

Contents

The New Explorers



find out about the people
who have travelled in space

The Boy from Far Away



a story about two boys
who meet by the seaside


Can we live in Space?



coping with everyday problems

The New Explorers

Throughout history, we have been fascinated by the unknown. Hundreds of years ago sea-faring explorers set off in their ships to discover unknown lands across the seas. They discovered 'new worlds' and different ways of life. In more recent times, our need to explore has taken us on new voyages of discovery...

 Space History Table The first flight into space took place over 40 years ago. Since then, scientists have worked hard to explore space and find ways of living there. This table shows key dates in the history of space exploration.		
1961	The first man in space: <i>Yuri Gagarin</i>	Flight time 2 hours
1963	First woman in space: <i>Valentina Tereshkova</i>	Flight time 3 days
1969	First men on the moon: <i>Nell Armstrong and Buzz Aldrin</i>	Duration 1 week
1973	The first space station: <i>Skylab</i>	Astronauts in space for several months
1976	Space probes: <i>Viking 1</i> and <i>Viking 2</i> land on Mars	Months of unmanned exploration
1986	Largest space station, <i>Mir</i> , launched	Some astronauts work in space for over a year
1991	The first British astronaut, <i>Helen Sharman</i> , visited <i>Mir</i>	Helen spends a week on the space station
2001	<i>International Space Station (ISS)</i> launched	Astronauts from all over the world can live and work in space for months at a time

Helen Sharman



Helen Sharman is the first British astronaut. Here are some of the things she said about the time she spent on Mir performing scientific experiments and experiencing the unique feeling of being in a ‘new world’.

“Inside an orbiting spacecraft you feel weightless. Because you’re travelling so fast, you’re pulled towards the Earth as it curves away below you. It’s as though you’re constantly falling round the Earth. Wonderful!

We go into space because of the useful things we can find out there, but no astronaut ever tires of just looking out of the window. If you look towards the Earth you see vast oceans of rich blue, sprinkled with snow white clouds that are so bright with reflected sunlight that it hurts your eyes to look at them for long.

Deserts are brick-red, crossed with sandy coloured roads that seem to have neither beginnings nor ends. If you look away from Earth into space, you see millions and millions of stars that seem to go on forever.”



Photographs and text from *Seize the Moment; The Autobiography of Britain’s First Astronaut* by Helen Sharman, (Gollancz 1993).

3

These questions are about *The New Explorers*.

1. Who are *New Explorers*?

space
travellers.

sea-farers.

vikings.

aliens.

1 mark

2. Look at the table called *Space History*.

Tick each of the following statements to show whether they are **true** or **false**.

	True	False
The first man landed on the moon in 1961.		
<i>Skylab</i> was the name of a space station launched in the seventies.		
Two astronauts landed on Mars in 1976.		
People can stay in space for longer nowadays than they could at first.		

2 marks

3. The Space History Table has no column headings.

Use the information in the table to think of helpful headings for each column.

One has been done for you.

Write your headings here.

	Explorers and space ships	
1961	The first man in space: <i>Yuri Gagarin</i>	Flight time 2 hours
1963	First woman in space: <i>Valentina Tereshkova</i>	Flight time 3 days
1969	First men on the moon: <i>Neil Armstrong and Buzz Aldrin</i>	Duration 1 week
1973	The first space station: <i>Skylab</i>	Astronauts in space for several months
1976	Space probes: <i>Viking 1</i> and <i>Viking 2</i> land on Mars	Months of unmanned exploration
1986	Largest space station, <i>Mir</i> , launched	Some astronauts work in space for over a year
1991	The first British astronaut, <i>Helen Sharman</i> , visited <i>Mir</i>	Helen spends a week on the space station
2001	<i>International Space Station (ISS)</i> launched	Astronauts from all over the world can live and work in space for months at a time

2 marks

4. What makes Helen Sharman special in this country?

.....

.....

1 mark

5. What does Helen say is the main reason for going into space?

.....

.....

1 mark

6. What were the **two** things that Helen most enjoyed on board the space station?

1.

2.

2 marks

7. Look at Helen's description of Earth.

Why do you think she wrote that description?

Tick **one**.

To explain that the Earth was not too far away.

☐

To show how amazing the Earth looks from space.

☐

To prove that being in space was surprisingly normal.

☐

To make it sound better than it really was.

☐

1 mark

The Boy from Far Away

Joe's mum sent him to wash his hands before dinner. Joe stomped out of the tent and ran across the muddy site. It was still raining, as it had been for the past four days. Camping holiday weather, Dad called it.

There was nobody else in the shower block. Joe turned the tap on. Then he heard a noise.

'Pssst!' said a voice.

Joe turned round. He couldn't see anybody.

The noise came again. 'Pssst!'

Then Joe noticed a pair of eyes looking at him from above one of the shower curtains.

'Help me! I'm stuck!' said the voice.

Joe pulled open the curtain and blinked. Hard.

The person – it was impossible to say whether it was a boy or a man – was standing on the wall. His feet, encased in butter-yellow boots, were planted firmly on the tiles.

'Wow! How did you get up there?' asked Joe.

'I thought it was the ground,' said the person.

Joe frowned. 'But what's holding you up there? Why aren't you falling down?'

'It's my boots,' whispered the person.

'Your boots!' exclaimed Joe.

‘Sssshh!’ The person peered round the edge of the cubicle to make sure nobody was listening. ‘Please do not speak about the boots. They are secret.’

Slowly, the person lifted one foot and began to walk down the wall. When he reached the ground he righted himself and grinned up at Joe. He was very short – at least six inches shorter than Joe – and he had a young-looking face. But his hair was sparse and wispy and his hand was wrinkly like an old man’s hand.

‘Thank you. You are my best friend! I am Oran,’ said the person.



‘That’s okay. I’m Joe. But how ... ?’

‘Is this Holiday?’ whispered Oran, looking round the shower block.

‘No!’ laughed Joe. ‘A holiday isn’t a room! It’s like ... a break.’

Oran frowned. ‘A break? Snap?’

‘Not that sort of break. A rest sort of break. When you go somewhere to enjoy yourself.’

Oran nodded. ‘Rest sort of break. Enjoy yourself.’ He dipped his thin wrinkly hand into the pocket of his shorts and pulled out a notebook and pencil. He wrote something down.

‘Only it’s better when it’s not raining,’ said Joe.

‘Good! So now I am in the right place. And the right way up! I will have Holiday with you!’

‘Hmmm, maybe,’ said Joe, cautiously. ‘How come you haven’t heard of a holiday before?’

‘We don’t have them where I come from,’ said Oran.

‘Where’s that?’ asked Joe. He thought everybody had heard of holidays.

‘Oh – far away,’ said Oran, waving his skinny arm.

Joe had never heard of Faraway.

‘Where’s that?’

Oran suddenly looked sad. ‘It is a very long way and I do not want to talk about it.’

Joe thought Oran must be homesick. He would have to try to be friendly and not mention Faraway again.



‘Why do you want to know about holidays?’ asked Joe.

‘It is my homework,’ said Oran. ‘Tell me more.’

Joe tried to explain. ‘Holiday is when you have fun and games and you don’t have to go to school or work. You can go on the beach. The beach is brilliant – sun and sea and tons of sand to play on.’

‘I would like to see Beach,’ said Oran. He stood up and put the notebook away. ‘I must go now. There is much work to do. It will be sunny tomorrow and we will go to Beach.’

Joe didn’t believe him.

But it was sunny the next day. Suddenly the camp site came to life. Bags full of grass mats and beach balls appeared outside each tent. Picnics were packed and swimsuits put on.

Joe was hardly surprised at all when he tripped over a small figure bending down to tie his bootlaces. It was Oran, of course.

‘Hello, friend!’ said Oran. ‘Is this to Beach?’

‘Yes,’ said Joe. ‘Look! There it is!’

He pointed down at the bright sand and dazzling sea.

‘Oh!’ gasped Oran. ‘But the sea is wet? You didn’t like the wet!’

‘I didn’t like the wet when it was coming down as rain. It’s different when it’s the sea.’

Oran didn’t look convinced.

Oran stood on the sand and made notes while his friend swam. This water was interesting. It wasn’t flat. It had hills and ridges, and it moved.

Oran noticed that every so often the water came nearer, and he kept having to walk a bit further up the beach. The water was growing!

As they walked back up the beach,
Oran confided, ‘I don’t wish to alarm
you, Joe, but the sea is growing. I think
it may overflow.’

‘The sea can’t overflow,’ said Joe. ‘It
just moves up and down a bit – it’s
called the tide. It’s something to do
with the moon’s gravity.’

‘Ah! I know about gravity,’ said Oran,
jumping with both feet and landing –
THUMP! – on the sand.



Joe looked down at Oran’s boots. They might be great for walking up walls, but were they any good for playing football in? Oran had never heard of football, so Joe fetched his ball and showed Oran how to kick.

‘Now you try,’ said Joe. Oran pulled back his butter-yellow boot and then he kicked – hard. The ball flew into the air, growing smaller and smaller until it was just a tiny speck in the sky.



‘Wow!’ said Joe. Maybe Oran’s boots were all-round magic boots. It was a stunning kick for somebody who hadn’t even heard of football. And where on Earth had nobody heard of football?



The sun shone the rest of the week.

Soon it was the last evening of the holiday. Then Oran told Joe his news.

‘I have finished my homework. Tonight, I have to go back.’

Joe fiddled with a few blades of grass. He didn’t want Oran to go home. His holiday had been much more fun with him around. And much sunnier.

‘Perhaps we could write to each other,’ said Joe.

‘I’m afraid we don’t have a very good postal service where I come from,’ said Oran. ‘But please give me your address. You have been a good friend to me. I would like to send you a present. What would you like?’

‘What I would like most of all is – a special pair of boots like yours,’ said Joe.

Oran looked down and wriggled his toes. ‘This is difficult,’ he said.

‘These boots were specially made for me and my ... circumstances.

They might not suit you. But I will send you some boots specially made for you and your ... circumstances.’

‘Thanks!’ said Joe.

‘Now I must go,’ said Oran. He shook Joe’s hand and stood up.

‘Goodbye, friend.’

When Joe woke up the next day it was raining again.

It rained all the way home. When they got back there was a parcel waiting on the doorstep. There was an envelope taped on top.

He opened the letter.

‘Dear Joe,’ it said.

‘Thank you for helping me with my homework. I have explained to my fellows about holidays, and fun and games, and the sea and beach.

Here are the special boots I promised you. They aren’t exactly like mine.

Now that I am not there with you, there may be rather a lot of rain for a while so I have made your boots waterproof. Also, you said that you didn’t like yellow very much, so yours are a different colour. I hope you will like these. Remember to be sensible with them. Wall-walking can be very dangerous.

Your friend,

Oran.’

Joe ripped open the box. Inside was ... a very special pair of boots.

Joe lifted them out. They were glossy navy-blue and lined with some kind of short black fur and they had a pattern of stars on the soles. So these were Joe's special boots – made for him and his circumstances. Glossy blue, fur-lined, star-soled, wall-walking ... wellington boots!



Acknowledgement and thanks to Helen Johnson and Orion Children's Books for permission to reproduce material from 'The Boy from the Back of Beyond' from 'Aliens to Earth' (Dolphin Paperback, 1997).

5

These questions are about *The Boy From Far Away*

1. This story is about two boys who

go sailing
together.

do not get
on.

learn to play
football.

meet by the
seaside.

1 mark

2. Joe thinks that Oran is a bit strange but we realise that he

is really an
old man.

has come from
another world.

does not like
the rain.

is Joe's best
friend.

1 mark

3. The boys have fun together although Oran has really come to

collect
information.

have a
holiday.

find a new
friend.

learn to use
his boots.

1 mark

4. What did Joe's Dad mean when he said:

Camping holiday weather?

.....

2 marks

5. On the first page of *The Boy from Far Away* it says,

Joe pulled open the curtain and blinked. Hard.

By writing the line in this way, what effect has the author created?

.....

.....

2 marks

6. On the second page of *The Boy from Far Away*, Oran introduces himself to Joe in the following way:

'Thank you. You are my best friend! I am Oran.'

Why might Joe have found this introduction surprising?

.....

.....

.....

2 marks

7. What clues are there in the story that Oran was not an ordinary boy?

Find **three**.

-
-
-

2 marks

8. Look at the second page of *The Boy from far Away*. Oran asks 'A break? Snap?'

Explain why Oran asks this.

.....

.....

2 marks

9. On the second page of *The Boy from far Away*, Joe asks Oran where he came from.

Oran answers:

'Oh – far away'

The next line is:

Joe had never heard of Faraway.

How does this comment show that Joe has misunderstood?

.....

.....

.....

2 marks

10. Why is Oran surprised that Joe likes swimming?

.....

.....

.....

1 mark

11. Look at the fourth page of *The Boy from Far Away*. It says

This water was interesting. It wasn't flat. It had hills and ridges, and it moved.

Why do you think the author described the sea in this way?

.....

.....

.....

2 marks

12. There are some parts of the story where the boys misunderstand each other.

Why do you think the author included these misunderstandings?

Tick **one** reason.

To create a feeling of suspense.

☐

To add atmosphere.

☐

To help us guess what happened at the end.

☐

To add humour to the story.

☐

1 mark

13. At the end of the holiday, Joe was sad about Oran leaving. Does this surprise you?

Explain as fully as you can using parts of the story.

.....

.....

.....

.....

.....

.....

.....

3 marks

14. Which of the following do you think best describes the story?

Fantasy

Science Fiction

Adventure

Explain the choice you have made using evidence from the text to help.

2 marks

6

These questions are about *Footprints in Space*

1 (a) Draw lines from the following titles to show what type of text they are.

<i>Helen Sharman</i>	information text
<i>The Boy from Far Away</i>	autobiography
<i>Can we live in Space?</i>	fiction

1 mark

- (b) Here is an extract missing from one of the texts in *Footprints in Space*.

Specially designed menus are prepared so that astronauts have a balanced diet throughout their stay on the space station.

Which one do you think it comes from? Tick **one**.

Table of Contents

☐

Helen Sharman

☐

The Boy from Far Away

☐

Can we live in Space?

☐

1 mark

2. Space travellers have to learn to live in *special circumstances*.

Based on what you have read, **tick** whether you think being an astronaut would be:

fun

☐

difficult

☐

strange

☐

Give reasons, using information from the text.

.....

.....

.....

.....

2 marks

3. **Think about everything you have read in *Footprints in Space*.**

Helen and Oran were both *explorers* on different journeys.

In what ways were their experiences similar?

.....

.....

.....

.....

.....

.....

.....

3 marks

Can we live in Space?

Which way is up?

SPACE scientists are continually carrying out experiments to find out what the effects of space are on the human body. This knowledge will be vital for the health of astronauts on the long journeys to Mars planned for later this century.

Astronauts of many different nationalities may stay on space stations for several months. Like Helen Sharman, they find that it's not quite the same as life on Earth.

The floors and ceilings on Mir are painted in different colours to help astronauts orientate themselves. Cabins in spaceships have vertical sleeping bags - it doesn't matter which way you lie when there's no gravity pulling you down.

Working out

Weightlessness is bad for the bones and muscles, so space-farers must strengthen them by long periods of exercising - either on a moving walkway or an exercise bike.

Space sickness

Some astronauts spent more than a year on Mir, but living in space is not all plain sailing. Nearly half of all space-farers suffer from 'space sickness' - which is similar to car sickness - when they first experience weightlessness. Most, though, soon adapt to the new environment.

Space food

The food has to last for several months, so it is mostly canned or dried. Hot water is added to packets of dried soup or vegetable puree. By rolling up one end of the packet, liquids are drunk from the other end through a spout.

Spin-offs from space travel

Almost every home has benefited from the new technology used to send people into space.

Did you know that all of the following things were invented as part of the space programme?

Computerised bar codes for labelling items

Cordless power tools for use without mains electricity

Dried food for easy storage

Teflon for strong clothing and non-stick pans

Smoke detector as a safety precaution



Extracts from *The Space Atlas* by Heather Cooper and Nigel Henbest (Dorling Kindersley 1992), copyright © 1992 Dorling Kindersley Ltd.

8

These questions are about *Can we live in Space?*

1. Here is a copy of *Can we live in Space?*.

Can we live in Space?

1 SPACE scientists are continuously carrying out experiments to find out what the effects of space are on the human body. This knowledge will be vital for the health of astronauts on the long journeys to Mars planned for later this century.

2 Astronauts of many different nationalities may stay on space stations for several months. Like Helen Sharman, they find that it's not quite the same as life on Earth.

3 **Working out**
Weightlessness is bad for the bones and muscles, so space-farers must strengthen them by long periods of exercising - either in a moving walkway or an exercise bike.

Which way is up?
The floors and ceilings on Mir are painted in different colours to help astronauts orientate themselves. Cobins in space ships have vertical sleeping bags - it doesn't matter which way you lie when there's no gravity pulling you down.

Space sickness
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Space food
The food has to last for several months, so it is mostly canned or dried. Hot water is obtained by rolling up a packet of dried soup or vegetable puree. By rolling up one end of the packet, liquids are drunk from the other end through a spout.

Spin-offs from space travel
Almost every home has benefited from the new technology used to send people into space. Did you know that all of the following things were invented as part of the space programme?

- Computerised bar codes for labelling items
- Dried food for easy storage
- Straps for strong clothing and non-slip pens
- Cordless power tools for use without mains electricity
- Smoke detectors as a safety precaution

4

5

Each numbered part of the text above has a different purpose. In the table, write the number of each part beside its purpose. One has been done for you.

Which part of the text ...	
provides specific details?	
gives general information about the topic?	
tells you what the whole section is about?	
helps you understand what you read?	3
gives information on a related subject?	

2 marks

2. *Can we live in Space?* is printed on a dark background.

What effect do you think the designer wanted to achieve by doing this?

.....

.....

.....

1 mark

3. Much of the food taken on a spaceship is **dried** food.

Find **two** reasons why dried food is used.

1.
2.

1 mark

4. Fill the gaps in the table below. The first one has been done for you.

Space scientists carry out experiments	so that	<i>they can find out about the effects of space on humans.</i>
The floors and ceilings on <i>Mir</i> are painted in different colours	so that	
Astronauts must exercise regularly	so that	
	so that	they can take their tools outside the spaceship.

3 marks

Feature article: Meeting Oran

You are going to write a feature article about Oran for a magazine.

Readers of the magazine want to find out as much as possible about him, his planet and his life there.



Imagine that you have interviewed Oran to collect information for your article.

Remember you can also use clues from the whole reading booklet 'Footprints in Space' to help you make up a complete picture of Oran and his planet.

* **Remember** – your task is to write a magazine article NOT a story

Instruction Leaflet

When Joe's special boots arrived he wasn't sure how to use them. He looked into the box and found the instruction leaflet.

What kind of things do you think would be written on it?

Write the instructions that came with Joe's boots.

Think about

- what Joe needs to know to make them work
- what could go wrong if he doesn't use them properly
- what he has to do to make sure they don't get damaged

Write your information under the three headings:

How to use these boots

Warnings and safety information

How to care for your boots

Mark schemes

3

New Explorers

Multiple choice questions 1, 8–10. Award **1 mark** for each correctly identified option.

Do not award a mark if a child has circled more than one option.

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

space travellers.	sea-farers.	vikings.	aliens.
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1 mark

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

Award **2 marks** for **all four** correct ticks.

Award **1 mark** for 2 or 3 correct ticks.

Note – crosses in the 'false' column **are** acceptable.

	True	False
False		✓
True	✓	
False		✓
True	✓	

up to 2 marks

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

Award **1 mark** for each acceptable suggestion.

First column: Award **1 mark** for answers referring to the date of the flight, eg:

- date / year;
- when (it happened).

Third column: Award **1 mark** for answers referring to duration of space flight, eg:

- time taken / how long;
- length of flight / flight time.

Do not accept:

- (flight) information.

up to 2 marks

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

Award **1 mark** for reference to the fact that Helen was the first **British** astronaut, eg:

- first **British** person in space / to go on Mir.

Do not accept:

- first British person to go to the moon.

1 mark

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

Award **1 mark** for answers that refer to the usefulness of research.

- to find out useful things / the useful things we can find out there.

Do not accept:

- because of the useful things / to find useful things.

1 mark

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

Award **1 mark up to a maximum of 2** for answers that refer to each of the following:

- the feeling of **weightlessness** (constantly falling around the earth, or any reference to gravitational differences);
- the wonderful **sights** to be seen (no astronaut ever tires of just looking out of the window, the amazing views).

Each point should be made only once. Do not credit rephrasing of a previously given point.

up to 2 marks

7. Assessment focus 6: *identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader.*

Award **1 mark** for a tick placed in the correct box.

To explain that the Earth was not too far away.	<input type="checkbox"/>
To show how amazing the Earth looks from space.	<input checked="" type="checkbox"/>
To prove that being in space was surprisingly normal.	<input type="checkbox"/>
To make it sound better than it really was.	<input type="checkbox"/>

1 mark

5

The Boy From Far Away

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

go sailing together.	do not get on.	learn to play football.	meet by the seaside.
----------------------	----------------	-------------------------	----------------------

1 mark

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

is really an old man.	has come from another world.	does not like the rain.	is Joe's best friend.
-----------------------	------------------------------	-------------------------	-----------------------

1 mark

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



1 mark

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

Award **2 marks** for answers that show some understanding of the irony / sarcasm of the comment in relation to the weather, eg:

- he meant that it always seems to rain / usually rains when you go on a camping holiday.

Also accept for 2 marks:

- it always rains.

Award **1 mark** for answers that give only a simple description of the weather derived from the text or give a simple explanation of the comment, eg:

- the weather was bad;
- he meant it was raining and muddy.

up to 2 marks

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

Award **2 marks** for answers which recognise the **author's intentions / technique** and explain its **effect / impact** on the reader:

- when you're reading the line, you have to stop and that's just what Joe did when he saw Oran;
- the author has tried to get suspense by saying '... blinked. Hard.' The author wants people to wonder what is so amazing behind the curtain;
- it shows you how surprised Joe was when he saw Oran.

Award **1 mark** for answers which **either** explain the effect on the reader / refer to tension **or** show an understanding of Joe's reaction, eg:

- it makes you stop and read it so you notice it more;
- he has created suspense / tension;
- Joe couldn't believe his eyes.

up to 2 marks

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

Award **2 marks** for answers that identify the unconventional nature of Oran's remark and / or explain **why** Oran's statement was inconsistent / not normal, eg:

- because people usually get to know each other before they become best friends – Oran and Joe didn't know each other;
- you wouldn't have to tell your best friend your name;
- he had never met him before and yet he said he was his best friend.

Award **1 mark** for answers that recognise that Oran's introduction was odd but do not explain it, eg:

- they had only just met / they hardly knew each other;
- because he had suddenly said 'You are my best friend'.

up to 2 marks

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

Award **2 marks** for reference to any **three** of the following:

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

Each point may be made only once. Do not credit rephrasing of a point already given.

- **unusual abilities:** standing on the wall, body horizontal, ability to influence the weather, could kick a ball high;
- **unusual boots** (with special powers), funny / yellow / weird;
- **unusual appearance:** young face and old man's hands, sparse wispy hair;
- **unfamiliarity** with ordinary things (holiday / sea / football / intro);
- **reluctance** to reveal where he is from / had no address.

Do not accept:

- he came from far away.

up to 2 marks

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

Award **2 marks** for answers that show implicit or explicit, recognition of the fact that the word 'break' can have another meaning of which Oran was not aware, eg:

- because Oran thought that break meant something was broken;
- because 'break' can mean two things – a holiday or a snap;
- because he didn't realise that we call a holiday a break.

Award **1 mark** for answers that simply refer to Oran's ignorance of the term 'holiday', eg:

- because he didn't know what a holiday was;
- because he didn't understand what Joe meant / the language.

Up to 2 marks

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

Award **2 marks** for answers which **either** compare the way the two have been written **or** which refer to the humour **or** incorporate an implicit understanding of the confusion, eg: by explaining **both** ways in which Faraway / far away can be interpreted

- Oran was using 'far away' to describe how far it was to his home so it is two separate words but Joe thought 'Faraway' was the name of a place, which is why the two words have been made into one;
- it makes it funny because Joe thinks Oran means far away is a place name when actually he was just describing how far away his home is;
- the first far away didn't have a capital letter at the beginning so you wouldn't have thought it would be a place, but the second Faraway did so that would make it a name;
- Joe thought Oran lived in a place called Faraway, but Oran actually meant he lived a long way away.

Award **1 mark** for answers which give a partial explanation of the confusion by explaining **one** of the ways in which 'far away' is written, eg:

- when it has capital letters it makes it into a place name;
- because Oran is saying far away to describe where his home is;
- Joe is thinking that Faraway is a country / another place / planet.

Do not accept:

- because Oran's home was far away.

up to 2 marks

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

Award **1 mark** for answers that explain why Oran thought Joe hated water, eg:

- he thought that Joe hated water because he said he didn't like the rain;
- because he didn't like the rain.

Also accept answers that refer to Oran's assumption that Joe did not like water but do not provide an explanation, eg:

- because he thought that Joe hated (didn't like) water / getting wet.

Do not accept:

- Oran didn't understand about swimming.

1 mark

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

Award **2 marks** for answers that recognise Oran's viewpoint (explicitly or implicitly) by referring **either** to the fact that Oran did not have the appropriate knowledge / vocabulary to describe what he was seeing, **or** to the fact that the sea is described through Oran's eyes, eg:

- he hadn't seen the sea before and didn't know that the hills and ridges were waves;
- because Oran is a stranger here and can't say what waves really are;
- to show that Oran didn't know what waves were;
- because he is writing about what Oran thinks / from Oran's point of view.

Award **1 mark** for simple reference to the visual appearance of the sea, eg:

- because it had ripples / waves;
- because it looks like it has hills.

1 mark

12. Assessment focus 6: *identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader.*

Award **1 mark** for a tick placed in the correct box.

To create a feeling of suspense.	<input type="checkbox"/>
To add atmosphere.	<input type="checkbox"/>
To help us guess what happened at the end.	<input type="checkbox"/>
To add humour to the story.	<input checked="" type="checkbox"/>

1 mark

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

Answers may refer to:

- **friendship / attachment** – they had become friends / liked each other, he didn't want him to go / would miss him / might never see him again;
- **fun / shared activities** – time they spent together, sharing, things they did / finding out about each other (or not knowing each other long);
- **Oran's unique character** (including influence on the weather) – how interesting / unusual he was, how Oran made it sunny (or Oran was strange).

Award **3 marks** for developed answers that refer to **at least two** of the above which are **either** supported by references to the text **or** indicate fuller recognition of the underlying theme / concept of friendship in the story, eg:

- Joe was sad about Oran leaving because they had become good friends and he wished he could stay. His holiday was much more fun after he came and the weather was better too;
- it was surprising in a way because, at first, Joe thought Oran was strange. But he got used to him and made friends. When you get close to someone you don't want them to leave.

Award **2 marks** for answers that refer to one or more of the above **and** make some limited reference(s) to the text, eg:

- they were good friends, and Joe taught Oran to play football;
- Joe was sad because he would miss Oran and because he thought it would start raining again;
- because they had spent so much time together and Joe had made a new best friend. Joe taught Oran about football and beaches and holidays;
- he would miss Oran when he left. During the holiday they had done lots of fun things together and really did become best friends;
- because they had such a lovely time together and now he will never see him again so he's sad. The weather was lovely too which meant they were able to spend more time with each other;
- I am surprised because they didn't really know each other that well and Oran was very odd.

Award **1 mark** for simple answers that refer to one or more of the above, in general terms, but are not developed, eg:

- because they had fun together;
- because he was his friend;
- they had so much fun together he didn't want him to go;
- yes because Oran was weird.

up to 3 marks

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

Marks are awarded for the justification only.

Award **2 marks** for answers that show understanding of the features of the chosen genre illustrated with reference to the text, eg:

- Oran is an alien from another world and in the story things happen that couldn't happen in real life like walking on walls or being able to change the weather;
- it's fantasy because there are all sorts of impossible things in it like the special boots kicking the football into space or walking on walls.

Award **1 mark** for simple answers that relate a specific feature of the story to the genre chosen, eg:

- it's science fiction because it is about an alien / someone from another world;
- it's fantasy because there's no such thing as wall-walking boots.

Do not accept answers that provide general justifications that could apply to any of the three genres, eg:

- it's an adventure story because Oran is having an adventure;
- it's fantasy because it's not true.

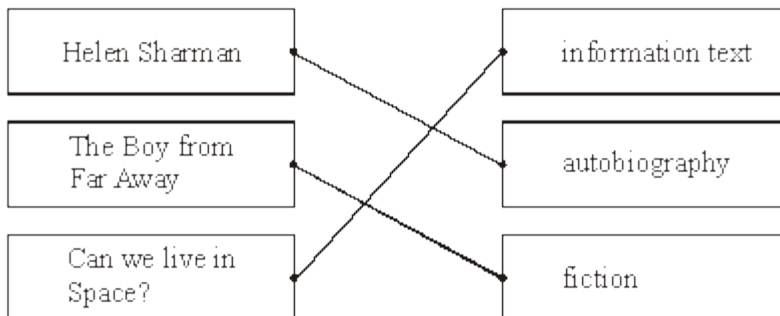
up to 2 marks

6

Footprints in Space

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

Award **1 mark** for matching all three pairs correctly.



1 mark

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

Award **1 mark** for a tick placed in the correct box.

Table of Contents	<input type="checkbox"/>
Helen Sharman	<input type="checkbox"/>
The Boy from Far Away	<input type="checkbox"/>
Can we live in Space?	<input checked="" type="checkbox"/>

1 mark

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

Award **2 marks** for answers that give justification supported by at least **two** references to the text, including inference and generalisations that are clearly derived from the text, eg:

- it would be strange to be away from your family and things that are familiar to you. You would have to get used to different foods and you might feel sick;
- I think it would be fun to experience weightlessness. You might meet new people and learn about other ways of life. I would like to see what the Earth looks like from space;
- it would be difficult because weightlessness is bad for the bones. Spacefarers have to strengthen their muscles by long periods of exercise. You would really have to look after your health.

Award **1 mark** for answers that give justification with one reference to the text, eg:

- it would be fun / strange to feel what it's like to be weightless;
- it would be difficult to get used to feeling sick all the time.

Also award **1 mark** for answers that make **two** references to the text, but give no reasons / explanation, eg:

- it would be fun because you could float around and see the Earth from thousands of miles up.

Do not accept simple answers that explain the choice in general terms without reference to the text, eg:

- fun because I've always wanted to go into space;
- difficult because you'd have to learn what to do.

up to 2 marks

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

Answers may refer to different aspects of exploring:

- **Travelling to unknown places** – going somewhere new / for the first time / seeing new things / places (includes travelling in space);
- **Discovering things** – learning / researching new things / finding out about different places;
- **Taking information home** – telling others / sharing knowledge;
- **Experiencing / Adjusting** to strangeness – different ways of life, ways of seeing things, travelling far from home, meeting new people.

Award **1 mark up to a maximum of 3** for answers that include reference (either general or text specific) to any of the above aspects of exploring in space.

Examples:

3 marks

- they are similar because they saw things they had never seen before. They are both learning about places and planets, and sharing their knowledge with others;
- they both found space / Earth strange and fascinating. They both collected information and discovered how gravity worked differently. They both wanted to find out about each other's world;
- Helen comes from Earth to explore space and Oran comes from space to explore Earth. They both want to learn about the new planets they have discovered. Helen came protected by a spaceship but Oran used his boots to get back home. They both spend about a week in their discovered planet. They both like where they went. They both discovered new things;
- they were both trying to find out about different areas of space. They both didn't know what it was going to be like where they were going. They both experienced different weights (Helen experienced weightlessness and Oran experienced gravity). They both had to get accustomed to different circumstances, like for Oran the sea and holidays and for Helen the view of all the Earth and stars as she looked out of the window eating dried food from sachets.

2 marks

- they both went to somewhere they hadn't been before and were learning new things;
- they both visited another planet and found out information;
- Oran is trying to find out about a different planet just as Helen is. Oran will tell his people about it just as Helen will.

1 mark

- they both had fun travelling in space;
- they both recorded things about what they saw;
- they both had ways of going and coming back;
- Oran went to find things out and so did Helen.

Do not accept very general answers, eg:

- they both went into space.

8

Can we live in Space?

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

Award **2 marks** for 3 or 4 correct numbers.

Award **1 mark** for 1 or 2 correct numbers.

Which part of the text ...	
provides specific details?	4
gives general information about the topic?	2
tells you what the whole section is about?	1
helps you understand what you read?	3
gives information on a related subject?	5

up to 2 marks

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

Award **1 mark** for answers referring to the designer's intentions of reflecting the subject matter in the design, eg:

- to give the impression of travelling in space;
- to make it seem like outer space;
- to give the effect of floating in space.

1 mark

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

Award **1 mark** if both responses are correct:

1. because it has to last a long time / so it won't go off;
2. for easy storage.

1 mark

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

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

Space scientists carry out experiments	so that	they can find out about the effects of space on humans.
The floors and ceilings on <i>Mir</i> are painted in different colours	so that	1
Astronauts must exercise regularly	so that	2
3	so that	they can take their tools outside the spaceship.

1. astronauts can orientate themselves / know which way is up;
2. their muscles do not waste / they keep fit;
3. astronauts have cordless power tools / the power tools are cordless.

up to 3 marks

9

The longer task: *Feature Article*

Sentence structure and punctuation

Assessment focus: vary sentences for clarity, purpose and effect

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

Band A1

- Parts of sentences mostly joined with *and*. Some simple sentences, often brief, starting with 'Oran' and verb (*Oran is*) or a pronoun and verb (*He has....*) Construction of clauses usually accurate.
- Sentences sometimes demarcated by capital letters and full stops.

1 mark

Band A2

- Sentences may be simple or compound, linked with connectives such as *and*, *but* or *when*. Subjects and verbs frequently repeated (*He is from far away and he is small and he is good at football*). Noun phrases, sometimes expanded, used to describe Oran or his planet (*a strange boy; a round circle house*). Simple adverbials, often of place (*On Oran's planet*); connectives such as *because* may link ideas.
- Full stops, capital letters, mostly accurate. Question marks may be used appropriately to signal interview questions; or exclamation marks for dramatic effect; commas used in lists.

2–3 marks

Band A3

- Construction of sentences shows some variation. Sentence openings may include scene setting / contextualising adverbials (*during his visit; after spending a few days here*). Some complex sentences use subordinating connectives, for example *because*, *which*, to develop explanation (*'We don't go swimming on my planet which is why I found it very odd here at first.'*). Expanded noun phrases aid precision (*a robotic pet; all the other aliens; the first flinkonian to the other place*). Use of pronouns generally consistent (*when I asked Oran how he liked Earth he said he found it quite strange*). Direct quotations from interview, where used, reflect realistic dialogue (*'Well, it was very confusing at first...'; 'Yeah, well...'*). Tense choices appropriate.
- Some commas mark phrases or clauses; inverted commas demarcate direct speech or quotations, usually correctly.

4–5 marks

Band A4

- Both compound and complex sentences used, with variety of connectives, for example *otherwise*, *even though*. Expansion of phrases and clauses adds information and detail (*the scenery is exciting in a misty cloudy sort of way; hopping around as if the ground was burning his feet*). Qualifying words and phrases contribute to precision (*completely incredible; swelteringly hot*). Meaning developed through complex verb phrases (*Oran has been trying to adjust to life back home*). Tense changes well managed enabling movement between past or future events and between different perspectives (*Now Oran is looking forward to returning home, but he will be able to tell them about the strange things he learned while he was here*). Some succinct phrases or quotations may be used to direct the reader's focus (*Whatever next; Who knows?*) or for effect (*Incredible!*).
- Range of punctuation used, almost always correctly, for example full punctuation of direct speech.

6–7 marks

Band A5

- Range of grammatical structures used to vary length and focus of sentences and to express subtleties in meaning. Sentences may include embedded subordinate clauses, for example, for economy of expression in narration (*There are so many creatures on his planet that Oran and a few others of his age group have been sent out in search of possible alternative living environments*). Short sentences may be used for impact (*This boy is astounding!*) or to give authority to voice of feature writer.
- Range of punctuation, with little omission, to give clarity.

8 marks

Text structure and organisation

Assessment focus: **organise and present whole texts effectively, sequencing and structuring information, ideas and events**

construct paragraphs and use cohesion within and between paragraphs

Band B1

- Ideas developed through sequence of sentences grouped around main topic, for example Oran, his home planet, family life. May be some basic reporting conventions, for example headline (*Oran the Alien*).
- Relationships between ideas usually marked by simple connectives (*and then, and*) to indicate straightforward sequence or list of details. Connections within the text may be unclear, for example pronouns may be used to refer to different, non-specific, people or things. Some coherence achieved by repetition of vocabulary or use of appropriate related vocabulary (for example associated with Oran: *he is an alien and he lives on an alien's planet*).

1 mark

Band B2

- Article usually given shape by simple introduction but often minimal or no conclusion. Headlines, where used, are simple. Divisions in overall ordering / presentation of information indicated, for example, by words or phrases that indicate different areas of Oran's life (*at home, in school*). These are sometimes marked by paragraphs or may have simple string of questions or sub-headings. Coverage may be uneven or unfocused.
- Connection within sentences built up by pronoun reference to information or detail within article (*Oran's planet / It*) or by questions and answers and comparisons (*What is it like in space? Well I can tell you it is a lot different there*). Sequences of ideas may be linked by related vocabulary (*aliens; space; stars; planet*) but extraneous information may be included.

2–3 marks

Band B3

- Article is shaped to help reader, for example explicit headline, sub-headings, quotations. Introduction sets a simple context and provides a clear sense of purpose. Strands of the text focusing on specific features of Oran and his character may be introduced then expanded upon (*On Planet Oran ...: the clouds are purple and Oran and his friends like to bounce between them*). Quotes from interview may be incorporated into article or entire piece may be a series of questions and answers. Sections or paragraphs clearly identifiable but transitions between them sometimes awkward. Usually has conclusion / summing up.
- Some references (for example to Oran or his home) link through a paragraph / section with some variation of expression, for example to discuss Oran's planet (*Oran's home / Smatran / up there*). Contrasts (*it's totally different here*) and similarities (*just like on Earth*) are sometimes signalled or implicit comparisons developed (*to humans it tastes like chocolate*).

4–5 marks

Band B4

- Relationships between paragraphs give structure to whole article, for example engaging headline followed by focused summary / introduction and well controlled coverage of a range of aspects of Oran's life. Conclusion draws together key features and may include reflective comments. Connections within text give structure to the whole article and links between paragraphs maintained through interplay between characters, for example probing or prediction (*Even stranger than that was..., But do you mean that...?*)
- Main points in paragraphs supported by relevant detail, for example selection of features of planet / effect on Oran's lifestyle. A range of comparative relationships may be built up and thematic links (*it's hard to imagine unless you've seen it*) and vocabulary are evident (*can't be seen; invisibility cloak; shrouded in mystery*).

6–7 marks

Band B5

- Sequencing of sections within the article contributes to the overall effectiveness: information is prioritised and manipulated for maximum impact. Key themes are highlighted and developed throughout (*The most extraordinary thing was...Oran's strange way of speaking..., 'I ask Joe what is holiday?'*) . Interplay between the reporter and Oran is confidently managed and presents an overview of selected details. Transition between sections is controlled.
- Individual paragraphs vary in length and structure. Connection between ideas manipulated in a variety of ways, for example the use of a reference to create deliberate ambiguity in the mind of the reader until later in the text (*"I live with my parents, my siblings and my goach."*) , or to prompt a follow-up question.

8 marks

Composition and effect

Assessment focus: **write imaginative, interesting and thoughtful texts**
produce texts which are appropriate to task, reader and purpose
select appropriate and effective vocabulary

Band C1

- Simple report or interview form may be used. Ideas, expressed in a simple form, generally relevant. May be some narration, for example events during Oran's visit to Earth; writing may drift into narrative.
- Some detail included to interest reader (*he has green hair*), but may assume some knowledge on the part of the reader, for example Oran is not introduced or descriptive details minimal, and may include details not relevant to overall theme.

1–2 marks

Band C2

- Selection of information is generally apt and simple headline may be used. Main features of report or interview, for example simple opening to introduce article or main character, Oran. Some development of information about Oran and/or his lifestyle.
- May show evidence of a viewpoint, for example some signals about Oran's strangeness or oddities about his lifestyle, or may implicitly report differences with minimal comment.
- Some detail included and attempts are made to incorporate some novel aspects of Oran's life but these may not be developed. Dialogue or quotations may be included to support information presented. May attempt to use 'alien' vocabulary.

3–5 marks

Band C3

- Article written as report or interview with opening used to establish reason for interview and to introduce main character, for example a simple context is set (*he was sent to discover about Earth; we found him wandering the streets...*). An engaging headline is followed by a series of points that focus on and develop Oran's background or character.
- Consistent viewpoint of Oran's 'strangeness' established, for example reporter may include his / her thoughts (*he's not like the rest of us; he's never heard of football – that's a surprise*) . The beginnings of Oran's view may be presented either explicitly (*He found it very strange at first*) or through dialogue (*What do you call that blowing thing?*).
- Straightforward description and some detail highlight some unusual features of Oran or his home life (*they have white hair and wrinkly hands but a child's mind and body*) . Quotations and comment may reveal Oran's character (*my favourite thing is to have really difficult homework*). May invent words or describe concepts that highlight 'foreign' or unfamiliar aspects.

6–8 marks

Band C4

- Ideas in prompt selected and adapted to engage reader. Creative headlines, background information, 'interesting facts' and reflective comments are effectively combined in an entertaining and informative article. (*On the planet Z users they spend most of the time entertaining themselves on a very complicated musical instrument called a Tompakina*).
- Reporter's viewpoint established and maintained, for example reporter sets context (*the discovery of this boy could be very important for science*), and contrasts are revealed through lines of questioning (*how is it different here?*) or through the presentation of Oran's point of view (*I do not understand aggression, it seems very odd*).
- A conscious addressing of reader is evident, for example deliberate use of an informal, conversational style (*I've just had the most fascinating interview...*) Spoken stylistic devices are consistent and may be used to develop character or differentiate between speakers. Imaginative details developed and there may be attempts to introduce some elements of humour. Direct speech / quotations may be condensed to aid continuity or interviewee / reporter's voices may be established through the use of particular vocabulary to show contrast between speakers and develop the interplay between them.

9–11 marks

Band C5

- Content is well selected and clearly focused on the purpose of the article, for example several strands of interest identified and developed. Lively openings (*At a glance, Oran looks like a normal boy, but look closer...*) detailed descriptions and explanations and comments manipulated to achieve particular effects and maintain reader's interest.
- Viewpoint is well controlled, for example reader made aware of significant aspects of Oran's life from different perspectives. Counterbalancing of the two viewpoints (Oran's and the interviewer's) is well handled.
- Stylistic devices manipulated to fully support purpose and engage audience, for example placement of reporter / interviewee's comment before or after quotations (*he became very animated when he explained the rather unusual way their families celebrate together*). Characters developed and maintained throughout and vocabulary is carefully chosen to enhance the writing with imaginative and thought-provoking detail, for example humour, suspense, mystery or sensation may be incorporated depending on creative style adopted.

12 marks

The shorter task: *Instruction Leaflet****Sentence structure, punctuation and text organisation***

Assessment focuses: **organise and present whole texts effectively, sequencing and structuring information, ideas and events**

construct paragraphs and use cohesion within and between paragraphs

vary sentences for clarity, purpose and effect

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

Band D1

- Predominantly simple imperative sentences, often without explanation. Construction of clauses usually grammatically accurate. Some reference between sentences (pronouns, repeated / related vocabulary).
- Sentences sometimes demarcated by capital letters and full stops.

1 mark**Band D2**

- Strings of simple or compound imperatives, not always full sentences. Clauses mostly linked by connectives such as *then, when, if, or*. Within them verbs, and subjects if used, frequently repeated (*Do..., do..., don't, don't, you must*). Noun phrases mostly simple with some expansion (*the red button*). Some variation in word order to highlight meaning. Content of each section may not adhere strictly to heading. Reference chains / vocabulary help maintain links between ideas (*your boots, them*).
- Full stops, capital letters, exclamation marks and question marks used mostly accurately to demarcate sentences (where used); commas used in lists.

2 marks**Band D3**

- Sentences are structured for clarity either through repetition for emphasis or variation to alter focus, for example use of expanded noun phrases or imperatives (*take boots; you must / may take boots; boots should be taken; Do not take...; Never...*). Some subordinating connectives used (*if, because, when*) and some variation in subjects of sentences. Ellipsis may be found (*dissatisfied, return to shop*). Tenses generally consistent and modal verbs used. Appropriate content grouped together within each section although may not be well balanced. New sections / paragraphs sometimes introduced by main / general sentence.
- Some correct use of commas within sentences to mark phrases or clauses. Sentence punctuation may be absent if an alternative method of demarcating instructions is adopted, for example bullet points, numbering and line breaks (or a combination of these).

3 marks

Band D4

- The content is appropriately grouped under given headings with important ideas given prominence. Compound and complex sentences may be used, with some variety of construction and connectives (*although, which, unless*), or they may be deliberately succinct. Expanded phrases and clauses build up relevant detail and information. Shades of meaning established through use of qualifying words and phrases (*completely, should, can*). Meaning developed through use of complex verb phrases (*must always be kept*); tense changes and modal verbs managed appropriately. Passive constructions used (*boots must be stored, it is recommended*). May adopt different approaches within sections, for example introductory paragraph with full sentences followed by bullet points.
- Some internal sentence punctuation, for example dashes, brackets.

4 marks

Composition and effect

Assessment focuses: **write imaginative, interesting and thoughtful texts**
 produce texts which are appropriate to task, reader and purpose
 select appropriate and effective vocabulary

Band E1

- A short series of points about the boots; purpose may be unclear, for example may simply describe the boots or what they can do, or may omit important facts.
- Some detail included, not always appropriate to the task, for example may describe the colour or material.

1 mark

Band E2

- Instruction form includes some of the main features of a manufacturer's leaflet, for example to inform, or advise, although explanation element may be minimal. Selection of material generally apt and of potential use to user, but may focus on trivial aspects of boots at expense of more important information.
- Writing shows evidence of a viewpoint, for example author as adviser. Attempts at formal tone of address but authoritative tone not sustained (*...or they might get all ruined and you would be sad*).
- Some use of informative style, for example simple lists of imperatives and appropriate vocabulary.
- May attempt to explain reasons for instructions or may simply give list. Some superfluous information may be included

2–3 marks

Band E3

- The purpose of the leaflet is clear. A suitable balance of information, instruction and advice relating to boots given under appropriate headings.
- Formal tone of address and impersonal voice established and largely maintained in attempt to help reader.
- Consistent informative style, usually with some explanation, unless style adopted is deliberately minimal, for example short direct bullet points. Imaginative detail and precise vocabulary may be included for effect, for example to engage as well as inform.

4–5 marks

Band E4

- Secure use of instructional / informative forms establishing context and purpose: effective adaptation of writing forms, for example contrasting longer explanation with short note-form 'tips', as appropriate.
- Formal tone of address to reader sustained throughout. Authoritative voice is established and controlled, may vary between conversational tone and strong imperatives. May show recognition that readers will have varying needs by presenting alternatives to suit reader's potential problems / enquiries (*to change size of boots, call helpline and say SHOE SIZE*).
- Style may be formal but friendly. Stylistic choices maintain reader's interest, for example personal appeal or detailed explanation. Selection of content totally appropriate and imaginative.

6–7 marks

Band E5

- Content well focused on the function of each section, giving balance of instruction, advice, information and explanation within the leaflet as a whole. Important details given most prominence.
- Viewpoint well controlled, for example a convincing voice in impersonal style appropriate for a leaflet, with positive attitude to product and distinct approach to user, for example may choose to be persuasive, stimulating, patronising.
- Clear and detailed information expressed precisely, calling on a range of stylistic devices. Every statement serves a purpose within the overall context.

8 marks