Away* (36)** ***Tracy* (53)** ***Lovely purple boots* (60)**
5	• correct spelling of simple words **AND** most common words **AND** at least 10 difficult words *Correct difficult words outnumber incorrect difficult words.*		***Space Tour* (40)** ***The haunted house* (45)** ***Gambat* (48)** ***Best friends* (56)** ***His eyes widened* (64)** ***In the distance* (72)** ***Axe* (78)**
6	• correct spelling of all words **AND** at least 10 difficult words and some challenging words **OR** at least 15 difficult words if no challenging words *In this category, allowances can be made for very occasional (one or 2) minor slips.*		***The Water Tower* (68)** ***The Deep Blue Nothing* (84)**

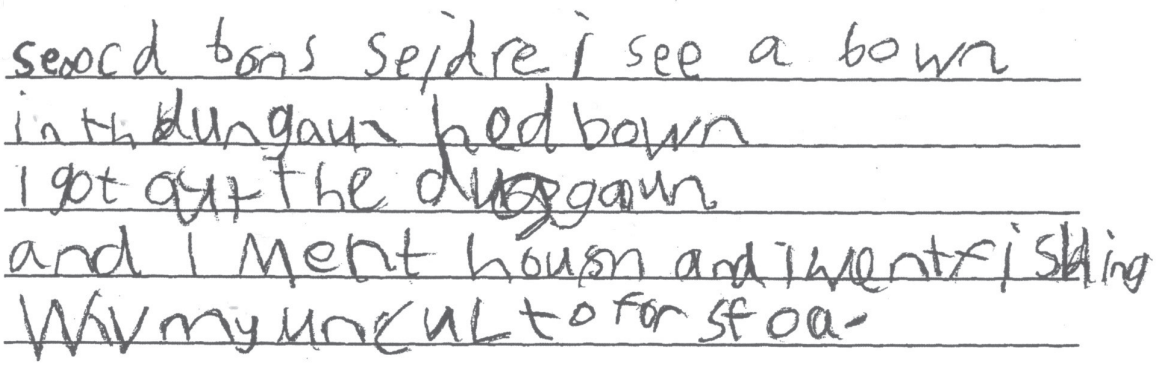
Annotated example scripts

Role-play writer



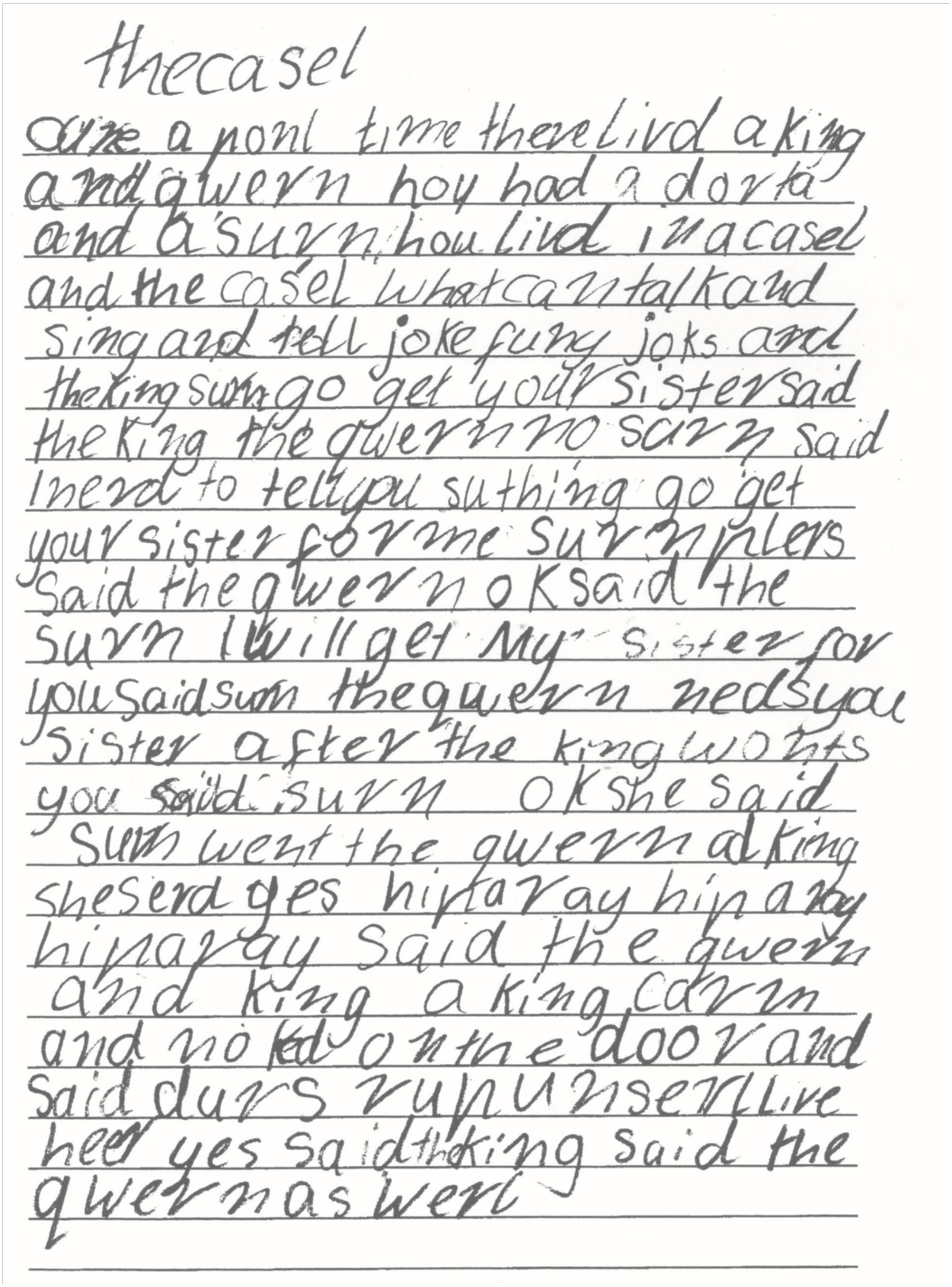
Criterion	Score	Annotations
1. Audience	**0**	Writing consists of symbols or drawings with the intention of conveying meaning.
2. Text structure	**0**	Writing contains no evidence of any structural components of a time-sequenced text.
3. Ideas	**0**	Cannot be read.
4. Character/setting	**0**	Cannot be 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



Criterion	Score	Annotations
1. Audience	**1**	Writing conveys some simple written content.
2. Text structure	**1**	Very weak sense of narrative structure. *I got out the dungaun* gives some feeling of escape. Elements of recount: *I went*; *I went.*
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: *uncle, dungeon.*
5. Vocabulary	**1**	Writing contains a limited number of simple and everyday content words: *got, see, home, head, bone, fishing, dungeon, uncle.*
6. Cohesion	**1**	Basic pronouns used correctly: *I, my.* Often confusing for the reader. 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. Shows some evidence of basic sentence construction: *I see a bone in the dungeon*; as well as some incomplete sentences: *I got out the dungeon.*
9. Punctuation	**0**	No evidence. An ambiguous mark at the end.
10. Spelling	**1**	Few examples of mostly **simple** words: *in, a, I, out, the, my, went, got, and, see* **Errors:** *bown, dungaun, houm, wiv, hed, uncul* Some words cannot be clearly interpreted: *seeord, seidre*

the casel



thecasel

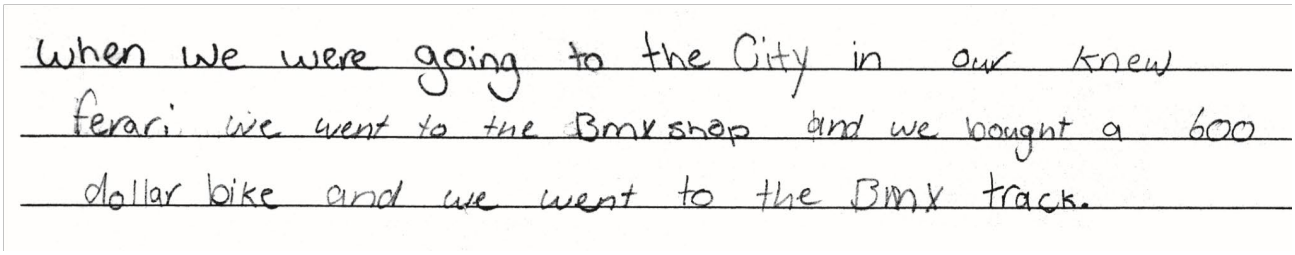
Once a pond time there lived a king and qwern hoy had a dorta and a surn, how lived in a casel and the casel what can talk and sing and tell joke funy joks and the king sum go get your sister said the king the qwern no surn said I nerd to tell you suthing go get your sister for me surn plers said the qwern ok said the surn I will get My sister for you said sum the qwern neds you sister after the king wonts you said surn ok she said sum went the qwern a king she serd yes hip hip ray hip hip ray hip ray said the qwern and king a king corn and no ked on the door and said durs run unser Live her yes said the king said the qwern as wer

the casel

oune a ponl time there livd a King and qwern hou had a dorta and a surn hou livd in a casel and the casel whatcantalkand sing and tell joke funy joks and the King surn go get your sister said the King the qwernno sarn said I nerd to tellyou suthing go get your sister for me surn plers said the qwern ok said the surn I will get My sister for you said surn the qwern nedsyou sister after the King wonts you said surn ok she said surn went the qwern ad King she serd yes hiparay hip a ray hiparay said the qwern and King a King carm and no ked on the door and said durs rupunserl live heer yes said the King said the qwern as werl

Criterion	Score	Annotations
1. Audience	**2**	Shows an awareness of the audience by using simple story markers. Has a simple, formulaic story opening and recognisable story characters (queen, king, Rapunzel) and setting (castle). Uses a simple title.
2. Text structure	**1**	Story beginning followed by fairly confusing recount of events. No discernible complication.
3. Ideas	**1**	Main idea is that the sister has to be asked something. 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**	There is some correct formation of sentences and some meaning can be construed. In general, control is very limited. There are many errors, missing words and run-on sentences: *Once upon a 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 the queen …*
9. Punctuation	**0**	No sentence punctuation evident.
10. Spelling	**2**	**Simple correct:** *king, had, in, and, the, can, tell, get, go, you, she, on, sing, will* **Common correct:** *joke, time, your, said, sister, talk, live, after, door* **Common errors:** *casel, qwern, suthing, funy, hou, surn, carm, livd, noked*

BMX


When we were going to the City in our knew ferari we went to the Bmx shop and we bought a 600 dollar bike and we went to the Bmx track.

BMX

When we were going to the City in our knew ferari 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**	Shows basic awareness of audience expectations through attempting to orientate reader. The reader is told where *we* went but no explanation is given of who *we* are: there are gaps in the information. Script is short but easily read.
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: *we, city, BMX track.*
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**	Full stop at end of sentence, capital to begin. Stray capital: *City*.
10. Spelling	**2**	**Simple correct:** *we, in, our, went, to, the, and, shop, our* **Common correct:** *bought, track, dollar, bike, when, were, city* **Common error:** *knew* (new) Not enough common words demonstrated for a 3.

My Story

My story

One bime a long long a go a girl nãmed Suga, cristal, water wãnted 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 forbiden island they sore a piret ship then they ran off and sat behind a tree they said theres tresher hi I knaw 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 sunndly a house poped in fronit of them and in side there was a pess 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 were rich all of there Life the end

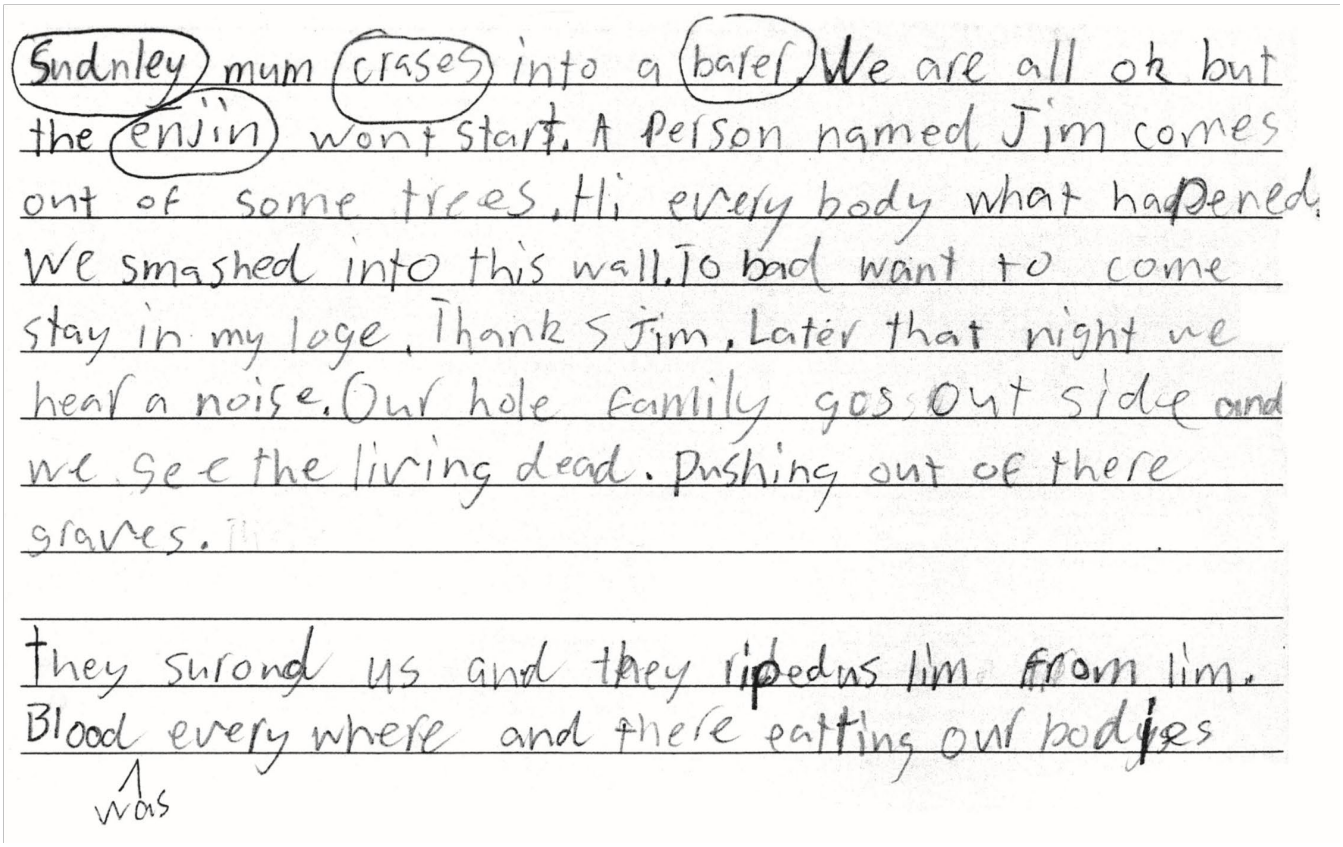
My Story

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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**	Many simple ideas (finding an island, a pirate ship appearing, map, finding the treasure) are related but not elaborated.
4. Character/setting	**2**	There is a hint of setting; it is a *forbidden* island. Characters are named: *Sugar, Crystal,* and *Water*. The dialogue does not create a strong enough sense of character.
5. Vocabulary	**2**	Mainly uses simple content words: *treasure, pirate ship* and *map.* An attempt is made to use precise language with the use of *forbidden*.
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. Text includes some basic complex sentences with quoted clauses: *I hope so said Crystal*. Insufficient types for a 3.
9. Punctuation	**1**	Punctuation is minimal and of little assistance to the reader. There is one correctly punctuated sentence: *I hope so said Crystal*. Incorrect use of list commas and speech marks, and missing contractions.
10. Spelling	**2**	**Common correct:** *time, wanted, find, night, looking, found, behind, know, said, what* **Common errors:** *cores* (course)*, sore* (saw)*, piret, worrie, shore* (sure), *will* (we'll)*, somthing, sunndly, poped, fronit, pess, belive, foled, werer* Too many errors in common words for a 3.

Living dead



Living dead

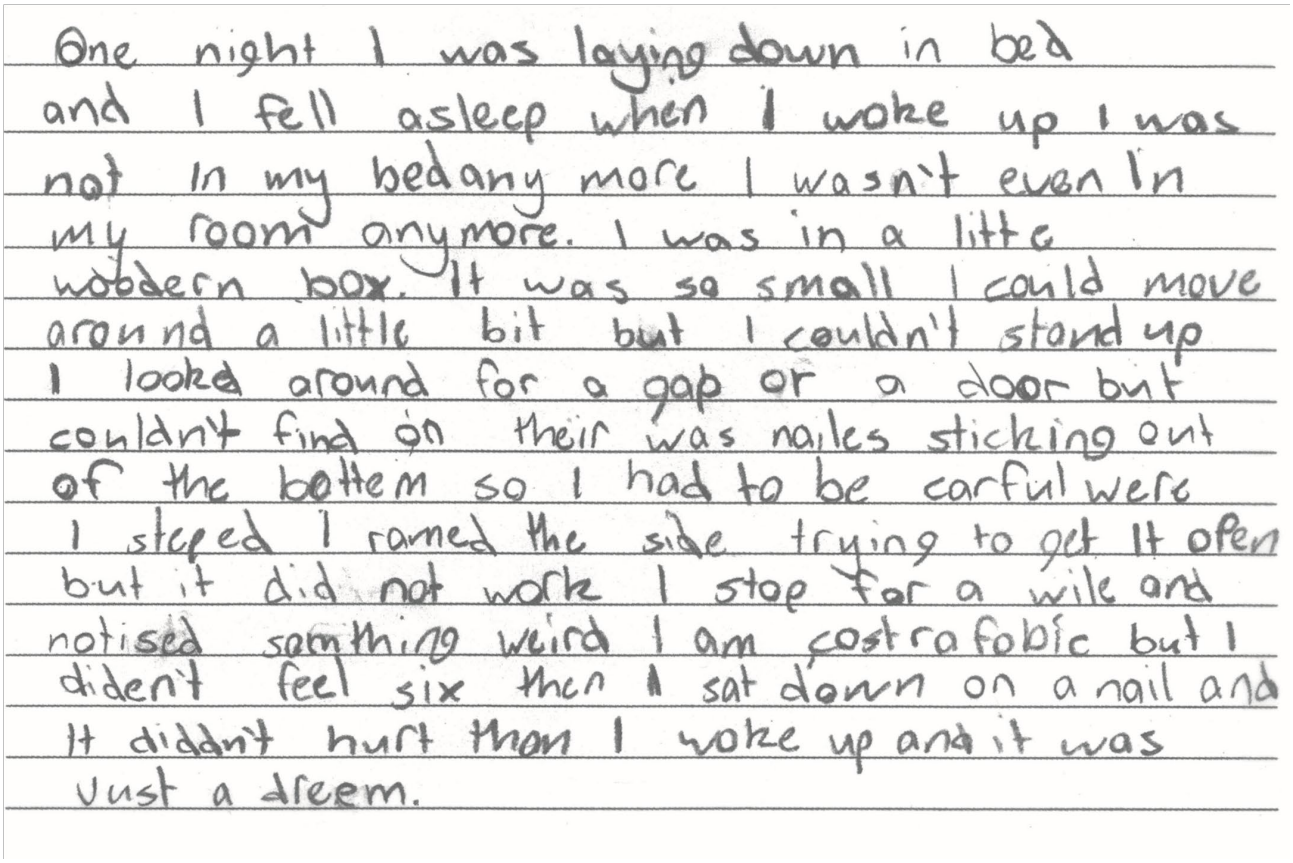
Sudnley mum crases into a barer. We are all ok but the enjin wont start. A Person named Jim comes out of some trees. Hi every body what hapened. We smashed into this wall. To bad want to come stay in my loge. Thank s Jim. Later that night we hear a noise. Our hole family gos out side and we see the living dead. pushing out of there graves.

they surond us and they riped us lim from lim. Blood was every where and there eatting our bodies

Living dead

Criterion	Score	Annotations
1. Audience	**2**	Shows basic 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. 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: *trees, lodge, we, family, Jim, living dead.* Jim appears friendly: *Hi everyone, what happened?* Description of place: *comes out of some trees.*
5. Vocabulary	**2**	A few precise examples used: *ripped us limb from limb*; *surround*; *pushing out of their graves.*
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: *They surround us and they ripped us limb from limb;* *Blood was everywhere and they're eating our bodies.*
9. Punctuation	**2**	*Jim* is correctly capitalised, but there is a stray capital: *Person*. Missing capitals and full stops in the last paragraph but many sentences are correctly punctuated. The full stop before *pushing* is incorrect.
10. Spelling	**2**	**Common correct:** *won't, start, person, named, comes, some, everybody, what, smashed, want, come, thanks, later, might, hear, noise, family, outside, living, dead, pushing, graves, they, blood, everywhere, bodies* **Common errors:** *Sudnley, crases, hapened, to* (too), *loge, hole* (whole), *gos, there* (their, they're), *riped, lim, eatting* **Difficult errors:** *barer, enjin, surond*

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 litte 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 nailes sticking out of the bottem so I had to be carful were I steped I ramed the side trying to get It open but it did not work I stop for a wile and notised somthing weird I am costrafobic but I diden't feel six then I sat down on a nail and It diddn't hurt then I woke up and it was just a dreem.

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 any more. 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 lookd around for a gap or a door but couldn't find on their was nailes sticking out of the bottem so I had to be carful were I steped I ramed the side trying to get it open but it did not work I stop for a wile and notised somthing weird I am costrafobic but I diden't feel six then I sat down on a nail and It diddn't hurt then I woke up and it was just a dreem.

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 woke up and it was just a dream.*
3. Ideas	**3**	The inside of the box and efforts to escape are elaborated. All ideas relate coherently to the story.
4. Character/setting	**3**	Clear description of place: *little wooden 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 one*; *There was nails sticking out of the bottom so I had to be careful.*
5. Vocabulary	**2**	Mostly simple words. Claustrophobic is the only precise word.
6. Cohesion	**2**	The script generally flows well but is too brief to provide evidence for a 3. Repetition of *then* in the final sentences.
7. Paragraphing	**0**	No paragraphs indicated.
8. Sentence structure	**3**	Some correct complex sentences: *It was so small I could move around a little bit but I couldn't stand up*; *I rammed the side trying to get it open*; *When I woke up, I was not in my bed anymore.* One incorrect complex sentence with subject/verb agreement error: *There was nails sticking out of the bottom so I had to be careful where I stepped.* One tense error in a compound sentence: *I stop for a while and noticed something weird.*
9. Punctuation	**2**	One correctly punctuated sentence. Mostly missing sentence punctuation. Some stray capitals: *Just, It.* Correct capitalisation for *I.* Correct use of apostrophes (*couldn't, didn't, wasn't*) but not enough sentences correct for a 3.
10. Spelling	**2**	**Common correct:** *night, asleep, woke, more, wasn't, small, could, move, around, little, couldn't, work, hurt, trying, sticking* **Common errors:** *litte, nailes, carful, were* (where)*, steped, ramed, diden't, dreem, bottem, wile, somthing, their* (there)*, woodern* Too many errors in common words for a 3.

One sunny morning

One sunny moring 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 untill 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 herd a big "BANG" we stoped and looked at eachother 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

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THE END

One sunny morning

Criterion	Score	Annotations
1. Audience	**3**	A solid and complete story that provides enough contextual information to follow easily. Does not have the attempts at engagement necessary for a 4.
2. Text structure	**2**	Complete narrative with very weak ending.
3. Ideas	**3**	Ideas have some development and relate coherently to a 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: *little red box*; *out of nowhere*; *jet packs*; *sunny morning.*
6. Cohesion	**2**	Basic linking of the ideas through the noun/pronoun referencing. Uses a restricted range of conjunctions: so (*so Hannah said*; *so Hannah opened*); then (*then my mum*; *and then we*; *then we caught*; *but then*).
7. Paragraphing	**0**	No paragraphs are indicated.
8. Sentence structure	**3**	Simple and compound sentences correct, though there is some overuse of *and* towards the end. Enough correct use of complex sentences for a 3.
9. Punctuation	**2**	Some correct sentence punctuation. Speech marks, question marks and contractions applied correctly.
10. Spelling	**3**	Most common words are spelled correctly. **Common errors:** *moring, herd* (heard)*, stoped*

October 16, 1981

On October the 16th 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 of his Surf board and Zac had lost his Surf board. The wave drifted him out further and further till there was no one. Zac was getting really really tierd he could not 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 to tierd to keep his self up and wave to them.

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

When the life gaurds 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)

October 16, 1981

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

The life gaurds 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 come up that he had knocked his head and fracked 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 recoving from the injury.

October 16, 1981

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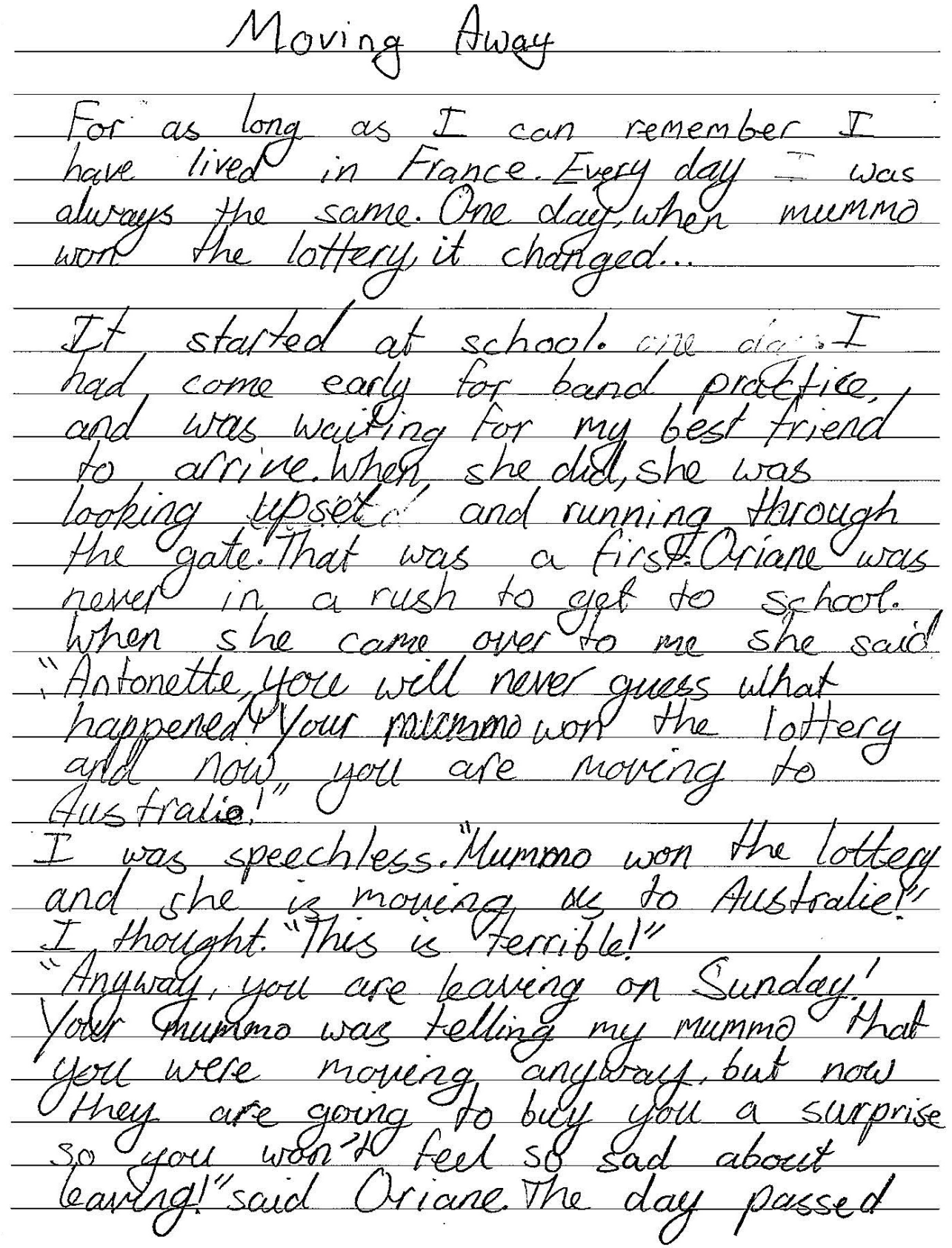
Zac got bac to his family and only went to the beach on safe days.

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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 coherently to the story.
4. Character/setting	**2**	Characters are named: *Zac, lifeguards, doctor.* Lifeguards' actions are only very sketchy. No indication is given of emotional response. Simple setting is clear and referred to by date and simple words: *beach, windy day, shore, huge wave.*
5. Vocabulary	**2**	Mainly simple words used to describe: *floating, fainted, tired, huge, windy, a day like this.* A few precise words: *fractured, revived, recovering.*
6. Cohesion	**2**	Repetition of *surf, surfing, surfing on* in para 1 and *head* (*knocked his head and fractured his head*) in para 7 is clumsy. Uses a small selection of simple connectives: *later, when.*
7. Paragraphing	**1**	Simple breaks to mark time changes and new ideas.
8. Sentence structure	**3**	Most simple and compound sentences are correct, with enough correct complex sentences for this category, e.g. in paras 4 and 5. Other attempts at complex sentences are mostly incorrect or clumsy: *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 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.*
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**	**Common correct:** *named, beach, really, windy, could, there, water, surf, later, knocked, closed, wave, floating, fainted, asked, happened, results, while, family, time, life, shore, drifted, huge, surfing, couldn't* **Common errors:** *tierd, recoving, of* (off), *were* (where), *to* (too) **Difficult correct:** *board, further, remember, injury, damage* **Difficult errors:** *gaurds, fracksed*

Moving Away



Moving Away

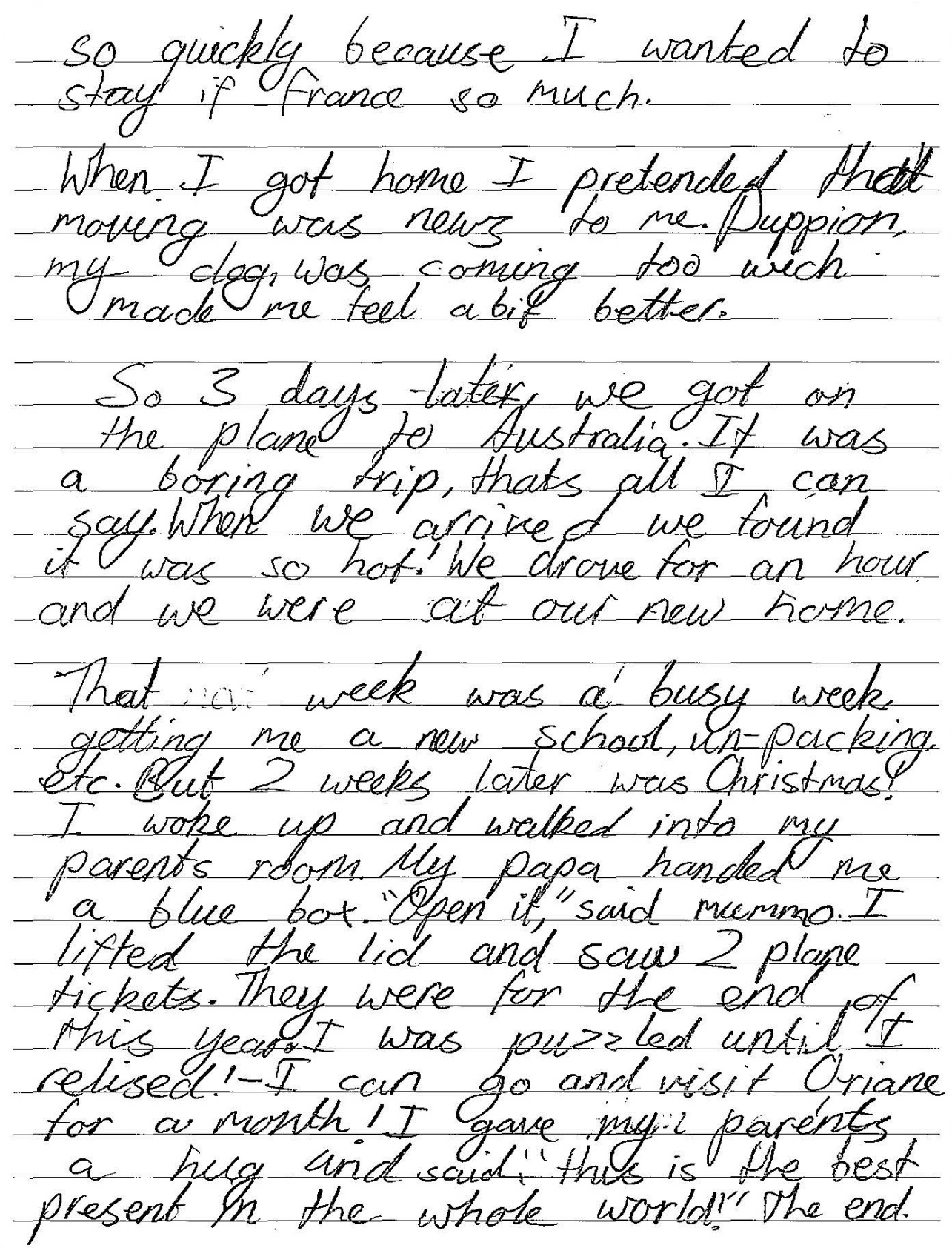
For as long as I can remember I have lived in France. Every day I was always the same. One day, when mumma won the lottery it changed...

It started at school. One day I had come early for band practice, and was waiting for my best friend to arrive. When she did, she was looking upset and running through the gate. That was a first. Oriane was never in a rush to get to school. When she came over to me she said "Antonette, you will never guess what happened! Your mumma won the lottery and now you are moving to Australia!"

I was speechless. "Mumma won the lottery and she is moving us to Australia!" I thought. "This is terrible!"

"Anyway, you are leaving on Sunday! Your mumma was telling my mumma that you were moving anyway, but now they are going to buy you a surprise so you won't feel so sad about leaving!" said Oriane. The day passed

Moving Away



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When I got home I pretended that moving was news to me. Puppion, my dog, was coming too which made me feel a bit better.

So 3 days later, we got on the plane to Australia. It was a boring trip, thats all I can say. When we arrived we found it was so hot. We drove for an hour and we were at our new home.

That week was a busy week. getting me a new school, un-packing. Etc. But 2 weeks later was Christmas! I woke up and walked into my parents room. My papa handed me a blue box. "Open it," said mumma. I lifted the lid and saw 2 plane tickets. They were for the end of this year. I was puzzled until I relised! - I can go and visit Oriane for a month! I gave my parents a hug and said, "this is the best present in the whole world!" The end.

Moving Away

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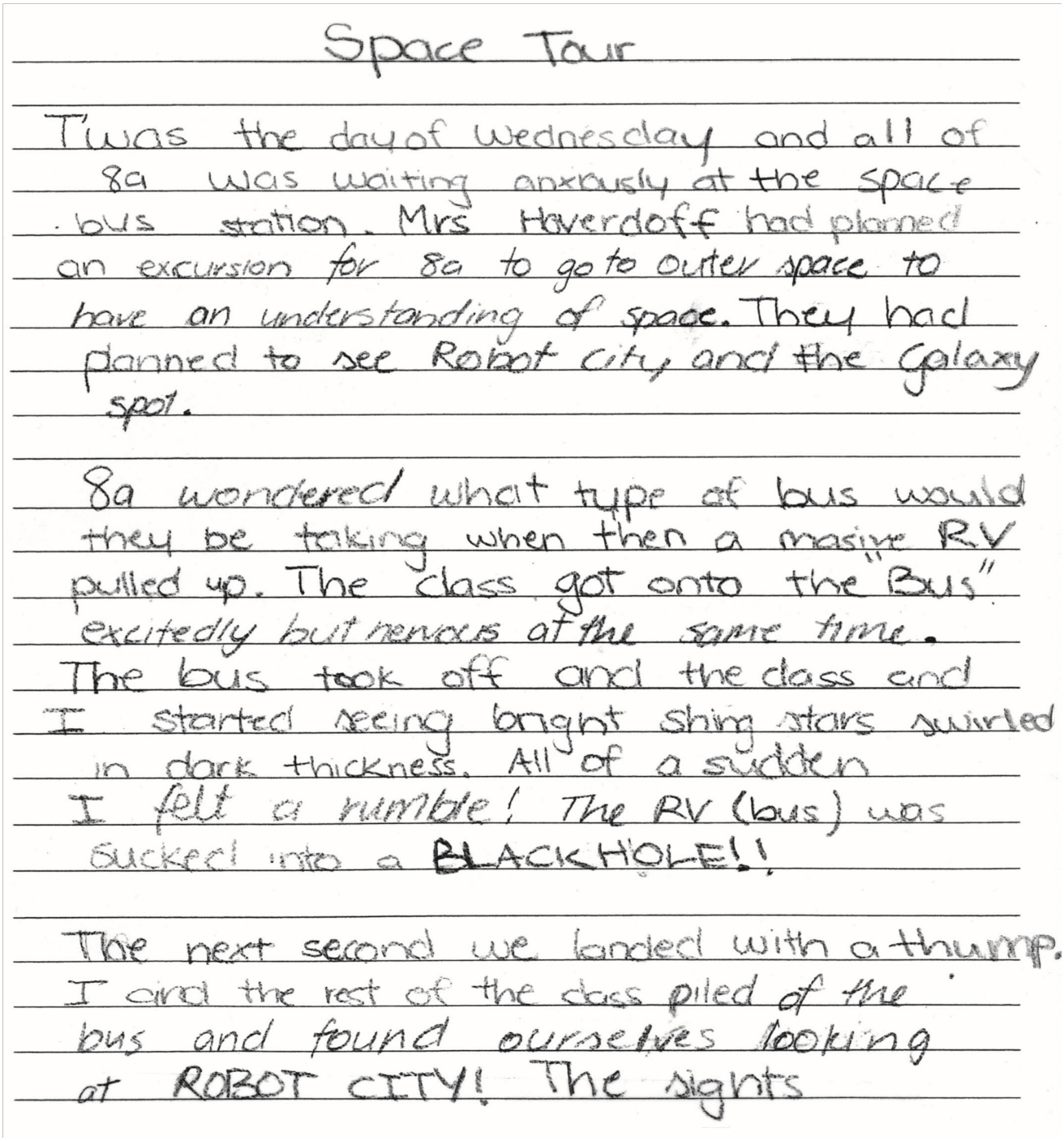
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Moving Away

Criterion	Score	Annotations
1. Audience	**3**	An internally consistent story that contains the necessary information to follow the story. Does not demonstrate the qualitative shift of engagement required for a 4.
2. Text structure	**2**	Complete but minimal. Story begins by providing some context and introducing the complication: a life-changing event. Some tension is evident with the character's life being changed as a result of Mummo winning the lottery and the unwanted move to Australia. This is resolved weakly with the return visit to France.
3. Ideas	**3**	Development of ideas is related to the storyline of leaving France for Australia and reuniting with an old school friend.
4. Character/setting	**3**	The narrator's character emerges through attribution of actions and feelings about leaving France. Character of Oriane is identified through actions.
5. Vocabulary	**2**	Uses mostly simple words. May include 2 or 3 precise words or word groups: *never in a rush*; *speechless*; *puzzled until I realised*.
6. Cohesion	**3**	Controlled use of time connectives to mark the major shifts in time: *For as long as*; *Everyday*; *So, three days later*. Accurate use of noun/pronoun references. Lacks the range and sophistication needed for a 4.
7. Paragraphing	**1**	Paragraphs indicate broad changes in time and scene.
8. Sentence structure	**4**	Most simple, compound and complex sentences are correct. Slip with incorrect word: *I wanted to stay if* (in) *France so much*. Sentences lack variety: *When she did*; *When I got home*; *When we arrived*. Overuse of *and* to join clauses.
9. Punctuation	**4**	All sentence punctuation is correct, except for one sentence within dialogue. Mostly correct use of a range of other punctuation: speech, commas between phrases and clauses, and apostrophes of contraction and possession. A couple of errors: *thats, parents*.
10. Spelling	**4**	**Common correct:** *lived, always, same, changed, started, school, early, waiting, friend, arrive, arrived, running, looking, upset, through, gate, first, never, came, said, happened, moving*, etc. **Common error:** *wich* **Difficult correct:** *remember, practice, guess, lottery, speechless, terrible, surprise* **Difficult error:** *relised*

Space Tour



Space Tour

T'was the day of Wednesday and all of 8a was waiting anxiously at the space bus station. Mrs Haverdoff 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 masive 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 BLACKHOLE!!

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

Space Tour

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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1. Audience	**4**	Context established. Begins to engage the audience by trying to introduce some emotion (excitement, surprise, wonder).
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 have some development and relate coherently to the storyline.
4. Character/setting	**2**	Characters are only named. Description of setting is minimal: *strange land*; *bright shining stars*; *dark thickness*.
5. Vocabulary	**3**	Precise words: *anxiously, massive RV, weird but wonderful, imagined the future to look like, whirled to an exotic place, telescopes, transporter.* *Dark thickness* 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 3.
7. Paragraphing	**1**	Paragraphing is logical.
8. Sentence structure	**4**	Most sentences are correct and meaning is clear. Some errors are evident: *8a wondered what type of bus would they be taking when then a massive RV pulled up*; *I and the rest of the class*; *All around us was large telescopes.*
9. Punctuation	**3**	Sentence punctuation is correct. Demonstration of other punctuation (use of quotation marks and brackets for *bus*) is not sufficient for a 4. There is an incorrect apostrophe for contraction (*T'was*) and inconsistent capitalisation (*galaxy spot*; *Galaxy spot*).
10. Spelling	**5**	**Common correct:** *Wednesday, around, waiting, station, planned, understanding, sudden, rumble, bright, swirled, sucked, space, robot, second, found, taking, corner, again, whipped, transporter* **Common error:** *strang* **Difficult correct**: *telescopes, Saturn, wonderful, excursion, anxiously, imagined, nervous, exotic, experience, galaxy, excitedly, wondered* **Difficult error:** *masive* Common word *off* spelt correctly and incorrectly (*of*).

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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 "Ohhhhhhhhh. The kids were already scared. That night the children couldnt find their uncle and Harry said "I knew this was going to happen lucky I brought my spy gear." "And lucky I brought my lip gloss." Gema said happily. "What does that have to do with anything" asked Harry angrily. "Well anyway lets see if he's 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 unconcious and shattered the skeletons bones. What happened to their uncle no one knows. Every one thinks he haunts the house but they wonder if that's the truth. As for the kids they were happy the Summer was over.

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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: *summer holiday, haunted house in England.* 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: *mad scientist*; *pleasant smile*; *weird goggles*; *black belts in karate*; *shattered the skeleton's bones*; *wonder if that's the truth.*
6. Cohesion	**3**	Most referring words are clear: *Harry/he*; *lip gloss/that.* However, repetition of *uncle's house* interferes with the flow of the text. Some effective sentence links: *The second*; *As for the kids*; *What happened to the uncle.*
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 subordinate clauses in first position beginning with *When*.
9. Punctuation	**3**	All sentence-level punctuation correct. Correct other punctuation includes commas in lists, contractions and quotation marks for direct speech. Errors in possessive apostrophes, contractions (*lets*), and some incorrect use of commas and full stops within speech. Missing and incorrect capitalisation (*harry, Summer*) keeps this a 3.
10. Spelling	**5**	**Common correct:** *summer, holiday, hair, because, haunted, mirror, heard, already, scared, brought, gear, anything, knocked, truth, brains, happily, quiet, shattered, angrily,* etc. **Common error:** *walkytalkys* **Difficult correct:** *mysterious, scientist, advance, pleasant, weird, skeleton/s, captured, continued, science, wonder* **Challenging error:** *unconcious*

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

Gambat

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: *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.* Error: *utter most beauty.*
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**	Paragraphs show a change of action/scene. Paragraphing is indicated by forward slashes in the handwritten text.
8. Sentence structure	**4**	Simple, compound and complex sentences are generally correct, with a single error: *rised. I thinks* in the last sentence is excused as a typo. Most sentences begin with a pronoun: *I, He, It.*
9. Punctuation	**2**	Although there is evidence of quotation marks used correctly, most sentences are not punctuated correctly. Full stops are missing or commas used in place of full stops. The text is hard to read because of this.
10. Spelling	**5**	**Common correct:** *travel, thought, cloud, arrive, suddenly, bloomed, leader, closer, offered, would, stole, ticket, wanted, caught* **Common error:** *know* (now) **Difficult correct:** *remember, remembered, wondering, awe, engulfed, decided, crystal, hesitation, majestic, beauty, accepted, approached, reluctantly*

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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, my little sister, 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!?!?! I shot up out of my bed, and when I looked around, I saw 2 strange aliens that came to kidnap me. They caught me and my vision blurred as they carried 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 teddybears were to be seen. Oh god! Please, don't let Tracy be kidnapped or shot or eaten or horrified to death or anything that 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!

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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 have some development and relate coherently to the storyline.
4. Character/setting	**3**	Character emerges through description of emotional reaction, double takes and action. Tracy is also developed through description and action: *my little sister*; *shrieked in pleasure*; *up the path clumsily*; *she just turned two*.
5. Vocabulary	**4**	Precise language: *hum of the engine serving as my lullaby*; *steep hill with a winding narrow path*; *my vision blurred*; *WHAT! Tracy's gone?!* Error: *similar* (intended to mean familiar).
6. Cohesion	**3**	Meaning is clear and text flows well.
7. Paragraphing	**1**	Paragraphs show a change of scene or action. Paragraphing is indicated with brackets in handwritten text.
8. Sentence structure	**4**	Sentences are varied in length and type and correct sentences enhance meaning. There are 2 sentences with errors: *I asked them what was the matter, and told me Tracy was gone* (transposed word order and missing word *they*); *I hugged her and kissed her so wept with her.* Without these errors the text would score a 5.
9. Punctuation	**4**	Sentence punctuation is correct, as are possessive and contraction apostrophes, capitals for emphasis, and points of ellipsis. Exclamation marks are slightly overused.
10. Spelling	**4**	**Common correct:** *torch, clearing, crying, faint, followed, dream, matter, gone, checked, cradle, death, drive, narrow, strange, carried, crawled, aliens* **Difficult correct:** *pleasure, clumsily, similar, kidnapped, supposed* **Difficult errors:** *lulluby, horriefied* 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. Dectectives said they had found Amy in a small wooden shack in the middle of Leafy-Tree Wood. She had serveal head injeries. She had died in hospital that afternoon.

Dayna got home and ran to the aid of her loving Mum. After a wile Dayna decided to read the local news paper. She skipped her favorite comics and went straight to the page labled "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. Bouts 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.

Best friends

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. xoxo ♡ 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 quicked her pace, but no 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 opend 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 wich 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 friends life.

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

Dayna couldn't sleep that night, thouts 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. xoxo 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 quicked her pace, but no 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.

*****

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.

I hour later Dayna heard a voice wich 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.

Best friends

Criterion	Score	Annotations
1. Audience	**5**	Successful drama/suspense style narrative. Deliberate choice of language engages the reader and suits the subgenre. 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 *Benny* dipping his hat and mumbling; the description of the kidnapper. Setting sufficiently maintained: *Leafy-Tree Wood*, the day being *cloudy, dark, rainy and horrid,* the *small wood shack* with *no light whatsoever.*
5. Vocabulary	**4**	Precise: *bawling*; *severe head injuries*; *skipped her favourite comics*; *several sharp knocks*; *quickened her pace*; *shriek of pain.* Occasional errors: *ran to the aid of her loving Mum*; *thoughts swallowed her mind.*
6. Cohesion	**3**	Generally correct and deliberate time connectives: *That morning*; *At that moment*; *Over dinner*; *That particular Sunday morning.* Errors: *before* instead of earlier; *was* instead of had been; *Now felt like* for Now she felt like.
7. Paragraphing	**2**	Appropriate paragraphing maintained throughout. Paragraphs assist the reader to negotiate the text.
8. Sentence structure	**5**	Sentences are correct with enough variety in sentence beginnings and lengths for this category (although *she* is somewhat overused): *She thought of Amy, dear kind Amy;* *They were out of milk, so Dayna decided to take a walk to the shop and pulling on her coat, did so.*
9. Punctuation	**3**	Sentence-level punctuation mostly correct and some correct use of other. Missing capital (*at that moment*) and splice commas (*that night/thoughts*; *Amy appeared/she had come*). Correct other punctuation includes apostrophes for contractions, commas for phrasing, quotation marks for heading, apostrophes for possession, commas for a list, hyphen.
10. Spelling	**5**	Many common words correct. **Slip:** *no*[t] *enough* **Common errors:** *wile*, *quicked, wich, thouts, opend* **Difficult correct:** *practice, popular, minutes, decided, favorite, answered, detective, kidnapped, swallowed, particular, shoulders, shriek, whatsoever, realised, voice* **Difficult errors:** *balling* (bawling), *servear, injeries, dectectives, labled*

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 though 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-hight!

"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

Lovely purple boots

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 ~~e~~ergency. His bead 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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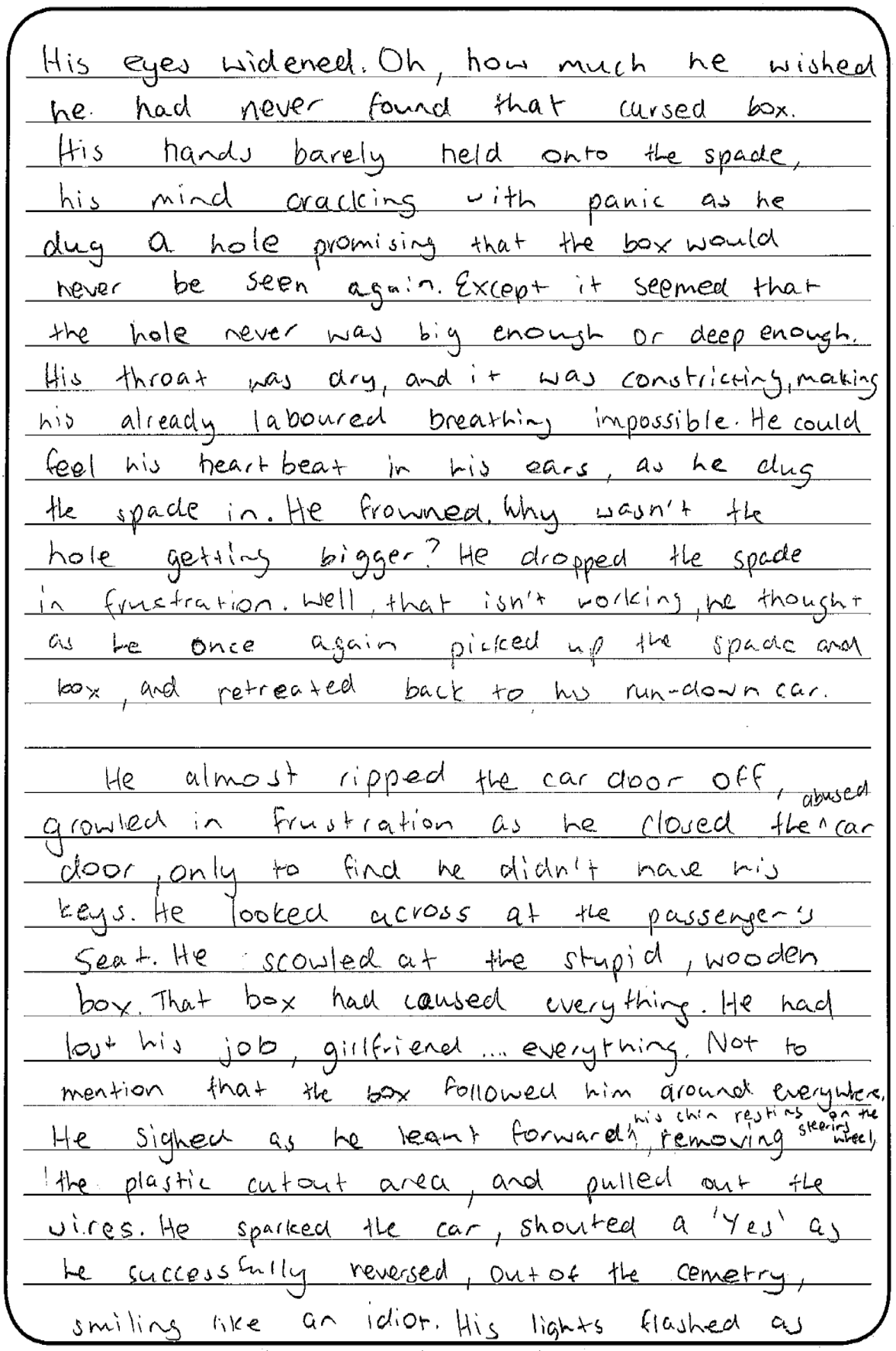
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Lovely purple boots

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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**	Ideas are selected to explore the recognisable theme of wanting to regain something that is lost (the grandmother).
4. Character/setting	**4**	Effective characterisation through clear indications of characters' reactions to the various situations and the dialogue of the man at the old house.
5. Vocabulary	**4**	Speech is developed for different characters: *So what's this about me being in the land of the dead?* *Hear, listen closely. This is the land of the dead right?* Other examples: *they floated as if a wind was blowing them*; *He was fast, too fast*; *eventually*; *urgency*; *excitedly*; *hesitated.*
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* or *He*. There is some clumsiness: *'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.*
9. Punctuation	**4**	All sentence punctuation correct and mostly correct other punctuation. Some incorrect punctuation with direct speech: *"Quick!" Shouted Jack. He was in a slight panic, "follow me."* *"Where did you get those." his voice was calm yet full or urgency.* *I was in the land of the dead because what I want is here," I want my Grandma back."*
10. Spelling	**4**	Most common words correct. **Difficult correct:** *wondered, imagined, direction, eventually, hesitated, excitedly* **Difficult error:** *ergency*

His eyes widened



His eyes widened. Oh, how much he wished he had never found that cursed box. His hands barely held onto the spade, his mind cracking with panic as he dug a hole promising that the box would never be seen again. Except it seemed that the hole never was big enough or deep enough. His throat was dry, and it was constricting, making his already laboured breathing impossible. He could feel his heart beat in his ears, as he dug the spade in. He frowned. Why wasn't the hole getting bigger? He dropped the spade in frustration. Well, that isn't working, he thought as he once again picked up the spade and box, and retreated back to his run-down car.

He almost ripped the car door off, growled in frustration as he closed the abused car door, only to find he didn't have his keys. He looked across at the passenger's seat. He scowled at the stupid, wooden box. That box had caused everything. He had lost his job, girlfriend ... everything. Not to mention that the box followed him around everywhere. He sighed as he leant forward, his chin resting on the steering wheel, removing the plastic cutout area, and pulled out the wires. He sparked the car, shouted a 'Yes' as he successfully reversed, out of the cemetry, smiling like an idiot. His lights flashed as

His eyes widened

he turned onto the road.

Where next?

It seemed impossible to get rid of it. There wasn't anything in it. He couldn't even remember where he had found it. But it was the ultimate bad luck charm. Very bad. He looked in the review mirror. "Hmmm," he thought, 'Where next? Beach, too public, maybe .... ah yes!', He looked at the box, then to the window behind the box. It continued like this for a while. A sly grin broke across his face.

He lowered the car window. He looked at the road, leaned over to the box, one handle on the steering wheel. His seatbelt, mysteriously appeared, restricting him, just so that his fingers could slid across the brown surface of the box. He growled in frustration. He tried again, this time sticking out his tongue to the side, the usual way little kids did. Oh, God must be laughing, he thought as he once again tried to reach. He looked back to the road. Damn.

The only thing that went through his mind as he flew over the cliff in his little toyota was, 'Bloody Box'. Everything went black.

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1. Audience	**6**	Successfully orientates, engages and affects the reader through the deliberate and sustained use of precise language to reveal the impact of the box on every aspect of the character's life, leading to his ultimate demise. The sophisticated and tight use of language is thoroughly engaging and entertaining.
2. Text structure	**4**	Coherent, controlled complete narrative. Controlled orientation intertwined in the development of the complication, and an effective ending. Subtlety in the unfolding of the story has sophistication.
3. Ideas	**5**	Ideas are crafted in the development of a psychological theme related to a struggle against the supernatural.
4. Character/ setting	**4**	Sustained characterisation through actions, introspection and reactions to the box as the protagonist.
5. Vocabulary	**5**	Vocabulary is sustained and used in a natural manner that enhances the mood of the text. Precise words: *eyes widened*; *that cursed box*; *barely held*; *cracking with panic*; *never was big enough*; *constricting*; *already laboured breathing*; *feel his heart beat*; *almost ripped*; *growled in frustration*; *abused car door*; *stupid wooden box*; *not to mention*; *sparked the car*; *successfully reversed*; *smiling like an idiot*; *ultimate bad luck charm*; *too public*; *sly grin broke across his face*; *mysteriously*; *restricting.*
6. Cohesion	**4**	Use of a range of cohesive devices. Creates a tightly written piece of text. Skilfully uses word associations such as part/whole relationships: *His eyes widened*; *His hands.* Use of clauses that elaborate or extend ideas increases the opportunity to link ideas through the text.
7. Paragraphing	**2**	Paragraphs focused on set of like ideas and enhance the narrative. Deliberate use of single sentence: *Where next?*
8. Sentence structure	**6**	Correct sentences, well-structured and controlled to match the pace of the text. Good variety and balance between longer complex sentences and short sentences with sentences fragments used effectively. Note: there is one awkward sentence created after editing: *He sighed as he leant forward, his chin resting on the steering wheel, removing the plastic cutout area, and pulled out wires.*
9. Punctuation	**4**	Accurate sentence-level punctuation. Uses apostrophes, list, clause and phrase commas, and ellipses correctly but also overuses commas in some places. Some missing speech marks and associated punctuation.
10. Spelling	**5**	**Difficult correct:** *except, constricting, laboured, impossible, frustration, passenger's, scowled, successfully, remember, mysteriously, ultimate, continued, usual* **Difficult errors:** *cemetry, review* (rearview)

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. Ofcourse we had to climb it.

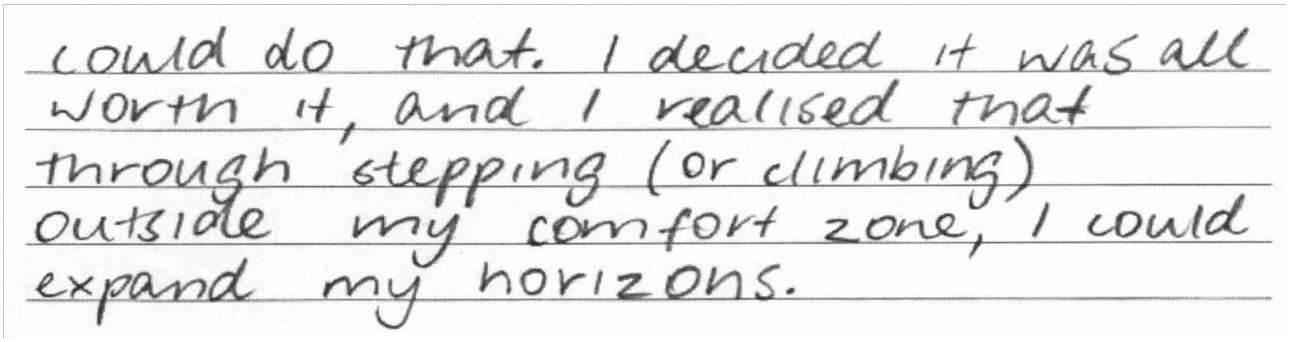
Campbell went first. I watched as he got smaller and smaller an I started to feel sick. I was next.

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

The Water Tower

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

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The Water Tower

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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: *stepping outside my comfort zone, I could expand my horizons* (i.e. 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: *cautious*; *exclaimed*; *uttered*; *challenged*; *gripped*; *petrified*; *frantically*; *flung*; *peered*; *determined*; *careful is my middle name*; *trying desperately to think calm thoughts*.
6. Cohesion	**4**	A highly cohesive and tightly linked text. Good use of connectives to link paragraphs and sentences and progress the story: *Campbell went first*; *I was next*; *I gripped the first rung*; *At that moment*; *When I got near the top*.
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 5.
10. Spelling	**6**	**Difficult correct:** *cautious, surprised, exclaimed, impossible, challenged, bravery, knuckled, calm, decided, heights, realised, determined, continuing, mountains, comfort, horizons* **Challenging correct:** *petrified, frantically, desperately* **Typos:** *an* for and, *next* for nest

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 Thim, sinking his hands inm 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 existance "living".

Thim 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.

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

In the distance

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?" Thim 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.
Thim 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 Thim. His resolve was failing.
I looked at Thim 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 Thim's face was one of... happiness. But I knew that it was not him. He had lost his mind.

In the distance

"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 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. =

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“Why aren’t you coming, Matt?” Thim had stopped, and 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 leapt 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. 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: *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.*
6. Cohesion	**4**	Uses related words to create multiple links between ideas. 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 non-finite clauses and prepositional phrases (*With the music*; *With proper clothes*; *Leaving the dead forests*; *blocking out the sun*) to either extend or enhance ideas. The use of sentence fragments for effect is allowed.
9. Punctuation	**5**	All sentence punctuation is correct. Correct use of commas for phrasing, speech marks, quotation marks for emphasis, apostrophes for contractions and possession, and ellipsis.
10. Spelling	**5**	**Difficult correct:** *distance, structures, surrounded, pollution, blemish, horizon, centuries, disgusting, surveyed, hypnotising, metropolitan, pledged, accent, dreamt, answer, realised, actually, dangerous, paradise, advancing, vision* **Difficult error:** *existance* **Challenging correct:** *behemoth, queue*

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 silouhette 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 reminants.

'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 weilded 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 fairwell to the remains of my home, I trudged away from the burning haze, reminescing about the thoughts of my family.

Axe

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 severe 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 occured, my

Axe

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

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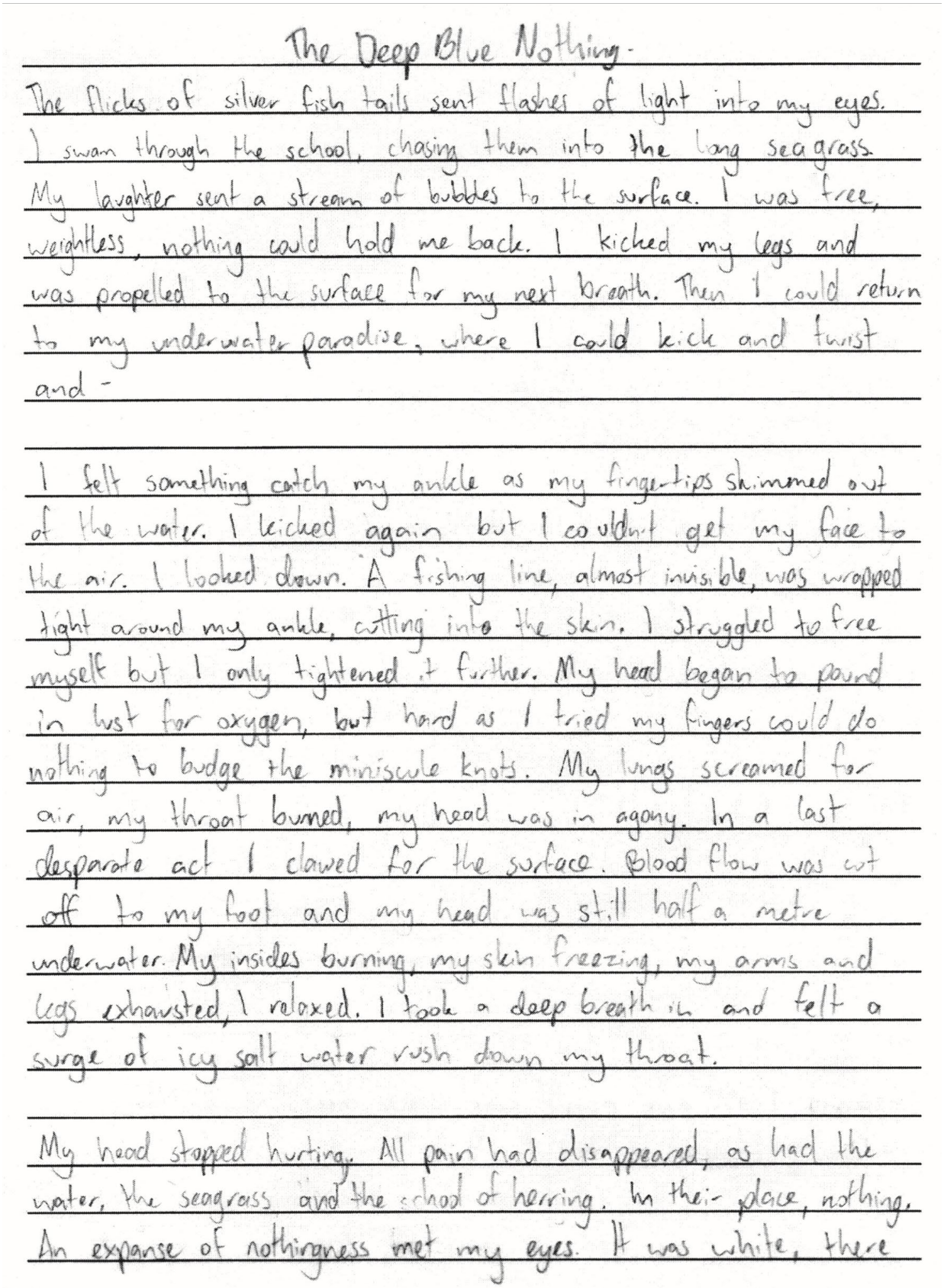
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Axe

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 are skilfully used in the service of 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: *dry barren landscape*; *The remains of my house were still burning*; *the thick smell of ash and burnt wood lingered in my senses.*
5. Vocabulary	**5**	Language choice well matched to fantasy genre. Wide range of precise words: *assailant, vengeance, remnants, instinctively, mourning, urge, severe, crouching, wrenched, repent, looming.* Descriptive phrases: *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.*
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 subordinate clauses and insufficient variety (overuse of non-finite clauses) in sentence lengths for a 6.
9. Punctuation	**4**	All sentence punctuation correct. 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**	**Common error:** *angrilly* **Difficult correct:** *responsible, aura, instinctively, embedded, vendetta, mourning, deceased, urge, crouching, wrenched, elude, continually, journey, injured, persevered, noticed, particular* **Difficult errors:** *reminants, hardous, fairwell, weilded, severe* (sever) **Challenging correct:** *devastating, assailant, vengeance* **Challenging errors:** *reminescing, silouhette*

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 fingertips 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 miniscule knots. My lungs screamed for air, my throat burned, my head was in agony. In a last desparate 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

The Deep Blue Nothing

was no odour. 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 its 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: *flicks of silver fish tails*. Effective figurative language: *lust for oxygen*; *lungs screamed for air*; *clawed for the surface.*
6. Cohesion	**4**	Accurate links at sentence and paragraph level and strong word associations: *flicks of silver fish tails/school*; *struggled/screamed/burned/clawed.* Some examples of subtle referencing: *How simple it all was.*
7. Paragraphing	**2**	Well-linked paragraphs 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: *My insides burning, my skin freezing, my arms and legs exhausted, I relaxed*; *All pain had disappeared, as had the water, the seagrass and the school of herring.* 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 the occasional slip.
9. Punctuation	**5**	Controlled, appropriate punctuation including ellipsis, commas, dashes, quotation marks and accompanying punctuation.
10. Spelling	**6**	**Difficult correct:** *surface, weightless, propelled, paradise, invisible, oxygen, disappointed, agony, exhausted, disappeared, particularly, interest, interesting, purest, emotion, dissolved* **Challenging correct:** *miniscule, definitely, imaginable* **Challenging error:** *desparate*

Annotated 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, this script scores a 1 for Text structure.

Fier brething dragen

The storm was like a fier brething dragen. The rain fell like big chanks 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.

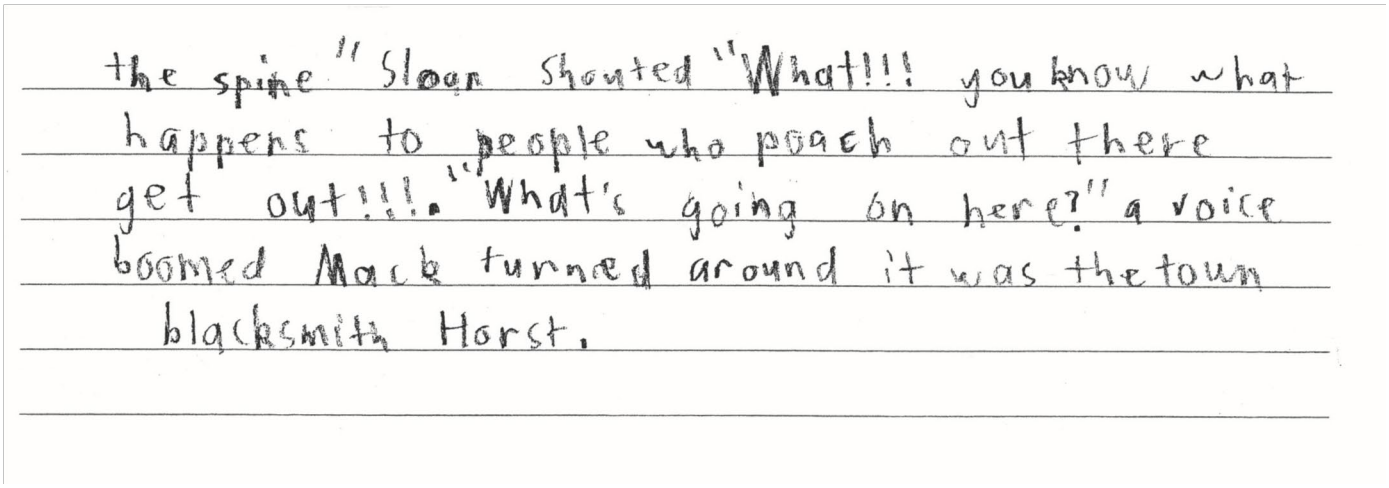
The shade whispered is heavily derivative, in both its content and style, of a published science fiction text but it is not a direct copy. It must be marked on its own merits. The student is clearly very familiar with the text and has written a version of events from memory.

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 thing were urgals. Three horses were seen with three evles two gaurds and a woman she had a pouch with a blue saphire stone on the shades orders two arrows were shot these killed the womans gaurds. The urgals and the shade chaced 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"! are 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 foot print 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 whe mack got in he asked "How much for your best steak? 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 shade whispered


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

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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 *Eragon,* but is not penalised for this.
4. Character/setting	**3**	Characters are developed through action and dialogue: ○ Mack is a hunter. He curses, he is probably hungry, he is a poor farm boy. He has been hunting in the spine, a forbidden area; ○ The shade is malevolent and magical.
5. Vocabulary	**3**	Precise words: *angrily, sapphire, surrounded, vanished, bolted, trade, poach*. Note: *nocked* 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: *pick it up* for picked it up. 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 marks, exclamation marks for emphasis and noun capitals). Missing possessive apostrophes: *womans, shades*.
10. Spelling	**3**	**Common correct:** *pouch, shrugged, footprint, arrow, fired, woman, shouted, happens, ground, deer, angrily* **Common errors:** *stake* (steak), *to* (too) **Difficult correct:** *surrounded*, *whispered, answered* **Difficult errors:** *gaurds, evles, saphire*

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 a title (other than the title on the prompt sheet) has been written but there is no story: *score 1 for Audience, score spelling as appropriate and score 0 in all other categories.*
- If only the stimulus material (including the title on the prompt sheet) has been copied: *score 1 for Audience and 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.*
- The story is 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 or image on the prompt sheet
    - the topic is used as 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.

Note

- If the marker is absolutely certain the student has not used the topic or image on the prompt sheet in any way, score a maximum of 1 for Ideas (Category 1 descriptor*: Ideas appear unrelated to the prompt*).

Glossary of terms

Section 1: Vocabulary

Adjective

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

Adverb

Adverbs give additional information of time, manner and place (when, how and where) about verbs, adjectives and other adverbs.

- Information related to verbs: *the dog ran away*; *she sings beautifully*; *I'll see you tomorrow*
- Information related to adjectives: *he is really interesting*; *she was particularly beautiful*
- Information related to adverbs: *he arrived extremely late*; *they walked very slowly*

Figurative language

Figurative language refers to the techniques of language which help construct associated images in the mind of the reader. Figurative language differs from everyday usage and is used in a non-literal way to achieve an effect. Examples of figurative language include:

- **similes.** A simile compares one thing with another, usually beginning with *like* or *as*, e.g. *Without the business that teenagers bring, the shopping centre would be like a wasteland*. The two things being compared must be different, e.g. *The distant building looked like a castle* would not be a simile if the building was in fact a castle.
- **metaphors.** A metaphor 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*.
- **personification.** Personification occurs when a human or personal characteristic is imputed to an inanimate object or abstract quality, e.g. *the wind grabbed at her clothes*; *my lungs screamed for air*.

Interjection

Interjections are short, often one word, fragments that communicate an attitude or express a feeling or emotion. Some examples are *ummm*; *Phew!; Yes!; noooo*; *Not again!*; *Hear Hear*; *well done*. Greetings, farewells and expletives are classified as interjections.

Noun and noun group

Nouns are words that name people (*James Blunt*), places (*New York*), things (*chair, family, sunshine*) and concepts (*hope, frustration, liberty*). The three major grammatical types of nouns are common nouns (*chair, family, sunshine, hope, frustration, liberty*), proper nouns (*James Blunt, New York*) and pronouns (see below).

Nouns can be extended and embellished to form noun groups. A noun group will contain a central or head noun that is modified before and/or after by, e.g. adjectives, adverbs and determiners: *several dark, smokey clouds in the darkening sky*; *the crystal pond under the very shady tree*; *a little wooden box*; *one extremely stupid, wooden box with a dull brown surface*.

Preposition

Prepositions are followed by a noun or pronoun and give the position (i.e. the location, direction or relationship) of some thing to some other thing. Some prepositions are: *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, e.g. *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 types of common pronouns are:

I, she, he, you, mine, hers, yours, himself, yourself	*You can't keep all the apples yourself!*
this, that, these, those	*These are mine.*
each, any, some, all	*Some will be given to Peter.*
who, which, what, whose, whom	*Who is visiting tomorrow?*

Verb and verb group

Verbs are the basis of any message communicated and are essential to the sentence or clause. They 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, e.g. *I have been working on this for a long time* (tense); *I might be finished by teatime* (modality).

Phrasal verbs consist of a verb and a particle (particle is the name given to words that are not easily grammatically classified), e.g. *clean out the shed, Dayna pulled on her clothes, turn off the light*. If the expression makes sense when the particle is separated from its verb, then it is a phrasal verb (*clean the shed out, Dayna pulled her clothes on* and *turn the light off* make sense). In these examples, the particles do not function as prepositions.

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. In the second sentence, *in the project* is ellipsed.

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): *Tim had owned mice before but this mouse was different.*

Substitution

Words that replace noun groups or verb groups (e.g. *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 subclass, 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 4 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

A compound sentence is one that has 2 or more clauses which are coordinated (or linked) in such a way as to give each clause equal status as a statement: *We went to the movies and bought an ice cream.*

Clauses in compound sentences are usually joined by coordinating conjunctions, e.g. *and, but, or, and so,* and *and then*.

Complex sentence

A complex sentence contains a main clause and one or more subordinate and/or embedded clauses.

A subordinate clause does not have equal (coordinating) status with the main clause; instead, it has a subordinating relationship with the main clause. Subordinate clauses do not stand alone.

An embedded clause is part of the structure of another clause.

Embedded	*We went to the movies and bought an ice cream with the money that we had earned.*
Subordinate	*Feeling relieved the day was over, they went out for dinner.*
Subordinate	*The picnic is on whether it rains or not.*
Embedded and subordinate clauses	*The majority agreed that it was worth a trial, after listening to all of the speakers.*
Subordinate	*Despite the objections of some, the community agreed that the plan deserved a chance*.

3.2 Clauses

Adjectival or relative clauses

These clauses give additional information about a noun or noun group. They are 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*.

Subject	*The play equipment that children love is not necessarily the safest equipment in the playground.*
Object	*Children love playing with equipment which allows them to use their imagination.*

Adverbial clause

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

Time	*After studying so hard during the week, all students want to do on the weekend is relax.*
Concession	*Children may still get hurt, even if the climbing equipment is removed.*
Reason	*The ban should be lifted because it discriminates against teenagers.*
Condition	*If the cage is too small, the animals cannot move around.*

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 the number of crimes committed by teenagers is rising.*

Verbless clause

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

Even if not successful immediately, the plan to involve children in community service will bear fruit in the future.	Subject and verb (*the plan was*) ellipsed
Despite opposition from the student council, the school will install video cameras in the canteen.	Subject and verb (*it being opposed by*) nominalised

A verbless clause is different from an adverbial phrase. An adverbial phrase provides some information about the time, place or manner in which something happens within an existing clause. In the above sentences, *in the canteen* tells us where the video cameras will be installed, and *in the future* tells us when the community services will bear fruit. 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*.

Non-finite clause

Non-finite clauses contain a verb which does not show tense. Verb infinitives (to see, to hear, to eat) and the continuous form (verb + ing: seeing, hearing, eating) do not show tense.

Non-finite clauses are usually (but not always) used in subordinating clauses and we understand the time referred to from the context of the main clause.

A non-finite verb does not always form a sentence with a complex structure; however, sentences with non-finite verbs generally show greater sophistication. In the following examples, the non-finite clause is underlined and the verb without tense is double-underlined.

- *After leaving the shops, I drove home.*
- *While peeping into the telescope, I found I was looking at Saturn.*
- *Under cover of darkness, he broke into the empty shop to steal the money left in the till.*
- *I had always wanted to travel in order to see the world.*
- *Everyone should learn to cook because eating home-cooked food is often cheaper and certainly more healthy than eating takeaway.*
- *We stood on that platform and, looking out over the farmhouse, we saw the setting sun.*

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', e.g. *Jack went on a path and then the path disappeared and he went further and then he saw a haunted house.*

In *'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 (2 errors if the comma is followed by a lower-case letter) and is not captured as an error in sentence construction.

3.4 Verb control

Agreement

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

- *I* (or *you*) *love playing on the monkey bars.*
- *She* (or *he* or *it*) *loves playing on the monkey bars.*
- *We* (or *they*) *love playing on the monkey bars.*

In verb groups, the first element 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:

- *I am volunteering for community service.*
- *She is volunteering for community service. The car is parked on the side of the road.*
- *They are volunteering for community service. The cars are parked on the side of the road.*

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 when the past tense of a verb does not follow the regular *–ed* pattern.

- *The boy catched 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,* e.g. *She should of caught it* instead of *She should have caught it.*

Tense

Tense refers to the capacity of verbs to express time. Many students will write a narrative using only one tense, e.g. past or present. Other students will move successfully between past and present (and even future tense) depending on the structure 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.*

3.5 Basic structures

The examples below exemplify what is meant by the term *basic sentence structures* used in the Sentence structure criterion of this marking guide. Main clauses are underlined.

Basic simple sentences with non-finite verb	*I wanted to go to the movies.* *Playing netball with my friends is fun.* *Everybody should learn to cook.* *I watched him limping.*
Basic compound sentence	*They surrounded us and ripped us limb from limb.*
Basic complex sentence with quoted clause	*She asked, "Can you come?"*
Basic complex sentence with projected clause	*I thought that I would never get out of there.*
Basic complex sentence with subordinate clause following main clause	*She asked if she could come with me.* *They weren't very happy because their uncle's house was haunted.*
Basic complex sentence with subordinate clause before main clause	*When I woke up they had all disappeared.*
Basic compound/complex sentence	*When the lifeguards got back to shore they revived him and asked him his name.*
Basic complex sentence with projected clause and subordinate clause following main clause	*He thought they would never get home if dad drove so slowly.*
Basic complex sentence with subordinate clause starting with 'if' preceding main clause	*If I did as they asked, I would be able to go to the concert with my friends.*

3.6 More sophisticated structures

These examples show more sophisticated sentence structures. Main clauses are underlined.

Extended simple sentence	*Once upon a time, a long time ago, in a land of magical beings, lived an exceptionally beautiful fairy.*
Complex sentence containing projected clause and subordinate clause following main clause	*Over dinner, Mary explained that they thought Amy was kidnapped by a strange man.*
Extended complex sentence with subordinate clauses following main clause	*Dayna next opened her eyes to find herself lying in a small, windowless wooden shack whose door was locked and bolted so tightly that no light or air was able to penetrate the hovel.*
Extended complex with two subordinate clauses – one preceding and one following the main clause	*Being aware of the need to feed the animals properly, the zookeeper worked hard to provide a nourishing diet that ensured their health.*
Extended complex sentence with extended (compound) subordinate clause following the main clause	*After that, I invited Zip to my house but he wasn't impressed by my TV that's 50 times smaller than his or by my mum's state of the art kitchen.*
Extended complex sentence containing multiple subordinate clauses	*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.*

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 guide the reader as to the relationship between phrases, clauses and items in a series. There are 3 main uses:

1. to separate a subordinate clause or a phrase from the main clause;
2. to set off information within a sentence that is in parenthesis or in apposition to the preceding information;
3. to separate items in a list.

Introductory subordinate clause separated from main clause	*Having had many accidents on his bike in the past, he stopped riding and bought a car.*
Introductory phrase or word separated from main clause	*Because of the ghastly weather, the triathlon was cancelled.* *Overall, animals do belong in the wild.*
Information in parenthesis	*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.*

Introductory phrase separated from main clause AND Information in apposition	*One summer holiday, two children, Gemma and Harry, went to their uncle's house.*
List	*She put apples, oranges, pears and bananas in the fruit bowl.*

Hyphen

The hyphen is a small dash that links two words to form a single word e.g. *one-way*. Hyphens should be used when creating adjectives formed from two separate words, e.g. *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, e.g. *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, e.g. *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 2 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, e.g. *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
A	a add ago all am an and are as at	able about above action active added afford afraid after again against ages agree air allowed/aloud almost alone also although altogether always	amount amuse angry animal another any appear apply aren't around arrive ask aspect assist attach attack avoid award aware away	abandon ability abnormal abolish absolutely accept access according accuse achieve acknowledge activity actually addiction addition advantage adventure advice affect agreeable allocate	angelic annoy answer appalling area argue artistic assault assess assure athletic attachment attempt attention auction author available average awareness awesome awful	abyss accelerating accumulate acquaint acquire acquisition adolescent adrenaline advantageous aesthetic aisle amateur ambiguous annihilate apocalypse appreciate appropriate artificial assailant associate awkwardly
B	back bad ball bank bark bee bell best big boat book box boy bring but by	backyard bare/bear based basic basketball because become before beginner behave behind believe belong below besides between	bigger bike birthday blend block body boost bottom bought brought brain brand break brief bullied buy	balance ballerina bargain barrack barrier beautiful beckoned behaviour believable benefit benefited betrayal bewildered bias billions bizarre	blonde board/bored bonus borrow boundary bravery breathe brigade brilliant brochure bruise brutally build burden buried business	basically behemoth belligerence beneficial benefitted benevolent biodegradable blasé brevity brilliance brusque
C	can car clap cool cost cup	care careful carry case castle catch cause centre chance change chase cheap cheerful child choose circle circus city clean	commit common compare complex conflict confuse connect consist console consume contain control costume cough could couple course crack crime	calm capable capacity captain carefully category celebration certain charity cheque choice circuit citizen civilisation cognitive comfortable committed community comparison	concentration concern conclusion condition confidence connotation consider consumer continue contraption controller convince coordinator country create crisis crystal culprit culture	camouflage changeable claustrophobic coalescing colloquial colossal column complementary conscience conscious consequence consequently contagious controversial controversy correspond courageous croissant cylinder

	Simple	Common		Difficult		Challenging
		climb close collect colour/or comment	crowd cry custom cycle	competition complaining complete computer	curious current/currant customary cyclist	
D	deep did dog doll dot drag drip drop drum dull	danger daughter debate define degree delight depend destroy detail didn't don't direct disagree display	distracted does doesn't dollar donate done door downside drama draw dream due during	damage dangerous debatable debt decide decision decorate decrease defence demolish demonstrate depression deprive description deserve detrimental develop	device different difficult digest disadvantage disagreement disappear disappoint disaster discomfort discover discuss disgrace disgust distance donation doubt	debris deficient definite dependency desperate devastating disadvantageously discipline dramatically
E	egg end	each earlier earnings earth easiest easily edge educate effort eight either empty enable encounter enjoy enough entail escape even	ever everybody everywhere evil evoke exactly examine example exchange excuse exist expect expert explain explode expose extent extreme eyes	economy echoed educational eerie effect electronic element emerge emergency emphasis endure enemy energy engage engine enjoyable enormous ensure entertain	entirely entrance episode equipment especially essential esteem evidence except excess exciting exercise expanse experience explanation exploit explosion exposure extremely	effervescent efficient eligible embarrassed endeavour environment ethically euphoric exaggerate exasperated exhaustion exhibition exhilarating explanatory
F	feel fell felt fill fit food fool for from fun	fact fair false family fantasy favour/or fear feeling few field fighting final first firstly floor fly flies	follow footsteps forget formal found four frankly free freedom friend frighten fruit full funny fur	facet factory famous familiar fantasy fashion fault favourite feature ferocious fiercely fiery figure finally focus force foreign forest	formation fortunate forward fountain fracture fragile frantically frenzied frequent frightening fuel funeral furniture further furry fury futile future	facilities fascinating fluorescent fulfil fulfilled

	Simple	Common		Difficult		Challenging
G	get gift go going golf good got	gain game garden getting ghost gizmo globe goal goes	goodness great greed ground group grownup growth gurgle	gadget gallery gender general generation generous genius genre gentle gesture	gigantic glacier global gorgeous government graphics grumble guard guess guide	gauge gargantuan generalisation generosity grandeur guarantee guillotine
H	hand harm has hat have he help her here him hold hot how hunt	habit handful happen happiness happy happiest hardly harsh haste head heavier	high holidays hope hoping house however huge humans humour/or hundred	halved haphazard hazardous health helicopter heroic herbivore hesitance hesitate hilarious history honest honour/or hopefully	hopscotch hordes horizontal horrify hostess hoverboard humorous humiliating hundredth hurricane hurriedly hyena hygiene hypnotising	haemoglobin habitable hallucinate humanitarian humungous
I	I if in into is it	ice idea ignore imply important impress improve include income injure	inside insight instead intense invent invest invite involve iron islands	icicle illegal imagination immediate implicate importance improvement increase incredible incur indecision individual industrial inexpensive influence issue	information injury insolent inspire instance instinct insurance intention interest interrupt intersperse introduction invisible ironic irrational imagine	impenetrable inconsequential inconsolable incorporate indecipherable influential inhalation inheritance interrogate intrigue invulnerable iridescent irrelevant irresponsible
J	jump just	jacket joke joyful	judge juice justly	jeopardy jewel jewellery	journey judgement justice	judicial juxtapose
K	keep kid	keeping key kitten	knee know	keyboard kidnapped kilometres	knowledge knuckle kookaburra	kaleidoscope kayaking knowledgeable
L	land lay left leg lets long look lot	large lastly latest laugh laughter lead learn least leave length lesson/lessen likely	limit listen listening little live local lonely loose lose losses loud love	labelled laboratory labour language laser lawyer lecture legendary library lightning limited lingered	litany literacy literally logical lottery loveable/lovable luggage lunar luscious lullaby luxury lyrics	leisure lieutenant liquefy litigious longevity luminescent

	Simple	Common		Difficult		Challenging
M	may me meet men milk much my	magic mainly major make many master match mean medium member mental merit metal middle might	mimic minor mistake mobile model modern money moral more moreover mother motion movie music myself	machine magazine maintain majority manage manufacture massive maturity maximum measure memory mentality mention message millions	mineral minimum minister minority minute mixture moderation monopoly morally motivation mountain muscle mutual mystery myth	magnificent manageable manoeuvre mathematician mediaeval miniature miraculously mischievous misconstrue monstrous
N	no norm not now nut	nation naughty nearest never new/newest next nice	noise/noisy normal north/ern nothing numb	naive natural nature negative negligent neighbour/or neither negotiate	nervous neutral nevertheless normally notice nowadays numerous nutrition	naivety narcissist necessary nonchalant noticeable notoriety nuisance
O	odds of old one onto our out	obey obtain ocean offer often older once only	ooze other ought outcome outside over own	obedient obese obesity oblige observe obstacle obvious occupy occur opinion	opportunity opposition optimist option ordinary organise original ourselves outweigh overstatement	obnoxious obscure obsesses obsessive occasionally occurrence opaque opinionated outrageous
P	park pay pet play put	pair palace panic parents passed paw/poor/ pour payment peace/piece peers people perfect person phone place plastic point poisoned	pose potatoes power prefer present prevent price problem profit program progress proof protect prove provide public pull	palm participate particular passage passion penalise penalty personal persuade picture platform pleasure plethora pollute popular positive possible poverty powerful pray/prey precious	precise presence previously principal principle priority probable process procure produce properly prosperity prototype proven punctual punishment purchase pure purely purpose pursuit	parallel peculiar perseverance pessimistic physically possess potentially prevalence privileged profession psychiatrist psychology publicly
Q		quarter question quickly	quiet quite	quaint quality quantity	quench query questionable quirky	queue quiescent

	Simple	Common		Difficult		Challenging
R	ran rest rid room run	racist radio radios rare really reason recover refuse regarding relating relax release relieve remote	repair report reserve results return reward right robot rough rubbish rude running	racism rational realise reality receive recent recognize recommend recreation reduce reference reflexes regulate relationship relaxation relevant	reluctant remember remnant repayment replenish represent reproduce request require research resource responsible revenge revenue ridiculous ruin	racquet rancour realistically reminiscent remuneration responsibility resurrect resuscitate rhythm ricochet rigorous
S	sad saw say says seem she shed shut sick sit six so spot stand such swim swing	safety said same saving school scrape sea second secret select selfish sense series seven sexist shaping share sharp shiny shock shopper should show side sigh sign simply since single sixth size skill	sky solve some someone sound south speak speech spent spoilt sprawl squeak squirt stable staple state station stopped straight strange stress stressful strong study style subject suit super sure surely sustain	sacred sacrifice salmon sandwich satisfy saviour/or scene scent sceptical scheme science scissors scowled scrumptious scurried security seize sensation serious service sequined several shortage shoulder shriek signal similar simplicity silence situation skateboard slippery social solely solution	somersault southern spaghetti special species spectacular spinach squirrel standard statement strategy stomach structure subside success suffocate suggest suitable suite summary summoned supervision supply support suppose surprise surgery surround survive suspicious swallowed sweat sword sympathy system	sabotage sanctuary sapphire sarcastically satellite scintillate separate sergeant significance silhouette sovereign spherical stationary stationery stereotypically strategically subtlety subtly sufficient sympathisers
T	tall tells ten that the them then thing	taken tantrum teacher teenager terror their/there they/they're think	together tomorrow too/two topic touch towards trait travel	tactic tarmac taught technical technique technological tedious television	threatening tongue torture tourist traditional tragedy tranquil transfixed	temperamental temporary therapeutic tournament traumatic turquoise

	Simple	Common		Difficult		Challenging
	this to top tree	thirdly though thought thousand three through throw tired title	traveled treat tribute tries trouble truth try twice type	temperature tempted tension tentacle terrible terrific territory thieves theme themselves therapist therefore thorough	transparent travelled treacherous treasure trekking trilogy triumphant trophy trudged truthfully truly twirled typical	
U	undo up	ugly unable underneath understand unfairly unfit	upon upset urgent use useful useless	unbelievable uncertain uncomfortable undecided understatement uneducated uniform unique unethical	unfortunately universe unnatural unoccupied urban urgency usage usual uttered	ubiquitous unconscious undoubtedly unethically unfathomable unimaginable unintentionally unnecessary unparalleled
V	vat vet	valid vanish verge very	video view visit volume	vacation vaccine vacuum valuable value vanishes various vault vehicle version	vicinity victory village villain violence virtual viruses vision voice vomited	vengeance vigorously vulnerable
W	was we went will wing wish with	wait wallet want warn waste water wear/where were what when whenever which while who	whole whose why window winner without word world worse worship worth would writing wrong	waltzed wandered warehouse wary warrior wealth weapon wearisome weary Wednesday weighed weight weird welfare whatsoever whereas	wherever whether whilst whimpering whingy whiny whirring whispered wholly witness wonder worthwhile wrapped wreckage wrestle wriggled	waive wilful wondrous
X	xbox xray					
Y	yell yes you	yardstick young your yourself		yacht yearn yield younger yourselves	youth	
Z	zoo	zapped			zany	zephyr

Example script summary

Page	Example script	Audience	Text Structure	Ideas	Char. & set.	Vocab.	Cohesion	Para.	Sentence Structure	Punct.	Spelling	Total score	Word count
18	Role-play writer	0	0	0	0	0	0	0	0	0	0	**0**	0
19	Dungaun	1	1	1	1	1	1	0	1	0	1	**8**	31
20	the casel	2	1	1	1	2	1	0	1	0	2	**11**	133
22	BMX	2	1	1	1	1	1	0	1	1	2	**11**	31
23	My Story	2	2	2	2	2	2	0	2	1	2	**17**	147
26	Living dead	2	2	2	2	2	2	0	2	2	2	**18**	73
28	Woodern box	3	2	3	3	2	2	0	3	2	2	**22**	137
30	One sunny morning	3	2	3	2	2	2	0	3	2	3	**22**	232
32	October 16, 1981	3	3	3	2	2	2	1	3	2	4	**25**	308
36	Moving Away	3	2	3	3	2	3	1	4	4	4	**29**	329
40	Space Tour	4	1	3	2	3	3	1	4	3	5	**29**	250
45	The haunted house	4	3	3	3	3	3	1	4	3	5	**32**	264
48	Gambat	4	3	4	3	4	3	1	4	2	5	**33**	393
53	Tracy	5	3	3	3	4	3	1	4	4	4	**34**	265
56	Best friends	5	3	4	4	4	3	2	5	3	5	**38**	433
60	Lovely purple boots	5	3	5	4	4	4	2	4	4	4	**39**	388
64	His eyes widened	6	4	5	4	5	4	2	6	4	5	**45**	420
68	The Water Tower	6	4	5	4	4	4	2	6	4	6	**45**	401
72	In the distance	6	4	5	4	5	4	2	6	5	5	**46**	653
78	Axe	6	4	5	4	5	4	2	5	4	5	**44**	738
84	The Deep Blue Nothing	6	4	5	4	5	4	2	6	5	6	**47**	496
Discussion scripts													
88	Fier brething dragen	2	1	2	3	3	2	0	2	1	2	**18**	118
89	The shade whispered	3	2	3	3	3	3	1	3	2	3	**26**	260