The Relationship between Creativity and Iranian EFL Learners’ Writing Ability

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Abstract

Improving EFL learners’ writing skill is one of the most important issues in research projects and needs in language teaching classrooms. The researcher tried to find the relationship between creativity and EFL learners’ writing ability. To this aim, 60 English language university students were selected randomly to participate in this research. To make sure of the homogeneity of the students in terms of their general English language, a test of Placement English Test (PET) was employed. Then the Abedi’s creativity questionnaire, which consisted of 60 three-option multiple-choice items, was implemented. After that, a composition was administered and it was scored based on a certain grading model. Finally, data was analyzed through different correlational statistics such as Pearson correlation test. As the overall conclusion of the study, EFL learners’ creativity affects their writing ability considerably. Therefore, being aware of the learners’ creativity and trying to improve it will help our students to develop their writing ability in different mediums and circumstances of language teaching and learning. In addition to policy makers, materials developers, and syllabus designers who can benefit from the findings and suggestions of this research, teachers who are still the core of teaching and learning process, and can perform necessary tasks and activities based on their students’ needs, can apply the findings of this study to improve their students’ writing ability.

Key words: Writing ability/skill, Creativity, EFL learners

Introduction

One of the most important concepts which play a pivotal role in the process of teaching and learning a language is creativity. Besides, one of the most productive skills which is highly used in written communication and transferring information is writing skills. As this study aims to investigate the probable relationship between creativity and writing skill, the most related and recent studies done in this area are presented in the following part.

Review of literature

Creativity

Richards (2013) believes that “research and theorizing on the nature and impact of creativity has been a focus in almost every discipline and domain, from those where it has traditionally been central such as fashion design and literature, to areas where it is perhaps less familiar such as business or management.” (p. 1). He adds it is a need for organizations and companies to be more competitive and for teaching centers and schools to be learned-centered rather than test-driven teaching in their educational systems. Ministries of education in different countries have encouraged schools to consider creativity in their own curriculums and syllabi across all subject areas. Richards claims
that "Creative teaching is said to increase levels of motivation and self-esteem on the part of learners and to prepare them with the flexible skills they need for the future". It is believed that improving the creativity will enrich lives and help to prepare a better society. However, not all students have the chance to experience creative teaching. As a proof, a recent study at Vanderbilt University in the United States found that arts majors developed more creative problem-solving skills than almost any other area of study: their courses helped them develop the skills of risk-taking, dealing with ambiguities, discovering patterns, and the use of analogy and metaphor. 80% of arts students said the expressing creativity was part of their courses, however only 3% of biology majors and about 13% of engineers and business reported a focus on creativity in their coursework.

In education, creativity is important because it can develop academic attainment. Fisher (2004) reports: "Research...shows that when students are assessed in ways that recognize and value their creative abilities, their academic performance improves. Creative activity can rekindle the interest of students who have been turned off by school, and teachers who may be turned off by teaching in a culture of control and compliance." (p. 11)

In the field of language teaching, a research done by Maley (1997) concentrated on creativity through the use of different literary and non-literary texts that can be used to determine creative thinking and enhance the ability of making creative connections. Also, there is a kind of relationship between creativity and second language learning attainment level. Meanwhile, a large number of language tasks regarding recent methods of language teaching are trying to release creativity in learners – particularly those involving open-ended, student-centered, interaction-based elements. Therefore, those mentioned methods are suitable for improving creative thinking and behavior on the part of learners based on their principles. One of the factors that can make the language learning easier is creative intelligence since it assists learners deal with unpredictable and novel situations and experiences. The methods that emphasize communicative teaching have a role to play here as they focus on situational and functional language use and apply activities such as simulations and role-play that activate students’ imaginations and make them think creatively.

There are different definitions for creativity. Amabile (1983, 1988) expresses one of those definitions. He defines creativity as “the ability to produce ideas that are both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive to task constraints)”. During the past several decades, scientists and scholars in the filed have clarified many of the psychological factors that are seem pivotal in the process of creativity. Those factors consist of both contextual factors, like deadlines or expected evaluations of creative performance (Koestner, Ryan, Bernieri, & Holt, 1984; Amabile, 1979; 1982; Shalley, 1995), and personal characteristics, like tolerance for ambiguity or attraction to complexity (Gough, 1979; Martindale, 1989; Barron & Harrington, 1981). Different researches have investigated the effects of these factors on creative performance by studying them together or in isolation (e.g., Woodman, Sawyer, & Griffin, 1993; Oldham & Cummings, 1996; Shalley, Zhou, & Oldham, 2004).

Gino and Ariely (2011) believe that: "two main components underlie creative performance: divergent thinking (Guilford, 1968, 1982) and cognitive flexibility (Spiro & Jehng, 1990). Divergent thinking refers to the ability of individuals to develop original ideas and to envision multiple solutions to a given problem. It involves thinking "without boundaries," or "outside the box" (Thompson, 2008, p. 226). Cognitive flexibility, by contrast, describes the ability of individuals to restructure knowledge in multiple ways depending on changing situational demands (i.e., the complexity of the situation).” (pp. 5-6)

The researchers also claimed that high levels of cognitive flexibility and divergent thinking have a kind of relationship with learning language skills especially writing skill. Divergent thinking assists people to employ original procedures for memorizing or learning the language skills and components. Similarly, cognitive flexibility helps them reinterpret available information in a self-serving way (e.g., when justifying their wrong actions or choices).

**Writing Skill**

According to Chastain (1988) “Writing is a basic communication skill and a unique asset in the process of learning a second language. Producing a successful written text is a task which requires simultaneous control over a number of language systems.” (p. 244) Many scholars believe that teaching writing should be in a way that stimulates student output and only then should generate teacher response and conferencing (e.g Reid, 1993; Raimes 1991, 1998).

Sokolik (2003) looks at writing as the mental work, which involves inventing ideas, thinking about how to express them, and organizing them into sentences and paragraphs that will be clear to readers. In describing writing,
Olshtain, (2001), and Reid, (2002) believe that “it is the process of documenting thoughts and experiences.” (p. 18) It is viewed as a communicative social activity through which one can communicate a variety of messages to a close or distant, known or unknown reader(s).

They add that, “writing is the art of creating ideas and thoughts. Therefore, writers are creators of words that convey meaning and through these words they communicate with the readers. Composing involves a series of decisions and choices that writers organize during the act of writing. Teaching ESL/EFL students to become successful writers is an especially complex task. But it can be a tremendously rewarding one as well.” (p. 19)

Over the last few decades, scholars have gone deeper into the writing process. This process consists of different steps of composition development. While in the prewriting step or planning, writers generate ideas and organization, they put these ideas into some rough order in writing step. Then, during the revision step, they hone organization and expression. Finally, during the editing step, they link surface errors like usage, punctuation, and spelling.

According to Widdowson (1983), writing is an interactive process of negotiation. However, providing a coherent and cohesive piece of writing is difficult since, as Zamel (1987) states, writing has a complex, recursive and non-linear nature requiring a variety of micro-skills. This might be a reason why there is no agreement among second language scholars over the best approach to teach or learn it. However, as Raimes (1990) claims, there are two main lines of thinking with regard to the writing skill: process-oriented and product-oriented views. Supporters of writing as product focus on the finished product in terms of spelling, vocabulary, grammar, and cohesive devices whereas supporters of writing as process emphasize what happens when a writer is writing.

The researcher found that some of the related literature on EFL/ESL writing (e.g. Hillocks, 1986; Henry, 1996; Atwell, 1985) focuses on writing as product, that is, the visible outcome providing us with the result of the knowledge created by the writer as the manifestation of activating the knowledge of grammar, vocabulary, and spelling. Therefore, L2 teachers drill the various grammar forms and correct use of forms, expecting L2 learners to improve the skills required to convey the message. Henry (1996) mentions that most studies on L2 writing conducted by native speakers of English also emphasize product such as the impacts of sentence-level or word-level error correction.

On the other hand, a considerable body of literature on L2 writing (e.g. Kern & Schultz, 1992; East, 2008; Zamel, 1987) challenges the product approach and, instead, focuses on the process-oriented view. Based on Zamel (1983), researchers have found that the investigation of students’ written products do not demonstrate much about their instructional needs. That is why they are now exploring writing behaviors, which can offer insight into how to teach it. In this view, what is required is the implementation of a supportive environment in which L2 learners are encouraged to take risk and get engaged in creating meaning.

In addition, the negotiation on assessment practice is indicative of the conflict between two main approaches towards writing. According to East (2008), “one view is influenced by knowledge-based approaches that favor the static assessment of writing. The advocates of this view use tests that produce a snapshot of the L2 test takers’ writing ability and measure knowledge of key components. They emphasize the discriminatory power of the test to predict future success. The other view is affected by the process-oriented approach that focuses on dynamic assessment, which is more learner-centered. Based on this view, the proficiency construct of communicative writing is as an authentic reflection of writing as process.” (p. 37)

**Reading, Writing, and Creativity**

Based on the above review, many of the traits that facilitate creativity can be fostered via writing or reading practices such as feeling curious, thinking, reasoning, exploring, remembering, and freedom of expression. The relationship between writing, reading, thinking, and creativity has been studied most extensively. Researchers have showed how reading and writing are related to creativity and creative thinking (Pearson & Tierney, 1984; Moffett & Wagner, 1983; Staton, 1984; Stanford & Roark, 1974), and how reading and writing instruction can encourage critical creative thinking (Davidson, 1994; Chapple & Curtis, 2000).

Reading and writing activities have been directly associated with creative activities. This is highly because reading and writing often require creative, analytical, self-expressive, and critical abilities, as well as a sense of self-discovery.

According to Sturgell (2008), reading passages offer numerous resources for creative ideas to flourish. Also, McVey (2008) clarifies that any type of writing is itself creative, and writing and reading should be improved for
“endless creative possibilities” (p. 294). To encourage the features that encourage creativity, scholars have planned certain creativity courses via writing and reading activities (Zachopoulou et al., 2006; Chen et al., 2005; Annis, 1998).

As a summary of the related literature, Smith et al. (2000) introduced the necessary factors that fit a creative mind: behavior and knowledge. As they believe, “knowledge” refers to techniques, resources, and related information. To make something in a certain field, it is necessary to have techniques, resources, and information in the field. In addition, “behavior” requires habitual acts. In order to fit a creative mind means to encourage the habitual act of thinking and incubating, seeking constructive criticism, putting knowledge to work, and learning something new. These factors are actually part of the everyday writing and reading experience: reading to accumulate knowledge, and writing that puts knowledge and personal ideas to work. In addition, by examining the relationship between creative abilities and test scores from different subjects, Wang (2007) found that there was an important relationship between creativity scores, mainly in elaboration, and writing and reading scores.

**Research Question**

The primary research question is presented below:

Q: Is there any significant correlation between Iranian EFL learners’ creativity and their writing ability?

**Research Hypothesis**

Based on the above question, the following non-directional (null) hypothesis is proposed:

H0: There is no significant correlation between Iranian EFL learners’ creativity and their writing ability.

**Method**

**Participants**

Sixty Iranian male and female advanced EFL learners participated in this study. They were selected among 280 BA English students majoring in English translation and English literature courses in universities of Birjand (the center of South Khorasan province), Iran. As it was not possible to use the pure random sampling to select the participants of this study, the researcher used non-probability sample designs (Cohen 1998) to select the student population for this study. More specifically, “quota sampling,” which is the non-probability equivalent of stratified sampling (Nachmias and Nachmias, 1981) was used. The potential moderator variable such as age was controlled. The subject’s ages ranged from 18 to 24 years.

**Instrumentations**

The following instruments were used in this study.

**Placement English Test (PET)**

In order to make sure of the homogeneity of the students in terms of their English language knowledge, Placement English Test (PET) was employed. This test consists of fifty multiple-choice grammar and vocabulary items, five true-false and five multiple-choice reading items based on a passage, and a writing task. Although Oxford University Press has confirmed the validity and reliability of PET, the researcher asked two university lecturers to check its validity and performed a pilot study with cooperation of 17 university students to check its reliability. The result of Cronbach’s Alpha was 0.67. To check the homogeneity of the participants, the PET (Placement English Test), was administered. Table 1 illustrates the descriptive statistics of participants’ scores.

<table>
<thead>
<tr>
<th>Test</th>
<th>Mean</th>
<th>SD</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>PET</td>
<td>22.68</td>
<td>6.19</td>
<td>60</td>
</tr>
</tbody>
</table>

As the results of descriptive statistics for PET as homogenizing test in Table 1 show, mean is 22.68 and the standard deviation is 6.19.
Meanwhile, to ensure true homogeneity of the participants (N=60), they were divided into two hypothetical 30-member groups and an independent-sample t-test was conducted, (see Table 3.2).

<table>
<thead>
<tr>
<th>Groups</th>
<th>N</th>
<th>M</th>
<th>SD</th>
<th>T</th>
<th>Df</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group A</td>
<td>30</td>
<td>22.62</td>
<td>1.62</td>
<td>1.46</td>
<td>58</td>
<td>.12</td>
</tr>
<tr>
<td>Group B</td>
<td>30</td>
<td>21.81</td>
<td>1.44</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As the results of Table 2 shows, there is no statistically significant difference \([t (58) = 1.46, p = .12 \text{ (two-tailed)}]\) between hypothetical group A \((M = 22.62, SD = 1.62)\) and hypothetical group B \((M = 21.81, SD = 1.44)\) with regard to language proficiency which confirms the homogeneity of the participants at the outset of the study.

### Creativity Questionnaire

Abedi’s creativity questionnaire was used to evaluate creativity level of the students. The questionnaire consists of 60 three-option multiple-choice items and is divided into four subscales: fluency (16 items), flexibility (11 items), originality (22 items), and elaboration (11 items) (Hommel et al., 2011). Each item has three choices that obtain 1 to 3 scores and total score represents the creativity level of each person. Besides, since the participants were Iranian, the Persian translation of this questionnaire was used. The validity and reliability of the test was confirmed for the context of Iran by Abedi. In addition, Jokar and Alborzi (2011) mentions that the reliability and validity of Abedi’s Creativity Questionnaire was calculated and confirmed by different researchers such as Shahni et al. (2004) and Sohrabi and Sohrabi (2002).

### Writing Test and Its Scoring Checklist

In order to assess the participants’ ability in different writing strategies, a composition was implemented. The topic of the composition was “As computers are being used more and more in education, there will be soon no role for teachers in the classroom. Do you agree or disagree? Use specific reasons to support your opinion.” The participants were to write their composition in 4-5 paragraphs. What is important here is that a certain grading model (Scoring Palm Beach Writes) was used to make the scoring process more objective. Scoring Palm Beach Writes (SPBW) consists of five general parts (Prewriting Plan, Focus, Organization, Support, Conventions) and some minor criteria for each part. Two university lecturers confirmed its validity and the result of a pilot study which was done by cooperation of 16 university students confirmed its reliability (Cronbach’s Alpha=0.61).

### Procedure

To make sure of the homogeneity of the students in terms of their general English language, a Placement English Test (PET) was employed. The analysis of the PET scores confirmed the homogeneity of the participants at the outset of the study. Then the Abedi’s creativity questionnaire which consisted of 60 three-option multiple-choice items was implemented. As the items in this questionnaire reveal the attitudes and opinions of the participants, they were ensured about the confidentiality of the outcomes. After that, a composition was administered and it was scored based on a certain grading model (SPBW). Finally, data was analyzed through different correlational statistics such as Pearson correlation test.

### Results

Having collected the required data based on the mentioned data collection instruments and procedures, the researcher conducted the analysis of data and tested the hypothesis formulated for the present study.

**Results of correlation between creativity and writing ability**

This research has tried to investigate the correlation between students’ creativity and their writing ability. In order to investigate the statistical criteria such as mean and standard deviation (SD) of the student’s scores the table 3 is given.
Table 3 Results of descriptive statistics for correlation between creativity and writing ability

<table>
<thead>
<tr>
<th>Variables</th>
<th>N</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>writing ability</td>
<td>60</td>
<td>14.71</td>
<td>3.844</td>
</tr>
<tr>
<td>Creativity</td>
<td>60</td>
<td>43.93</td>
<td>5.410</td>
</tr>
</tbody>
</table>

This table shows the descriptive statistics of the variables of the study. Descriptive statistics such as mean for writing ability (M=14.71), mean for creativity (M=43.93), standard deviation for writing ability (SD=3.844), and standard deviation for creativity (SD=5.410) are clarified in table 3.

Pearson correlation test was utilized to analyze the correlation between student’s creativity and writing ability. The statistical representation of analyzed data is given in the table 4.

Table 4 Results of correlation test between students’ creativity and their writing ability

<table>
<thead>
<tr>
<th>Writing ability</th>
<th>Pearson correlation amount</th>
<th>Sig. (2-tailed)</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing ability</td>
<td>1</td>
<td>.481</td>
<td>60</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.019</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creativity</td>
<td>.481</td>
<td>.019</td>
<td>60</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As table 4 illustrates, a moderate and positive correlation exists between students’ creativity and writing ability. In other words, the amount of Sig. 2-tailed (level of meaningfulness) is .019 (p < .05), and Pearson correlation amount is .481 (r = .481). Therefore, the null hypothesis suggesting that there is no relationship between creativity and students’ writing ability is rejected. It is worth mentioning that the amount of coefficient of Pearson correlation between the variables is .481 that suggests a weak relationship between them, but the positive coefficient proves the direct relationship between variables, in other words, by increasing students’ creativity, their writing ability will be increased as well.

Discussion

It was mentioned that this research has tried to investigate the interaction between students’ creativity and their writing ability. The descriptive statistics such as mean for writing ability (M=14.71), mean for creativity (M=43.93), standard deviation for writing ability (SD=3.844), and standard deviation for creativity (SD=5.410) were also estimated.

Pearson correlation test was utilized to analyze the correlation between students’ creativity and writing ability. The findings of the study in that part revealed a moderate and positive correlation between students’ creativity and writing ability. Statistically to say, the amount of Sig. 2-tailed (level of meaningfulness) was .019 (p < .05), and Pearson correlation amount was .481 (r = .481). Therefore, the null hypothesis suggesting that there is no relationship between creativity and students’ writing ability has been rejected. In other words, by increasing students’ creativity, their writing ability will be increased as well.

Conclusion

Based on the findings of this study, it can be concluded that there is a moderate and positive correlation between students’ creativity and writing ability. In other words, the null hypothesis suggesting that there is no relationship between creativity and students’ writing ability has been rejected. Better to say, by increasing students’ creativity, their writing ability will be increased as well.

As the overall conclusion of this study, EFL learners’ creativity affects their writing ability considerably. Therefore, being aware of the learners’ creativity and trying to improve it will help our students to develop their writing ability in different mediums and circumstances of language teaching and learning.
Limitations of the Study

This study has had some limitations and delimitations such as considering BA English students (translation and literature branches) in universities of Birjand (the center of South Khorasan province) as the subjects. Other students from other cities and other fields of studies could also become considered as the subjects of this study. In addition, other factors can affect students’ writing level except for creativity.

References


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Appendix A
“Abedi’s Creativity Questionnaire”

پرسشنامه سنجش خلاقیت عابدی

1. وقتی با مساله خیالی روابط رعایت روهیان مقابل شوید، معمولا چه می کنید؟
الف: گریه می کنم، چون فکر می کنم بتوانم مساله را حل کنم.
ب: گریه نمی کنم، اما ناراحت می شوم.
ج: سعی می کنم راه مناسبی برای حل مساله ببوم.

2. اگر سرگرمی انگیز و خلاقیت و ناگهان در یک جایی شکوه مهی می آمد چه می کنید؟
الف: کار را متوقف می کنم.
ب: سعی می کنم قطعه هم شده را پیدا کنم و اگر نتوانم آن را پیدا کنم، کار را متوقف می کنم.
ج: قطعه هم شده را پیدا می کنم و اگر نتوانم آن را پیدا کنم، به یکی از نویسندگان می گویم.

3. وقتی در مکانی عمومی هستند، آیا هرگز سعی می کنید حسافه افرادی که دور از شما هستند، درباره چه چیزی بحث می کنند؟
الف: هرگز علاقه مند نیستم حسافه افرادی که دور از شما هستند، درباره می گویند.
ب: گاهی دوست دارم حسافه افرادی که دور از شما هستند، درباره چیزی بحث می کنم.
ج: اغلب از حل مسائل جمعه لذت می یابم.

4. وقتی در آنچه گروه انجام می دهند، شرکت می کنم.
الف: هرگز علاقه مند نیستم حسافه افرادی که دور از شما هستند، درباره می گویند.
ب: گاهی دوست دارم حسافه افرادی که دور از شما هستند، درباره چیزی بحث می کنم.
ج: اغلب از حل مسائل جمعه لذت می یابم.

5. وقتی با مساله تازه ای روبه رو می شوید، معمولا چه می کنید؟
الف: در آنچه گروه انجام می دهند، شرکت می کنم.
ب: گاهی در آنچه گروه انجام می دهند شرکت می کنم.
ج: در آنچه گروه انجام می دهند، شرکت می کنم.

6. وقتی با مساله تازه ای روبه رو می شوید تا بتوانم خودم آن را حل کنم می کنید?
الف: اگر در یک مطالعه به شکل مطالعه باشید، چه می کنید؟
ب: یک کتاب ریاضی مربوط به مساله را می خوانم.
ج: از منابع که در دسترس دارم استفاده می کنم.

7. وقتی در گروهی برای حل مساله در یک گروه کار می کنید، اعضای گروه چگونه از نظرات مبتكران شما استقبال می کنند؟
الف: به ندرت از نظرات مبتكرانه من استقبال می کند.
ب: گاهی از نظرات مبنیکننده من استقبال می‌کنند.
ج: اغلب از نظرات مبنیکننده من استقبال می‌کنند.

9. وقتی با مشکل‌های منابعی رویش می‌شود، معمولاً آن را چگونه رفع می‌کنید؟
الف: اغلب از فرد دیگری کمک می‌گیرم.
ب: قبل از آن که از فرد دیگری کمک بگیرم، مدت کوتاهی تلاش می‌کنم تا خودم آن را حل کنم.
ج: مدتی بسیار طولانی تلاش می‌کنم تا خودم آن را حل کنم.

10. آیا به نظر دیگران، شما سوالات مشکلی برای می‌کنید؟
الف: خیر، این طور فکر نمی‌کنم.
ب: گاهی این طور فکر می‌کنم.
ج: اغلب این طور فکر می‌کنم.

11. آیا معمولاً دوست دارد به کارنامه‌های تازه دست بزنید؟
الف: معمولاً به کارنامه‌های تازه دست نمی‌زنم.
ب: گاهی به کارنامه‌های تازه دست می‌زنم.
ج: اغلب به کارنامه‌های تازه دست می‌زنم.

12. وقتی با مساله پچیده‌ای رو به رو می‌شوم، چه می‌کنید؟
الف: سعی می‌کنم خودم در گیر حل آن نکنم.
ب: ممکن است زمان کوتاهی برای حل آن تلاش کنم.
ج: زمانی بسیار طولانی برای حل آن تلاش می‌کنم.

13. آیا از تجربه‌ها لذت می‌برید؟
الف: از تجربه‌های تازه لذت می‌برم.
ب: گاهی از تجربه‌ها لذت می‌برم.
ج: از تجربه‌های تازه لذت نمی‌برم.

14. وقتی در موقعیتی قرار می‌گیرید که از عده‌ای در نمی‌آید، چقدر به دیگران متسول می‌شوید؟
الف: اغلب به دیگران متسول می‌شوم.
ب: گاهی به دیگران متسول می‌شویم.
ج: معمولاً ترجیح می‌دهم به خودم متنگی باشم.

15. به انگیزه مستقل‌انجام می‌دهید؟ چقدر اطمینان دارید؟
الف: به انگیزه خودم مستقل‌انجام می‌دهیم، اطمینان زیادی ندارم.
ب: به انگیزه خودم مستقل‌انجام می‌دهم، تا حدودی اطمینان دارم.
ج: به انگیزه خودم مستقل‌انجام می‌دهیم، اطمینان زیادی دارم.

16. آیا از انجام دادن آزمایش‌های علمی لذت می‌برید؟
الف: از انجام دادن آزمایش‌های علمی لذت می‌برم.
ب: از انجام دادن آزمایش تا حدودی لذت می‌برم.
ج: از انجام دادن آزمایش خیلی لذت می‌برم.
الف: خیلی من در روابط فرو رفته اید؟
ال: اگر وقت داشته باشم، گاهی در روابط فرو می‌روم.
ب: اغلب اگر وقت داشته باشم، در روابط فرو می‌روم.
ج: اغلب مطالب خود با چه سهولتی از کلمات استفاده می‌کنید؟
الف: معمولاً اشكال دارم.
ب: گاهی اشكال دارم.
ج: مطالب مطالب را به خوبی بیان می‌کنم.
الف: چه پزان شما تا انداده خوب است؟
ال: مطالب مطالب را به خوبی بیان نمی‌کنم.
ب: گاهی مطالب مطالب را به خوبی بیان می‌کنم.
ج: اغلب مطالب مطالب را به خوبی بیان می‌کنم.

الف: در نوشتن شما تا که انداده خوب است؟
ب: در نوشتن نظرات، اشكال دارم.
ج: شاید بنوان نظرات، را بنویسم.
الف: کاملاً می‌توانم نظرات، را بنویسم.

عهده‌ای ۱۲۴گر عده‌ای از افراد به نحویی، غیر منظوره از شما به‌خواهند بیش از پنج دقیقه دوباره موضوع حکیت کنید، تا چه انداده‌ای از کار برخواهید آمد؟
الف: از عهده‌اش ببخواهم آمد، زیرا برای آن اماده‌گی ندارم.
ب: نهایت مغز خود را خواهم کرد تا از عهده آن براهم.
ج: به خوبی از عهده آن ببخواهم آمد.

۲۶برای توصیف یک مطلب با موضوع فیل، چه سهولتی به کلمات دست پیدا می‌کنید؟
الف: معمولاً براهم این کار دشوار است.
ب: گاهی این کار براهم آسان است.
ج: اغلب این کار براهم آسان است.

۲۳آیا به شغلی علم‌ات که مستلزم فراهم ساختن اندیشه‌های بسیار باشد؟
الف: علم‌اتی من نیستم.
ب: شاید علم‌ات من باشد.
ج: اغلب این کار براهم آسان است.

۲۴برای بیان یک ونگه‌ی، با چه سهولتی به کلمات متراکم دست پیدا می‌کنید؟
الف: معمولاً این کار براهم آسان است.
ب: گاهی این کار برای انسان است.
ج: اغلب این کار برای انسان است.

244. گاهی به ناراحتی مسابقه ای شرکت کنید که در آن یک داد امکان کمک های بسیاری را که با حرف "شروع می شوند، بیان نمایید، تا جه انتخاب از عده ای کار بر می آید؟
الف: جنده از عده ای کار بر می آمد.
ب: تا انتخاب از عده ای کار بر می آمد.
ج: در حد خیلی زیادی از عده ای کار بر می آمد.

245. مانند گذاشته یا گیاهان را نام ببرید، تا جه انتخاب از عده ای کار بر می آید؟
الف: جنده از عده ای کار بر می آمد.
ب: تا انتخاب از عده ای کار بر می آمد.
ج: در حد خیلی زیادی از عده ای کار بر می آمد.

246. چند جمله می توانند بتوانند که همه آنها با هم "شروع شود؟
الف: می توانند فقط چند جمله بتوانند.
ب: می توانند تمامی جمله را بتوانند.
ج: می توانند تمامی جمله بتوانند.

247. آیا می تواند غیر از کاربرد معنی‌آمیز، موارد استفاده ممکن دیگری را نیز برای آنها پیدا کند؟
الف: این کار برای خیلی دشوار است.
ب: شاید چند مورد استفاده دیگر پیدا کنیم.
ج: می توانند موارد استفاده بسیاری پیدا کنیم.

248. نوشته‌های داستانی تازه تا چه میزان به ایستابان است؟
الف: این کار در اینجا است.
ب: می توانند جز داستان بتوانند.
ج: می توانند داستان‌های سیاسی یا تاریخی بتوانند.

249. چکدام یک از موارد زیر ایستابان است؟
الف: حفظ یک شعر به دیگر.
ب: تفسیر یک شعر به دیگر.
ج: سرودن یک شعر به دیگر.

250. از شما خواسته شد که درباره جامعه خود مقاله ای برای روزنامه بتوانید ترجمه یک دهی کدام یک از اقدامات زیر را انجام دهید؟
الف: آنچه را که بیش از آن درباره جامعه هام نوشته ام، خلاصه می کنم.
ب: برای که بیش از آن درباره جامعه هام نوشته ام، اطلاعات دیگری می افزایم.
ج: بین از مقاله‌های دیگری که بیش از آن درباره جامعه هام نوشته شده است، به نوشتن مقاله خود اقدام می کنم.

251. از کدام مورد بیشترین لذت را می بردید؟
الف: از مطالعه کتابهای معروف لذت می‌برم.
ب: از ارزیابی کتابهای معروف لذت می‌برم.
ج: از نوشتن کتابهای خودم لذت می‌برم.

۱۳۱‌آیا در طراحی اساس بارزه‌های جدید برای کودکان، موفق خواهید بود؟
الف: شاید بتوانم چند طرح را ارائه کنم.
ب: می‌توانم طرح‌های بسیاری را ارائه کنم.

۱۳۴‌گرگ به چال معلم به کلاس کودک‌های بروید و طرح درس نداشته باشید، تا چه اندازه از عهد آن بر می‌آید؟
الف: مشکل خواهدم خورد.
ب: مشکل خواهید داشت.

۱۳۵‌تقدیر بیشتر نمی‌دهم هر یک از ممولی برای گرم گردن گذا را، از دست داده ایم. در این صورت تهیه هفه‌رسی طولانی از راه های دیگر یا گرم گردن گذا تقدیر بیشتر آسان است؟
الف: این کار در طول هر روز باید به عمل آید.
ب: این کار در طول هر روز باید به عمل آید.

۱۳۶‌گرگ تنها به ابراد سخنرانی باشید، تا چه اندازه از عهد آن بر می‌آید؟
الف: بله، به طور کامل از روز یادداشتهایم می‌خوانم.
ب: بنابراین از روز یادداشتهایم می‌خوانم.

۱۳۷‌آیا به گروهی از دوستانشان باشید و انتاز از شما خواهند درباره مطلب یا موضوعی که در آن تجربه‌دادید، یک ساعت صحبت کنید؟ در این موقعیت چکار می‌کنید؟
الف: معنی می‌کنم از صحبت گردن درباره آن، خودداری کنم.
ب: می‌توانم فکر کنم و مطالبی بگویم.

۱۳۸‌آیا به شغلی علاقه مند هستید که مستلزم سرم هر چند داستان در مقابل شویندگان باشد؟
الف: علاقه مند نیستم.
ب: اگر حرفی در این زمینه باشند.

۱۳۹‌وفتی ناجار باشید با فردی که زبان فارسی را خوب می‌نگریست، ارتباط گرفتن کنید، یافتن راه های ساده برای این مطلب خود به
الف: علاقه مند هستم.
ب: ناجار باشید.
فارسی، تاجه اندوزه برایان آسان است؟
الف: معمولا این کار برایم دشوار است.
ب: گاهی این کار برایم آسان است.
ج: اغلب این کار برایم آسان است.
41. چقدر از ساختن چیزهای جدید همیشه در می‌برید؟
الف: معمولا از ساختن چیزهای جدید همیشه در می‌برم.
ب: گاهی از ساختن چیزهای جدید همیشه در می‌برم.
ج: اغلب از ساختن چیزهای جدید همیشه در می‌برم.
42. آیا افرادی هستند که به سختی متفاوتی می‌شوند، چگونه برخورد می‌کنید؟
الف: دریافتند دلایل متغیر کننده اشکال دارم.
ب: سعی می‌کنم برای متفاوت کردن آنها دلایل مختلف بیابم.
ج: برای متفاوت کردن آنها دلایل بسیار می‌پایم.
43. وقتی می‌خواهید کار بیچرگی ای را انجام دهید، معمولا گذشته چه روش را بر می‌گیرید؟
الف: روشنی یا بدون روشنی.
ب: شاید بتوانم چند روش بیابم.
ج: می‌توانم روشهای متنوعی بیابم.
44. چه نوع کاری را بیشتر دوست دارید؟
الف: کاری که تقریبا همه مراحل آن از بیش مشخص و معین شده باشد.
ب: کاری که بخشی از آن مشخص شده و بخشی از آن نیازمند به ابتکار باشد.
ج: کاری را که بیشتر مراحل آن نیازمند ابتکار باشد.
45. آیا توضیح دلایل رفتار بیچرگی مانند رفتار یک کودک بهنجر، برای شما دشوار است؟
الف: توضیح رفتار بیچرگی برای من خیلی دشوار است.
ب: می‌توانم توضیحات کلی ارائه دهم.
ج: می‌توانم توضیحات جزئی ارائه دهم.
46. گزینه‌های جهت دوم شود مسالت جامعه خود را مورد بهت قرار دهید، بهتره قهرسمی طولاتی از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
47. اگر یک دختر معمولی دختر یک مسیت جامعه خود را مورد بهت قرار دهید، در آخرین دقیقه از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
48. اگر یک دختر معمولی دختر یک مسیت جامعه خود را مورد بهت قرار دهید، در آخرین دقیقه از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
49. اگر یک دختر معمولی دختر یک مسیت جامعه خود را مورد بهت قرار دهید، در آخرین دقیقه از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
50. اگر یک دختر معمولی دختر یک مسیت جامعه خود را مورد بهت قرار دهید، در آخرین دقیقه از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
51. اگر یک دختر معمولی دختر یک مسیت جامعه خود را مورد بهت قرار دهید، در آخرین دقیقه از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
52. اگر یک دختر معمولی دختر یک مسیت جامعه خود را مورد بهت قرار دهید، در آخرین دقیقه از مسائل آن
چقدر برایتان دشوار است؟
الف: خیلی دشوار است.
ب: تا حدی دشوار است.
ج: متأسف هم دشوار نیست.
ج: می توان به یاد آورد که از آنچه بیشتر از آنچه قبلاً مسلمانان در شهر در نظر گرفته است، ارائه دهیم.

48. اگر می توانید به یک معلم کلیسای کلکس کنید تا راه های گوناگون بسیاری برای آموزش اعداد بیابید، به طوری که دانش آموزان به فراگیری اعداد علاقه مند شوند؟
الف: خیر می توانم این کار را انجام دهم.
ب: شاید بتوانم چند راه محدود ارائه دهم.
ج: یله می توانم راه های گوناگون بسیار ارائه دهم.

49. کمکی که در مدرسه برای ایجاد امکانات ورودی و سرگرمی، چقدر برای شما آسان است؟
الف: خیلی دردست است.
ب: می توانم راه های محدود ارائه دهم.
ج: یله می توانه راه های گوناگون بسیاری ارائه دهم.

50. یکسی که حاصله هر عاداته، یک راه شما دهد، آیا سعی می کنید به عوامل مختلفی که احتمالاً در آن دخالت داشته اید بپردازید؟
الف: سعی می کنم.
ب: گاهی سعی می کنم.
ج: معمولاً سعی می کنم.

51. یکسی که حاصله هر عاداته را دهد، معمولاً چه می کنید؟
الف: به آن توجه نمی کنم.
ب: به جستجوی برخی علل اصلی آن می پردازم.
ج: به جستجوی همه علل ممکن می پردازم.

52. یکسی که در قالب علاقه مند می شود، چقدر به جذابیت آن توجه می کنید؟
الف: زیاد به جذابیت توجه نمی کنم.
ب: به جذابیت کلی آن توجه می کنم.
ج: به همه جذابیات آن توجه می کنم.

53. یکسی که به کم آواز گوش می کنید، چقدر به محتوای آن توجه می کنید؟
الف: هرگز توجه نمی کنم.
ب: گاهی توجه می کنم.
ج: خیلی توجه می کنم.

54. یکسی که به یک اثر هنری نگاه می کنید، آیا به آنچه هرمند سعی دارد بگوید، توجه می کنید؟
الف: من به آنچه هرمند سعی دارد بگوید، نمی اندیشم.
ب: گاهی اوقات به آنچه که هرمند سعی دارد بگوید، می اندیشم.
ج: اغلب به آنچه که هرمند سعی دارد بگوید، می اندیشم.

55. یکسی که مانند بدون کلام (بادنومی) تماشا می کنید، چه واقعیت نشان می دهید؟
الف: فقط برای لذت بردن تماشا می کنم.
ب: آن را تماشا می کنم و سعی می کنم بیام عمومی آن را درک کنم.
ج: آن را تماشا می کنم و سعی می کنم همه بیام های آن را درک کنم.

۵۴ تفسیر از تماشای فیلمی که شما را تحت تاثیر قرار داده است، معمولا چه می کنید؟
الف: به کار بعده خود می پردازم.
ب: شاید درباره یک جنبه از فیلم، با دیگران صحبت کنم.
ج: درباره جنبه یای فیلم می فکرم می کنم و درباره آنها با دیگران، صحبت می کنم.

۵۷ وقتی نامه ای می نویسید، معمولا چه مطالعه در آن می گنجانید؟
الف: درباره مطلبی می نویسم که دیگران به دانستن آن نیازمندند.
ب: درباره مهمترین حوادث می نویسم.
ج: درباره جزئیات زندگی خودم می نویسم.

۵۸ وقتی کتابی می خوانید، ابا آنچه را که می خوانید در ذهن خود مجسم می کنید؟
الف: آن چه را می خوانم در ذهن خود مجسم نمی کنم.
ب: آنچه را می خوانم گاهی، در ذهن مجسم می کنم.
ج: همه آنچه را که می خوانم، مجسم می کنم.

۵۹ در آنچه انجام می دهید، از چه مقدار پیچیدگی لذت می بردید؟
الف: از انجام دادن امور ساده و سر راست لذت می برم.
ب: از انجام دادن امور با حدودی پیچیده، لذت می برم.
ج: از انجام دادن امور بسیار پیچیده، لذت می برم.

۶۰ چقدر به جزئیات کاری که انجام می دهید، می پردازید؟
الف: به ندرت به جزئیات می پردازم.
ب: گاهی به جزئیات می پردازم.
ج: اغلب به جزئیات می پردازم.
APPENDIX (B)

Scoring Palm Beach Writes

Focused Holistic Score: ______

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<td>Uses outline/Lists</td>
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| **Focus** | | | | |
| All sentences talk about prompt (No extraneous information) | | | | |

| **Organization** | | | | |
| Feeling of completion (Has logical organizational pattern) | | | | |
| Has topic sentence in each paragraph | | | | |
| Has at least 2 supporting details in each paragraph | | | | |
| Uses transitional words | | | | |

| **Support** | | | | |
| Good word choice- Uses colorful/interesting words | | | | |
| Even development of support | | | | |
| Ample support (not “listing”) | | | | |
| Uses a variety of sentence types | | | | |
| Expresses ideas clearly | | | | |

| **Conventions** | | | | |
| Writes legibly | | | | |
| Has few errors | | | | |
| ▪ Uses complete sentences | | | | |
| ▪ Uses correct punctuation | | | | |
| ▪ Spells correctly | | | | |

Last Name: ____________________________
## Placement Test

### Grammar and Vocabulary

Complete the sentences with the correct answers.

1. My sister _____ very tired today.
   - A be
   - B am
   - C is
   - D are

2. His ______ is a famous actress.
   - A aunt
   - B uncle
   - C grandfather
   - D son

3. I’d like to be a ______ and work in a hospital.
   - A lawyer
   - B nurse
   - C writer
   - D pilot

4. We ______ like rap music.
   - A doesn’t
   - B isn’t
   - C aren’t
   - D don’t

5. There ______ a lot of water on the floor. What happened?
   - A are
   - B is
   - C be
   - D am

6. He ______ TV at the moment.
   - A watches
   - B is watching
   - C watched
   - D has watching

7. Helen is very ______. She doesn’t go out a lot.
   - A bored
   - B confident
   - C angry
   - D shy

8. Did you ______ to the beach yesterday?
   - A went
   - B were
   - C go
   - D good

9. Have you got ______ orange juice? I’m thirsty.
   - A some
   - B a
   - C any
   - D the

10. Let’s go into ______ garden. It’s sunny outside.
    - A a
    - B any
    - C – D the

11. He’s ______ for the next train.
    - A looking
    - B waiting
    - C listening
    - D paying

12. Mark ______ his car last week.
    - A cleaned
    - B did clean
    - C has cleaned
    - D is cleaning

13. I bought some lovely red ______ today.
    - A cabbages
    - B cucumbers
    - C bananas
    - D apples

14. Which bus ______ for when I saw you this morning?
    - A did you wait
    - B had you waited
    - C were you waiting
    - D have you waited

15. Where ______ you like to go tonight?
    - A do
    - B would
    - C are
    - D can

16. That’s the ______ film I’ve ever seen!
    - A worse
    - B worst
    - C baddest
    - D most bad

17. My dad ______ his car yet.
    - A hasn’t sold
    - B didn’t sell
    - C doesn’t sell
    - D wasn’t sold

18. I’ve been a doctor ______ fifteen years.
    - A since
    - B for
    - C until
    - D by

19. Look at the sky. It ______ rain.
    - A will
    - B can
    - C is going to
    - D does

20. If I ______ this homework, the teacher will be angry.
    - A am not finishing
    - B won’t finish
    - C don’t finish
    - D didn’t finish

21. This book is even ______ than the last one!
    - A most boring
    - B boringer
    - C more boring
    - D far boring

22. I’ll meet you ______ I finish work.
    - A if
    - B when
    - C as
    - D so

23. We’re getting married ______ March.
    - A in
    - B on
    - C at
    - D by

24. If you ______ steak for a long time, it goes hard.
    - A cook
    - B are cooking
    - C have cooked
    - D cooked

25. I ______ you outside the cinema, OK?
    - A ’m seeing
    - B am going to see
    - C am seeing
    - D see

26. I ______ not be home this evening. Phone me on my mobile.
    - A can
    - B could
    - C may
    - D should
Placement Test

27 The criminal____ outside the hotel last night.
   A was caught B has been caught C is caught D caught

28 He asked me if I____ a lift home.
   A wanted B want C was wanting D had wanted

29 If I____ older, I'd be able to vote in elections.
   A had B am C were D have

30 You____ go to the supermarket this afternoon. I've already been.
   A mustn't B can't C needn't D won't

31 Kathy drives____ than her sister.
   A more carefully B more careful C carefully D most carefully

32 The____ near our village is beautiful.
   A country B woods C view D countryside

33 I'm____ I can't help you with that.
   A apologise B afraid C regret D sad

34 It was really____ this morning. I couldn't see anything on the roads.
   A cloudy B sunny C icy D foggy

35 Can you look____ my dog while I'm away?
   A for B at C to D after

36 If I'd started the work earlier I____ it by now.
   A would finish B had finished C will finish D would have finished

37 This time next year I____ in Madrid.
   A am working B will work C will be working D work

38 I wish he____ in front of our gate. It's very annoying.
   A won't park B wouldn't park C doesn't park D can't park

39 He said he'd seen her the____ night.
   A last B before C previous D earlier

40 I____ agreed to go out. I haven't got any money!
   A mustn't have B shouldn't have C couldn't have D wouldn't have

41 It was good____ about her recovery, wasn't it?
   A information B words C news D reports

42 I____ the report by 5:00 p.m. You can have it then.
   A have finished B will have finished C finish D am finishing

43 Because of the snow the teachers____ all the students to go home early.
   A said B made C told D demanded

44 Thanks for the meal! It was____.
   A delighted B delicious C disgusting D distasteful

45 Look! Our head teacher____ on TV right now!
   A is being interviewed B is been interviewed C is interviewing D is interviewed

46 It's____ to drive a car over 115 km/h in the UK.
   A illegal B illegal C dislegal D legalless

47 There's a lot of rubbish in the garden I need to get____ of.
   A lost B rid C cleared D taken

48 I'm afraid it's time we____.
   A leave B must leave C are leaving D left

49 He wondered what____.
   A is the time? B the time was C was the time D is the time?

50 They____ our salaries by 5%.
   A raise B made up C raised D lifted

Mark____/20
Saucy dragons

Levi Roots, a reggae singer from Jamaica, has a big smile on his face these days. In case you missed it, Levi recently appeared on the famous reality show for people with business ideas, Dragon’s Den. The participants have to persuade the team of business experts that their ideas are excellent and hope that two or more of the team will decide to invest money in their business idea.

Levi did just that!

The singer, who has been a successful music artist for several years, also sells something he calls ‘Reggae, Reggae sauce’. It is made using special secret ingredients from his grandmother and is a hot Jamaican sauce that is eaten with meat. Until now it has only been possible to buy the sauce from Levi’s website or once a year at the famous Notting Hill carnival. But now, thanks to the TV programme, that is all going to change!

Levi presented his business idea to the team and started with a catchy reggae song about the sauce to make them sit up and listen. He certainly got their attention! He then described his plans for the sauce. This part of his presentation didn’t go so well. He made mistakes with his figures, saying that he already had an order for the sauce of 2 and a half million when in fact he meant 2 and a half thousand! But, the team were still interested and amazingly, two of the team offered to give £50,000 to the plan in exchange for 40% of the company. Mr Roots was ecstatic!

Levi is even happier today. It seems that two of the biggest supermarket chains in the UK are interested in having the sauce on their shelves. In addition to this, Levi is recording the ‘Reggae, Reggae sauce’ song and we will soon be able to buy or download this. ‘It’s all about putting music into food,’ says Levi with a big, big smile on his face! And music and food will probably make him a very rich man indeed!

1 Are the sentences true or false?
1. At the moment Levi isn’t very happy. ___
2. Levi sells something we can eat. ___
3. His song is a big success. ___
4. He sang his song on TV. ___
5. Supermarkets want to sell his product. ___

2 Choose the best answers:
1. Dragon’s Den is a show about
   A. cooking.
   B. new business ideas.
   C. famous people.
2. To make the sauce
   A. you have to go to Notting Hill.
   B. you have to ask a member of Levi’s family.
   C. you need a good recipe book.
3. When Levi presented his idea
   A. he finished with a song.
   B. two and a half million people were watching.
   C. he talked about the wrong figures.
4. Some people on the team
   A. own supermarkets.
   B. didn’t like the taste.
   C. bought part of Levi’s company.
5. Today Levi
   A. is a millionaire.
   B. has two things he can profit from.
   C. prefers music to food.

Mark /10

Writing

Imagine you have just returned from a two-week holiday. Write an e-mail to your friend telling him/her about the holiday. Include information about the journey, where you stayed, what you did and the people you met.

Mark /10

TOTAL /10