Persuasive Writing Task:
Kids have an opinion too
Adapted from the 2006 Queensland Years 3, 5 and 7 Test

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Section 1

Guidelines for using this task

This Writing task was used in 2006 as part of the Queensland Years 3, 5 and 7 Literacy and Numeracy tests. It is adapted here to serve as a classroom resource. It can be used to teach students how to produce, on demand, the kind of writing which develops a "point of view", to substantiate their opinion and thus display their ability to use language as a persuasive tool.

To do the task well, students need to

- describe an issue that is important to them and about which they feel strongly
- understand a social situation and the role of people within it
- demonstrate how this understanding is communicated through their choices of language.

The writing task asks students to give their opinion on an issue relevant to children. They can select an issue from three contexts shown on a stimulus page: culture, environment and community. They write their opinion in a letter to the editor and readers of a children's magazine. They are told by the teacher in a scaffolded discussion session to think carefully about how they present themselves to the editor and other readers.

To respond to these task demands, students had to make decisions about the:

- purpose of letters to magazines, and to this magazine in particular
- effect they want their ideas to have on their audience (e.g. agreement, enthusiasm, sympathy)
- subject matter they need to include in their response
- writer stance they will adopt
- ways in which they can bring their own voice to their writing.

These decisions will determine how they construct their scripts to have an overall structure, a balance between the parts and precision and appropriateness in their expression. By analysing the student responses with the attached marking grid and the sample student responses and commentary from statewide performance on this task, teachers can assess where each student needs specific assistance to improve their abilities with persuasive writing or writing skills generally.

Note on NAPLAN preparation

The 2011 NAPLAN writing test, like this one, demands persuasive writing. However, the conditions for the NAPLAN persuasive writing test are much less scaffolded than those set out here and the format of the NAPLAN stimulus is also different.

Writing tasks suitable for familiarising students with NAPLAN test conditions and formats are available on the QSA's NAPLAN website along with a full set of literacy test items. The ACARA NAPLAN website also has a writing task and the NAPLAN marking guide.

Materials

Students need

- the stimulus page (A4 colour page giving topic and task on one side and planning hints on the other side)
- a soft pencil, eraser
- Two or three pages of lined paper and one page for planning. Note: To prevent students taking time on the "salutation" part of a letter, ensure that all student responses begin with "Dear Karen" only.

Teachers need

- the marking grid (rubric). This rubric is designed specifically for this task. It helps to identify each student's level of achievement and indicates what they need to be taught as a next step
- Sample student scripts (to help apply the marking grid)
- Commentary on statewide performance on the task (to guide follow-up teaching).

The stimulus

The stimulus pages for the 2006 writing task are shown on the following pages. You will notice some differences between the Year 3 material and that for Years 5 and 7. It is expected that Year 9 students will be accomodated by the adapted form of this task.

Year 3 Writing task

KIDS HAVE AN OPINION TOO!

Hi! I'm Karen, the editor of a new magazine — KIDMAG

We like hearing from kids. We know you've got things to say.

We want to hear from you.

Here are some topics you might have an opinion about ...

Kids and the Media

What is a good kids' show?

Why do you like some better than others?

Kids and the Environment

What do you think about our environment?

How can kids help?

Kids and the Community

What would make your area better to live in? Why?

What food would you like your tuckshop to sell? Why?

Years 5, 7 and 9 Writing task

Scripted task instructions to students

Note: The task was originally meant to be a standardised test with scripted administration instructions. For teaching purposes, teachers are free to vary this script.

Copy this table below onto the board.

WRITING TASK	
Steps	Time
1. Introduction and discussion	10 minutes
2. Planning for the writing	5 minutes
3. Writing	25 minutes
4. Proofreading and editing	5 minutes

1. Introduction and discussion (up to 10 minutes)

READ

Look at the page with "Kids have an opinion too" written at the top.

Today you will be writing a letter to the editor of an imaginary magazine. The editor, Karen, wants to know what things kids are thinking about — what things kids think are important in their world and why they think so.

First, we will spend some time talking about the task.

Then you will have about 5 minutes to plan before you begin to write your letter.

You will have 25 minutes to write your letter and then 5 minutes to proofread and edit your work.

Lead your students in a class discussion to raise ideas that students can write about. *A quick and focused discussion is most likely to be effective.* It is important to end the discussion before the topic becomes stale. If they wish to do so, allow students to write key words on the stimulus page or their planning page as the ideas are raised.

The intent of the discussion is to help the students:

- understand the task
- engage with the task
- create and order their own ideas.

Teach students how to use a writing stimulus page. Show students how to find the topic and the task instructions. Show them how to brainstorm ideas then lead them to select and develop one idea. This task's stimulus page provides three broad contexts — **kids and the media, kids and the environment, kids and the community.** Within each of these contexts there are a number of issues that students may wish to raise. For example, under the banner of kids and the environment, students may want to raise issues such as global warming, water shortages, the fate of endangered species, the future of the Barrier Reef, the development of different power sources. You may want to add other contexts to the list, which runs the risk of making the task unwieldy, or concentrate on just one context. The task must, however, remain true to the intent of the stimulus.

Encourage the students to identify issues relevant to **their own lives in their school and/or local community** and about which they feel strongly, as they are more likely to write well. Ask the students to identify:

- what their issue is
- what it is that they think needs to be different in the future
- why this is so
- how our/their lives could be improved if their ideas were implemented.
- how to convince someone else of their point of view.

Discourage students from doing a "tour of the stimulus" where they write about all the pictures. This will make it unlikely that they can develop a substantiated opinion.

Include discussion of their audience — the role they want to take as writers and the kind of relationship they want to build with the editor and the magazine readers. Tell the students that they will be writing to Karen, the editor of KIDMAG, to tell her about something that they feel quite strongly about. They need to think about what they want the readers of the KIDMAG to *know, think* and *feel* and how they want the editor and the magazine readers to react to their ideas.

DO NOT WRITE ON THE BLACKBOARD. DO NOT WRITE OR SPELL ANY WORDS FOR STUDENTS.

Allow up to 10 minutes for this discussion.

2. Planning the writing

READ

It is now time to decide what ideas you will write about, and then make some planning notes on a separate planning page to organise your ideas.
Planning your writing helps you remember:

- what you want to write about
- how you want your readers to think and feel
- how you want to organise your ideas.

Think about the things we have just talked about. Remember you are writing to the editor of KIDMAG to tell her your ideas about an issue that is important to kids. Remember to give your opinion and then explain the reasons why you think so. It would also help your reader to understand if you explain how things might be changed or improved.

Here are some ways to plan:

- Make a web. Put the topic you want to write about in the middle. Put your ideas in bubbles around the sides.

OR

- Make a heading of the topic you want to write about. Then list some ideas underneath.

OR

- Draw some pictures about a topic you would like to write about. Make some labels to help you write.

You can use your planning page any way you like BUT DO NOT BEGIN YOUR WRITING ON IT. It will not be marked.

You must do your planning by yourself so the ideas you use belong only to you. This is what makes your writing unique.

While you are planning, think about:

- the issue you feel most strongly about
- the ideas you have for improving or fixing this issue
- how to order your ideas to present your case
- how to link the ideas to make your letter easy to read
- how to appeal to the editor so that she will want to publish your letter
- how much you can write in 25 minutes.

You have 5 minutes to do your planning. I will tell you when your time is up. Begin now.

During the planning stage ensure all students are writing. The aim is to have students draft ideas that will assist their writing.

- Remind students they must write a letter to the editor about something they feel quite strongly about. They do not have to limit themselves to the content shown on the stimulus, but what they write must be true to the task.
- If some students cannot think of any ideas, you will need to revisit ideas from the earlier discussion.
- Do not help students construct their letters.

At the end of 5 minutes ask students to put their pencils down.

3. Writing

READ

It is now time to begin writing your letter.

Make your writing easy to read and interesting.

Make sure you finish your letter and give all the information your reader needs to understand the arguments you are making. Your reader cannot ask you any questions if your writing is not clear. From your writing, your reader has to know what you think and feel about your ideas or any concerns you have identified. Make sure you explain why your ideas about this issue are good ones and why they will work.

As you write, remember to:

- explain what it is you think, why you think this way, what might happen (as a result of your ideas)
- organise your ideas so that they are clear to your readers
- write in sentences and paragraphs
- use words that describe what you think and feel
- use the right punctuation to make your meaning clear
- use your best spelling and clear handwriting.

Use one or both of the lined pages to write your letter.

You have 25 minutes to write. Try to use all of your time.

I will tell you when there are 5 minutes left so you can finish your writing.

After that, there will be 5 minutes to proofread, edit and check your work.

Begin now.

Indicate to students exactly where they can write.

After 20 minutes,

READ

You have 5 minutes left to finish your writing.
If you have already finished, use this time to start checking your work.

4. Proofreading and editing

After 5 minutes,

READ

You need to stop writing now.

You now have 5 minutes to proofread and edit your work.

Make sure it makes sense. You can write in extra words if you need to.

Make sure you have used capital letters and punctuation in the right places.

If you haven't written in paragraphs, mark them in now.

Check your spelling.

You cannot use this time to totally rewrite your letter.

You may proofread, correct and make slight changes to your work only.

Students must use this time to edit their writing.

After 5 minutes,

READ

Please put your pencils down. Thank you. That is the end of the writing. Well done!

Marking grids

Marking rubric …Kids have an opinion too … Year 3

	Contextual factors	Text structure	Gr, Voc, Co, Pu	Spelling	
F	**Planned response that attempts to meet most demands of the task** • attempts to engage the reader by including reasons, thoughts and actions to justify a stated point of view • some quality of personal voice emerges	**Opening statement to reader; statement of opinion (issue/ problem), reasons, solutions; concluding statement to reader** • may include a conversational gambit — *Hi my name is …*	• basic complex sentences, e.g. time, condition, place, reason, cause • some longer noun phrases — *message for little kids* • begins to control modal verbs to construct point of view • strong links between most dominant ideas; may have a minor disruption in the sequence • mostly correct punctuation of basic complex & simple sentences	**Uses knowledge of syllable patterns to spell multi-syllabic words with:** • plural or tense endings where base words change — *activity/ activities, become/becoming* • common homophones — *there/ their, here/hear, right/write* • difficult contractions — *doesn't, wouldn't*	F
E	**Planned response that attempts to build a shared experience with the reader** • may have too many details or details not well integrated • identifies and uses ideas from the stimulus • constructs response as a personal view — *I think people should*	**Statement of opinion (issue/ problem), reason for issue, solution/s** • little elaboration of any of these stages • may have lapses in links between the structural elements; significant disruption in the structural sequence may occur at one point	• elaborated simple sentences • some complex sentences, e.g. causal and conditional relations • simple reporting clause — *I think* • action and simple thinking verbs, some modal verbs — *must, could* • some well-chosen vocabulary — *cautious* • lapses in cohesion	**Uses knowledge of internal word patterns to spell multi-syllabic words with:** • even stress patterns — *explain* • inflected endings with no change to base words — *watching* • compound words — *teenagers, playground* • basic contractions — *can't, won't*	E
D	**Response to the task shows some planning and sequencing** • ideas may not be well integrated to the task • limited awareness of the reader • self-centred point of view — *I don't like*	**Statement of opinion with some supporting details/reason, and a statement of response** • may include the same idea repeated in a number of different ways to bulk out the structure **OR** • two or more sentences around different single ideas	• basic compound sentences — begins to use *and, but* correctly • some causal relationships in complex sentences — *because, so* • vocabulary is simple, precise but largely unelaborated • attempts to define pronouns • simple sentences punctuated correctly	**Uses knowledge of internal word patterns to spell single-syllable words with:** • common long vowels — *lines* • consonant blends & long vowels • common multi-syllabic words — *skateboard, because* • Errors may include complex vowel patterns — *health, weigh*	D
C	**Basic response to the task with little planning evident in text** • uses brief undeveloped ideas around a simple idea or theme	**Statement of opinion with a brief attempt to support or elaborate** **OR** • **List of single, undeveloped ideas expressed in sentences**	• simple sentences with some variety in structure • one or two simple noun groups — *good film, cool skateboard* • links between ideas largely implied by sentence order; *and, then* may connect some sentences • punctuation of simple sentences largely correct	**Most phonemes in single-syllable words are represented for mostly correct spelling of:** • one syllable short-vowel words — *bin, and, bring, have* • common words — *school, park* • Errors may include letter patterns such as *mp, nd* — *bup (bump)*	C
B	**Response to the task shows little awareness of task demands** • meaning can be made from most of the text • reads like oral language • may be brief	**Simple statement supported by a series of sentences that lack coherence —** *trees are dying* **OR** • **Brief sentence that lapses into words describing some stimulus aspects in an unconnected way**	• largely simple sentences with repetitive structure • *and* may be used in place of a full-stop • some sentence boundaries may be difficult to define • everyday vocabulary • some capitals and full stops used correctly	**Dominant sounds within words are represented** — *hafta, wonsa pona tim (once upon a time)* • Correct spelling of some known words — *a, the, I, boy,* own name	B
A	**Little response to the task** • some meaning can be made • uses a few unrelated ideas from stimulus **OR** • **Creates a text that responds to none of the task**	**Little discernible structure or one- or two-sentence response** • lists of individual words identifying ideas from the stimulus	• incomplete or partial sentences • may include words copied from the stimulus • little or no punctuation	**Words are represented by letters, letter strings and some letter-like symbols** — *m = mum.*	A
N	Response is unintelligible or unable to be marked				N
O	Nothing on the page.				O

Marking rubric … Kids have an opinion too … Year 5

	Contextual factors	Text structure	Gr, Voc, Co, Pu	Spelling	
H	**Response is planned to take account of the relationship between the writer & reader** • attempts to develop content/ logical & emotional themes • attempts to persuade the reader of own point of view • uses techniques such as rhetorical questions for emphasis/attention	**Controls the structure to develop an opinion and supporting arguments with evidence &/or examples &/or elaboration** • paragraphs are used to group major ideas but the supporting ideas may be lacking	• develops and controls some extended clause complexes • uses some different reporting clauses — *I find that …* • some figurative language — *hare-brained scheme* • punctuation correct most of the time in developed and varied sentence structures	**Uses internal word and syllable pattern knowledge to spell multi-syllabic words with:** • uncommon vowel patterns — *drought* • common/subject-specific content — *media, expensive, oxygen* • more difficult homophones — *affect/effect; practice/practise*	H
G	**Planned response that meets most demands of the task** • develops subject matter from a community or broader perspective • response shows an awareness of the formality of the relationship between reader and writer • develops a strong personal voice	**Provides a brief introduction and/or states an opinion, developing a supporting argument logically without lapses in sequence** • some ideas are clustered to suggest paragraphs, i.e. *the hard return*	• simple, compound and complex sentences well constructed • chooses vocabulary sensitive to the relationship and purpose • controls verb groups for tenor — *would be better to move* • uses some extended noun groups to enhance meaning	**Uses knowledge of syllables and affixes to spell words with:** • a spelling-meaning link — *observe/observation* • simple prefixes/suffixes with no change to base words — *recently, improvement, suggestion, healthy* • uneven stress patterns – *chocolate*	G
F	**Planned response that attempts to meet most demands of the task** • attempts to engage the reader by including reasons, thoughts and actions to justify a stated point of view • some quality of personal voice emerges	**Opening statement to reader; statement of opinion (issue/ problem), reasons, solutions; concluding statement to reader** • may include a conversational gambit — *Hi my name is …*	• basic complex sentences, e.g. time, condition, place, reason, cause • some longer noun phrases — *message for little kids* • begins to control modal verbs to construct point of view • strong links between most dominant ideas; may have a minor disruption in the sequence • mostly correct punctuation of basic complex & simple sentences	**Uses knowledge of syllable patterns to spell multi-syllabic words with:** • plural or tense endings where base words change — *activity/ activities, become/becoming* • common homophones — *there/ their, here/hear, right/write* • difficult contractions — *doesn't, wouldn't*	F
E	**Planned response that attempts to build a shared experience with the reader** • may have too many details or details not well integrated • identifies and uses ideas from the stimulus • constructs response as a personal view — *I think people should*	**Statement of opinion (issue/ problem), reason for issue, solution/s** • little elaboration of any of these stages • may have lapses in links between the structural elements; significant disruption in the structural sequence may occur at one point	• elaborated simple sentences • some complex sentences, e.g. causal and conditional relations • simple reporting clause — *I think* • action and simple thinking verbs, some modal verbs — *must, could* • some well-chosen vocabulary — *cautious* • lapses in cohesion	**Uses knowledge of internal word patterns to spell multi-syllabic words with:** • even stress patterns — *explain* • inflected endings with no change to base words — *watching* • compound words — *teenagers, playground* • basic contractions — *can't, won't*	E
D	**Response to the task shows some planning and sequencing** • ideas may not be well integrated to the task • limited awareness of the reader • self-centred point of view — *I don't like*	**Statement of opinion with some supporting details/reason, and a statement of response** • may include the same idea repeated in a number of different ways to bulk out the structure **OR** • two or more sentences around different single ideas	• basic compound sentences — begins to use *and, but* correctly • some causal relationships in complex sentences — *because, so* • vocabulary is simple, precise but largely unelaborated • attempts to define pronouns • simple sentences punctuated correctly	**Uses knowledge of internal word patterns to spell single-syllable words with:** • common long vowels — *lines* • consonant blends & long vowels • common multi-syllabic words — *skateboard, because* • Errors may include complex vowel patterns — *health, weigh*	D
C	**Basic response to the task with little planning evident in text** • uses brief undeveloped ideas around a simple idea or theme	**Statement of opinion with a brief attempt to support or elaborate** **OR** • **List of single, undeveloped ideas expressed in sentences**	• simple sentences with some variety in structure • one or two simple noun groups — *good film, cool skateboard* • links between ideas largely implied by sentence order; *and, then* may connect some sentences • punctuation of simple sentences largely correct	**Most phonemes in single-syllable words are represented for mostly correct spelling of:** • one syllable short-vowel words — *bin, and, bring, have* • common words — *school, park* • Errors may include letter patterns such as *mp, nd* — *bup (bump)*	C
N	Response is unintelligible or unable to be marked				N
O	Nothing on the page.				O

Marking rubric … Kids have an opinion too … Year 7

	Contextual factors	Text structure	Gr, Voc, Co, Pu	Spelling	
J	**Controlled, complete, effective, response** • controlled development of sophisticated subject matter in a coherent argument with ideas that are related to a central theme • understands & uses reader's point of view to persuade • develops an authoritative voice	**Deliberately controls and develops the structure for effect** • controls the structure to construct and develop different shifts in the argument • paragraphing is developed and used appropriately throughout the text to link and structure ideas	• begins to control sentence form and length for effect • clauses are signalled with accurate use of conjunctions • increases lexical density, e.g. noun and verb groups • cohesion between ideas is tight • uses punctuation to pace the reader	**Uses letter, syllable and meaning patterns to spell words with:** • common Latin and Greek roots — *ecological, desalinated, anorexic* • absorbed prefixes — *impact, accumulate* • long to schwa (neutral) vowel changes — *compete/competition*	J
I	**Well-crafted response to task that appeals emotionally and/or intellectually** • uses community values and beliefs to connect with a reader • understands other points of view • develops a personal style to appeal to the reader	**Develops an extended, logical text** • signals major ideas and their order of importance with structural devices such as topic sentences • marked paragraphs organising the major and supporting ideas (may have some lapses)	• elaborates ideas with *who, which, that, -ing* and non-finite clauses • chooses vocabulary with precision — *meets council regulations* • maintains cohesion during shifts in argument	**Uses knowledge of syllables and the spelling-meaning connection to spell words with:** • unusual consonant patterns — *appreciate, martial* • predictable changes — *consider/consideration; rectangle/gular* • Errors in unstressed syllables of longer words — *responsability*	I
H	**Response is planned to take account of the relationship between the writer & reader** • attempts to develop content/logical & emotional themes • attempts to persuade the reader of own point of view • uses techniques such as rhetorical questions for emphasis/attention	**Controls the structure to develop an opinion and supporting arguments with evidence &/or examples &/or elaboration** • paragraphs are used to group major ideas but the supporting ideas may be lacking	• develops and controls some extended clause complexes • uses some different reporting clauses — *I find that …* • some figurative language — *hare-brained scheme* • punctuation correct most of the time in developed and varied sentence structures	**Uses internal word and syllable pattern knowledge to spell multi-syllabic words with:** • uncommon vowel patterns — *drought* • common/subject-specific content — *media, expensive, oxygen* • more difficult homophones — *affect/effect; practice/practise*	H
G	**Planned response that meets most demands of the task** • develops subject matter from a community or broader perspective • response shows an awareness of the formality of the relationship between reader and writer • develops a strong personal voice	**Provides a brief introduction and/or states an opinion, developing a supporting argument logically without lapses in sequence** • some ideas are clustered to suggest paragraphs, i.e. *the hard return*	• simple, compound and complex sentences well constructed • chooses vocabulary sensitive to the relationship and purpose • controls verb groups for tenor — *would be better to move* • uses some extended noun groups to enhance meaning	**Uses knowledge of syllables and affixes to spell words with:** • a spelling-meaning link — *observe/observation* • simple prefixes/suffixes with no change to base words — *recently, improvement, suggestion, healthy* • uneven stress patterns – *chocolate*	G
F	**Planned response that attempts to meet most demands of the task** • attempts to engage the reader by including reasons, thoughts and actions to justify a stated point of view • some quality of personal voice emerges	**Opening statement to reader; statement of opinion (issue/problem), reasons, solutions; concluding statement to reader** • may include a conversational gambit — *Hi my name is …*	• basic complex sentences, e.g. time, condition, place, reason, cause • some longer noun phrases — *message for little kids* • begins to control modal verbs to construct point of view • strong links between most dominant ideas; may have a minor disruption in the sequence • mostly correct punctuation of basic complex & simple sentences	**Uses knowledge of syllable patterns to spell multi-syllabic words with:** • plural or tense endings where base words change — *activity/activities, become/becoming* • common homophones — *there/their, here/hear, right/write* • difficult contractions — *doesn't, wouldn't*	F
E	**Planned response that attempts to build a shared experience with the reader** • may have too many details or details not well integrated • identifies and uses ideas from the stimulus • constructs response as a personal view — *I think people should*	**Statement of opinion (issue/problem), reason for issue, solution/s** • little elaboration of any of these stages • may have lapses in links between the structural elements; significant disruption in the structural sequence may occur at one point	• elaborated simple sentences • some complex sentences, e.g. causal and conditional relations • simple reporting clause — *I think* • action and simple thinking verbs, some modal verbs — *must, could* • some well-chosen vocabulary — *cautious* • lapses in cohesion	**Uses knowledge of internal word patterns to spell multi-syllabic words with:** • even stress patterns — *explain* • inflected endings with no change to base words — *watching* • compound words — *teenagers, playground* • basic contractions — *can't, won't*	E
N	Response is unintelligible or unable to be marked				N
O	Nothing on the page.				O

Section 2

Ideas for the teaching of writing

- Develop and extend demand writing so that students learn independence. For example, teach students to look at the same task in a number of different ways. You could use Cowan and Cowan's (1980) strategy of cubing. To use this strategy, you need a large cube with the six questions on it. The cube is rolled and the writer (or reader) is asked to:
  - *describe it* — Look or think about an object closely and describe its attributes.
  - *compare it* — How is it the same as or different from other objects or ideas?
  - *associate it* — What other things does this make you think of?
  - *analyse it* — Explain how it works, or what it's made of etc.
  - *apply it* — What can it be used for? How can you use it?
  - *argue for or against it*.
- Model for the students the thinking processes of writing. Show them not only what ideas you bring together for writing but how and why you might make those associations. Discuss the effect of different decisions upon the audience.
- Model how to select and develop a single theme.
- The strategy of top-level structuring is useful for teaching students about the logical relations between clauses.
- Teach students about the spelling system through activities such as word sorts.
- Make links between spelling and vocabulary. Use activities such as visual schematics, semantic maps, word maps or vocabulary notebooks.
- Develop a spelling conscience in your students. Encourage students to spell correctly as often as possible and to develop strategies for monitoring and revising spelling.
- Teachers should seek ongoing and comprehensive professional development in the teaching of writing.

Commentary on student responses and teaching issues

The commentary that follows was originally published in the 2006 Test Reporting Handbook and the comments apply to the writing produced that year, as marked with the marking rubric used at that time and included in this package. Markers judged each script according to four criteria: contextual factors (CF), text structure (TS), text features of grammar, vocabulary, cohesion and punctuation (GR) and spelling (SP). The standards on the grid recognise 10 **bands** or levels of achievement in each criterion, ranging from A for the lowest readable script to J for a script that exceeds the achievements expected from Year 7 students. Year 9 students would be expected to produce writing that reached the top bands more often than Year 7 writing.

Contextual factors

The contextual factors criterion requires students to use their understanding of how society works and how the relationships between people are fostered, particularly how they are shown through the language choices we make. It assesses a student's ability to:

- respond to the task
- select subject matter
- engage with an audience.

In 2006, markers thought that most children knew what they had to do and engaged with the task. Students who took control of the task were able to develop a single issue relentlessly through the text. Students chose to write about subjects as diverse as whaling in the Antarctic, school funding, advertising and economic development. The scripts about the tuckshops developed a common theme that shows the battle for the hearts and minds of students on this subject has not been won. Commonly, the students acknowledged the need to have some healthy foods available, but not too much of it! There was a smaller, but stalwart group of students who did not want to have healthy food in the tuckshop because they got enough of that at home.

A significant demand of this task (and a contrast with the 2004 task, a letter to the principal) was the treatment of audience. Because the students were asked to write to the youthful editor of a children's magazine, the social relationship between the writer and reader is less formal and the power relationship can be seen as more equal.

The best of the **Year 3** students were able to identify the relationship they wanted to develop with their readers and to choose the vocabulary and the language structures to do so.

> *I am looking forward to reading the first issue of Kidmag. I think that it is a great idea to talk about what food should be sold in tuckshops.*
>
> *These are my ideas. I truly hope one of them works Karen, because as I said in the very beginning I am very concerned!*

The best of the **Years 5 and 7** writers were able to identify the power relationships between them and their reader/s and were able to choose and deploy language structures to give and take the social power so that they could engage and, ultimately, influence their readers. At all year levels, the best scripts were written in the role or voice of a writer who tries to make an emotional and/or logical appeal to their reader/s. This was particularly pleasing as this task required students to identify an audience that was distant and unknown, unlike their own school principal, who was their audience for the 2004 writing task.

Text structure

To construct and communicate their own thinking, students needed to choose which stimulus theme/s to write about and then gather their own thoughts and plan their writing. They needed, therefore, to select a text structure or genre that best suited their purpose. They had to identify the major propositions that would build up their opinion for the reader and lead them through the text. That is, they had to group their propositions and develop them into paragraphs.

There was a dramatic increase in the number of students at all year levels who attempted to write in paragraphs. This contributed to a marked improvement in the structuring of these scripts and their readability. In the best scripts, the students were able to identify the major propositions in the subject matter and then to group and develop them in an appropriate paragraph structure and to use that to advance their point of view. However, the relationship of paragraphs to the whole text, and the structure within good paragraphs, require further teaching.

Overall, students achieved the general shape of the generic structure they chose to use for their letter, but internal text organisation requires further development so that students have the tools to further craft their writing and thus produce more sophisticated writing.

Grammar – clause structure

In this task, the linking of ideas through the text (or cohesion) needed to be tight and the construction of sentences extremely accurate. The way the clause structure was used to signal the logical relations between ideas was critical to the clarity of expression. Students needed to structure their clauses correctly, that is by selecting the appropriate conjunction to introduce the clause and arranging word groups in a proper sequence.

The best scripts show that the writers have sufficient control over their sentence structure to use it to create particular effects. They are able to vary the length, the form or the sequence of the units within the sentence. They use devices such as rhetorical questions and varied or parallel clause structures in longer and shorter sentences. For example,

> *If the government were to pull this off, then future generations would be guaranteed a good education. If the government continues to ignore these issues, then future generations are likely to become less intelligent. If they are less intelligent, less [fewer] people will be earning money and working as important members of our society. Then, our country will become weak and incompetent. (Y7)*
>
> *Our need for homes is as strong as the animal's need for homes. How would you like it if a possum came and turned you out of your house, knocked it down and planted a tree there? (Y5)*

On the other hand, for many students the significance of the internal order of the elements within the clause appears to be unclear. This results in a lack of clarity, making the text difficult to read.

> *I think it would be a good idea if we had normal sized girls in adds* ***that are not skinny or fat.***

Also in this regard, the markers pleaded for the return of the relative pronoun *who* when beginning a clause describing a person. Typically, students use that in this context. For example,

> *I am an eleven year old boy* ***that*** *lives in Queensland.*

Some students also struggle with the appropriate construction and use of phrases, particularly prepositional phrases. For example,

> *I am writing this <u>letter</u>* ***of*** *the Annandale Park.*

Prepositions are so little that it is easy for children to underestimate the accuracy with which they must be used.

Explicit teaching of these aspects of clause structure would improve the overall quality of student writing. A good starting point for explicit teaching of grammar is the correct formation of simple sentences. Most students would improve their writing greatly by using different kinds of sentences — statements, questions, orders, exclamations — to create different effects for a reader. To master these sentences, children need to learn about clause structure and the roles that different clauses play. Because the clauses signal the logical relationships between the ideas, students must be taught how conjunctions signal these relationships accurately. For example, they need not use *and* when the clause should be signalled with *but* or *so*. Finally, teaching grammar includes attention to punctuation, through which the grammar of sentences is clarified.

Grammar – verb structure

This task required students to control the use of modal verbs and adjuncts to indicate the level of certainty or obligation with which they wanted to signal their ideas. Generally this was well done. Some writers were able to use and control subjunctive mood to either anchor or elaborate their argument.

*For instance, take the skate park at Logan Village as an example. If you **were to go** there, you would see rude messages and pictures that offend people.*

*An improved graffitti control program **would be** beneficial to our community. You **may ask** yourself "how would that improve our town?" We **can give** you a simple answer!*

Vocabulary

In selecting the vocabulary to carry their opinion, students not only needed to choose words that expressed an idea with some precision, they also needed words that carried some emotional qualities. Phrases that expressed connotations or nuances of meaning were more likely to be useful in this writing task than metaphors or other forms of figurative language, for example:

FATTY JUNK in tuckshops — it is a disgrace!

To support or elaborate their ideas (without making the text long and tedious) students needed to increase (judiciously) the number of ideas they put into the noun and verb groups they used. Since the task required students to give an opinion, they had to use statements about obligation or desirability. Therefore, their choice and control of the modality within verb groups was also critical to the effectiveness of their response to the task.

The best writers were able to select their vocabulary with precision to indicate both the concept and particular qualities, often emotional qualities, of the word, for example — *degradation*. The students who wrote well were also able to increase the number of ideas they had in their scripts (lexical density) by creating quite extensive noun and verb groups.

...habitat destruction, especially around the coastal fringe of south-east Queensland

Whales are a very important part of the eco-system.

... future generations will not have the privilege of living with, and maybe seeing these enchanting animals.

Cohesion

The general improvement in the students' organisation of the scripts into paragraphs has also resulted in a general improvement in the textual and lexical cohesion through the scripts.

The best of the writers controlled text connectives to link the structural components of their texts.

At the moment ...

The main cases of this habitat destruction ...

These connectives integrate a sentence into the structure of the text and thus make it more readable.

Competent writers were also able to provide lexical links between the paragraphs. For example, they began a new paragraph with a non-finite clause that related the subject matter of the previous paragraph to the new one.

To stop Japanese whaling ...

To purify salt water ...

By contrast, students who have only partially learned the principles and techniques for paragraph construction tend to use basic sequential text connectives as *first, second, third*, often without logic.

Punctuation

It is critical that students learn to identify and mark out the boundaries of their sentences in the very early stages of their formal instruction about writing as it is the basis of further development. The concept of punctuation as the marker of major semantic boundaries is irrevocably tied up with this.

The ability to punctuate sentences is not only a courtesy to the reader, it is an indication that the writer knows where the semantic boundaries between ideas are. Without this knowledge, student writers are more likely to lose their way as they construct texts. It also inhibits the development of more sophisticated complex and compound sentences. In addition, students who are unable to indicate sentence boundaries are unable to use finer-grained punctuation such as commas and semicolons which give nuances of meaning and assist and pace a reader.

One of the greatest concerns that arises from the writing task is the poor overall standard of punctuation. Too many scripts have no sentence level punctuation at all, even some otherwise well-written scripts. In their feedback, the markers urged the teaching of the apostrophe for contractions and to show possession, because, as one noted, "students, across the board, struggle to understand when and where to use them. (Just because a word has an 's' at the end doesn't mean you need a possessive apostrophe!)"

Spelling in writing

Spelling in writing gives a good indication of those aspects of spelling knowledge over which students have a sufficient level of control to use correct spelling automatically.

While there are excellent spellers at all year levels, there are also substantial numbers of students for whom spelling is a problem. There are three issues of great concern. First, the lack of knowledge of English spelling as a system. Too many Years 5 and 7 students continue to spell phonetically, apparently unaware of those aspects of the spelling system that will allow them to process words in bigger chunks as well as make those associations between word types that allow them to produce correct spelling of unfamiliar words and to develop their vocabulary.

Teaching the correct spelling of homophones very early in primary school is the foundation of teaching about the spelling-meaning connection. Common homophones such as *their/there, to/too, hear/here, know/no* should be the focus of this early teaching.

Second, some students appear to lack a "spelling conscience" and thus either fail to develop, or fail to deploy the monitoring strategies that will help them know when they have made an error and attempt to correct it.

Finally, there is a group of students whose spelling is so poor that it completely obstructs the reading of their writing. These students have often been given an N for their writing with either an A, a B or an N for spelling. Had these grossly misspelled texts been able to be deciphered, some may have earned higher grades. Not only do these students fail to get recognition for their ideas, they are highly likely to give up writing altogether.

In Year 3, the spelling ranged between Standards A and F with most students scoring in the C and D range. At Standard C, students demonstrate that they have control over the letter patterns that map sounds onto letters in single-syllable words. In Standard D, students demonstrated knowledge of the internal patterns of words such as long vowels, diphthongs, and complex consonant blends in single-syllable words. They are able to spell common multi-syllable words and spell common words with inflected endings where there is no change to the base word. A substantial percentage (15%) of Year 3 students demonstrated control of spelling knowledge in advance of these standards, that is, they could control syllable patterns, affixes and the derivational aspects of spelling.

In Year 5, the spelling ranged between Standards A and I with most students in Standards D and E. In Standard E, the students demonstrate their ability to generalise the internal word patterns to longer words where the syllable patterns are obvious and the stress patterns uncomplicated.

In Year 7, the spelling ranged between Standards B and J, with most students falling into Standards E, F and G. There are slightly more students below this range than above. Many students are still developing control over the more sophisticated aspects of spelling, including the ability to:

- use the correct letter patterns in unstressed syllables, particularly in the spelling of the schwa or neutral vowel sound
- add affixes, particularly to multi-syllable words
- use the spelling–meaning link to spell homophones, homographs and Latin and Greek roots.

Unanimously, the marker feedback called for focused, explicit teaching of spelling. They suggested that this would be promoted by inservice seminars about the English spelling system.

From the markers

Markers were asked to provide advice to their peers in three major areas:

- What did the students do well?
- What are the major teaching points that are most obvious in the writing?
- What teaching ideas can you offer to support your peers?

What the students did well

The markers commented favourably on the awareness students in all year levels have about community issues. They were also impressed at the range of issues the students engaged with and their overall ability to state and substantiate their opinion. However, they also expressed concern at the degree of fear children showed for their future. They noted that many children did not understand well concepts such as global warming. The markers urged teachers to deal with these issues sensitively, factually and unemotively.

In commenting on students' ability to identify and respond to the contextual decisions about the task, the consensus from the markers was that most of the scripts had that quality of personal voice that made writing individual and, in many cases, made it really shine.

> *Personal voice emerging in many, across all the year levels.*
>
> *Students, all grades, had a voice — something they wanted to write about!*
>
> *Children gave voice to their own personal points of view — maybe governments need to read some of this writing.*

They were also impressed by the ability of students to select ideas that gave voice to their opinion as well as provide the supporting details, reasons or arguments.

> *Giving an opinion and then elaborating with supporting details/solutions was much better.*
>
> *Children generally understand how to develop a point of view — some understood persuasive text.*
>
> *Students found an issue to address and most kept to a central idea.*
>
> *Great variety of thought, particularly by some groups of Year 7s.*
>
> *Some very expressive writing with good ideas.*

Overall, the markers felt that significant numbers of students showed an improvement in the overall quality and quantity of text that they could write in a limited time. They suggested that this may be due to students' growing familiarity with on-demand writing and their ability to function as independent writers.

In commenting about aspects of text organisation, the markers were overjoyed by the widespread use of paragraphs. The efforts of many teachers to teach students about paragraphing not only produced better writing, it showed the value of teaching students about the craft of writing.

The structure of the scripts is better, with most students able to use a basic structure that had a beginning and middle and a conclusion. Markers felt that students had the best control over their introductions, but that the middle, i.e. the development of the viewpoint or argument, needed to be crafted more completely.

The markers also commented that improved word choices and the use of more formal language showed that students were more attuned to the demands of the task than they were in responding to the 2004 writing task. They made more remarks and requests to their readers and fewer commands and demands. They substantiated their position or sought to persuade their readers by providing more reasons than they did two years ago, when the mere listing of ideas was prevalent.

> *Giving an opinion and then elaborating with supporting details/solutions was much better.*
>
> *Their work this year was much more readable than the narratives of 2005.*

With respect to particular year levels, the markers commented favourably on the **Year 3** students' ability to:

- give and develop an opinion
- attempt paragraphs — the best Year 3 scripts showed genuine, crafted paragraphs.

With respect to the **Year 7** students, the markers commented on their ability to:

- show deep insights into community issues
- develop a central idea
- justify a position.

Teaching needed to improve student writing

Most suggestions to teachers provided by the markers pertained to the structural and technical aspects of writing, in particular how these represent the thinking underpinning the text.

While paragraphs were used by most writers, the markers felt that many students needed to learn how to compose them more effectively. This includes developing a topic sentence and linking the propositions from one paragraph to the next.

The markers suggested that a focus on sentence structure would enhance the standard of writing. This included the teaching of:

- clause structure
- the relationships between clauses
- subject-verb agreement
- phrase structure, particularly the use of correct prepositions.

Markers noted the punctuation problems discussed above, namely the need to mark out the sentence boundaries.

The markers were also concerned not just about the general poor quality of spelling but also about the instances of repeated errors in quite common words. They urged teachers to correct students' misspellings so they know when they are wrong. They also suggested that students should be taught that correct spelling is important so they need to spell as accurately as possible.

In similar recommendations to those made last year, the markers suggested that many students would benefit from being taught how to plan and then how to write from that plan. Related to this was the suggestion that students be taught how to develop a central theme through the writing and to keep to the topic.

Section 3 – Annotated scripts

These scripts, annotations and scores exemplify how the criteria and standards rubric is applied and how students at different levels tend to respond to the task. These scripts can be used with students as the focus of conversations about different qualities of writing and what might need to be done to improve it.

They might also be used in professional development activities. To support that use, a commentary template has been provided on page 90.

Script 1 — Jackie

Contextual factors	
N	There is an extended response to the task but it is **unintelligible and therefore unable to be marked.** Then go to the spelling and check to see if that can be marked.

Text structure	
N	You may be able to infer that there is a structure to the text because of the line flow and the fact that some different words can be seen. But not enough of the text can be read to provide evidence of any structure.

Grammar, vocabulary, cohesion, punctuation	
N	

Spelling	
B	**Dominant sounds within words are represented.** **Correct spelling of some known words** — *is, school, fun, in, the, me, big, lunch* Words are represented by letter strings. Word boundaries are often not evident in much of the script.

NB: The spelling criterion should be given a grade of **N** if a student:

- copies **ONLY** words from the stimulus
- uses marks that represent no recognisable words.

Script 1 — Jackie

March 2006

The Editor Karen

KIDMAG

Dear Karen I think mastistohuge me
Elle spellin lene how hinds
the plain is oon in the neigh
the lorenne tobe hope
school is fun the snebe
mone in the cor grunb
mor clusemoirswinse
the unevin ligwiotene
Frend the shoo marpo
Intye Elu rome solde
en Biwetere Bigclswe
MOW Recess times lene
Lunc Bigovermor lenin
mor crone neumor were
sniest mor testomass
and spelindmor sdein
cor nye trent nobedeene
and tensstrcomesdosne

Script 2 — Buh

Contextual factors	
A	**Little response to the task** Purpose: A minimal response to the task. The ideas of soccer and running are not a response to the *specifics* of the task. The writer has responded by writing something. Audience: There is little evidence that the writer understands the needs of a reader.

Text structure	
A	**little discernible structure or a one- or two-sentence response** A one-sentence response.

Grammar, vocabulary, cohesion, punctuation	
A+	*Grammar* **incomplete or partial sentences** (Standard A) One incomplete sentence — *I liked running because* **largely simple sentences with repetitive structure** (Standard B) One sentence is complete so there is more than Standard A in sentence structure. The limited amount of text means that evidence for the writer's ability to construct simple sentences is weak. *Vocabulary* **everyday vocabulary —** *soccer, running, liked, loved* (Standard B) *Punctuation* **little or no punctuation** (Standard A) Only the pronoun *I* is correctly punctuated. Because it is at the beginning of the sentence and the other pronoun *They* is also capitalised and there are no full-stops, there is no evidence that the writer has mastered sentence punctuation. The presence of some evidence from Standard B weighed against the limited amount of overall evidence is used to award the A+ for this criterion.

Spelling	
B+	**Most phonemes in single-syllable words are represented with the correct spelling of:** • **common words** — *loved, liked, running, and, they, are* (Standard C) In addition, the writer is able to spell correctly • **a multi-syllabic word with even stress patterns** — *soccer* (Standard E) This, together with the fact that Buh has been able to successfully add the inflected endings to *run, like* and *love* would hint that the student may be able to spell at a higher level. Despite this, the lack of evidence prevents the awarding of a C or even higher grade. This evidence is, however, used to award a B+. (**Note**: The wisdom of relying only on the evidence and not imputing what this child can do is evident in his performance on the dictation. The child was unable to spell any of those words. His key strategy was to record the dominant sounds, e.g. *ruins/ruwen*.)

Script 2 — Buh

6 March 2006

The Editor

KIDMAG

Dear Karen

I Loved soccer and
I Liked running
beouese They are running

Script 3 — Elliot

Contextual factors	
B	**Response to the task shows little awareness of task demands** Purpose: The writer knows that he has to respond to the task by writing. He has responded by giving an opinion in response to one and possibly two elements of the stimulus. Audience: While meaning can be made from most of the text, the listing of two different ideas does not demonstrate an awareness of a reader's needs. **meaning can be made from most of the text** The reader needs to ascribe meaning to what is intended by *more carys*. Other than this, meaning can be made from most of the text. **may be brief** The shortness of the response, three lines of text, means that finding evidence for some criteria is difficult.

Text structure	
B	**Simple statement supported by a series of sentences that lack coherence** The writing attempts a simple structure with a statement that gives an opinion and a second sentence, which is actually a clause belonging to that sentence, attempting to support that opinion. The structure lacks coherence.

Grammar, vocabulary, cohesion, punctuation	
B+	**simple sentences with some variety in structure** (Standard C) More than simple sentences but with little variety. Two sentences have the same structure, a reporting clause "*I think*" and an idea. The middle "sentence" is a dependent clause with incorrect subject–verb agreement. This small amount of evidence is used to attribute the B+. **everyday vocabulary** (Standard B) *food, think, should, because, lollies and chocolate* (of course chocolate should be everyday!) **sentence boundaries may be difficult to define** (Standard B) **some capitals and full stops are used correctly** (Standard B) The sentences, including the second (a dependent clause), are correctly punctuated.

Spelling	
C+	The brief text provides little evidence on which to make judgments about spelling. The text provides a small amount of evidence of Standard D in that the judgments come from one or two words. **Uses knowledge of internal word patterns to spell single-syllable words with:** • **common long vowels** — *food* (Standard D) • **common multisyllable words** — *because, lollies* (Standard D) • **one syllable words are correct** — *be, in, more, there, and* (Standard C) • common consonant blends with short vowels — *should, think* (Standard C) Errors include: • an inconsistency in **spelling final letter patterns such as** *mp, nk* and in this case **-ng** — *think/thing* (Standard C) • words such as *a nuf (enough, a complex vowel pattern), choclate (chocolate)* and *carys* where **most phonemes are represented** in a two-syllable word (Standard C)

Script 3 — Elliot

8 March 2006

The Editor

KIDMAG

Elliot

Dear Karen Food should be in more ~~carys~~ carys I thing. Because there is not a naf carys. I think there should be lollies and choclatte. from Elliot

Script 4 — Alex

Contextual factors	
C	**Basic response to the task with little planning evident in the text** (Standard C) A basic response that shows a little evidence of planning in his suggestion as to the things that he thinks would improve the tuckshop. There is a brief attempt to identify a problem — *the lines are too long;* a consequence — *you dont get to by at reces and lunch;* and what should be done — *have more lines and people werking in the tuckshop.* **limited awareness of the reader** (Standard D) There is little understanding of the level of details needed for a reader to understand the substance of his opinion. We do not, for example, understand his advocacy of both healthy and unhealthy food other than that he thinks that both should be available. **self-centred point of view** — *I think that our tuckshop* ... (Standard D) **reads like oral language** (Standard B) — Sounds like talk written down.

Text structure	
C+	**Statement of opinion with a brief attempt to support or elaborate** There is an introductory statement of opinion about the food Alex thinks should be sold. He states a problem with tuckshop lines unrelated to his introduction and attempts to elaborate the consequence and possible solutions of that problem. The presence of *health foole* in the last sentence may be an attempt to link the ideas. The fact that the two parts of the text are not linked together and that there is no final statement of response prevents this from scoring a D. The attempted introduction of details to support the second proposition about tuckshop lines is used to give the C+.

Grammar, vocabulary, cohesion, punctuation	
C–	**simple sentences with some variety in structure** (Standard C) A long string of single clauses joined by *and* where the *and* acts as a divider between the ideas (more like a full-stop) rather than as a signal that the relationship between the ideas is additive. Generally the clauses between are simple sentences. The opening sentence, with the structure *I think* used to project an idea, is stronger but this is still not well crafted. Note the addition of "... *and sell coke"* after the natural boundary ... *sell icecream at reces and sell coke*. **some sentence boundaries** are **difficult to define** (Standard B) **everyday vocabulary** — *icecream, people, lunch, bring, lines* (Standard B) **one or two simple noun groups** — *some hellthy food; more people [werking in the tuckshop], more lines* (Standard C) **some capitals and full-stops used correctly** (Standard B) Capitals are used for the pronoun *I* and for his name. No sentence punctuation is evident.

Spelling

D	**Most phonemes in single-syllable words are represented** for mostly correct spelling of: • **one-syllable short-vowel words** — *get, and, be, have, bring, sell, lunch* • **common words** — school, people (Standard C). **Uses knowledge of internal word patterns** to spell correctly (Standard D) • **common long vowels** — *lines, notes, icecream, coke* • one **common multi-syllabic word** — *sometimes* **Errors** in words with long vowel patterns — *cheeper* (cheaper) *werking* (working). Both *food* and *health(y)* are spelled correctly once and incorrectly once. An error in final consonant — *reces*.

Script 4 — Alex

6 March 2006

The Editor

KIDMAG

Dear Karen

I think that our tuckshop should have some helthy food and sell icecream at reces and sell coke thay should be cheeper and have more Lines and more People werking in the tuckshop the Lines are to Long and sometimes you dont get to bye at reces and Lunch you should be able to brind notes to school and health food Thanks

Alex

Script 5 — Thomas

Contextual factors	
D	**Response to the task shows some planning and sequencing** The response is planned around the single theme of the rating on martial arts movies. **ideas may not be well integrated** The last two sentences, both beginning with *And*, are not well linked into the text. The last sentence (about games) is attached as an afterthought. **limited awareness of the reader** Thomas demonstrates some awareness of the need to build a shared understanding with the reader by beginning to explain that martial arts movies are subject to censor ratings. He makes an attempt to develop an interpersonal relationship with readers by directly addressing them. Attempts rhetorical devices to highlight the problem and the possible solution — *So what's so bad about watching it. So way* [why] *can't they lower it* [the ratings] *a bit.* **self-centred point of view** — Although a public kids issue is discussed (ratings) the lack of supporting argument means that the approach remains self-centred *(I want to watch ...)*

Text structure	
D	**Statement of opinion with some supporting details/reason and a statement of response** States a fact, gives a reason, an opinion and then a possible response.

Grammar, vocabulary, cohesion, punctuation	
D+	**some complex sentences are present** (Standard E) and **simple sentences with some variety in structure** (Standard C) There is variety in sentence structure with some examples of complex sentences giving reason and comparison. They are not well constructed but their presence is used to award the D+. **vocabulary is simple, precise but largely unelaborated** (Standard D) Choice of words such as *violence, self defence* is precise. There are some noun groups that elaborate key ideas — *most Kaung-fu movies; some adults*, *the wroug ratings, lots of martial arts activities.* **attempts to define pronouns** (Standard D) Some pronouns are correctly defined — *self defence–it; kids–they;* some are undefined — *why can't* **they**; while the relationship of some has to be inferred by their position — *But* **it's** *only* ... In this case, the pronoun *it('s)* should be defined as *these ratings*, i.e. the M15+, MA15+, **some capitals and full-stops used correctly** (Standard B)

Spelling	
F	**Uses knowledge of internal word patterns to spell multi-syllabic words with:** • **inflected endings with no change to base words** — *watching, lower, adults* (Standard E) **Uses knowledge of syllable patterns to spell multi-syllabic words with** — (Standard F) • **plural or tense endings where the base word changes** — *rated, ratings, putting, activities* • **uneven stress patterns** — *defence* (Standard G) • **a complex consonant pattern** — *martial* (Standard I) (Only example, familiar word) **Errors:** Note those at the syllable juncture — *velonce*, and *wroug*. There are correctly spelt words at the higher standards but a lack of evidence has resulted in the grade of F.

Script 5 — Thomas

March 2006

The Editor

KIDMAG

Dear Karen

most Kaung fu movies are rated M15+ to MA15+. But it's only because there is velonce in it. Kids goto lots of martial arts activities even some adults go to martial arts to learn self defence so whats so bad about watching it so why wont they lower it a bit. And kids should get a say in things like if they should watch it or not. And even on games th are putting the wrong ratings

THANK YOU

Script 6 — Joshua

Contextual factors	
E+	**Planned response that attempts to build a shared experience with the reader** The definition of the issue and the clustering of the ideas around the benefits and the reasons demonstrates some planning in response to the task. **may have too many details or details not well integrated** There are some gaps in the logical argument, even though the ideas are quite closely related to the theme he is developing. **identifies and uses ideas from the stimulus** Joshua identifies and uses the "healthy food in school tuckshops debate" from the stimulus. **constructs response as a personal view** Joshua has attempted to do more than this, by arguing the benefits for the general population and constructing his argument quite logically. In the second sentence, he identifies his opinion on the subject by presenting it as fact — voicelessly and so with the authority of objectivity.

Text structure	
E–	**Statement of opinion (issue/problems), reason for issue, and solutions** Joshua has a very brief introduction in which he states the issue. In his *benifits* section, he provides some reasons but also provides a caveat on his stance (that there should still be junk food) and, we infer, a solution of the problem of getting students to eat or buy fruit. The listing of the examples adds little to his argument. Under the heading *Reasons,* Joshua has outlined both a reason and consequences of his plan. **significant disruptions in the structural sequence** Occurs more than once, thus contributing to the E–.

Grammar, vocabulary, cohesion, punctuation	
D+	*Grammar* The text is predominantly made up of basic **simple sentences**. (Standard C) It also has • **elaborated simple sentences** — *There should still be junk food in the canteens, just less of it.* (Standard E) • one **basic compound sentence** — *They won't be so fat and will have more enegy.* There is a run-on sentence on the second page. (Standard C) • one **complex sentence —** *Fruit at the canteen should be free so people will* ... (Standard E) *Vocabulary* **uses some modal verbs** together with relational verbs to construct his factual approach — *is , have, will be, will still be, should be, won't be* (Standard E) **some vocabulary is simple, and precise** — *energy, fitter, stronger, healthier, teased* (Standard D) — but there are very few examples of this. Most vocabulary is everyday — *fruit, people pay;* with **one or two noun groups** — *more fruit, less junk food.* (Standard C) *Cohesion* Pronouns are defined and the noun-pronoun references play an important part in holding the text together. *Punctuation* **Punctuation of simple sentences** is **largely correct** (Standard C)

Script 6 — Joshua

___ March 2006

The Editor

KIDMAG

Dear Karen

This issue is about ~~the~~ canteen.
Canteens should have mor fruit in them and less junk food.

benifits.

People well be stronger fiter and helthyer. They wont be so fat and will have more enegy. There should still be junk food in the canteens just not so much. Fruit at the canteens should be free so that people will by it more than junk food because they wont have to pay for it. Their should be fruit like.

- Bananas
- Apples
- oranges
- pineapple.

Script 6 — Joshua (continued)

Spelling	
D+	**Uses knowledge of internal word patterns to spell single-syllable words with:** (Standard D) • **common long vowels** — *like, pay, free, they* • **consonant blends** — *fruit, should* • **common multi-syllabic words** — *because, people, about, water* **Most phonemes in single-syllable words are represented for mostly correct spelling of** (Standard C) • **one-syllable short vowel words** — *have, junk, still, less, much,* and even the error *mor* (more) **Uses knowledge of internal word patterns to spell multi-syllabic words with** • **even stress patterns** — *canteen, bananas, oranges, pineapple* (Standard E) • **inflected endings with no changes to base words** — *stronger* (Standard E) **Errors** There are also a significant number of errors at the standards above which explore knowledge at the syllable juncture. This is evident in words with • **change to the base word** — *fiter* (fitter), *puting* (putting), *helthyer* (healthier) (Standard F) • **uneven stress patterns** — *benifits*, *enegy* (Standard G) There are also errors in words that mark the development of understanding of the spelling-meaning connection • **common homophones** — *there/their* which is spelt both correctly and incorrectly (Standard F) • **basic contractions** — *wont.* (Standard E) **Judgment** Taken together, there is evidence that Joshua has not yet developed his knowledge about the patterns of spelling that represent the word-function and meaning elements of spelling. Errors in basic words such as *well* (will) also contribute to the awarding of the D+. **Note:** This pattern was also evident in his performance on the dictation task.

- kiwi fruit.
- water mellions
- mangas and lots more.

reasons.

So people wont be fat they wont get feast. They will be fit and helthy. They will have more enegy and they will like fruit more than junk food so that is my issue. about puting more fruit in canteens.

Script 7 — Charlotte

Contextual factors	
E+	**A planned response that attempts to build a shared experience with a reader** Charlotte selects an issue that is relevant to the task and likely to appeal to the publisher of a children's magazine — body image. She attempts to develop a relationship with her audience by stating her concern and outlining her thinking on the subject. **constructs response as a personal view** While Charlotte begins to develop her issue from an overall societal view, the response is predominantly constructed as a personal view with the repeated use of *I think* ... This is particularly reinforced with her personalisation of the issue — *I think it would give a great impact on girls like myself* ...

Text structure	
F–	**Statement of opinion** with regard to visual images in magazines**, a brief reason** or justification **for her opinion, a solution, a concluding statement to the reader** There is only a little elaboration of these stages. The solution is the most elaborated aspect of the structure with some beneficial outcomes listed.

Grammar, vocabulary, cohesion, punctuation	
E	**uses some** [one] **different reporting clauses** — *girls like myself who... and do not know what we* (Standard H). There is, however, a lack of evidence at this level. This is also offset by some serious errors in sentence construction. **elaborated simple sentences** — *I am conserned about* ... (Standard E) **simple reporting clause** (Standard E) *I think* clauses are used to project an idea. Overuse results in very little variation in sentence construction. Some more sophisticated phrasing is used — *This would give young girls ... and idear of what the rite size is ...* **basic compound sentences** joined by *and* (Standard D) — *This is not good for girls selfasteam* **and** *leads them to becoming belemic and anarexic. ... of what the right size is* **and** *to tell them ...* **some well chosen vocabulary** — *concerned, self esteem, anorexic* (Standard E); some poor vocabulary choices that weaken the piece *is giving* rather than *is having.* **strong links between most dominant ideas** — *girls' magazines – girls – girls – there body – girls' selfasteam.* (Standard F) **mostly correct punctuation of basic complex and simple sentences** — Error: *That are not skinny or ...*

Spelling	
E	**Uses knowledge of internal word patterns to spell multi-syllabic words with even stress patterns** — *normal;* **inflected endings requiring no change to the base word** — *clothes;* and **compound words** — *teenagers* (Standard E). Errors include *idear* (idea), *conserned* (concerned) **Uses knowledge of syllable patterns to spell two- and three-syllable words** (Standard F) — *influence;* **with inflected endings requiring a change to the base words** — *skinny, becoming.* **There are errors in common homophones** — *there* (their), *rite* (right) (Standard F); **syllabification** of *supost* (supposed) and *asteam* (esteem); **and common contractions** — *its.* **There are errors in words with** (Latin and) **Greek derivation** *belemic* (bulimic) *anarexic* (anorexic); **spelling–meaning connection** *adds* (ads–advertisement); **absorbed prefix** *inpact* (impact) Given the level of evidence and the number of errors at Standard F, the decision is made on balance.

Script 7 — Charlotte

March 2006

The Editor

KIDMAG

Dear Karen

I am conserend about the clothes adds in girls magazines. Most of the girls are skinny. I think this is giving girls a bad influence on how there body should be. It is not good for girls selfasteam and leads them to becoming belemic and anarexic. I think it would be a good idear if we had normal sized girls in adds. That are not skinny or fat. This would give young girls and teenagers and idear of what the rite size is and to tell them that its ok not to be skinny. I think it would give a great inpact on girls like myself who are not skinny and do not know what we are supost to look like.

Script 8 — Tessa

Contextual factors	
F	**Planned response that attempts to meet most demands of the task** Selects an issue that is suitable for publication and likely to be of interest to the readers of a children's magazine. She attempts to justify her opinion from the point of view of community benefit as well as its advantages for *kids*. The final personal endorsement is a return to a personal stance. **attempts to engage and persuade the reader with a logical and/or emotional response to the task** Tessa attempts to engage her audience with a brief but logical argument in order to justify her stance. In outlining benefits to adults and children, she shows a more sophisticated awareness of the role of an editor. Uses a rhetorical question to make a direct connection with her reader.

Text structure	
F–	**Statement of opinion with reasons for holding this view, solution and its benefits and a concluding statement to the reader** (Standard F) The structure is brief with each of the elements barely developed. Some repetition is used to reinforce her position but it would benefit from more elaboration. Omits opening statement to the reader. **Some ideas are clustered to suggest paragraphs** (Standard G) There is an awareness here that paragraphs are used to group ideas. However, with the exception of the first paragraph, the "paragraphs" are single sentences or clause complexes. In this case, the paragraphs are more an indication of Tessa's developing knowledge of sentence structure than of her understanding of the role and nature of paragraphing.

Grammar, vocabulary, cohesion, punctuation	
E	largely **basic compound sentences** — *... and won't annoy...; ... and hold fairs ...; ...and they could even catch up* (D) — with basic **complex sentences** — one conditional clause *If we get* (St F) attempts **some extended clause complexes** — *... which are getting a bit old; ... saying they're bored; ... that would be good.* Not all are well constructed. (Standard I) **begins to control modal verbs to construct point of view** — accurate use of *are, will, could, would* and modal adjuncts such as *probably* and *even* (Standard F) **vocabulary is simple, precise but largely unelaborated** (Standard D) — a few simple noun groups *fantastic idea, skate park,* and one more elaborated noun phrase *enough places in Adelaide for kids!* **mostly correct punctuation of basic complex and simple sentences** (Standard F) There is an error in the sentence boundary of the third paragraph as well as the possessive *kids'*.

Spelling	
F	**Uses knowledge of syllable patterns to spell multi-syllabic words with:** (Standard F) • **plural or tense endings where the base word changes** — *fantastic, probably, amusing, bored* **Uses knowledge of internal word patterns to spell multi-syllabic words** with (Standard E) • **even stress patterns** — *annoy* • **inflected endings with no change to base word** — *parents, adults, saying, fairs* • **compound words** — *playgrounds* • **common contractions** — *won't, they're.*

Script 8 — Tessa

The Editor

KIDMAG

Dear Karen,

I think there are not enough places in Adelaide for kids. They probably get bored from only having a skate park and some playgrounds, which are getting a bit old.

If we get some more amusing things in Adelaide, maybe kids will become more fun and won't annoy their parents saying that they're bored.

We could have fairs with rides and games, that would be good for kids and they could even catch up with friends as well.

Kids would have fun and adults could too, so why not put some more playgrounds around the place and hold some fairs?

I think this would be a fantastic idea and kids won't be so bored, so give it a go.

Thankyou.

Tessa.

Script 9 — Dorcas

Contextual factors	
G–	**Planned response that meets most of the demands of the task** Dorcas selects subject matter around the suitability of television themes. The way in which the issue of mature shows and horror movies are linked, while clear to her, is not clear to a reader. **response shows an awareness of the formality of the relationship between reader and writer** The tenor is quite formal and adult with an assumed equality between reader and writer. She is beginning to be able to develop an "agentless" argument. *It is a concern ...; It would be a good idea ...* **develops a strong personal voice** — Dorcas' voice comes through her thinking on this subject.

Text structure	
G–	**... states an opinion, developing a supporting argument logically without lapses in sequence** **The script supports the argument by making emotive assertions and offering solutions and outcomes. This earns the G grade. However, the lack** of specificity about the subject, and thus the lack of clear links between the introduction and the second paragraph, causes a **lapse** in the development of her position. **Paragraphs are used to group major ideas but the supporting ideas may be lacking** (Standard H) The major ideas — overall issue, movie themes, solution and call to action — are clustered in paragraphs but they are relatively undeveloped. Links between paragraphs are minimal.

Grammar, vocabulary, cohesion, punctuation	
F+	**elaborates ideas with who, which, that, -ing and finite clauses** to increase the lexical density — *This would prevent many younger children getting access ... To prevent these problems ...* (Standard I). However the number of instances is small. attempts **some different reporting clauses** — *I have found ...; I think ...; I hope ...; I believe ...* **controls the verb groups for tenor** — *have been shown, would be better to move* (Standard G) **uses some extended noun phrases to enhance meaning** — *many people's way of thinking; some more mature shows; message for little kids the [to] learn* (Standard G) **chooses vocabulary sensitive to relationship and purpose** — Vocabulary is chosen with precision *quite a bad influence* (Standard G) — *many themes in many movies, prevent* some **lapses in cohesion** — Relies on the use of collocational cohesion (see page 97) at a sentence level. The lexical strings are seriously weak and this affects the ease with which meaning is developed. Cohesion is further weakened by the undefined pronoun *it*. (Standard E) The seriousness of this is the reason for awarding the standard F+.

Spelling	
H	**Uses internal word and syllable pattern knowledge to spell multi-syllable words with** (St H) common subject-specific content — *movies, themes;* more difficult homophones — *affect/effect* **Uses knowledge of syllables and affixes to spell words** with (Standard G) uneven stress patterns — *influence, message, future, horror, prevent;* a spelling–meaning link — *consideration;* simple prefixes/suffixes with no change to base words — *recently, younger* **Uses knowledge of internal word patterns to spell multi-syllabic words with** (Standard E) even stress patterns — *concern, access* and which have inflected endings with no change to the base word — *interesting, ideas, shows.*

Script 9 — Dorcas

8th March 2006

The Editor

KIDMAG

Dear Karen

Recently I have found, that the programs that have been shown on Tv are getting to be quite a bad influence. It is a concern because it may effect many people's way of thinking. I personally think it would be better to move some more mature shows to a later time. This would prevent many younger children getting access to these shows.

Many themes in many movies are exagerating everything bad that happens in the world, to turn it into a action or horror movie. I think it is a horrible theme and even worse some parents let their children watch it with them.

To solve these problems I think more parents should be aware of the effects movies have on children and take more notice of the ratings on each movie. It would also be a good idea to show more programs with a interesting plot but also with a message for little kids the learn.

I hope you take my ideas and thoughts into consideration because I believe this would be better for our childhood and future.

Dorcas

Script 10 — Minhao

Contextual factors	
H	**Response is planned to take account of the relationship between the writer and reader** Minhao has selected subject matter likely to be contentious and therefore of interest to a magazine editor. The subject matter is of interest at a community level and developed logically with quite abstract supporting details. **attempts to persuade the reader of his point of view** — Minhao is able to change the tenor of his writing to make it more persuasive. Except for the introduction and his concluding statements, he develops a voiceless and factual argument from different points of view to strengthen his position and thus make it more persuasive. There is a strong emotive quality developed in the consequences he envisages for lack of action. A slight lapse in the formality of the tenor occurs with the phrase *pull it off*.

Text structure	
H	**Controls the structure to develop an opinion and supporting arguments with evidence and/or examples and/or elaboration** The structure has a clearly defined introduction in which Minhao states his opinion and the reason for holding it. The second paragraph provides possible solutions. At a strategic point, there is an unidentifiable acknowledgment and quick dismissal of a less desired point of view. The third paragraph states the benefit of implementing his ideas and the final paragraph the consequence of *not* solving the problem. His argument would have been improved by a more detailed elaboration of the point made in the third paragraph and stronger links between the first two paragraphs. In addition, the intent of his meaning with regard to *safety issues* could have been developed. **paragraphs are used to group major ideas but the supporting ideas may be lacking**

Grammar, vocabulary, cohesion, punctuation	
I	*Grammar* **begins to control sentence form and length for effect** — Uses repeated conditional clauses as the point of departure for effect — *If the government were to ...; If they are less intelligent ...* (Standard J) **Develops and controls some extended clause complexes** — *I believe this because in the last couple of years ...* (Standard G) *Vocabulary* **Chooses vocabulary with precision** — The careful selection of vocabulary for its emotive impact is quite marked. This can be seen in the quality of his verb choice — *guaranteed, demolished, degraded*. He also shows some ability to create paired ideas to increase the impact of his ideas — *weak and incompetent; unpopular and be voted off...* This is also strongly developed in the final paragraph. (Standard I) **controls the verb groups for tenor** — His verb groups suggest control of aspects of modality. (Standard G) **uses extended noun phrases to enhance meaning** through increased lexical density — *more government funding; private school funding; important members of our society; reasons such as 'safety issues'*. (Standard G)

10 March 2006

The Editor

KIDMAG

Dear Karen, I believe that more government funding is required in public schools. I believe this because in the past couple of years in our school, many facilities have been demolished for reasons such as "safety issues" and none have been replaced.

The government should cut back on other things, such as private school funding. One solution would be to raise taxes, that would be the easiest thing to do but that would make them unpopular and be voted off at the next election. Another solution would be to increase production of exports to export them in larger quantities.

Script 10 — Minhao (continued)

Grammar, vocabulary, cohesion, punctuation	
	Cohesion To increase the links between ideas, Minhao is attempting strategies of elaboration —... *things such as private school funding;* and restatement — ... *to increase production of exports, to export them in larger quantities.* In the final paragraph, he uses both repeated and related words (See page 97.) to create a cohesive text and give emphasis to his points. There are some lapses, particularly in the second paragraph, where the linking of all the ideas could be stronger and the grammatical cohesion also has faults. For example, *that would make them unpopular and* [they would] *be voted off ...; ... increase production of exports* [that is] *export them in larger quantities.* (See page 97 — Connectives.) *Punctuation* Generally, the punctuation is well done. In the phrase '*safety issues',* Minhao uses quotation marks to create a rhetorical effect. Lapses in punctuation occur in the second paragraph where he is attempting a range of different sentence structures to enhance his argument. At this point, Minhao loses the sentence boundaries.

Spelling	
I	**Uses knowledge of syllables and the spelling–meaning connection to spell words:** • **common Latin roots** — *incompetent* (Standard J) The *ent/ant* ending is also indicative of this level. • **unusual consonant** — *guaranteed, intelligent* (Standard I) • **simple prefixes/suffixes with no change to the base word** — *government, election, generations, production*, *unpopular.* (Standard G) • **uneven stress patterns** — *private, unpopular*, *society* (Standard G) • **inflected endings where there is a change to the base word** — *required facilities, easiest, solution, continues, increases, degraded* (Standard F). Also *important, demolished*

If the government were to pull this off, then future generations will be guaranteed a good education.

If the government continues to ignore these issues, then future generations are likely to become less intelligent. If they are less intelligent there will be less people earning money and working as important members of society, our country will then become weak and incompetent. If it comes to that, then our style of life will be degraded. That is why believe we need more public School funding.

Script 11 — Leigh

Contextual factors

I

Well-crafted response to task that appeals emotionally and/or intellectually (Standard I)

Subject matter: The writer selects subject matter that shows he is aware that water supply and shortages are nationally important and controversial issues.

Audience: Appeals both emotionally and intellectually to the reader. The writer attempts to engage the magazine reader and the editor by making direct contact with them — *I strongly believe...*; *I feel we should consider...*; *If you were wondering* ... . He also attempts to position the reader intellectually by quantifying the problem and developing a reasoned solution to his issue.

uses community values and beliefs to connect with a reader (Standard I)

understands other points of view (Standard I)

develops a personal style to appeal to the reader (Standard I)

The writer develops a voice that shows the strength with which he holds his opinion. He gives some interest to his style by varying the social distance between him and the reader.

Text structure

I

Develops an extended, logical text (Standard I)

The text has a tightly ordered structure with an opinion supported with a reason and then an elaborated solution.

signals major ideas and their order of importance with structural devices such as topic sentences (and the links between the ideas)

The major propositions that make up the text are grouped together and are marked out by topic sentences. *I strongly believe* ... ; *To purify the salt water* ...; *If you were wondering* ...; *Australia is running* ... .

marked paragraphs organising the major ideas and supporting ideas (Standard I)

Grammar, vocabulary, cohesion, punctuation

I

Grammar

elaborates ideas with *who, which, that, -ing* **and non-finite clauses** (Standard I) to increase the density of ideas (lexical density).

- *that* and *which* clauses to elaborate main nouns — ... *fresh water which makes up only 3% of the world's water* ; ... *techniques that submarines use* ...
- *-ing* clauses — *Using salt water* ...
- non-finite clauses — *To purify salt water* ...; *To use this technique* ...

Sentence structure is controlled with numbers of conditional and causal clauses used effectively.

Vocabulary

chooses vocabulary with precision (Standard I)

Extended noun groups are used to develop great precision in vocabulary — *a more common resource; ... different ways to produce water.* Some noun groups are quite extended — ...*a big clear rectangular* **box** *with a clear divider with very, very small holes through the middle of it.*

Script 11 — Leigh

6 March 2006

The Editor

KIDMAG

Dear Karen

I strongly believe that we should purify salt water for drinking water because 97% of the world's water is salty. This means that salt water is a more common resource than fresh water which makes up only 3% of the world's water. Using salt water, also makes sense in Australia where most of the population lives along the coast and where a lot of other water is salty.

To purify the salt water, we could use the technique that submarines use when they run out of water. To use this technique you need a big, clear rectangular box with a clear divider with very very very very small holes ~~through the middle of it~~. The salt water goes in the left of the box and you add a pump. When the water is pumped through the holes, the holes are so small the salt can't get through to the right box. So in doing this you get only the water. The holes are so small that even minerals and the good

Script 11 — Leigh (continued)

Grammar, vocabulary, cohesion, punctuation	
I	*Cohesion* **maintains cohesion during shifts in argument** (Standard I) Maintains the cohesion by developing tight lexical chains pertaining to water. Re-establishes the thread after introducing a personal comment — *If you were wondering* ...; followed by *Australia is running out of fresh water.* *Punctuation* **Punctuation correct most of the time in developed and varied sentence structures** (Standard H) Some small lapses in punctuation.

Spelling	
I	**Uses knowledge of syllables and the spelling–meaning connection** to spell words with • **common Latin and Greek roots** (Standard J) — *museum* • **unusual consonant patterns —** *technique* (Standard I) • **predictable changes** — *rectangular* (Standard I) • **common subject-specific content —** *submarine* (Standard H**)** • **a spelling-meaning connection link** — *purify, divider, population* (Standard G) • **uneven stress patterns** — *minerals* (Standard G) • **multiple syllables** — *common, resource, middle, trapped, healthy, wondering, different, produce, consider, readers, quality.* (Standard F) An error-free script.

~~things~~ so in water gets trapped so we would need to put back quality and add some healthy things. (They also put ~~stuff~~ back into the water that they drink in submarines.) Then every home by the sea could have a technique to save on fresh water.

If you were wondering how I thought of this idea, I was told about it when I went to the Port Adelaide Museum back when I was in Year 3. It seemed like such an easy way to make fresh water.

Australia is running out of fresh water. We need to think of different ways to produce water as well as save it. I feel we should consider this idea and any others your readers might have. ~~Perhaps you could~~ publish other ideas in your magazine for us to think about. What do you think?

Australia needs ideas and young people have lots of good ones.

Yours truly

Leigh

Script 12 — Elizabeth

Contextual factors	
J	**Controlled, complete and effective response** (Standard J) Elizabeth has expressed her point of view in a controlled and effective argument. There is a strong appeal to emotion. The conclusion is a little abrupt but given the time constraints, understandable. **controlled development of sophisticated subject matter in a coherent argument ...** **understands and uses the reader's point of view to persuade** Elizabeth is able to use rhetorical devices such as making a direct appeal to Karen asking for her agreement. She quickly endorses this action with her positive comments about KIDMAG and its future. She also uses a rhetorical question and the inclusive pronoun *we* to make a direct link with her audience.

Text structure	
J	**Deliberately controls and develops the structure for effect —** An introduction in which the issue is outlined and supported, a clear and factual explanation of the issue with a staged explanation of the response and conclusion that is a bid for the personal support of the editor. **controls the structure to construct and develop different shifts in the argument** — For example, the use of the vocative, *Karen,* is used to mark a subtle shift in the thrust of the text. **paragraphing is developed and used appropriately throughout the text to link and structure ideas** Paragraphs have topic sentences that either provide a major idea — *Global warming impacts severely on the climatic patterns of earth* — followed by examples or mark a major shift in the argument — *Karen, I think ... A*s well as a range of connectives to organise the sequence — *First, schools can ...; Second, schools could ...*

Grammar, vocabulary, cohesion, punctuation	
J	**Grammar — begins to control sentence form and length for effect** Well constructed lexically dense sentences, often with adjectival clauses used to elaborate the main nouns. Length is varied for effect. Exclamations are used to construct strong emotional responses to the identified issues — *I am keen to help! ... what the problem is!* (See page 98) Controlled use of reporting clauses some of which are overt — *Karen, I think ...* — and some of which are more subtle — *I am sure that KIDMAG ...*; *We are told that ...* **Vocabulary** — A careful selection of words with a strong emotive quality such *as concerned, frightening* and *degradation; impacts severely.* Vocabulary such as *incorporate, co-curriculum, environmental practices* is chosen with precision. There is strong evidence of her ability **to increase the lexical density by using extended noun groups** and nominalisation — *The degradation of our environment ...* Controlled use of the verb groups — *I would love to help and protect ...* There is particularly strong use of modality. **Cohesion between ideas is tight** with strong lexical chains developed around the concept of *global warming*. There is strong use of connectives that help a reader identify the sequence through the text — *first; second; Not only ...; at the moment; Recently, ... ;* and to identify the intended associations that are to be made — *This means that ...* .(See page 97.) **Punctuation** — **uses punctuation to pace the reader** and for effect and emphasis There are some lapses and what appears to be experimentation *I would love to help and protect the environment; but ...*

___ March 2006

The Editor

KIDMAG

Dear Karen

I am concerened about the degradation of our enviroment. Recently, in the media, there has been a foucus on global warming and drought. I am really keen to help!! The thought of what this could mean for my generation and those that follow us is frightening.

Global warming impacts serverely on the climatic patterns of earth. We are told that the polar ice caps are melting at an alarming rate. Not only does this mean that sea levels will rise, it means that heat levels will rise at an ever accelerating rate. At the moment, the polar ice caps, act as a giant mirror reflecting heat back into space. When the ice melts this will be absorbed into the increasing mass of

Script 12 — Elizabeth (continued)

Spelling	
I	Elizabeth's control of the spelling system is not yet consistent. Some words are spelt correctly and incorrectly on different occasions. An on-balance judgment has been made in response to her strengths and weaknesses. **Uses letter, syllable and meaning patterns to spell words with** • **common Latin and Greek roots** — *incorporate, co-curricular, curriculum* (Standard J) • **absorbed prefixes** — *absorbed* (Standard J) • **predictable changes** — climate to *climatic, accelerating* (Standard I) • **common or subject-specific words** — *environment, environmental* (Standard H) **Uses internal word and syllable pattern knowledge to spell multi-syllabic words —** *generation/s, practices, degradation, reflecting, increasing, specialised, survive, especially* **Errors in unstressed syllables.** Errors are predominantly those of: • sequence — *speceis* (species)*; foucus (*focus); *soultion* (solution) • omission — *enviroment, enviromental, scienific* (scientific) and where • syllables are unstressed — *responsability* (responsibility)

the world's oceans.

Many of the world's specialised species are likely to die out. We have to ask, if we as humans, Can survive such a severe climatic change?

I would love ~~to protect~~ to help and protect the environment; but I'm not sure what to do and don't really understand in detail what the problem is!
I think we really need to get together as a group and think this one out. School would be an ideal way to begin this environmental thought and action.

First, Schools can incorporate enviromental issues into the school curriculum. This means that this generation would grow up with a better understanding of the scienific, Social and environmental issues.

Script 12 — Elizabeth

Second, schools could form co-curriculan groups, focused of ways in which each schools' community could use their knowledge to develop sound environmental practices. In this way we could test new ideas that may be able to to be used by the wider community.

Karen, I think it is very imporant especially for this generation to be aware of our environmental situation because we be the ones living with the consequences and it will become our responsibility to find a soultion. To do this we need to be educated, on the problems. Schools would be an optimum way to do this.

I am sure kid may could play an important part in helping us understand the issues of our a generation. You magazine is sure to be 'A winner'

Script 13 — Shaun

Contextual factors

A

Unlike other illegible scripts, this one is written by a student who is quite literate except for his handwriting. Marks will vary depending on whether the marker thinks it is illegible to a non-teacher.

For example, if the fourth word, *sud*, is interpreted as *should*, the sentence is revealed as *I think we should open a special breeding program* ... - a sentence that indicates a good level of contextual understanding and grammatical skill. But if *sud* is not recognised, the reader sees only a meaningless letter string.

We decided to apply the test of "legibility to a non-teacher" quite firmly. The only words that are definitely legible to non-teachers are scattered single-syllable words, and so we have given low marks.

Those few snatches of text that can be read with meaning may be used to make the decision that some meaning can be made and thus award Standard A.

Text structure

A

Some readers could read the first words (*I thing we sud open*) as an opinion (E.g. *One thing we said often ..* or *I think we should open*) and the last words as a conclusion. We decided, however, that its illegibility means that the script has **little discernible structure.**

lists of individual words identifying ideas from the stimulus

several individual words are clearly readable.

Grammar, vocabulary, cohesion, punctuation

A

Grammar

The script has **partial sentences or words.**

Some readers might see clause-like strings of words. However, apply our test of readability for an average person, we decided that there is no evidence on which to judge grammar.

Vocabulary

Although teachers might recognise words such as *rainforest and breeding p[r]og[r]am*, the only generally *intelligible* words are from **everyday vocabulary** — *open, live, thing, will, big, it, and, I, we*.

Punctuation

little or no punctuation

There are two full stops; only one could be correct. The capitalisation of the word *I* gives no evidence for sentence punctuation.

Spelling

B

Although some readers might recognise near-correct spelling of difficult words such as *rainforest* and *breeding*, can see mostly **letter strings** (Standard A) such as *taihfovert*.

Dominant sounds within words are represented.

sud (should), *thing* (think), *pogam*

correct spelling of some known words (Standard B)

The words that **are** clearly readable fit the description of a B Standard — *we, live, open, the, big*.

Script 13 — Shaun

10 March 2006

The Editor

[illegible]MAG

Dear Karen I thing we sud open a [illegible] breeding Pogan of indagi anamels cut as the kewg and the tasmanian devand [illegible] ans it is a bleeding pogam thes sud be a big rain forest and se no pocers on that can get then it can be a reserve thes will hape the evinrt be care the anamel that are ingauter will live loger for years to come.

Script 14 — Casey

Contextual factors	
B	**Response to the task with little awareness of task demands** Purpose: The writer tries to tell "*my ideas*" about two items from the stimulus, but only gives opening statements about them. Audience: There is little attempt to support a reader's understanding. **meaning can be made from most of the text** An opening salutation is evident. The writer thinks that "*you*" (everyone or the editors of Kidmag) should do something, possibly *shuld nos* [use] *aletchiste* [electricity] *proply* [properly]. She also thinks something about *Dolly* magazines (or about dollies and magazines). The meaning of the final sentence (*I hop [hope] you lick [like] mi idiars [ideas]*) can be understood in context, even by non-teachers. **may be brief** The intelligible part of the text is too brief to supply evidence for higher grades.

Text structure	
B	**Simple statement supported by a series of sentences that lack coherence.** Although the salutation parts of a letter are present, little structure is present in the remaining text. There are two unrelated statements in no particular order.

Grammar, vocabulary, cohesion, punctuation	
B	*Grammar* **Largely simple sentences with repetitive structure** The text consists of unpunctuated clauses. Apart from *Hi my name is casey*, the script contains three projective clauses beginning with either *I think that* or *I hope*. This usage is typical of everyday speech. This is reinforced by some incomplete sentences — *magzean just Dollys*. **Some sentence boundaries may be difficult to detect.** *Vocabulary* **Everyday vocabulary** (Standard B) *Cohesion* Correct pronoun link of *I* to *Casey.* The pronouns *you* and *they* are poorly referenced. *Punctuation* Text has **little [or no] punctuation** (Standard A). The full stop after Dollys may or may not be correct. The capitalisation of Dolly may be correct, if as we infer, it is the name of a magazine. The pronoun *I* is correctly capitalised.

Spelling	
B+	**Dominant sounds within words are represented** (Standard B) *idiars* (ideas), *hop* (hope), *arso* (also), *proply* (properly) *theank* (think), *magazean* (magazine) **Correct spelling of some known words** — *from, name, you, that, just* (Standard C) Some knowledge of **letter patterns** shown — *shuld, lick*

Script 14 — Casey

___ March 2006

The Editor

KIDMAG

Dear Karen

KibMeG hi my name is casey and
I Theank That you Shuld nos aletchiste
ProPly and arso I Think That Thay
Shuld Show now magzens Dollys.
magzean just Dollys. I hoP you
lick mi I diars from casey

Script 15 — Monica

Contextual factors	
G	**Planned response that meets most demands of the task** **Develops subject matter from a community/school/class or broader perspective** — The script responds to the stimulus idea about junk food vs. health food. It takes an outraged tone roughly appropriate to a magazine opinion page. It suggests that high prices and poor food show adults' failure to care for kids. **Response shows an awareness of the formality of the relationship between reader and writer** —The script is a bit hectoring. Some words to establish a friendly attitude to "Karen" or to the "Kidmag" readership would have been more appropriate. **Develops a strong personal voice** — The critical, argumentative tone establishes an authoritative stance.

Text structure	
H	**Controls the structure to develop an opinion & supporting arguments with evidence and/or examples and/or elaboration** All these are present, but very briefly developed: *opinion*: Food should be cheaper and healthier/better quality. *reason*: Prices are high; food is bad. *elaboration*: High prices are unfair to kids; bad food is inadequate to kids' needs. *solution*: Inform kids about their interests. Uses **rhetorical techniques** of contrast and repetition (Standard H) — *Their prices are mad and the quality is worse* and *We need [x and y], not [a and b].* Dramatic short sentence —*They don't.* Paragraphs are very short but they do **organise the major ideas** (Standard I) — Paragraph 1 has a thesis, paragraphs 2 & 3 provide proof, paragraph 4 recapitulates and appeals to audience.

Grammar, vocabulary, cohesion, punctuation	
H–	*Grammar* **develops and controls some extended clause complexes** (Standard H) — *Kids need healthy food* [main clause] *to keep their brains going* [reason] *throughout the day* [adverbial phrase of time]; *... they should have enough* [main] *to buy things* [reason] *from the canteen* [prepositional phrase]. *Vocabulary* **vocabulary sensitive to the relationship & purpose** (Standard G) — Uses • emotive terms (*insane, junk*) • modal verbs (*needs to be, should have but don't*) • precise verb (*publish*). **Errors** in selection of vocabulary — nutrition/nourishment not *nutrients* — alert/running not *going*. *Cohesion* Cohesion is aided by • ellipses — *enough* [money] *to buy* • substitutions — *food ... what canteens offer ... junk*. *Punctuation* **all punctuation correct most of the time** (Standard H)

Script 15 — Monica

10 March 2006

The Editor

KIDMAG

Dear Karen

I think that the food in school Canteens needs to be healthier, cheaper and better quality.

The prices in school canteenss are insane. Kids don't have much money but they should have enough to buy things from the canteen. They don't.

Kids need healthy food to keep thier brains going throghout the day and most of what school canteens offer is junk. We need fruit and vege, fibber, nutrience not chips and slush puppies.

School canteens offer nothing but junk. Their prices are mad and the quality is worse. Please publish this information in your magazine so that Kids Know whats good for them. an

Monica — (continued)

Spelling	
G	**Uses internal word and syllable pattern knowledge to spell multi-syllabic words with**: (Standard H) • **common or subject-specific** — *publish* • **errors in visually similar words** — *fiber*/fibre, *nutrience*/nutrients **Uses knowledge of syllables and affixes to spell words with**: (Standard G) • **a spelling–meaning link** — inform/*information* • **simple prefixes/suffixes with no change to base words** — *insane, healthy* • **uneven stress patterns** — *quality* **Uses knowledge of syllable patterns to spell multi-syllabic words with**: (Standard F) • **plural ending with change** — *puppies* • **common homonyms** — *buy*/by but there is also an error in *thier*/their. **Errors:** • **uncommon vowel patterns** — *throghout* (throughout) • **basic contraction** — what's/*whats* (Standard E).

Script 16 — Dennis

Contextual factors	
G–	**Planned response that meets most demands of the task.** This script is a step up in standard from annotated Script 8 (Tessa). Dennis's script formulates a more concrete thesis and gives more arguments for it. **Develops subject matter from a community or broader perspective.** The writer states most points as objective facts. When he prefaces one remark with *I think*, there is a reason to do so: it introduces a proper opinion, not a fact. This move away from *I think* clauses is normally a step towards more positive and persuasive writing. The writer argues in the interests of all kids at his school. The economic interests of the canteen are invoked too. **Response shows an awareness of the formality of the relationship between reader and writer .** The script partly fits this description. The script tries to avoid informal speech and it ends with a *thank you*. However the complaints seem to be made as if the reader is responsible for the problems rather than a potential ally in solving or at least publicising the problem. **Develops a personal voice.** The script is too brief and basic to develop a **strong** personal voice but some sense of a confident personality is conveyed.

Text structure	
G	Provides a brief introduction and/or states an opinion. Structurally, this script is similar to unannotated Script 15 (Monica). Both students have learned the technique of listing topic points in an opening paragraph (food at canteen is costly, bad quality, lacks variety) and then writing a paragraph on each point, each in the order that they were listed. However, this script lacks the persuasive techniques used in Script 15 (Monica). **Supporting argument** is developed by: • giving causes — bad cooking practice • describing a problem — the canteen will go broke and kids will complain • offering a solution — lower prices, better food, different food. **Some ideas are clustered to suggest paragraphs** The student doggedly applies the formula of having a topic sentence in each paragraph and there is enough elaboration and unity to make them real (but basic) paragraphs.

Script 16 — Dennis

___ March 2006

The Editor

KIDMAG

Dear Karen My issue is about my School canteen. The prices are too high, Some of the food is bad quality and I think they Should bring more food in along with healthy food.

The Canteen Should lower the prices because eventually no one will buy anything and the canteen may go bankrupt. If we lower the prices more Kids will buy food and the canteen will get more money.

They Should also make the quality of food better. They could buy better brands. Some Kids get their food cold, not cooked properly or it tastes bad. If they change this, they wont have as much kids complaing

Script 16 — Dennis (continued)

Grammar, vocabulary, cohesion, punctuation	
G–	*Grammar* **Simple, compound and complex sentences** constructed and used appropriately and describes actions and reasons (Standard G). The script partly fits this description. It uses a variety of sophisticated sentence forms that are appropriate to an argument but the sentences are flawed and loose. *Vocabulary* **Chooses vocabulary sensitive to the relationship & purpose** Uses • nominalisation: *...make the quality of food better.* • modal verbs (*should bring, could buy, will get, may go*). • one precise verb — *lower.* However, many others are imprecise – *bring* (should be *stock* or *sell*); – *have as much* (should be *cause so many*); – *may go* (should be *might go*); – *make the quality ... better* (should be *improve the quality)*; – *get their food* (should be *are served their food*). Incidentally, this last example — *get their food* — shows that the student wishes to avoid blaming specific people and yet does not express this effectively by, for example, an agentless passive sentence to cast the argument at an abstract level. *Cohesion* **strong links between most dominant ideas** (Standard F) Two paragraphs are introduced with *also* to keep our focus on ways to improve canteen food. The student uses a conditional sentence form that holds ideas together (if X then Y, if Y then Z ... etc.) Poor referencing of the pronoun *they* throughout. (Standard E) *Punctuation* All basic sentence punctuation is correct. (Note that this student writes *s* in a way that makes it *appear* to be capitalised.) Some complex sentences correctly punctuated. (Standard G)

Spelling	
G	**Uses internal word and syllable knowledge to spell words with** (Standard H) • **common/subject-specific content** — *bankrupt* **Uses knowledge of syllables and affixes to spell multi-syllabic words with:** (Standard G) • **simple prefixes/suffixes with no change to base word** — *eventually, healthy* • **uneven stress pattern** — *quality* **Uses knowledge of syllable patterns to spell words with:** (Standard F) • **common homophones** — *too, buy, their* **Uses knowledge of internal word patterns to spell multi-syllabic words with**: (Standard E) • **inflected endings, no change** — *tastes, prices* **Errors include:** • **basic contraction** — *wont* (won't) • **plural or tense ending where there is no change to the base word** — *complaing*/complaining (Standard E).

Script 16 — Dennis (continued)

about their food and no one should get
sick.

The canteen should also bring more food in
and take away the food that no one eats.
If they bring more hot foods and fruit
everyone will be happy, If the kids eat
the fruit they will be more healthy and
work better in class.

Thankyou for reading
From Dennis

Script 17 — Kahlia

Contextual factors	
D+	**Response to task shows some planning and sequencing** Purpose: Mostly the writer confuses opinions with mere personal likes and dislikes in **a self-centred point of view** (Standard D). However, there are moves to a group perspective (Standard F and higher). The writer says that the environment is owned by everyone and, later, she wants TV news that targets kids generally. The content is based on a "tour" of the stimulus. Sentences on the environment are followed by brief mention of TV and then of community parks. Thus, the ideas are **not well integrated to the task** (Standard D). Audience: The writer tries to sound enthusiastic and makes a direct address to the reader — *What do you think?* and the less mature direct address at the end — *Thanks for listening.* These efforts only begin to demonstrate something better than a **limited awareness of the reader** (Standard D).

Text structure	
D	**two or more sentences around different single idea** The script devotes three or four sentences to each of the identified problems (i.e. environment, kids' news and parks). The long middle section about the writer's likes and dislikes is mostly irrelevant to the task and the script. The script does not fit the alternative description of a D in text structure because it does not formulate any **response** or solution to the identified problems.

Grammar, vocabulary, cohesion, punctuation	
E	*Grammar* The script has repetitive sentences using projected clauses (*I think*). However, it also has **elaborated simple sentences** (Standard E) • *I like sweets every now and again.* It also has **some complex sentences**, e.g. • *By the time I am 30* [time] *we might have already destroyed it.* • *Life is good when you're young.* [time] • *I hope I can help to make the world a better place sometime* [purpose]. *Vocabulary* **simple thinking verbs** — *think, know, like, want, hope* (Standard E) **some modal verbs** — *might have already destroyed; only really know* **some well-chosen vocabulary** — *our most important possession; ... make the world a better place* *Cohesion* Some good pronouns and substitutions: *environment/it; TV/it; environment/our possession; parks/a few.* Only rambling links are made but some connectives are used (*and, though, by the time, one thing*). *Punctuation* **punctuation of simple sentences largely correct** (Standard C)

Script 17 — Kahlia

___ March 2006

The Editor

KIDMAG

Dear Karen, My name is Kahlia, one thing I want to say is how we are slowly destroying our enviroment, by the time I am 30 or 40 we might have already destroyed it! I like hanging out with friend and seeing my dad in Camberra. I like animals, and movies and lots of things, I think our enviro-ment is our most important possession though. I like skipping and computer games, and some good sweets every now and then. I can't wait to get a good job, I hope I can help make the world a better place, some day. Life is good when you're young, you don't have to worry about money too much, I

Script 17 — Kahlia (continued)

Spelling	
G+	**Uses knowledge of syllables and the spelling-meaning connection to spell words with**: (Standard I) • **predictable changes** — possess to *possession*, **Uses internal word and syllable pattern knowledge to spell multi-syllabic words with**: (Standard H) • **common/subject-specific content** — *entertainment*. **Uses knowledge of syllables and affixes to spell words with:** (Standard G) • **simple suffixes with no change to base word** — *slowly, really, important, listening* • **uneven stress** — *destroy (-ing, -ed)* **Uses knowledge of syllable patterns to spell multi-syllabic words with**: (Standard F) • **plural/tense endings with change** — *movies, skipping* • **difficult contractions** — *you're* (Difficult because of the confusion with *your*) **Uses knowledge of internal word patterns to spell multi-syllabic words with:** (Standard E) • **basic contractions** — *can't, don't.*

know that entertainment is great! But kids news would be good on TV. I would watch it! And I might understand it more. I think we need more parks, I only realy know of a few around here. What do you think?

Thanks for listening,
Kahlia

Script 18 — Danielle

Contextual factors	
D	**Response to the task shows some planning and sequencing** Purpose: The writer partly creates her own task by writing about her fears for the future. Some topics are related to the stimulus suggestions (environment and playgrounds). Only the sentence about playgrounds (in the third boxed text) approaches the task in the required manner: by stating a problem, a solution and an outcome. Audience: The script begins to show more than a **limited awareness of the reader.** The direct address to the reader at the end is too brief to count as an attempt to build a **shared experience** (Standard E). The writer begins to raise matters of common interest (community standards) but mostly expresses **self-centred** likes and dislikes.

Text structure	
D	**Statement of opinion with some supporting details/reasons and a statement of response** First sentence states *I worry about the future* and names the environment and health. The remainder of the text gives some details on these issues, but it is completely side-tracked by the notion of "*the future*" into science fiction speculation. **two or more sentences around different single idea** Most of the structure is typical of a "tour" of the stimulus ideas. A rambling sentence or two is given to each of the identified topics (environment, playgrounds, future technology, alien life forms). The boxed sections *do* indicate separate topic areas, but they lack focus or elaboration.

Grammar, vocabulary, cohesion, punctuation	
E–	*Grammar* one **conditional complex sentence** (Standard E) — I would like to meet one *if they are nice*. Other uses of "if" are not conditional. **some causal relationships expressed** (Standard D) — *I would like to have more playground equipment at our school so kids play outside* ... **basic compound sentences** (Standard D) — Some repetition in sentence structure — *I would like* ...; *I would like* ...; *I would really like* ... Difficulty in the internal structuring of the clauses. For example, there are singular/plural problems — *animal* (should be animals) *our* [are] *treated* (should be *is*). *Vocabulary* **some modal verbs** — *will* have; *would* like (Standard E) **some well chosen vocabulary** (Standard E) — *flying cars, more playground equipment, quite a lot* *Cohesion* There are major **lapses in links** between ideas. Ellipses (omitted words) are unhelpful and conversational — ... *if the houses will be* [made of? coloured?] *silver like* [the ones we see] *on TV.* *Punctuation* **basic complex and simple sentences punctuated correctly most of the time** (Standard F)

Script 18 — Danielle

6 March 2006

The Editor Karen

KIDMAG

Dear Karen

1) I worry about the future, if we will have enoght water and trees, if animals will be okay and our ~~if~~ ~~arb~~ our heath will be good. I would like

2) to change how the environment and the animal in it our treated. I would

3) like to have ~~more~~ playground equipment at our school and local area so kids play outside more than watch TV. I would really like

4) to know if there are really going to be flying cars in the future and if the houses and streets will be silver like on TV. The only

5 other thing I think about is if aleins are ~~real~~ not ~~just~~ fake, and if they are

Script 18 — Danielle (continued)

Spelling	
D+	**Uses knowledge of internal word patterns to spell multi-syllabic words with:** (Standard E) • **inflected endings with no change to base words** — *flying, treated* • one **basic contraction** — *don't* • **compound words** — *playground* **Uses knowledge of internal word patterns to spell words with:** (Standard D) • **consonant blends** — *quite, watch, streets* • **common multi-syllable words** — *silver, outside, houses* **Errors include**: *heath* (health); *enoght* (enough)

Script 18 — Danielle (continued)

nice or not because
I would like to meet one
if they are nice. I think
6) about quite a lot of things
don't I ?
xxx From Danielle xxx
"PRB Soon"

Script 19 — Isaac

Contextual factors	
G	**Planned response that meets most of the demands of the task** (Standard G) At first, the script **constructs the response as a personal view** (Standard F). The writer tries a number of phrases to tell that he is offering an opinion: *I am writing to answer ...; My opinion is ...; My idea is ....* However, the subject matter and the conclusion are **developed from a community/school/class perspective** (Standard G) — *I write this because many children are complaining*. At levels higher than Standard G, the script even tries (but too briefly) to anticipate and refute objections — *If the school cannot afford these tools then ...; If kids still buy only fatty foods ... .* It also **attempts to persuade** by giving a critical description of the bad food as well as by asking a **rhetorical question** and claiming to speak for others. **engages reader with reasons, thoughts and actions to justify a stated point of view** (Standard F) The response focuses on the tuckshop stimulus and tries to argue an opinion. Despite this, the ideas are too briefly expressed, often merely listed. This lack of explanation also restricts the student from expressing a personal style or maintaining a semi-formal relationship with the reader. **may have too many details or details not well integrated** (Standard F) Most of the script is sketched in a note-like or list-like form, so the reader is not supported in making sense.

Text structure	
F	**Opening statement to reader; statement of opinion (issue/problem), reasons, solutions; concluding statement to reader** (Standard F) • **opening statement to reader** — The script begins with clumsy statements to the reader. • **statement of opinion (issue/problem)** — At first, the unhealthiness of canteen food is what concerns the writer, but he struggles to say this clearly. As the script proceeds, the problem is redefined as being the general quality of the canteen's food —*The food at my school canteen is bad*. • **reasons** — The writer does not say why fatty foods are a health problem or why children like them. On the other hand, he states logically the causes of the general bad food in the canteen. • **solutions** — The solution to the fatty food problem is given quickly. The solution to the problem of the bad food is strongly implied: more resources for the canteen. • **concluding statement to the reader** — *I write this because ...* **May have lapses in the links between the structural elements** — The script rushes to give solutions to the fatty food problem before properly explaining the problem. Despite this, the student's focus and relevant ideas prevent the reader from getting lost. The ideas are **not** elaborated enough to form paragraph-like **clusters** (Standard G).

Script 19 — Isaac

___ March 2006

The Editor

KIDMAG

Dear Karen

I am writing to answer your question about kids opinions. My opinion is on school canteens. My idea is thus; School canteens should sell healthier foods cheaper, they should have better tools and give fruit out for free, eg. buy a pie, get an apple.

If kids still buy only fatty foods raise the prices of fatty foods.

The food at my school canteen is bad because of lack of time, bad tools such as ovens, heaters and microwaves and a lack of good tools ends with fat left on trays making foods fattier, burnt food, cold food, uncooked food and bad tasting food. If the school cannot afford these tools then why

Script 19 — Isaac (continued)

Grammar, vocabulary, cohesion, punctuation	
F	*Grammar* • **basic complex sentences** — Many conditional and causal clauses, mostly controlled. *Vocabulary* • **simple noun phrases** — *lack of time; bad tasting food* • **begins to control modal verbs to construct their point of view** — *Should* is used twice to effect. There is an implied *can* or *could* before the phrase *raise the price*. Most other vocabulary is accurate and occasionally precise (*afford, fundraisers, complaining continuously, uncooked*). Isaac's lack of precision is seen in examples such as *tools,* where he should have used *equipment* and *this* not *thus.* *Cohesion* Lexical and pronoun chains are sometimes broken — *If kids still buy only fatty foods* [canteens could] *raise the price… .* Uses an economical ellipsis — *… sell healthier foods cheaper* [than at present] *Punctuation* Complex sentences are poorly punctuated, but punctuation fits the F Standard better than the E.

Spelling	
F+	**Uses internal word and syllable patterns knowledge to spell multi-syllable words with:** (Standard H) • **common subject-specific content** — *microwaves* • **suffixes with change to base** — *healthier, (fattier, fatty)* **Uses knowledge of syllables and affixes to spell words with:** (Standard G) • **simple prefixes/suffixes with no change to base word** — *continuously, cheaper. complaining* • **uneven stress patterns** — *afford* **Errors include**: *sincerly* **Uses knowledge of syllable patterns to spell multi-syllabic words with**: (Standard F) • **plural or tense endings with change to base word** — *making, tasting, writing.* • **common homophones** — *by/buy* **Uses knowledge of internal word patterns to spell multi-syllabic words with**: (Standard E) • **plural or tense endings with no change to base word** — *uncooked, prices, heaters* • **compound words** — *fundraisers* Errors include *burn't* (burnt).

not have fundraisers or save up?
I write this because many children are complaining continuously about these things.

Yours sincerly,

Isaack
Isaac.k.

Script 20 — James

Contextual factors	
E	**Planned response that attempts to build a shared experience with the reader** and **identifies and uses ideas from the stimulus** A brief opinion letter with a serious tone (not sustained). Takes up the issue of water shortage. **constructs response as a personal view**: Writer signals his view — *I would like to see ....* Uses *maybe* to show that other people might have their own ideas.

Text structure	
E	**statement of opinion (issue/problem), reason, solution** Opening address to the reader is vague. The problem and reason stages are well introduced (water is essential and diminishing). A solution is suggested (raise public awareness). There is no concluding statement. **little elaboration of any stages** — Examples of water wasting are listed rather than elaborated. The advertising proposal is repetitive. The writer helps the reader to see the scope and the turning points of the text — *I'd like to touch on ...; of course ...; One way .... ; Or maybe ....* Ideas are asserted rather than argued. **sequence disruption** — The sentence listing water-*wasting* activities ends with a water-saving *solution* but then announces that a solution will be given. Also disruptive is the new issue (water pollution) thrown in at the end.

Grammar, vocabulary, cohesion, punctuation	
E	**elaborated, simple sentences and some complex sentences** Second sentence has a simple relative clause. Third sentence attempts a list of participial (-ing) clauses. Two other sentences have participial clauses (based on the verbs *occurring* and *saying*). Although this is an advanced sentence form, in this script it is overused and poorly controlled. **action verbs** (*using, running out, to stop, going out*), **simple thinking verbs** (*like, think*) **some modal verbs** (*would like, should be*) **some well-chosen vocabulary** — *like to touch on; major source; and of course, stop this from occurring* **may have lapses in cohesion** — In the sentence, *One way to stop this...*, the pronoun *this* does not refer to a clear concept. *Warning signs* is not the correct phrase here. Imprecision is made worse by repetition of *stuff*. **basic complex & simple sentences correctly punctuated most of the time** (Standard F)

Spelling	
E+	**Uses knowledge of syllable patterns to spell multi-syllabic words with**: (Standard F) • v/cv patterns — *major; human* (missing possessive); vc/cv patterns — *survival.* Errors in *occuring, polute* • plural or tense endings where base words change — *wasting, using, saving* Error in common homophone *to* (too) and difficult contraction *were* (we're). **Uses knowledge of internal word patterns to spell multi-syllabic words with:** (Standard E) • inflected endings with no change to the base word — *brushing, washing* • basic contractions — *I'd*. Error — *dont (*don't) • compound words — *newspapers* **Errors**: *catalouge* (catalogue), sincerely/*sincerly.*

March 2006

The Editor

KIDMAG

Dear Karen

I'd like to touch on the issue about water. I think that water is a major source of a humans survival and were running out of it. I would like to see people use water without wasting it or using to much on stuff like washing a car, brushing your teeth, and of course always turn your tap off after after using water. One way to stop this from occuring is to maybe send out more warning signs in newspapers of in catalouge Or maybe there should be a magazine every month going out saying stuff about saving water and dont polute in either.

yours sincerly
James

Script 21 — Craig

Contextual factors	
D	**Response to the task shows some planning and sequencing** (Standard D) Writer uses the prominent part of the environment stimulus. He states a relevant problem, implies a cause, suggests a strategy and says how it will be a solution. **ideas may not be well integrated to the task and limited awareness of the reader** (Standard D) The writer does not respond to the demand to write an extended explanation. **a personal view** (Standard D) The script is not constructed as a self-centred view. The writer thinks it is *we* who have a water problem. **uses brief undeveloped ideas around a simple idea or theme** (Standard C)

Text structure	
C	**Statement of opinion with a brief attempt to support or elaborate** The script contains an opinion and a solution, but the brevity of the solution makes a C level appropriate.

Grammar, vocabulary, cohesion, punctuation	
C	*Grammar* • **simple sentences with some variety in structure** The script contains only three sentences, but their form varies. One is complex: ... *try to force others* [main clause] *to turn taps off when their finished.* [time] but this cannot be taken as evidence for a high grade. *Vocabulary* • **one or two noun groups** — *water supply* *Cohesion* • **attempts to define pronouns** *We* is not defined but is clearly *Australians. Their* (misspelling of "they're") refers to the people who don't turn off taps. The script uses *this* to show relation accurately. **punctuation of simple sentences largely correct** Accurate full-stops make sentence boundaries clear despite missing two out of three capitals for a new sentence.

Spelling	
D	**Uses knowledge of internal word patterns to spell multi-syllabic words:** (Standard E) • **inflected endings with no change to base words** — *others, finished* **Uses knowledge of internal word patterns to spell single-syllable words with**: (Standard D) • **common long and r-controlled vowels** — *might, turn, water, force, more* • **common multi-syllabic words** — *running* **Errors include**: *supple* (supply), *their* (they're)

Script 21 — Craig

___ March 2006

The Editor

KIDMAG

Dear Karen We are running out of water, try to force others to turn taps off when their finished. this might give Australia more water supple.

Script 22 — Amy

Contextual factors	
F	**Planned response that attempts to meet most demands of the task** The script is partly a "tour" of the stimulus but is partly planned. At first, the writer gives opinions on good children's magazines. This is a confused response to the "kid's shows" stimulus and the overall task idea. The second part responds to the stimulus topic of community parks. In both parts, the writer attempts to write from a **community perspective** (Standard G) but tends to express her **personal** preferences (Standard E). • **attempts to engage the reader with reasons, thoughts and actions** The writer lists the things she likes about magazines using positive terms. She uses (shaky) logic to criticise littering (it kills the beautiful flowers).

Text structure	
E+	**Statement of opinion (issue/problem), reason, solution** The script consists of two unrelated sections. The structural elements required for an E are present within both, i.e. both topics are subject to an opinion, a reason and a solution. Her opinion on parks is brief and illogical. However, the opinion on the magazine is expressed better than a Standard E because it gives more than a **little elaboration of any of these stages.** • **may have lapses in links between ideas; significant disruption in the structural sequence may occur at one point** — The sudden change to a different topic (community parks) is a major disruption in the structure and the unity. • **may include a conversational gambit** (Standard F) — Opening and closing salutations are overtly personal in tone. • **marked paragraphs organising the major and supporting ideas (may have some lapses)** Standard G — ideas are clustered together and then marked *new paragraph* during editing.

Grammar, vocabulary, cohesion, punctuation	
F	*Grammar* • **elaborates ideas with** *who, which, that*, **-ing clauses** (Standard I) — *If we don't* [condition] *people will just keep on littering* [result] *and killing the flowers* [result] *which make our community beautiful* [purpose]. See also the participial phrase — ... *music page showing new cds* ... which describes which music page). Sentences of this complexity are typical of writing at a high standard, but the standard is not maintained. *Vocabulary* • **modal verbs to construct point of view** — many examples. • **noun phrase** (*hottest gossip about celebritys*) Also has a figurative cliche: *catch the eyes*. *Punctuation* • **simple sentences punctuated correctly** (Standard D) — The writer always mis-punctuates when a clause is used.

Script 22 — Amy

6 March 2006

The Editor

KIDMAG

Dear Karen,

I feel that your magazine could be a huge hit. To catch the eyes of your magazine readers should be very bright and colourful and should be filled with pictures. The magazine should include a music page showing new cds, new artists and hottest gossip about celebrity's. It could also includ lyrics for songs. new paragraph You should include stuff about new release movies, the best movies of all time and what kids like about movies, I personally think kids these days enjoy comedys and cartoons. new paragraph Maybe you could have page on the newest books, kids look for colourful books with heaps of pictures, They mostley look for funny or disgusting

Script 22 — Amy (continued)

Spelling	
F	**Uses internal word and syllable pattern knowledge to spell multi-syllabic words with:** (Standard H) • **common/subject-specific content words** — *lyrics* • simple prefixes and suffixes with change to the base word — *personally* **Uses knowledge of syllables and affixes to spell words with:** (Standard G) • **simple prefixes/suffixes with no change to base word** — *colourful, beautiful, newest* • **uneven stress** — *disgusting, celebrity, comedy*, community (Error in adding the plural endings to a base word that requires a change — *celebritys; comedys*) Uses knowledge of syllable patterns to spell multi-syllabic words with: (Standard F) • common syllable patterns, e.g. closed syllables or vc/cv patterns *include* (also spelt *includ* — a typo?), *cartoons, enjoy*; open syllables or v/cv patterns — *music, release* • **common homophones** — *your* **Uses knowledge of internal word patterns to spell multi-syllabic words with:** (Standard E) • **inflected endings with no change to base words** — *happens, littering, killing, filled, pictures, showing, newest* • **basic contractions** — *don't* **Errors:** *mostley*

new paragraph

books. Lots of kids care about the community and kids should have a say in what happens in our community, I think we should have more bins in our local area because If we don't people will Just keep on littering and killing all the flowers which make the community beautiful

Thanks for reading my letter Karen.

Amy

Script 23 — Annabel

Contextual factors	
H	**Response is planned to take account of the relationship between the writer and reader.** Writer begins by anticipating the editor's needs and stressing that her letter is on a topic relevant to the magazine. The script's tone is formal (sometimes too stuffy, such as the unnecessary "Please reply" at the end). The relationship with the reader is equal. The writer tries to give the reader all information needed to make sense, but sometimes fails to supply a pronoun or an explanatory word. **Attempts to persuade the reader.** The script goes beyond complaining about a personal problem. It takes up a cause on behalf of weaker children. It uses logic, evidence, moral statements and descriptions of alternative policy. **Uses techniques such as rhetorical questions for emphasis/attention.** The script begins with a rhetorical appeal to authority: the writer claims special ability to speak about things that kids think about and that all ages need to know. **Attempts to develop emotional & content/logical themes.** Emotion: The writer paints a quick picture of uncomfortable and nervous children designed to arouse reader sympathy. Content/logic: The script describes the details of the scheduling that her solution needs.

Text structure	
H	**An opinion & supporting arguments with evidence and/or examples and/or elaboration.** The components of an argument are present: introduction, opinion — evidence and argument about fairness — solutions listed — solutions described — request to reader. **Paragraphs are used to group major ideas.** The text on the second page is broken into quite arbitrary blocks rather than true paragraphs, but the order of ideas is logical throughout.

Grammar, vocabulary, cohesion, punctuation	
H	*Grammar* • **develops and controls some extended clause complexes** The script uses many modulating, qualifying and intensifying clauses. It builds clauses at a level higher than G — *kids who don't are highly likely to find ...* Some of the sentences contain errors; e.g. The sentence ending with *as well as observing adults* misplaces that phrase. • **controls some different reporting clauses** — *My concern is ...; I've often seen that ...; I believe that ...*

Script 23 — Annabel

8th March 2006

The Editor

KIDMAG

Dear Karen

my name is Annabel Jonsen. I have a suggestion for 'KIDMAG'. It is an issue that concerns a range of people, from children to adults. I think that kids who know where I'm comming from will appriciate this, and kids who don't are highly likely to find it interesting.

My concern is the age level at skate parks and bike jumps, and the fact that kids go there with out adult supervision. It is definitely not a good idea. I've often seen that there are many teenagers as old as sixteen. This often makes younger children feel uncomfortable and nervous, as well as observing adults.

I believe that it is unfair because kid's are deprived of doing something they enjoy and from a place to catch up with friends.

Script 23 — Annabel

Grammar, vocabulary, cohesion, punctuation	
?	*Vocabulary* • **some figurative language** — uses nominalisation • **chooses vocabulary sensitive to the relationship and purpose:** (Standard G) • deprived, supervision, uncomfortable and nervous, appreciate *Punctuation* • **in developed and varied sentence structures, all punctuation correct most of the time** The second-last paragraph begins to punctuate a list correctly by using a colon, but then resorts to sentence punctuation.

Spelling	
H	**Uses knowledge of syllables and affixes to spell words with:** (Standard G) • **spelling–meaning link** — comfort/comfortable, nerve/nervous • **simple prefixes/suffixes with no change to base word** — *suggestion, unfair, supervision, highly, likely , restriction, uncomfortable* • **uneven stress patterns** — *alternative, interesting* **Uses knowledge of syllable patterns to spell multi-syallabic words with:** (Standard F) • closed syllable or vc/cv patterns — *account, issue* **Errors** include: • an error in understanding the interaction of the spelling–meaning connection and the syllable junction — *concider* • **common homophones** — *thier* (Standard F) • **plural or tense endings where the base words change** — *comming* (Standard F) • compound words — *with out*

In order to change this, I think that there should be a restriction on the age level, or have restrictions on the hours that each age groups can be there.

If this was taken into account then maybe the younger children and the teenagers will feel more comfortable with the people present. The hours I suggest for each age group are: for fourteen to sixteen year olds - 5:00 pm onwards. For ten to thirteen year olds - 2:30 pm till 5:00 pm and for the youngsters any time untill 2:30 pm.

An alternative solution is a roster for the days that one age group can be there at one time. Please concider this and perhaps you could publish a survey to see what thier opinion is.
Please reply.

thankyou, Annabel

Script 24 — Aimee

Contextual factors	
E	**Planned response that attempts to build a shared experience with the reader.** Attempts to present the issue as an urgent one. This fits the purpose of the task and gets readers on side. Later, uses "*we*" to draw the readers into the solution. **May have too many details or details not well integrated.** The ideas about the causes of the water shortage are not expressed coherently. **Identifies and uses ideas from the stimulus.** Uses the notion of a water crisis by building it into a call for action. **Constructs response as a personal view —** *I think this why.*

Text structure	
E	**Statement of opinion (issue/problem), reason for issue, solution/s** The script mixes together statements about the nature of the problem (running out of water) and its causes (people wasting water). The final section gives the solution. No finishing statements. **Little elaboration of any of these stages.** The causes and implications of a water shortage are given very cursory mention. The solutions given merely negate the elements given as causes. **Significant disruption in the structural sequence may occur at one point.** The script gives the cause (wasting) before the effect (shortage). The attempt to state that there is a shortage is a stuttering one.

Script 24 — Aimee

6 March 2006

The Editor

KIDMAG

Dear Karen

lots or people are waisting water. Somed people are leaving home with a tap running or dripping or just leaving the room. People are also having very long Showers or full Baths.

I think this wry because Soon Australia mignt soon Start to run out of water. If it dosint stop soon we will run out of water.

If we run out of water lots or Animals will Diy amd e Wont Sur vive.

We could fix it by making Shaw Baths are Shallow or Shcwers are at least 3minuts at the most, By making Shaw that taps are of not bripping or running.

Script 24 — Aimee

Grammar, vocabulary, cohesion, punctuation	
E+	*Grammar* **elaborated simple sentences** — *People are also having very long showers or full baths* (Standard E) The student often uses the coordinating conjunction *or*. This tends to lead to errors. The phrase *or just leaving* in the second sentence is intended to link to *people* but in fact links to *the tap*. **some complex sentences, e.g. causal and conditional relations** Two well-constructed conditional sentences: *If it dos'nt stop soon ... and If we run out of water* .. These are followed by a sentence with a clause of manner — ... *by making sure that taps are of[f]* ... **sentence errors** Two errors show that the student has difficulty with subordinate clauses other than the *If* conditional clauses mentioned above. *I think this why because soon Australia might soon start to run out of water.* In this example, the student uses both "*because*" and "*why*" and forgets the verb "*is*". The modal verb phrase "*might soon*" also draws an error. Another error occurs in the final lines. The student fails to connect the clause "*By making sure* ..." with a phrase such as *Secondly, we could fix it by ...* **simple reporting clause** — *I think this why* ... *Vocabulary* **begins to control modal verbs to construct point of view** (Standard F) are ... just leaving, are also having, might soon start to run out, could fix it Despite these achievements, the script fails to meet F standards for punctuation and for the range and accuracy of complex sentences. Verbs are better than the E standard of "action and simple thinking verbs, some modal verbs". Vocabulary (apart from verbs) is not up to the E standard of "some well-chosen vocabulary". The writer uses the phrase *3 minuts at the most* which is precise and effective. However it is preceded by the wrong phrase (*at least 3 minuts at most*). **lapses in cohesion** The "*it*" in the sentence *If it dos'nt stop soon*... is improperly referenced. Note also the comments above about the student's failure to compose connectives. The brevity and lack of elaboration also prevents the student making enough explanatory comments to assist the reader.

Spelling	
D+	**Uses knowledge of syllable patterns to spell multi-syllabic words with**: (Standard F) • **closed or vc/cv syllable patterns** — survive • **plural or tense endings where base words change** — *leaving, dripping* (once with reversal of the *d*), *making* **Uses knowledge of internal word patterns to spell:** (Standard D) • **consonant blends** — *could, just, start, long* • **common multi-syllabic words** — *because, animals, people, running* **Errors include**: • **long vowel patterns** — *diy* (die), *waisting, shaw* (sure) (Standard D) • **a basic contraction** — *wont* (Standard E) • **uneven stress patterns** — *minuts*

Script 25 — Sean

Contextual factors	
N	The response in unintelligible and unable to be marked.

Text structure	
N	The response in unintelligible and unable to be marked.

Grammar, vocabulary, cohesion, punctuation	
N	The response in unintelligible and unable to be marked.

Spelling	
A	**Words are generally represented by letters and letter strings.** (Standard A) Word boundaries are often not defined. **Dominant sounds within words are represented** (Standard B) — *frot andvejes* **Correct spelling of some known words** — *is, not, for, and, the, in*

Script 25 — Sean

The Editor

KIDMAG

Dear Karen Food hefex for Frid yooy
Donus R Nothelfex Pisopustes oy Jokiit
oy kok is not hefe For yooy Food food
for yooy is Frot and vejes. Fis in the keten
fish cik ns in the keten the End
By Shaun

Blank response form

Script Name:

Contextual factors

Text structure

Grammar, vocabulary, cohesion, punctuation

Spelling

Section 4 – Grammar notes

Grammar describes how the inflection (varied form) of words and the order of words contribute to meaning. In the model below, initial decisions about grammar are made at the **cultural and situational levels**. For instance, opinions are usually written in present tense whereas letters to the editor usually require formal expression. The following pages highlight grammatical decisions made at the levels of words and sentences.

Level of words and word groups

Words sit at the "bottom" of this model of writing. There are two classes of words. **Open word classes** describe objects and concepts. **Closed word classes**, sometimes called grammatical word classes, provide structure in the language.

Open word classes — objects and concepts	
Nouns	Nouns are used to name or label objects, people, places, concepts and feelings. A noun answers the questions "What?" or "Who?" There are **common** nouns — *cat, wombat, thought* — and **proper** nouns — *Sally, Brisbane, Queensland, Friday.* Proper nouns are capitalised. Like other forms of vocabulary, nouns can denote the literal meaning of a word and also provide connotations of emotions and feelings associated with it — *leave/abandon; thrifty/stingy.* Understanding this distinction is important to the development of students' writing. **Nominalisation** is the formation of nouns from other words or phrases. *The saving of water is urgent.* Like any noun, this nominalised phrase can be introduced by the article *"the"*. In writing, nominalisation is a technique for expressing more abstract ideas and arguments. It can cloak the writer's voice to represent opinion as fact.
Noun groups	Writers pack noun groups to increase the amount or precision of detail. The ability to construct such groups deliberately and consciously is a measure of a student's growing control of writing. A noun group can be a single noun or pronoun or can be expanded to include adjectives or adjectival phrases before or after the noun. • *front door knob* • **a long wailing note** *from* **Brian's violin**.
Verbs	Verbs provide the dynamism in sentences or clauses by giving a sense of something happening. They show processes such as: • action or doing — *hop, drive, promote, design* • thinking and feeling — *plot, know, believe* • saying — *say, cry, yell, roar, thunder* • being and having — *is, was, are, has, have*
	Verbs are changed in form to signal how or when they work. This is called **inflection** because it is usually accompanied by a raised tone in spoken language. *Number* The verb must "agree" with the subject of the clause, meaning that, for example, a plural subject must have a plural verb — *The* **boys are** *brave.* (Not *boy are* or *boys is.*) *The band of wolves is waiting for the caribou. (Not band of wolves are ...)*
	Tense and modality Verbs can be inflected to show when something occurred (present, future, or past). *She* **likes (liked, will like) walking** *her dog.* Because "walking" is a non-finite verb, it does not have a time inflection. In the example above, the future tense must be formed by adding another verb, "will", as an **auxiliary** to the main verb, "like". There are *auxiliaries of being — do, have, be — and the modal auxiliaries — can, could, may, might, must, shall, should, ought, will, would.* By attaching one of the modal auxiliaries to a verb, a writer can give information about the degree of **certainty, probability** or **obligation** that attaches to a stated act. *Dinosaurs may have lived here. I* **have** *to care for my sister.*

Open word classes — objects and concepts	
	The construction of tense and modality can be quite complex. For example, *He had been going to be taking part in the attack on the fort.* *She would have liked to have gone with them.* In these two examples, the verb construction is *present, in future, in past*. Control over these structures is critical in narrative writing, particularly in using literary devices such as flashbacks. Expository writing may also require complex tenses, such as: *We were supposed to have had a new park a year ago.*
Verb groups	Verb groups can also be formed by adding to the main verb the auxiliary verbs mentioned above as well as • prepositions — *He* woke **up**. • adverbs — *He was* fighting **off** *the flu.* • negatives — *Mary* would **not** go *home.* Elaborated phrases that function as a single verb help to make writing precise but with shades of additional meaning. Noun groups also achieve this function.
Active and passive voice	Verb forms determine whether a sentence is written in the active or passive voice **voice** — **sentence order** — **example** — **effect** active — subject + **verb** + object — *People **make** history.* — focus on the agent of an activity passive — object + auxiliary **(being verb)** + **verb** + preposition **(by) +** subject — *History **is made** by people.* — focus on the thing affected
Adjectives	Adjectives provide information about a noun. They are usually used within a noun group — *exciting, new book* — but can be used after a verb — *She is pretty.* Adjectives can: • describe — **beautiful** *child* • show number or quantify — **two** *elephants* • specify or point — **this** *newspaper* • indicate possession — **Mary's** *hat* • compare — **biggest** *diamond* • classify — **chemical** *formulae.*
Adverbs	Adverbs provide additional information about what is happening in the text. For example, they provide information about an action's • manner of performance (how) — *ran speedily* • time of occurrence — *came* **eventually** • place of occurrence — *born locally.* They can give emphasis or intensify, provide indications of attitude and extent or limit the action. *She sang happily. She sang very happily. The tenor sang briefly.*

Closed word classes	
These are a restricted group of words that act as structural markers in the text. They show the logical relations between the ideas and also indicate the weighting of ideas.	
Articles	The definite article *the* indicates which particular thing is being referred to —*The dog next door.* The indefinite article *a* (or *an*) indicates general nonspecific membership of a class — *A pig raided the cabbage patch*.
Conjunctions	Conjunctions show the relation between ideas in two parts of a sentence: one part of a sentence is coordinate with the other or else one part is subordinate to the other. The **coordinating conjunctions** (*for, and, nor, but, or, yet, so*) show relationships between two ideas of equal importance. *I want to go* **but** *I can't.* **Subordinating conjunctions** introduce and signal the function of a **subordinate clause** (just as **prepositions** do of phrases). These include relations of: • place — *where the road bends* • manner — *as we did before* • subsequent action — *since, after* • earlier action — *before, once, until* • *concurrent action — whenever, as, while* • reason — *because* • condition — *if, unless, in case, that, unless* • alternative — *either* ... or • *concession — although, despite, while, even if, (and) yet.* Precise conjunctions allow writers to specify precise relations between ideas. Even the conjunction *and* can be used precisely.
Prepositions	Prepositions introduce nouns or phrases to link them to other parts of the sentence and signal the function of the phrase. They locate nouns or phrases in time or place — **on** *fire,* **at** *the beach,* **in** *the swampy field,* **throughout** *the text* spatial relation — **above** *water,* **under** *the influence,* **next** *to useless,* **inside** *the apple* direction — *to, on, in, into, onto etc.* manner — *despite all appearances.*
Pronouns **(see also** *cohesion* **below)**	Pronouns allow repeated reference to a concept without repeating a noun. *My cat [*noun*] is white. Its [*possessive pronoun*] mother is black.* Some examples: personal — *I, me, you, they, he, she, it, we, us* possessive — *our(s), my, mine, your(s), her(s), his, their(s), its* reflexive — *yourself, ourselves* demonstrative — *those, these, this* indefinite — *each, all, any, some* interrogative — *whose, which, what, whom.*

Level of clauses and sentences

Moving "upwards" within the model of writing, we reach clauses. Clauses are the smallest structures that can contain a unified proposition.

Clauses	Unlike phrases or other grammatically connected groups of words, clauses contain a verb and its **object**. In addition, **independent clauses** contain a **subject**. Independent clauses can stand alone but in complex sentences they form the main clause. phrase — *to the beach* (preposition + noun group) independent clause — *I run to the beach* (subject + verb + object) subordinate clause — *when I run to the beach* (conjunction + subject+ verb + object phrase)
Coordinated clauses	A coordinated clause is a sentence capable of standing by itself but joined to another stand-alone clause by a **conjunction** (*and, or, but, not only … but also etc.)*. *Greer wants to go skiing at Mt Buffalo and then [Greer/she] wants to go to Sovereign Hill.* *I love chocolate but [I] don't really like lollies.* Two or more coordinated clauses joined with a conjunction construct a **compound sentence.** Compound sentences join together propositions that have equal ranking or status. Only the sequence in these sentences suggests the order in which a reader should attend to the meaning.
Subordinate clauses	*A subordinate clause is a fragment of a sentence that provides extra information related to that given in a main or* **independent clause***.* *They became lost [main]* **when they missed the turn [subordinate].** *Subordinate clauses can give information about the participants within a main clause.* *Girls who are too concerned about body image can develop anorexia.* *In indirect speech, subordinate clauses can give information projected by a participant within the clause.* *My friend said that he wouldn't be home that early.* A **complex sentence is formed when o**ne main clause is joined by a subordinating conjunction to one or more subordinate clauses. Complex sentences contain clauses of *unequal* ranking or status.
Sentences	Sentences are either a single clause or a combination of clauses. As mood structures, they provide information about the writer's relationship with an audience and the way information is to be regarded. When an independent clause is allowed to stand alone, it forms a **simple sentence** with a **subject** *(Mary)* a verb *(goes)* and an **object** *(off to the shop)*. Some simple sentences can become quite elaborate, e.g. *Papua New Guinea [subject] has [verb] a large number of active volcanoes. [object].* The order of sentence elements given in this example is the usual one: subject, verb, object. By changing the order, different emphases can be created. (E.g. *Off to the shop goes Mary.)* Sentences can take different forms: declaratives — used to make statements interrogatives — used to ask questions imperatives — used to give orders exclamations — used to express strong emotion, usually of surprise or disgust. These forms indicate the mood or power relationships between the writer and the intended audience. Students need to develop control over a repertoire of sentence forms to manage their stance and their audience appeal.

Theme/rheme	This term refers to the ordering of information within a clause. The theme of a clause is most often the **subject** of the clause and, in **declarative sentences** (sentences that make statements) it is often the participant in the stated event: *Allan was hit by the bus.* The theme is usually placed at the beginning of the clause. It highlights to the reader the most significant component of the clause. However, other components of the clause can be in **theme position**: *Around the corner came the speeding bus that hit Allan.* Where the subject is not the theme, there is a level of increased emphasis given to the idea presented as theme. The patterns with which the theme and rheme of clauses link, adds to the cohesion.

Level of paragraph or proposition

Paragraphs are used to group the major ideas or propositions within a text. This organises the ideas, thus helping readers to recognise the significant ideas and make associations between them. Paragraphs are also used to mark shifts in the flow of the text.

Properly constructed, a paragraph leaves the reader in no doubt about how it links to what comes before and after it. This might require **connective** words or phrases (see next page).

A paragraph has a topic sentence that indicates the substance of the paragraph. A topic sentence can be a summary of the ideas that appear in the paragraph or a super-ordinate idea or generalised statement that is exemplified or elaborated in the paragraph. Generally, the topic sentence appears at the beginning of the paragraph, but it need not necessarily do so.

Level of text

Moving up to the overall text level, there are a number of different devices that are used to organise and link the ideas in the text.

Cohesion

Cohesion is used to describe the devices that help move a reader through the text. Cohesion works in two major ways. One is called **grammatical cohesion.** This works largely through the use of the structural words that constitute the closed word classes which refer readers backwards and forwards through the text.

Pronouns	These connect all the ideas associated with a basic noun. They either connect with a noun that has already been introduced or they can be introduced before the noun to which they refer. Skilled writers are able to use pronouns that are not defined in the text but which are defined by strong inferred connections to commonly held knowledge. Where multiple or long pronoun strings are introduced, the noun-pronoun reference needs to be re-established at the beginning of each paragraph. Where the distance between the referent and the pronoun is too great or where a reader may become confused by multiple pronoun strings, the pronoun needs to be redefined.
Connectives	Whereas conjunctions link two parts of a sentence together, connectives link two sentences or two paragraphs together. Connectives show relations of: • time – subsequent action — *since then, after that, next, finally, as soon as, soon afterward* – prior action — *at first, until then, earlier* – concurrent action — *at the same time, meanwhile* • cause – result — *as a result, therefore, consequently* – reason — *because of, so that, due to* – inference — *otherwise, in that case, then* – condition — *granted that, considering how, now that, as long as* • addition – equality — *and, moreover, besides, furthermore, similarly* – restatement — *indeed, actually, namely, that is* – example — *for example, first, second, third, next, then, finally* – summation — *thus, overall, therefore, in conclusion, in short, in fact* • contrast – antithesis — *but, yet, rather, on the other hand* – alternative — *alternatively, however, rather than* – comparison — *in comparison, in contrast, likewise* – concession — *though, however, anyhow, in any case, despite that.*

The second way in which cohesion is developed is through the association between ideas. This is often referred to as **lexical cohesion**. These word associations are created by:

- repetition — *Algy met a* **bear**. *The* **bear** *was bulgy.*
- synonyms — *The dragon was a coward, and she called him Custard.*
- antonyms — The wolf was **happy,** *which gave the pig every reason to be* **sad**.
- word associations around the same subject — *As the* **jockey** *travelled to the* **racecourse**, *he wondered about his new* **mount**. *It was a* **stablemate** *of* **his last ride** *but was it a* **stallion** *or a* **mare***? It would need the speed of* **Pegasus** *to win this race.*
  This is the weakest form of cohesion. Used alone or as the dominant method of cohesion, it forces a reader to read and clarify using their own background knowledge. This can lead to ambiguous or confused understanding on the part of a reader.
- taxonomies such as part to whole — **Custard the dragon** *had big sharp* **teeth**,
  And **spikes** *on top of him and* **scales** *underneath.*
  And class to subclass — *A well known* **amphibian** *is the* **green frog.**

Stronger and unambiguous links between ideas and clear referencing between ideas will make the text more coherent and thus readable.

Notes on punctuation

Punctuation is part of the orthographic code through which language is created on a page. It marks out the semantic boundaries between ideas and the function of particular words.

Capital letters	Capitals are required for: • proper nouns — *Sally, Brisbane* • proper adjectives — *a Chinese restaurant* • beginnings of sentences • titles — *The Courier-Mail.* Capital letters can also be used to give emphasis to the writing — *"NO!" he screamed.*
End marks	A full stop is required at the end of a declarative or imperative sentence. A question mark follows an interrogative sentence. An exclamation mark follows an exclamatory sentence. • *The crocodile chased the boys.* (declarative) • *Don't touch that book.* (imperative) • *How are you going to get to the other side?* (interrogative) • *This piece of writing is GREAT!* (exclamative) As students develop their understanding of sentences, particularly when they start to build elaborated or sophisticated clause complexes, they may for a short time lose their sense of where the sentence boundaries are.
Apostrophes	Apostrophes should be used to show: • possessive singular nouns — *sister's* hat • possessive plural nouns — *students'* bags. Plural nouns that do not end in *s* are punctuated in the same way as singular nouns — *children's* • the letters left out of a contraction — *isn't* (is not).
Commas	Commas tell the reader to pause between words and thus to keep ideas separate. They can be used to: • separate the simple sentences in compound sentences — *Some students were having lunch, but others were playing.* • separate an initial subordinate clause from the main clause: *After studying hard, I retired.* • separate ideas in a list — *Apples, peaches, apricots and grapes are grown in Stanthorpe.* • mark out a noun or noun phrase in apposition — *Napoleon, Emperor of France, institutionalised many of the reforms from the French revolution.* • separate introductory words such as *Well, … Yes, …, So, …* from the remainder of the clause.
Semicolons	These are used where a strong pause is needed but where the ideas are still strongly related and form part of the same sentence — *A burning twig snapped in the stove; the kettle hummed in an undertone.* They can also be used in sentences that are constructed as a list — *Multi-coloured umbrellas were going up – tilting at the sun; beach towels were being spread out; children were running everywhere.*
Colons	Colons introduce a list or a quotation. They are also used where an author wants to clarify or expand on an idea — *He turned his horse and headed for home, tearing at breakneck speed down the narrow road: the very road he had just travelled.* (clarification) *Her mother entered the room and was struck by an overwhelming feeling of loneliness: something to do with the book.* (elaboration) Colons are often replaced by a dash: *And the murderer was still there — in this very room, creeping towards him in the dark.*

Marks of elision (ellipsis)	Ellipsis marks are used to: • show where words have been omitted from an expression or thought • increase suspense or a sense of mystery — *He stopped short, suddenly realising something … There were no taps in there.*
Quotation marks	These are used to indicate: • the names of short works or parts of a whole work. Titles of large, self-contained works are normally underlined/italicised, but quotation marks may be used too. • boundaries of quotations taken from other sources • the speaker's exact words in direct speech — *"Where", asked the tourist, "is the turn-off to the Black Stump?"* The punctuation marks relating to the words quoted belong inside the quotation marks. *Direct speech and "paragraphing"* — When a new speaker begins, the convention is to begin a new line. Knowledge of this convention does **not** mean that a student knows how to construct proper paragraphs with an internal structure.

Section 5 – Glossary

This glossary is provided to clarify the terms used on the marking grids.

Absorbed prefixes	These are prefixes where the spelling of the consonant in the prefix has been altered so that it is assimilated or absorbed into the spelling of the sound at the beginning of the base word, e.g. *ad+tract = attract, in+legal = illegal.*
Inflection	This is the change of form that words undergo to mark distinctions of number, person, active/passive verb form and tense.
Pronoun reference	Reference is the relation of a word to what it describes. *Nouns* refer to things/persons, *verbs* to processes/actions, *adjectives* to qualities/properties of things and *adverbs* to qualities/properties of actions. Controlled reference is vital to communication. The ability to make pronoun references is an important stage of growth. Pronouns can be referenced to nouns or noun groups that come before or after the pronoun. The referent can also be outside the text. Writers need to develop their awareness of how long the distance between the pronoun and its referent can be as well as how and when to redefine the referent when multiple pronoun strings appear in the text.
Sentence	A sentence is a unit of meaning. At its simplest, it is made up of one or more noun and verb groups. A *simple sentence* has a subject, verb and predicate. *Compound sentences* consist of at least two main clauses coordinated by *and*, *or*, *for*, *but*, *nor*, *so* and *yet*. *A complex sentence* has one main clause and at least one subordinate clause. Markers should attend to the variety and the complexity of sentence forms used in a script.
Spelling **(Bear & Templeton)**	**Pre-phonemic stage of spelling development** This is the first stage of students' learning to spell. It marks the emergence of an understanding of our orthographic system. During this stage, children write by using strings of letters, letter-like symbols and/or numbers to represent words.
	Semi-phonemic stage of spelling development This is the second stage of spelling development in which students show their awareness that letters are used to represent the sounds of language. In this stage students may represent the sounds that seem most dominant to them, e.g. *BD* (*bed*). Correct order of sounds may not be a feature of the spelling in this stage.
	Letter-name or alphabetic stage of spelling This is a stage of development that marks the beginning of conventional spelling. Letter–name spellers spell in a linear, sound-by-sound way, writing down the sounds they hear. In its earliest stages, this may mean they write only the first and last sounds, BAK (*bake*). By the middle of this stage students put a vowel in most syllables, BAKR (*baker*), and by the end of it they represent the dominant sounds they hear, CORT (*caught*). Also by the end of this stage, they can map the sounds in short vowel words of the type consonant-vowel-consonant (CVC). An indication of students' ability to move to the next level is their ability to spell words with nasal consonants like *jump* or *bunch*.

	Syllable juncture stage of spelling The earliest task at this stage is to understand consonant doubling. Toward the middle of this stage of development, students focus on the conventions and affixes for turning verbs into nouns. At the same time, teachers will engage with common prefixes and the construction of plurals. Students also examine the stress patterns within words, e.g. how a change in stress in words like con'tract/contract; re'cord/record changes the syntactic and semantic functions of the words. This is the beginning of understanding the spelling–meaning connection in spelling.
	Within–word pattern stage of spelling As the name suggests, students spelling at this level pay closer attention to the vowels within syllables. They begin to examine the long vowel patterns within words. This improves efficiency in both reading and writing. In the early stages students may choose a possible but incorrect spelling of a long vowel pattern — leeve (leave). By the middle stages, students can spell words with common long-vowel patterns correctly — same, hope (CVCe); train, peel, coat (CVVC); hay, tea, toe (CVV). In the latter stages, students begin to focus on the spelling of long vowel patterns in multi-syllable words. **Derivational pattern stage of spelling** In this stage, orthographic knowledge is focused on how words share common derivations. Spellers learn that the meaning and spelling of word parts remain constant across different words. Students begin to examine common prefixes and suffixes. They study the meaning of root and base words as well as the classical origins of the derivational morphology. During this stage of development, students learn how such patterns as vowel and consonant alternation make the spelling of words predictable.
Syllables	These are units of spoken language that consist of a vowel sound with one or more consonant sounds preceding or following it. Markers should attend especially to the spelling at syllable junctions.
Tenor and tone	Although we talk about the tenor of an argument as being its trend or tendency, the word *tenor* is also used to refer to the attitude of the writer to the reader. It is close in meaning to *tone*, which usually refers narrowly to the degree of formality of an utterance.
Tense	This is a distinction of form in a verb that locates an action in time relative to the "here and now" of the speaker. Markers should note the students' ability to maintain consistent past or present tense, especially where they use more ambitious sentence forms. Inappropriately informal writing sometimes drifts into a present tense associated with oral recounts.
(Personal) Voice	Voice is the personality of the writer coming out on the page. It is a quality that gives writing its flavour and sense of uniqueness. At its best, voice gives readers the feeling that an author is communicating directly with them. A strong sense of voice becomes apparent when a writer writes with honesty and conviction. This notion is unrelated to grammatical voice, which refers to the active and passive ways to construct sentences.

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