# Test Production Guidelines

## Euroexam Level B2

A manual on producing high-quality items in a global context

CEFR alignment

Fairness in testing

Reading

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euroexam
international

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# Qualification at a glance

| | |
|---|---|
| Subject area | International English |
| Recommended age group | 14+ |
| Assessment | To gain this qualification, candidates must successfully complete assessments in all of the following:<br><br>◢ Speaking<br>◢ Listening<br>◢ Reading<br>◢ Writing |
| Grading | This qualification is graded Pass when candidates achieve an average mark of 60% over the four assessments. |
| Who is the qualification for? | This qualification may be suitable for:<br><br>◢ non-native speakers of English worldwide,<br>◢ young people or adults attending an English course either in the UK or overseas,<br>◢ students learning English as part of their school or college curriculum,<br>◢ people needing English for their everyday or working life,<br>◢ learners who require externally recognised certification of their levels in English or<br>◢ learners attending short courses in English. |
| What does the qualification cover? | These qualifications allow candidates to learn, develop and practise the skills required for employment and/or career progression by testing success in real communication. |

# Alignment of CEFR and Euroexam

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Given the increasing importance and high profile of the body of work around the Common European Framework of Reference for Languages (CEFR)*, the decision was made early on in the development process to align the levels of these examinations with the levels of the CEFR.

The examinations were developed using the CEFR as a source document to inform the assessment tasks, specifications and assessment criteria. The procedures described in the Draft Manual (2003) for relating examinations to the framework were used. In addition, procedures are in place to ensure that alignment to the levels is ongoing and CEFR methodology is imbedded into Euroexam's quality process.

## Alignment of grades

The five levels provided are linked to those of the Common European Framework of Reference for Languages developed by the Council of Europe. The comparative levels are displayed in the table below.

| Euroexam Levels | Common European Framework* | UK National Levels |
| --- | --- | --- |
| Euroexam Level A1 | A1 Breakthrough | Entry 1 |
| Euroexam Level A2 | A2 Waystage | Entry 2 |
| Euroexam Level B1 | B1 Threshold | Entry 3 |
| Euroexam Level B2 | B2 Vantage | Level 1 |
| Euroexam Level C1 | C1 Operational Proficiency | Level 2 |

*See: COUNCIL OF EUROPE (2001). *Common European framework of reference for languages: learning, teaching, assessment.* Cambridge University Press.

# Common European Framework

The CEFR levels and descriptors are embedded in every stage of the production and delivery of the tests from the original specification of each item to their marking.

The CEFR descriptors are the starting points for item writers.

It is essential that item writers are familiar with and can confidently identify tasks and texts at each level of the CEFR. It is recommended that item writers go back to the descriptors regularly to confirm their understanding of the levels.

| Level B2 | Can do statements |
|---|---|
| Listening | Can understand standard spoken language, live or broadcast, on both familiar and unfamiliar topics normally encountered in personal, social, academic or vocational life. Only extreme background noise, inadequate discourse structure and/or idiomatic usage influences the ability to understand. <br><br> Can understand the main ideas of propositionally and linguistically complex speech on both concrete and abstract topics delivered in a standard dialect, including technical discussions in his/her field of specialisation. <br><br> Can follow extended speech and complex lines of argument provided the topic is reasonably familiar, and the direction of the talk is sign-posted by explicit markers. |
| Reading | Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low frequency idioms. |
| Spoken Interaction | Can use the language fluently, accurately and effectively on a wide range of general, academic, vocational or leisure topics, marking clearly the relationships between ideas. <br><br> Can communicate spontaneously with good grammatical control without much sign of having to restrict what he/she wants to say, adopting a level of formality appropriate to the circumstances. <br><br> Can interact with a degree of fluency and spontaneity that makes regular interaction, and sustained relationships with native speakers quite possible without imposing strain on either party. <br><br> Can highlight the personal significance of events and experiences, account for and sustain views clearly by providing relevant explanations and arguments. |
| Spoken Production | Can give clear, systematically developed descriptions and presentations, with appropriate highlighting of significant points, and relevant supporting detail. <br><br> Can give clear, detailed descriptions and presentations on a wide range of subjects related to his/her field of interest, expanding and supporting ideas with subsidiary points and relevant examples. |
| Writing | Can write clear, detailed texts on a variety of subjects related to his/her field of interest, synthesising and evaluating information and arguments from a number of sources. |

# Producing fair tests for a global market

## Achieving fairness in test production

Euroexam is committed to giving everyone who wishes to gain one of our awards an equal opportunity of achieving it.

Our aim is to produce assessments that are based solely on the requirements of the award, and that do not discriminate against any group of learners. No group of learners should be put at a disadvantage by encountering questions or tests which are biased or might cause offence. Assessment material should not discriminate against any group on the basis of: culture, gender, age, ability, disability, ethnic background, nationality, religion, marital status, gender orientation, social class or employment status.

### Writing question papers

Question papers are written in accordance with the syllabus and the specifications contained in these Test Production Guidelines for each level. Checks are made to prevent bias, and to ensure the syllabus objectives are accessible to all learners in the target population.

Item writers need to be aware of the possibility of bias, how it may occur and how to avoid it. Euroexam examinations assess skills and competence rather than knowledge; the topics used in question papers may appear incidental to the assessment but it is imperative that they are universally acceptable and appropriate to the skill being tested. If there is any doubt, the topic should be rejected.

Answer keys must also be vetted to avoid bias and ensure that all acceptable answers are allowed for.

The language used, the choice of topic and assessment techniques/task types are sources of bias in question papers.

### Considering bias

Language and topics may result in bias because they:

- offend members of particular groups
- are not understood by some learner groups
- do not have the same meaning for all learners
- imply stereotypes or biased attitudes
- assume experiences or knowledge of the world which not all learners have
- describe contexts which are not equally meaningful to all learners
- include terms or concepts which are unfamiliar to some groups of learners.

Assessment techniques/task types may involve bias because:

- different task types/assessment techniques are easier for some groups of learners
- some forms of presentation may be unfamiliar or less familiar to some groups of learners
- an output is required in a format which is not integral to the assessment and which some learners are not able to produce.

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# Examples of taboo subjects

- alcohol
- smoking
- pets and certain animals eg pigs and dogs
- gambling
- hunting
- death/terminal illness
- sexual activity
- sexism
- drug use
- politics
- religion – including religious holidays
- personal phobias
- war

- racism
- national standpoints (eg Japanese whaling policy)
- immodest dress
- pork, ham etc
- body piercing
- tattoos
- soles of the feet
- superstitions, eg lucky/unlucky numbers, astrology, signs of zodiac, fortune telling, lucky charms, good luck symbols
- magic
- evolution
- negative depictions of countries/races etc
- inappropriate behaviour

# Cultural considerations

As this examination is designed for an international market, care should be taken not to include material and situations that are inherently biased towards a specific country, and therefore may not be fully understood by someone living in other countries (eg skating in the winter when other parts of the world never see snow or ice, etc).

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# Glossary

Items asterisked have lists attached which are given elsewhere.

| Term | Description |
|------|-------------|
| Coherence | The relationships which link meanings in a text. Different from cohesion as a text may be cohesive but not be coherent. For example, A: *Shall we go to the cinema?* B: *I've got an exam tomorrow.* In this exchange, there is no grammatical or lexical link but it is coherent. A paragraph has coherence if it is a series of sentences which develop a main idea. |
| Cohesion & cohesive devices* | The grammatical and/or lexical relationships between different elements of a text. This may be between sentences or between different parts of sentences. For example: *My husband and I enjoy classical music. We often go to concerts.* There is a relationship between my husband and I, and we. |
| Item | That part of a question which attracts a mark. For example, Listening has 20 items. |
| Language function* | What people may do by means of language. They are things such as describing, inquiring, denying, thanking, etc. For instance, in saying *I'm sorry*, people fulfil the language function of apologising or of expressing regret. |
| Levels of proficiency | The system of levels used is related to the Common Reference Levels described in the Common European Framework of Reference for Languages. There are six levels and for each level there is a descriptor, describing the expected language proficiency. |
| Part | Each question in the exam which has the same format and construct. |
| Relationship* | The relationship between speakers or writers and readers. They may be equal (friends) or unequal (customer and server). |
| Rubric | The instructions for each part of the exam. |
| Tagging | Items or Parts are labelled to enable item writers to cover the syllabus efficiently, to prevent duplicating test items and to identify a Part or Item for banking purposes. |
| Situational context | This is a category to show how language is used in a sociolinguistic sense ie the differences between using language at work, at home, in education and so on. |
| Text form* | Texts which have distinctive format, language, conventions, etc according to purpose. For example, in written texts, letters, forms, maps, diagrams, charts, etc. This is sometimes called genre. |
| Text type* | Texts have different organisation and language according to purpose. Thus a novel will be identifiably different from a text book. Examples of Text Types are discursive, expository, and descriptive. |
| Topic* | Language functions do not occur in isolation. There is always a context whether explicit or implicit. For example, a person may be taking about timetables but the topic could be school or travel. |

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# General information on item writing

## Format

- Questions should be produced in GillSans de12pt unless a change of font is required to differentiate headings etc.

- Where specific artwork, change of font etc is required, give clear indications and descriptions of what is required in italics, using A/W to signal an instruction. If at all possible, provide a sample.

- Where special instructions for recording are included, these should be enclosed in square brackets [ ] before the sentence or paragraph concerned.

- Where complete tasks are written, these must be submitted in electronic format as follows:

  - **Reading: separate documents using the templates provided for each task, which contain**

    Learner copy

    Answer Key

  - **Writing: 1 document for each task**

    Learner copy

  - **Listening: separate documents using the templates provided for each task, which contain**

    Script for recording

    Learner copy

    Answer Key

  - **Speaking: 1 document for all 4 tasks**

    Questions to be included in each task

- Where individual items are written, these must be submitted in electronic format with the individual item title clearly shown.

- When submitting items, please ensure you have removed all redundant square brackets from the template.

- A separate checklist must be completed for each question submitted. This is a vital part of the item writing process and an item will be rejected if submitted without a checklist.

See individual task specifications for further detailed guidance.

## Multiple-choice items

**Two types of multiple-choice items are used in the Reading and Listening Tasks:**

**a.** an item made up of a 'stem' which poses a question, followed by three 'options', each showing an answer,

**b.** an item made up of an incomplete sentence, followed by three multiple-choice options, each showing an answer.

**For each of the above types:**

**a.** only one of the options, known as the 'answer key', is indisputably correct,

**b.** the other two options, known as the 'distractors', are wrong but appear plausible to learners with insufficient knowledge.

Where used, the stem must pose the question clearly and fully.  Using a complete question instead of a partial stem before the distractors is considered easier for learners. The specifications may state where stems are to be used.

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Negative items should be avoided unless it is important to test whether learners know not to do something. The use of negative items eg what is NOT mentioned is to be avoided.

## Answer key

The key (ie, the correct answer) must not be obvious by including words from the text, as this encourages word spotting.

## Distractors

- must be clearly wrong so that they can be discounted by knowledgeable learners,

- must be plausible/tempting so as not to be so easily discounted by learners who are guessing,

- should be written in similar language and detail to the key,

- should all be of approximately the same length,

- should not have one which stands out from the other two (eg one question and two statements),

- must all either consistently include punctuation, or not, as appropriate,

- should not cancel each other out, ie no opposites,

One distractor which is so obviously wrong that it can be immediately discounted, effectively reduces the item from three-option multiple-choice to two-option multiple-choice, so this should be avoided.

Items should read easily, with simple, direct and concise wording. Learners must not be confused as to meaning by the way an item is expressed.

## Gapped items

When writing gapped items, care must be taken to ensure that the word/phrase/ removed does not create a phantom item. In other words, the missing item must be required for the text to make sense, and must not just provide padding for the text.

## Word count

- Written contracted forms should be counted as one word.

- Word count must not include interjections (such as ah, oh dear, eh, er, hey, hmmm, oh, ouch, uh, uh-huh, um, well, etc.).

- If using the word count facility in Word:

  - highlight everything to be counted, omitting answers, rubrics etc, then run the word count,

  - count words before bullets and numbers are added; these are sometimes included in a word count and may distort the final total (or else be aware of these and deduct accordingly),

  - refer to the requirements for specific questions to check what is included in the required length (ie only text, or text plus answers).

## Topics

These should be chosen from the list. Do not include any request for learners to give personal information such as their telephone number, email address or full postal address.

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# Grammar and vocabulary

- Grammar used or elicited must be at the appropriate level – see lists provided.

- Vocabulary used or elicited must be at the appropriate level.

- In the Listening and Reading sections, certain grammatical and vocabulary items from one level above may be used, with the proviso that the learner must be able to provide the correct answer(s) without necessarily fully understanding anything that is above the level of knowledge required for that examination.

- The language level in the questions should not be at a higher level than the language being tested in texts.

# Relationships between speakers

If a relationship focus is required, great care must be taken to ensure that there is no ambiguity of concept or context that may make it difficult for the learner to select the correct answer. For example, 'colleagues' and 'friends' could both be possible answers according to the learner's perception of the situation and if there is no clear pointer to the exact relationship.

# Achieving authenticity in listening tasks

Item writers face a particular challenge in selecting and writing listening texts. Item writers should not compose listening texts using written texts as their source. This invalidates the testing of listening as such texts test texts read aloud rather than authentic spoken English.

# Composing items in listening tasks

Some items, especially at the lower levels, have to be composed if they are to meet the specifications. The advice to Item Writers is:

- listen for and note down real conversations either from the Internet or in your own daily life,

- adapt these to meet the specification,

- incorporate aspects of the grammar of spoken English as listed in Chapter 7 of From Corpus to Classroom: language use and language teaching by Anne O'Keefe, Michael McCarthy and Ronald Carter, Cambridge University Press, 2007 –see also examples given by Prodromou (below),

- give guidance to the actors on intonation, emphasis, tone, etc.,

- provide precise instructions in square brackets where appropriate, to help the actors convey the intended meaning of the utterance,

- provide instructions for any marked stress or intonation patterns.

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This assessment consists of three parts containing a total of 20 questions. There is one mark for each answer.

## Duration: 35 minutes

| Task | Component (Task name and task focus) | Number of questions |
|---|---|---|
| 1 | Paragraph headings (matching headings with texts) | 6 |
| 2 | Scan reading (matching statements with texts) | 6 |
| 3 | Multiple-choice reading (reading for detailed information) | 8 |
| | Total | 20 |

| | | Skill focus | Task description | Response format |
|---|---|---|---|---|
| Reading 35 minutes | Task 1 | Main idea comprehension. Understand and identify gist of extended written text. Both careful and expeditious global reading. | Candidates read an extended text consisting of seven paragraphs (the first being the example paragraph for which the correct heading is given) and then identify the appropriate heading for each paragraph. | Extended text on single subject consisting of seven paragraphs. Nine short headings of which one is the example. Candidates match paragraphs to headings – two distractors. |
| | Task 2 | Detail comprehension. Identifying specific information. Sentence level meaning. | Candidates read four short texts (e.g. leaflets, advertisements etc), on a connected topic, and identify which text contains a specific piece of information. 7 questions + example. | Four short texts and seven short statements + example. Candidates match texts to statements – no distractors. |
| | Task 3 | Detail comprehension. Locate and obtain specific information in an extended text. | Candidates read one extended text, and choose correct multiple-choice option to answer the question asked. 7 questions. | One extended text and 7 multiple-choice questions with four options per question. |

# B2

## CEFR descriptors

- Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low frequency idioms.

| Reading Task 1 | |
|---|---|
| Task focus | ▪ Main idea, text-level comprehension of longer text. Understand and identify gist of extended written text. Both careful and expeditious global reading. |
| Task type | ▪ Matching. Matching the most appropriate headings to paragraphs. |
| Question format | ▪ Extended text on single subject consisting of 7 paragraphs, the first being the example.<br>▪ 9 short lettered headings of which one is the example, 6 others are correct and there are 2 distractors.<br>▪ Appropriate key provided. |
| Question requirements | ▪ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*.<br>▪ Text must be given a title.<br>▪ Adapted and paragraphed text on one of the topics.<br>▪ Texts may be narrative, discursive, explanatory, descriptive, biographical, instructive.<br>▪ Extended text on single subject - its purpose, content and intended audience must be apparent. The text will typically be an article, review, letter/email, reference material etc.<br>▪ The text should read as a coherent whole, with links between the paragraphs and an overall theme/purpose.<br>▪ Texts should present clear and logical paragraphing. Each paragraph should focus on a separate, clearly defined aspect of the main subject matter.<br>▪ One relevant, appropriate graphic.<br>▪ The paragraph headings should convey a summary of the main theme of each paragraph.<br>▪ Paragraph headings should be consistent with the genre.<br>▪ Paragraph headings should not require candidates to understand minor details.<br>▪ The correct answer must not be obvious by including words from the text in the paragraph heading, ie word spotting.<br>▪ The level of language used for the headings should be below the level of B2.<br>▪ Each correct heading should be unambiguous and only fit one paragraph.<br>▪ Distractors should belong to the same topic, be consistent with the genre and of a similar length and format to the keys. They should appear feasible. |
| Standard rubric | ▪ See template provided as a separate document. Only variation between versions in task specific first sentence. (You will read an ….. about the ……. .) |
| Example | ▪ One example to be given that is specific to the version. |

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| | |
|---|---|
| Number of items | ▪ One extended text on single subject consisting of seven paragraphs. Nine short headings of which one is the example. |
| Distractors | ▪ The two distractors to be similar in format to the other options.<br>▪ The distractors should connect in some way to one or more of the paragraphs and should not be such that they can be eliminated as an answer by the candidate without consideration. |
| Length | ▪ Overall word count of text: 350-450 words.<br>▪ Overall word count of headings: 40-60 words. |
| Time | ▪ 10 minutes recommended for task. |
| Artwork | ▪ One relevant, appropriate graphic. |
| Dictionary allowed | ▪ Yes. |
| Answer Key | ▪ Provide a key indicating paragraph number and letter of correct heading. |
| Checklist | ▪ Checklist for Reading 1 to be completed and submitted with item. |

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# Reading Task 1 example

**Task One: Paragraph Headings** *(10 minutes) – Questions 1-6*

**You will read an article about the London Underground**

- Match each paragraph to the correct heading.
- Place a ☒ in the aoporopriate box on your Answer Sheet.
- The first one has been done for you.
- There are two paragraph headings that you DO NOT need.

## Paragraph Headings

A   LEADING THE WAY

B   A TECHNOLOGICAL TRANSFORMATION

***C   THE ORIGINS OF THE UNDERGROUND – EXAMPLE***

D   OVERCOMING PHYSICAL OBSTACLES

E   SERVING LONDON'S NEEDS

F   STILL THE BIGGEST AND THE BEST TODAY

G   PASSENGER SAFETY

H   LATER EXPANSION

I   EARLY SUCCESS AND GROWTH

# THE LONDON UNDERGROUND

| EXAMPLE | C |
|---------|---|

*London is the mother of all the world's metro systems. In 1863, the first tunnel was opened in the city centre for a rail line between Paddington and Farringdon as part of the Metropolitan Railway, which at first used steam engines.*

| 1 | |
|---|---|

We still find the Metropolitan Line on the London Underground map today. This initial service was so popular that it was soon extended into the suburbs, and another line, the District, was built. Over the next thirty years a large network of additional underground and surface lines were developed. By the beginning of the last century, London was already proud of a very extensive metro system.

| 2 | |
|---|---|

London's first "real" metro line was the City & South London Railway, where a fully electric system was installed between Stockwell and Bank in the City of London. This had originally been planned as a cable railway, but planners saw the advantages of the recent developments in electrical engineering and incorporated them into their plans. It was this radically modernised system that came to be known as "the tube".

| 3 | |
|---|---|

London became a prototype for other embryonic underground systems across Europe. By 1900, Budapest, Glasgow and Paris had their own underground train lines all based on the system pioneered in London. But London made sure it kept ahead of the competition. Another short line opened, the forerunner for today's Waterloo & City Line. From 1900, the Metropolitan and District Railways began electrifying all their lines to increase their efficiency.

| 4 | |
|---|---|

During the 18th century digging deep tunnels had been both problematic and dangerous. Several attempts were made to build under the Thames but all ended in failure before Brunel's Thames Tunnel became the first tunnel to successfully cross the river. Built in 1843, it became a train tunnel in 1869. The following year another sub-Thames railway, based on Brunel's model, opened between the Tower of London and Bermondsey.

| 5 | |
|---|---|

"The Underground" started to grow in scale again from the sixties onward. The first new tube line in central London since 1907, the Victoria line, was opened in 1969. The opening of the Jubilee line followed in 1979. Further projects throughout the nineties included an extension of the Piccadilly line to Heathrow airport and extending the initial Jubilee line.

| 6 | |
|---|---|

With so many people living and working in and around the city, London has to greatly improve and expand its underground railway network. There are plans to extend existing lines deep into the suburbs surrounding London and to add to lines crossing the centre. This will ensure that the London Underground system remains responsive to the changing requirements of its passengers.

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## Reading Task 2

| Task focus | ▪ Detail comprehension. Identify specific information in short written texts. Sentence level meaning. |
|---|---|
| Task type | ▪ 4 short texts of the same genre on a connected topic. 7 short statements and 1 example. Learner matches statement to text which contains the same information and puts a cross in the appropriate space on the answer sheet. |
| Question format | ▪ 4 lettered texts.<br>▪ 7 short statements +1 example.<br>▪ Appropriate key provided. |
| Question requirements | ▪ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile vocabulary.englishprofile.org.<br>▪ 4 lettered texts whose purpose must be apparent.<br>▪ Texts should be as authentic as possible eg biographies, tourist information, reviews etc but should not focus on actual people/places/events etc in order that no candidate with prior knowledge may be at an advantage.<br>▪ Texts should be dense and information rich and must require candidates to read in detail.<br>▪ Texts should be presented as continuous text eg no layout features.<br>▪ Texts in each version should be of the same genre but should be varied across versions.<br>▪ Key words in texts should be embedded in such a way to avoid word spotting (eg use of synonyms).<br>▪ The statements should be varied in format.<br>▪ The choice of the correct text to match the statement should require in depth reading in order to identify detail but should not involve any kind of deduction or inference.<br>▪ There should be distraction (eg lexical overlap) for each statement in at least one other text to the correct one.<br>▪ One graphic to represent general topic. |
| Standard rubric | ▪ See template provided as a separate document. Indicate topic in rubric. |
| Example | ▪ One example to be given that is specific to the version. |
| Number of items | ▪ 4 short texts + 8 statements (7+1 example). |
| Distractors | ▪ There should be distraction (lexical overlap) for two statements in one other text to the correct one. |
| Length | ▪ 125-175 words per text. Overall total for texts 500-700 words. Maximum overall word count for statements (excluding the example): 75 words. |
| Time | ▪ 10 minutes recommended for task. |
| Artwork | ▪ One graphic to represent overall topic. |
| Dictionary allowed | ▪ Yes. |
| Answer Key | ▪ Provide a key indicating statement number and letter of correct text. |
| Checklist | ▪ Checklist for Reading 2 to be completed and submitted with item. |

## Task Two: Scan Reading *(10 minutes) – Questions 7-13*

**You will read four horoscope predictions.**

- Read the text and decide if the information is in text A, B, C or D.
- Place a ☒ in the appropriate box on your Answer Sheet.

**Example:**

This horoscope recommends self-confidence.

The correct answer is **B.**

# Information to Find

This horoscope...

7 says you may find love with an old friend.

8 says someone close to the reader has been ill recently.

9 has good news regarding money.

10 says old arguments will return.

11 recommends not making any changes right now.

12 recommends buying something new.

13 recommends an easy-going approach to a relationship.

## Text A: Pisces

Looking after a bed-ridden loved one has been a headache for you recently but make sure you take care of yourself this week. Put yourself first for a change. You won't be able to help your patient if you're sick too. Get some rest and make sure you eat properly or you could be vulnerable to accidents, particularly at work – so watch out!

Caution is the watchword in relationships too. You have a very trusting nature which people often take advantage of. So don't be too eager to believe what people say until you're sure about them. Family quarrels, which you thought were sorted out, may resurface this week. You will want to be your usual, friendly and helpful self but try not to get involved. There's nothing you can do and you might end up getting the blame!

Later in the week you will receive a letter from an old friend you haven't seen for ages. Don't leave it too long before replying. And why not catch up on all that other waiting correspondence too?

## Text B: Taurus

Positivity is generated this week with Saturn coming into contact with Mars. For a pessimistic personality like yours this means OPPORTUNITY! Use this extra help from your stars by finally getting down to some of those things you've been putting off – like asking the boss for a pay rise, trying out a new recipe, getting your hair done and booking a weekend away with the man of your dreams.

But don't agree to marry him yet, because romance is definitely in the stars for you this week. A chance meeting with someone special from your past brings sweet new possibilities in this area. However, don't put too much pressure on this poor man or you'll frighten him away!  Just relax and see what the next few months bring. (Don't forget what happened last time!)

## Text C: Virgo

Jupiter is moving away from Venus and so your energy level is low this week. This is not the week to try to sort anything out. Money problems have been getting you down and your romantic life is going stale.

You haven't had romance in your life for several months. You need to do something about it - but it can wait. Take care, be sure of yourself and conserve your energy. Above all, don't feel guilty about taking it easy.

You may receive good news by the end of the week which brings a change in your fortunes – perhaps a job offer or the chance of a new home. However, don't make any hasty decisions. You have plenty of time to think it over and this is a bad week to jump into anything new.

## Text D: Sagittarius

Your family will cause you difficulties this week but nothing you can't handle. Try not to get too upset about anything they say to you. They'll change their tune later. There are more positive signs on other matters for you this week, however.

Some advice from a trusted old friend sheds a new light on your financial worries and brings you relief. There is relief, too, from your recurring migraine problem thanks to a colleague's recommendation.

A disappointment will turn into an opportunity this week. Maybe a friend will let you down over a night out or that expected promotion will go to someone else. Cheer up because this is the moment you've been waiting for to make new friends or look for another job.

The position of Jupiter in your horoscope means a positive relationship with colour. Why not take advantage of it by getting yourself some new clothes or shoes, or redecorating your bedroom? Or even changing your hair colour!

## Reading Task 3

| | |
|---|---|
| Task focus | ◢ Detail comprehension. Locate and obtain specific information in an extended text. |
| Task type | ◢ 1 extended, paragraphed text on a different topic to those already covered in paper. 7 four option multiple-choice questions. Learner reads text, chooses correct option and puts a cross in the appropriate space on the answer sheet. |
| Question format | ◢ 1 extended, paragraphed text . <br> ◢ 7 four option multiple-choice questions on the text. <br> ◢ Appropriate key provided. |
| Question requirements | ◢ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*. <br> ◢ A continuous adapted and paragraphed text (narrative, discursive, explanatory, descriptive, biographical, instructive) which challenges the learner at this level to read carefully to extract the required information. <br> ◢ Text must be given a title. <br> ◢ Questions must be in the same order as the information is given in the text. <br> ◢ Questions to require learner to search read for the location of some answers in the text. <br> ◢ The correct answer must not be obvious by including words from the text in the question, ie word spotting. <br> ◢ The choice of the correct MC option should require in depth reading in order to identify detail, including implied information. <br> ◢ The final question must be a general question, testing overall understanding of the text. <br> ◢ The questions should be varied in format – some questions and some stem completion items. <br> ◢ One graphic to represent general topic. |
| Standard rubric | ◢ See template provided as a separate document. Indicate topic in rubric. |
| Example | ◢ No example. |
| Number of items | ◢ 1 paragraphed text, 7 multiple-choice questions. |
| Distractors | ◢ There should be distraction for incorrect MC options in the text. |
| Length | ◢ 350-450 words for the text. Maximum overall word count for questions: 250 words. |
| Time | ◢ 15 minutes recommended for task. |
| Artwork | ◢ One graphic to represent overall topic. |
| Dictionary allowed | ◢ Yes. |
| Answer Key | ◢ Provide a key indicating question number and letter of correct MC option. |
| Checklist | ◢ Checklist for Reading 3 to be completed and submitted with item. |

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## / Reading Task 3 example

**Task Three: Multiple-Choice Reading** *(15 minutes) – Questions 14-20*

**You will read an article about cricket.**

- Read the following article.
- Answer the multiple-choice questions and choose the correct answer: A, B, C or D.
- Place a ☒ in the appropriate box on your Answer Sheet.

# Cricket



**London correspondent Salvo Tomasello investigates the world of cricket.**

As 'typically English' as tea at five, "The Changing of the Guard" or inclement weather, cricket is a sport that might take a lifetime to understand, never mind appreciate. Matches might last anything up to five days, with nothing appearing to happen for hours on end and then when it does you will probably either be looking the other way or be fast asleep. Never mind that its rules are so complex that you probably need a PhD to comprehend them fully. Many Americans might decide it's not really worth the bother.

The precise origins of cricket are highly debatable and there are many theories as to how it started. It might have been invented by shepherds or played in churchyards as far back as the thirteenth century, although some accounts suggest that it might pre-date this by as much as two hundred years. The first source which British historians consider completely reliable describes Prince Edward playing something which resembled cricket in 1300, although even this account fails to firmly establish the sport's origins. The rules of the modern game were not completely developed until the nineteenth century. The first organised internationals took place in 1861, with England and Australia commencing what soon developed into a fierce, ongoing competitive rivalry. As the rules and regulations of the game were being formally established, other countries joined the growing international playing community.

To attempt to explain the rules of cricket comprehensively in an article of this length would be impossible. It could be argued that the basic principles of the game are similar to those of baseball, although the game play and rules are very different. Cricket is an outdoor, fair-weather sport played mainly in countries belonging to the British Commonwealth, such as England, Australia, the West Indies, India, Pakistan and South Africa. The balance of power in international cricket tends to swing between these competing nations. At present Australia predominate having been virtually unbeatable for the last decade or so and teams always face a tough match against them.

Although it might appear to be a sedate, sleepy pastime, cricket has always demanded fierce concentration and immense courage. Since becoming fully professional in the 1970's standards and training facilities have improved immensely across the game. Cricket is now as competitive and technical as any global sport, and who knows, perhaps its popularity might yet spread to new, previously unexplored territories.

## Questions for Task Four:

**14.  The author says that …**

A   British weather can make a difference to a game of cricket.
B   students can now study cricket at university.
C   Americans often enjoy cricket before understanding it.
D   spectators often miss important moments in cricket games.

**15.  According to the article, what is true concerning the origins of cricket?**

A   It has connections with agriculture.
B   It has a background in Christianity.
C   It has been investigated by academics.
D   It has rarely been popular with royalty.

**16.  England and Australia…**

A   were the first nations to play official matches.
B   organised world tournaments.
C   finalised the official rules of cricket.
D   played each other annually.

**17.  What does the writer say about the rules of cricket?**

A   They are exceedingly complicated.
B   They are very similar to another game's.
C   They are easier to understand in English.
D   They are slightly different in other countries.

**18.  The writer says that at the moment Australia…**

A   does not enjoy playing against England.
B   has a team that plays consistently well.
C   is about to lose its dominant position.
D   only competes against certain nations.

**19.  What are the writer's views of cricket?**

A   It's now become too professional.
B   It's unlikely to gain in popularity.
C   It's more difficult than it seems.
D   It's a very relaxing pastime.

**20.  Who are the writer's target audience?**

A   People who play amateur cricket.
B   People who enjoy watching cricket.
C   People who know little about cricket.
D   People who say they don't like cricket.

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# Writing

This assessment consists of two tasks. The assessment criteria are: task achievement, appropriacy, coherence, cohesion, grammatical range and accuracy and lexical range and accuracy.

| Duration: 60 minutes | | |
|---|---|---|
| **Task** | **Component** (Task name and task focus) | **Number of questions** |
| 1 | Transactional writing | 1 |
| 2 | Discursive writing | 1 |

| | | Skill focus | Task description | Response format |
|---|---|---|---|---|
| Writing 60 minutes | Task 1 | Transactional writing. Respond to input text and produce a formal response for an intended recipient. | Candidate creates a formal letter or email of 100-120 words based on data/textual information. | Formal writing with a clear sense of purpose, audience and format - formal letter or email. |
| | Task 2 | Discursive writing. | Candidate writes a piece of extended text ca 150 words for general, distant audience – choice of genre and topic given. | Neutral or informal writing focussing on personal point of view eg argument, opinion, discussion etc eg review, letter to newspaper. |

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# B2

## CEFR descriptors

- Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
- Can write an essay or report, passing on information or giving reasons in support of or against a particular point of view.
- Can write letters highlighting the personal significance of events and experiences.

| Writing Task 1 | |
|---|---|
| Task focus | Respond to input text and produce a formal response for an intended recipient. |
| Task type | Read input text and respond appropriately formally to an intended recipient, eg parent to teacher.<br>Candidate to write a neutral/formal letter or email of 100-120 words based on the data/textual information given. |
| Question format | Standard rubric with task specific additions.<br>One input text giving task specific instructions.<br>Two input texts, eg leaflets, notes, letters, maps, timetables, etc which give candidate clear pointers as to content of response.<br>Appropriate answer sheet. |
| Question requirements | The grammar and vocabulary used and elicited should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org.* NB: it is important that it is what is elicited that is B2 – the input texts can be below B2.<br>Candidate must be given intended recipient.<br>Candidate must be given the three content points that are required.<br>Two transactional functions should be clearly stated, eg reporting, complaining, suggesting, giving and asking for information.<br>Candidate to be clearly asked to produce formal letter or email.<br>All input texts to appear authentic. NB it must not be possible to copy the content of these as part of the candidate's answer.<br>One graphic related to topic.<br>The topic must be accessible to a wide range of learners. |
| Standard rubric | See template provided as a separate document. Only variation between versions in first sentence, which gives context. |
| Length | Maximum overall word count 100 words (excluding standard rubric). |
| Time | 30 minutes recommended for task. |
| Artwork | One graphic related to topic. |
| Dictionary allowed | Yes. |
| Mark scheme | Standard mark scheme for B2 writing. |
| Checklist | Checklist for Writing 1 to be completed and submitted with item. |

**▌ Writing Task 1 example**

**Task One: Transactional Writing** *(30 minutes)*

**You and a friend want to work at a camp for children next summer.**

- Write a letter explain what you're interested in and requesting further details, using the information below.
- Write 100-120 words.
- Write your answer to this question on the Answer Sheet - Task One.

Hi!

I've just found this ad. Can you write to them, tell them what we want and get some more information for us? Couldn't find anything specific online, as you can see from the attached page I printed off.

**California Children's Camp**

**A summer of fun!**

Your chance to spend next summer working and living on an amazing summer camp in the USA!

**DIFFERENT TYPES OF SUMMER CAMPS**

Every summer camp is unique and with thousands spread all across the USA, they've all got something amazing to offer*

**YOUR ROLE ON CAMP**

With a variety of different roles on camp, there's bound to be one that's perfect for you

**FLIGHTS TO USA FREE FOR MOST STAFF**

To find out more, just write to:
Mrs S Jones
H R Department
California Children's Camp
1176 High Road
Charlotte
California
U S A

## Writing Task 2

| Task focus | ■ Respond to input text to produce a personal response for an intended public audience. |
|---|---|
| Task type | ■ Read input text and respond appropriately. Candidates choose one task from a selection of three which have different topics and require different functions and genres. |
| Question format | ■ Three sets of instructions which make context and response requirements clear.<br>■ Appropriate answer sheet. |
| Question requirements | ■ The grammar and vocabulary used and elicited should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*.<br>■ The context should be explicitly stated.<br>■ The discursive function should be clearly stated, eg giving opinions with reasons, comparing and contrasting, evaluating, etc.<br>■ The output text type/genre should be explicitly stated, eg an article, review, letter to the editor, essay (discursive).<br>■ It should be clear that a personal response is required.<br>■ Three graphics: one related to each topic and assisting with context.<br>■ It should be feasible to complete the task using ca. 150 words. |
| Standard rubric | ■ See template provided as a separate document. No variation between versions. |
| Example | ■ No example. |
| Number of items | ■ 3 options. |
| Length | ■ Maximum 50 words per option. |
| Time | ■ 30 minutes recommended for task. |
| Artwork | ■ One graphic related to each topic. |
| Dictionary allowed | ■ Yes. |
| Mark scheme | ■ Standard mark scheme for Task 2. |
| Checklist | ■ Checklist for Writing 2 to be completed and submitted with item. |

## / Writing Task 2 example

### Task Two: Discursive Writing *(30 minutes)*

- Choose only **ONE** of the following questions – 1, 2 OR 3.
- Write ca. 150 words.
- **DO NOT** answer more than one question.
- Write your answer to this question on the Answer Sheet - Task Two.

**1.**

All the small local village schools in your area are shortly going to be replaced by one large school in the nearest town.

Write **an article** for the town's newspaper giving your views.
*Present your points clearly. Remember you are writing for the readers of a newspaper.*

**2.**

You have just returned from holiday and have mixed feelings about your trip.

Write **a review** for an online travel forum.
*Do not just describe the play but explain the negative aspects.*

Lagoon Resort
Your overall rating of this property
Click to rate
Your first-hand experiences really help other travellers. Thanks!
Your review
Tell people about your experience: your room, location, amenities?

**3.**

Your college has decided to organise a *'Laughing Day'* to cheer everyone up after exams.

Write **an essay** for your college magazine giving your views on the value of laughter.
*Explain your points for and against and provide a conclusion at the end. Make sure you state your arguments in a logical way.*

We all laugh in the same language.

# Listening

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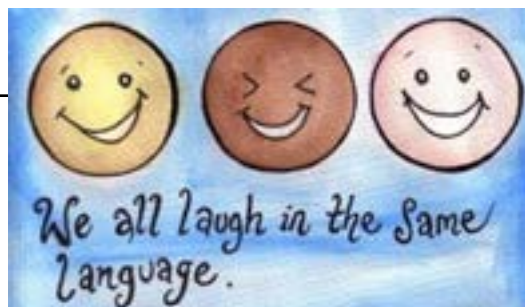
This assessment consists of three tasks containing a total of 20 questions. There is one mark for each answer.

| Duration: 35 minutes | | |
|---|---|---|
| **Task** | **Component** (Task name and task focus) | **Number of questions** |
| 1 | Short conversations (inference meaning) | 6 |
| 2 | Making notes (identifying information for completing notes) | 6 |
| 3 | Radio interviews (listening for detailed information) | 8 |
| | Total | 20 |

| | | Skill focus | Task description | Response format |
|---|---|---|---|---|
| Listening 35 minutes | Task 1 | Inference meaning. Recognise meaning and function in speech on concrete and abstract topics. | Candidates hear six short monologues and/or dialogues on the same overall theme and/or topic area, and identify the appropriate graphic to match each. | Six short monologues and /or dialogues and eight graphics. Candidates match heard content to graphics – two distractors. |
| | Task 2 | Detail comprehension. Identifying specific factual information. Literal, sentence level meaning. | Gap-fill. Candidates listen to an extended monologue (e.g. announcement, answering machine message etc), and identify information needed to complete notes. | One notepad with notes on the monologue with nine gaps. One to three words missing from each. Candidates identify word/s needed to fill gaps. |
| | Task 3 | Meaning representation. Inference meaning. | Candidates listen to a neutral or formal extended discussion with three speakers and choose correct multiple-choice option to answer the questions asked. The information targeted will require the integration of propositions across the input in order to identify the correct answer. 10 questions. | Extended neutral or formal discussion and 10 multiple-choice questions with 3 options per question. |

# B2

## CEFR descriptors

- Can understand extended speech and lectures and follow even complex lines of argument provided the topic is reasonably familiar.
- Can understand most TV news and current affairs programmes.
- Can understand the majority of films in standard dialect.

## The grammar of spoken English

The grammar of spoken English differs from that of standard written English.  Using some of these features when writing a listening text will help to make the text sound more authentic.

The following examples are taken from: *In search of the successful use of English* by Luke Prodromou, MET VOL 12,  NO 2, 2003.

## Back-channelling

The way we constantly let speakers know that we are paying attention, showing various degrees of involvement: *mm: aha; right; yeah; lovely; brilliant; absolutely.*

## Co-ordinating conjunctions

The use of a limited range of simple conjunctions: *and, but, so, 'cos*, (rather than because).

## Contractions, assimilations and elisions

*Where' d'you* (for: where did you …), *gonna* (going to), *gotta* (I've, you've, we've got to), *What's he do?* (What does he do?).

## De-lexical verbs

The frequency of phrases made up of a common verb (*do, have, take*) and a noun rather than single verbs; *do the cleaning, have a smoke, take a walk.*

## Discourse markers

Expressions which help us manage the structure of conversation and the kind of meanings we are drawing on: *basically, so, the thing is, well, anyway, right, fine, great, mind you, as I say, then, now, I see, you see, OK, there, then* (in final position), *though* (in final position),*there you are.*

## Situational ellipsis

Words (in brackets) 'left out' largely because of the informality of the context and the shared knowledge of speakers: both grammatical and full lexical items can be left out:  Remember (items 'left out': do you), Not sure (I'm), What you going to have? (are) What you got there? (have), Think (Do you…), Seen (Have you), Amazing, isn't it? (It's), Foreign body in there? (There's a), Biscuit? (Do you want a…).

## Lexical ellipsis

Eighteen thousand (pounds). Ten first class (stamps). Till nine (o'clock). Half three (past).

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## Heads

The placing of the topic at the front of the clause in order to give emphasis: Jamie, normally, you put him in his cot; This friend of mine, her son has just finished university.

## Hedging and vague language

The frequency and varied uses of vague language: sort of, kind of, like, just, you know, I mean: or something; that sort of thing; and stuff. Vagueness is also expressed through the suffixes -y and -ish: Dangly straggly elasticky, five-ish, 30-ish. In spoken English, there is a tendency to prefer general words to more specific words, 'thing' being one of the most frequently used vague words: 'How about you? What you are you working on?' 'Well, I'm just doing an Achiever thing at the moment'.

## Repetition

Repetition of words and structures are frequent between friends and family.

## Reported speech

Past continuous in the reporting verb: *I was just telling John…*

## Tags

The diverse forms and uses of 'tags':

- to reinforce meaning: *She was a character, she was.*
- to express uncertainty: *She's married now, is she?*
- to soften a request: *Got a pen, have you?*
- to highlight personal feelings, attitudes or intentions: *I'm really fed up, I am. I'm gonna have a nice cup of tea, I am.*

## Tails

Repetition of the topic at the end of an utterance to create focus on the topic, emphasis or a general sense of informality: They do, I suppose, take up a lot of time, don't they, kids? There was an issue there, there was. It was a strange feeling, walking in that place.

## This

In story telling/jokes to create a sense of immediacy: *This bloke goes into a pub…* or *There was this staff match…*

## Word order

Word order is more flexible in spoken grammar and can be manipulated to achieve a variety of effects: For emphasis: And very interesting it was too; To add interest to a narrative: In he comes; To assert one's authority: Out you go; To create humour: off they come… off we go.

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## Listening Task 1

| | |
|---|---|
| Task focus | ■ Inference meaning. Recognise meaning and function in speech on concrete and abstract topics. |
| Task type | ■ Six short monologues and/or dialogues on the same overall theme and/or topic area.<br>■ Candidate matches picture to spoken content and puts a cross in the appropriate space on the answer sheet. |
| Question format | ■ 8 lettered pictures - 6 correct, 2 distractors.<br>■ 6 short monologues and/or dialogues on the overall theme and/or topic area.<br>■ Appropriate key provided. |
| Question requirements | ■ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*<br>■ All of the monologues and dialogues must take place in the same context and at the same period of time and run in a logical order.<br>■ 2-4 short dialogues.<br>■ 2-4 short monologues.<br>■ The dialogues take place between the same two people, one male and one female.<br>■ The monologues should not be spoken by the dialogue speakers, eg they could be announcements at an airport that the couple listen to.<br>■ Each dialogue consists of 3-4 turns (in total).<br>■ The dialogues/monologues should not require any specialised knowledge.<br>■ The dialogues must be written in language typical of the spoken form eg elided forms, hesitation, etc – see above.<br>■ Each of the following must be tested:<br>　■ overall idea/main point/ important information,<br>　■ distinguishing between fact and opinion,<br>　■ different levels of formality,<br>　■ speaker's mood.<br>■ Candidates should be required to infer information which is not explicitly stated.<br>■ 8 graphics – mix of pictures, diagrams and short pieces of text, (e.g. a list, email extracts, advertisements, map locations). |
| Standard rubric | ■ See template provided as a separate document. Version specific detail needed in explanatory sentence only. Otherwise, no variation between versions. |
| Example | ■ No example. |
| Number of items | ■ 8 short dialogues + 8 pictures. |
| Distractors | ■ The distractor pictures should connect in some way to one or more of the monologues/ dialogues and should not be such that they can be eliminated by the candidate without consideration. |
| Length | ■ Maximum 40 words per turn. Maximum overall word count 450 words. |
| Time | ■ 9 minutes recommended for task. |
| Artwork | ■ 8 pictures. |
| Dictionary allowed | ■ Yes - during the last 5 minutes of the Listening Test. |
| Answer Key | ■ Provide a key indicating monologue/dialogue number and letter of correct picture. |
| Checklist | ■ Checklist for Listening 1 to be completed and submitted with item. |

**Task One: Short Conversations** – *Questions 1-6*

**You will hear a couple talking about tasks they need to do at the weekend.**

- You will hear six short conversations.
- Listen and decide which task they are talking about.
- There are two tasks you will not need.
- Place a ☒ in the appropriate box on your Answer Sheet.
- You will hear each recording twice.

---

# List of Tasks

A    Tidy up the attic

B    Sort and acquire new bedding

C    Tidy up documents

D    Sort out the cellar

E    Wash the curtains

F    Go to the recycling point

G    Wash the cushion covers

H    Sort out the CDs

---

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## Text for Task 1: Short Conversations

### Conversation 1

| Bridget | This weekend, as we will be at home all the time, we really need to tidy up the place. It's becoming a complete dump. |
|---|---|
| Chris | Well we've been away a lot and haven't had the time. The living room is starting to stink. |
| Bridget | Yes, we can take these down for a start. They haven't been washed since they went up a couple of years ago. |
| Chris | They're quite thick. I wonder whether they'll fit into the washing machine.  And I hope the colour won't run. |
| Bridget | Well, the weather will be fine over the weekend, so drying them outside won't be a problem. |
| Chris | OK, so let's get on with it. |

### Conversation 2

| Bridget | It's a complete mess down there, Chris. We've just been chucking things in without having any plan for them. |
|---|---|
| Chris | But it is so filthy. It is also incredibly damp, and I have simply no desire to spend all of Saturday or Sunday moving things and sorting them in that cramped space. |
| Bridget | Don't worry. I'll help you. If necessary we can move some of the less heavy things up to the loft. |
| Chris | I can see that we have an exciting weekend ahead. |
| Bridget | We also need to air the place to get rid of the damp smell. |
| Chris | Right. |

### Conversation 3

| Bridget | And there is something else, Chris.  All this stuff needs sorting. |
|---|---|
| Chris | Yes, Bridget, but I have forgotten what goes with what. |
| Bridget | I should think that's pretty obvious. Most of it is plastic anyway.  What you can do is put it all in the back of the car and get rid of it on your way to the supermarket. |
| Chris | Yes, that's probably easiest. It's surprising how quickly the stuff builds up. |
| Bridget | Well, we need to take it out regularly. |
| Chris | Yes, I've got the message. I'll go on Saturday morning. |

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## Conversation 4

| Bridget | And the mess in here is simply terrible, Chris. |
|---|---|
| Chris | Well, I suppose it's sensible if you sort out your stuff and I do mine. I agree something has to be done because I can't find anything. |
| Bridget | Well, it's better if we don't do it together, so while you're tidying the cellar I'll get on sorting and putting away mine. Most of it is work related anyway and I can take it with me on Monday. |
| Chris | The same with me.  We don't really need the stuff at home. |
| Bridget | And what we want to chuck, we can shred and take to the re-cycling. |

## Conversation 5

| Bridget | And something else, Chris.  We need to sort out that mess. |
|---|---|
| Chris | Well, you're right but that's hard as as so many of them are out of their cases, in the wrong cases or I don't know where the cases are. |
| Bridget | Yes, but that is a mess that only you can tidy up. Perhaps you could make a start this evening. |
| Chris | I think we can do it together. Or at least you can help me. Some of the stuff we never listen to we can put up in the attic. |
| Bridget | Well, let's get the dust off all these cases first. A damp cloth should do it. |
| Chris | OK. I can see we are in for a fun evening. |

## Conversation 6

| Bridget | And there is one last thing for this weekend which is really important, Chris. |
|---|---|
| Chris | Yes, Bridget. |
| Bridget | Last weekend we had Lejla and Simon sleeping over. I was really embarrassed.  And you know why because I told you. |
| Chris | Well, you can sort through it.  And stuff that is really faded or torn can just go into the bin. Don't waste time putting it in the attic. |
| Bridget | And we will need to replace it. Get cotton ones, not artificial fabrics. |
| Chris | Well, I'll have a look when I go to the supermarket. |

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## Listening Task 2

| | |
|---|---|
| **Task focus** | ▪ Detail comprehension. Literal meaning. Identify specific factual information by listening to extended monologue. |
| **Task type** | ▪ One extended monologue.<br>▪ Candidate listens to monologue, identifies specific missing information on notepad and fills it in by writing the missing word/s on the answer sheet. |
| **Question format** | ▪ One extended monologue.<br>▪ Notepad with nine gaps.<br>▪ Appropriate answer sheet. |
| **Question requirements** | ▪ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*.<br>▪ One extended monologue eg announcement, answering machine message, oral explanation of a process, instructions, directions, lecture, presentation etc – should be an authentic task where it would be feasible to note down information.<br>▪ Monologue should sound like an authentic piece of spoken English, with elided forms etc – instructions to actor should be included in brackets.<br>▪ Redundant and distracting information to be included - to ensure the complexity essential at B2, the text must include information that will not be assessed, but could distract.<br>▪ Monologue should contain dense, factual information but with clear signposting of the information required to fill in the gaps, which should be spread out throughout the monologue to allow writing time.<br>▪ Realistic looking notes on a notepad with nine gaps.<br>▪ Notes should not be continuous text but bullet points and phrases/headings (not questions or sentence completions) with headings to separate different sections if necessary.<br>▪ Notes are written in the order in which the information is heard but are not identical to what is heard (in order to test comprehension).<br>▪ Candidates should not be required to reformulate in order to fill in the gap.<br>▪ Candidates should hear a clue **before** they hear the word/s they need to write down.<br>▪ The 'missing' information should be a maximum of three words and be heard clearly in the monologue.<br>▪ Candidates must not be asked to write more than one name.<br>▪ Candidates must not be asked to write more than one number.<br>▪ Gaps must have no more than one acceptable answer. |
| **Standard rubric** | ▪ See template provided as a separate document. Variation between versions limited to appropriate genre of monologue, ie 'You will hear a telephone message / lecture / announcement etc'. |
| **Example** | ▪ No example. |
| **Number of items** | ▪ Notes with 9 gaps. |

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| | |
|---|---|
| Distractors | There should be some distraction in the monologue eg if a day is targeted, two days should be mentioned in the monologue. |
| Length | Maximum 450 words for the monologue. Maximum 120 words for the notes. |
| Time | 8 minutes recommended for task. |
| Artwork | 1 graphic representing overall theme. |
| Dictionary allowed | Yes - during the last 5 minutes of the Listening Test. |
| Answer Key | Provide a key indicating sentence number and missing word. |
| Checklist | Checklist for Listening 2 to be completed and submitted with item. |

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## / Listening Task 2 example

### Task Two: Making Notes – *Questions 7-15*

**You will hear an extract from a radio programme.**

- Look at the notes. The notes contain nine gaps.
- You have one minute to read the notes.
- Now listen to the speaker and fill in the gaps with a maximum of 3 words.
- Do not write more than 3 words on the Answer Sheet for each gap.
- You will hear the recording twice.

## NOTES

- Principle valued by human beings: _**7**_____.

- Institute where researchers are based: _**8**_____.

- Main reason why people refuse to work well together: _**9**_____.

- Total number of times dogs in experiment asked to sit: _**10**_____.

- Where listeners can watch dogs _**11**_____.

- Safe container for wolf during experiments _**12**_____.

- Type of treat given to dog and wolf: _**13**_____.

- How dogs and wolves acquired attitude _**14**_____.

- Dangerous animals that may be tested in the future: _**15**_____ and _____.

**Key:**

7. fair play
8. University of Vienna – (accept recognisable spellings)
9. unequal/unfair treatment
10. three
11. (video) on website
12. cage
13. juicy bone
14. inherited (it)
15. lions and tigers

## Text for Task 2: Making Notes

Good afternoon. In today's lesson, I'm going to tell you about some very interesting new research that's just been published.  Now, we all know how much importance we humans place on the ideal concept of fair play, but did you know it's also important to dogs? Well, apparently it is. At least, that's what some researchers who're studying Veterinary Medicine in the University of Vienna claimed this week.

Initially, they thought the animals had just learned this from their human owners and were copying them. Many years ago now, scientists discovered that the major cause for humans not being willing to co-operate wasn't that they didn't like each other – instead it was unequal treatment. Given the choice, they discovered, if someone treats you unfairly, you look for another job – you just do not want to continue working for them. Then they tried this out with dogs, and found exactly the same thing. – the researcher asked his two dogs, same breed and size and all that, anyway, he asked them to sit – they did – and he gave one a large treat and the other a small treat. Then he asked them to sit for a second time, and gave the same rewards. Then he asked yet again and the dog who'd only had the small treat looked totally fed up and just walked away. I really recommend you see this for yourselves – it's brilliant – sorry I don't have a screen here today, but we have put the video on our website.

But, as I said, they thought perhaps the dogs were just copying their owners, so in an attempt to find a dog that hadn't ever had an owner, they decided to try some research on a wild wolf. Rather them than me! Anyway, they were clearly as scared as I would have been, as they did keep the wolf in a cage when they tested their theory, and, in the adjacent cage, they put a dog. Both animals had a bell and, when they rang it, they got a treat. It seems both animals soon caught on to what they had to do to get the juicy bones on offer, but, just as with the two dogs, after getting a smaller treat a few times, the wolf gave up trying.  This proved the researchers' theory wrong – they'd previously thought the animals were copying humans but their behaviour was clearly inherited, in this case perhaps from a common ancestor, some sort of ancient dog-creature, or dinosaur, I suppose. Just to be completely sure, however, these daring researchers have decided to try the same thing with cats, so I'm hoping we'll soon have a video of some lions or tigers to show you.

CEFR alignment

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## Listening Task 3

| Task focus | ◢ Meaning representation. Inference meaning. |
|---|---|
| Task type | ◢ Candidates listen to a neutral or formal extended discussion with three speakers and choose correct multiple-choice option to answer the questions asked. The information targeted will require the integration of propositions across the input in order to identify the correct answer. |
| Question format | ◢ Extended neutral or formal discussion with three speakers.<br>◢ 10 MC questions each with 3 options.<br>◢ Appropriate answer sheet. |
| Question requirements | ◢ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org.*<br><br>◢ Extended neutral or formal discussion with three speakers about a suitable topic for B2 - selected from the list of topics. NB topics should not be used more than once in Listening section.<br><br>◢ Discussion must have three speakers, at least one male and one female.<br><br>◢ Discussion could be excerpt from a radio or TV program, or similar, eg News, Documentary, Formal discussion, Entertainment show, Public debate.<br><br>◢ Each speaker should use the name of the other speaker during the dialogue to help learners identify him or her.<br><br>◢ Dialogue should be an authentic piece of spoken English (see Achieving authenticity in Listening Texts).<br><br>◢ Ensure that all speakers participate fully (ie one speaker's turns should not simply be made up of interjections or backchannels).<br><br>◢ Speakers should indicate point of view by the language used.<br><br>◢ Include instructions for recording, eg to show emphasis.<br><br>◢ Multiple-choice questions must follow order of text.<br><br>◢ Test focus of questions as follows - no test focus to be used more than once. One question to test each of following:<br>   ▪ exemplification,<br>   ▪ fact and opinion,<br>   ▪ recognising contrast,<br>   ▪ purpose,<br>   ▪ cause and effect,<br>   ▪ intonation and pitch,<br>   ▪ attitude,<br>   ▪ agreement/disagreement.<br><br>◢ Two questions to test global understanding of the text as a whole.<br><br>◢ The questions should be varied in format – some questions and some stem completion items.<br><br>◢ The choice of the correct MC option should require the candidate to understand more than one speaker – the correct answers being delivered across different speakers. |

| | |
|---|---|
| Standard rubric | ▪ See template provided as a separate document. Version variation in first two lines only, i.e. |
| | *Task Three: Radio Programme – Questions 16 - 25.* |
| | *You will hear a radio programme about a pop singer.* |
| Example | ▪ No example. |
| Number of items | ▪ 10 MC questions each with 3 options. |
| Distractors | ▪ There should be some distraction in all options. |
| Length | ▪ 800-850 words for the discussion. Maximum 40 words for each question. |
| Time | ▪ 18 minutes recommended for task. |
| Artwork | ▪ One appropriate graphic. |
| Dictionary allowed | ▪ Yes - during the last 5 minutes of the Listening Test. |
| Answer Key | ▪ Provide a key indicating question number and letter of correct MC option. |
| Checklist | ▪ Checklist for Listening 3 to be completed and submitted with item. |

CEFR alignment

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# / Listening Task 3 example

## Task Three: Radio Programme – *Questions 16-25*

### You will hear a radio discussion.

- On the test paper you have ten multiple-choice questions about the discussion.
- Choose the best response (A, B, or C) for questions 16-25.
- Place a ☒ in the appropriate box on your Answer Sheet.
- You will hear the recording twice.
- You have two minutes to read the questions before the recording starts.

**16.  Kelly mentions Mike's job as a tourist guide to show...**

A   *he's known her for a long time.*
B   he knows a lot about the city.
C   he could take Tom on a tour.

**17.  When Mike says, 'that's the music business for you' he sounds...**

A   *unconcerned.*
B   depressed.
C    amused.

**18.  What happened between Greensleeves and the band?**

A   Greensleeves dropped the band.
B   The band decided to leave Greensleeves.
C   *Greensleeves and the band agreed to part.*

**19.  What does Mike think has changed since leaving Greensleeves?**

A   He now wants to make everyone happy again.
B   He now wants to learn more about music at college.
C   *He now wants to concentrate more on his songs' meaning.*

**20.  Kelly and Mike now...**

A   have identical musical tastes.
B   *have some of the same musical tastes.*
C   have completely different musical tastes.

**21.  Mike mentions Bernie Butler as an example of someone who...**

A   *uses different methods.*
B   leads a healthy lifestyle.
C   knows a lot of critics.

**22.  The speakers all agree that...**

A   fans sometimes have doubts about new songs.
B   *the new album is universally popular.*
C   critics often make cruel comments.

**23.  How does Mike feel about going on tour again?**

A   very cautious.
B   *fairly optimistic.*
C   rather pessimistic.

**24.  What sort of personality does Mike have?**

A   *sociable.*
B   nervous.
C   arrogant.

**25.  The overall message of the interview is that...**

A   success rarely lasts for very long.
B   *setbacks can have positive outcomes.*
C   music is an exceedingly risky profession.

CEFR alignment

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## Text for Task Three: Radio Programme

| | |
|---|---|
| Tom | Good evening everybody.  Tonight, in the studio here in Manchester, we're lucky enough to have a local boy, somebody who's been through it all. Mike Smith. |
| Mike | Hello Tom. Delighted to be here. |
| Tom | And we're also joined by Kelly Jones, and you've been president of Mike's fan club for a good few years now, I believe. |
| Kelly | Yes, that's right, Tom. Mike was still working as a Manchester tourist guide when we first started supporting him. |
| Tom | A tourist guide? |
| Mike | It's what I did when I left school, loved it actually – met loads of fascinating people.  Always liked doing that.  Kept doing it for a few years after we started the band just to pay the rent when income was a bit unreliable – *[sounding unconcerned – not amused and not depressed.]* Huh – but that's the music business for you. Funny old life, but no point getting down about it. |
| Tom | Just as well you have that approach, I mean, you tasted such sweet success as a member of Hate Tat – they were a real boyband sensation – but then you must have experienced such bitter disappointment when Greensleeves, your record company, dropped you.  And how did you feel then, Kelly? |
| Kelly | Oh, Tom. It was dreadful. I was heartbroken for him. The band had been on such a high and then suddenly, whoosh! Everything swept away overnight. It was awful, it really was. |
| Mike | Hold on, you two. I think you paid too much attention to the popular press. We did stop recording with them, but it was a joint decision, it wasn't working for either of us so we just decided to end the contract. No bad feeling. |
| Kelly | Well, if you say so. But at least you're back now, Mike. |
| Mike | Yes, and with renewed enthusiasm too. |
| Tom | But life without a record deal can't have been easy. |
| Mike | No, of course it was difficult. I forget exactly how many years I'd been with them, and, you know, I think I'd got used to it and it had become too comfortable. |
| Tom | So you mean you're going to push yourself harder now? |
| Mike | *[unsure]* Well … not harder, exactly, but different, yes. I'm thinking about what I'm writing about more. |
| Kelly | Oh come on, Mike! You've always been a thoughtful writer – that's what's always appealed to your fans – certainly to me. |
| Mike | Thanks, Kelly. But perhaps I'm not expressing myself very well. I've had a bit of time lately to read more, poetry, especially. I think I use to just grab everything and turn it into a song, now I'm taking my time, wondering what it's really all about first. |
| Tom | So you think you've learnt something from this experience? |
| Mike | Oh definitely. I'm not just trying to make other people happy now – I want to be proud of what I write myself too. But we never stop learning, do we? |
| Kelly | I couldn't agree more on that score. I'm actually studying music at college myself now – did I mention that? |

| Mike | *[laughing]* Just a few times, Kelly.  I'm delighted for you, though. |
| Tom | Perhaps you'll do a duet for us one of these days. |
| Kelly | Well, …. I'd love that, course I would, but actually I'm concentrating on classical stuff, you know, orchestras, concertos, oratorios, opera …. I might be wrong, but I don't quite see that as being Mike's scene… |
| Mike | You're right there, Kelly. I know it's very worthwhile, but most of it's just not for me. I guess I'll always be a boy in a band at heart. |
| Kelly | And I'll always appreciate that too – course I will. |
| Tom | You really are his number one fan, Kelly, aren't you? But, getting back to the new album, Mike, how much of the material on the new album is your own work? |
| Mike | Umm, well over fifty percent's mine.  And I'm really happy with it. In fact, it's some of the best stuff I've written. |
| Tom | But it's different to your earlier work? |
| Mike | Yeah, I worked with some really cool people on this record. I wrote some tracks with Bernie Butler.  His approach was totally new to me. It's been healthy to try different things, see how other people put their ideas together and then try it out on my own. |
| Tom | It certainly sounds good to me.  … I hear the album's been well received by the critics. |
| Mike | Well, yes. I've been blown away by their comments, actually. |
| Tom | And, of course, your hordes of fans have no doubts, I don't suppose, Kelly? |
| Kelly | Need you ask? But this really is going down well everywhere, as you've said. |
| Tom | So, any thoughts on a tour, Mike? |
| Mike | Well, nothing definite at the moment, all in the planning stages, but I wouldn't mind. It's tiring, course it is, but I miss seeing all the old people I used to bump into at the venues, as well as all the fans, so I'll see what I can do. [smiling] Watch this space, as they say. |
| Tom | Well listeners, you should see how Kelly's face has just lit up, anyway …. *[fade]* |

# Speaking

## B2

### CEFR descriptors

- Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible.
- Can take an active part in discussion in familiar contexts, accounting for and sustaining views.
- Can present clear, detailed descriptions on a wide range of subjects related to field of interest.
- Can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.

This assessment consists of four Tasks.

| Duration: 30 minutes | | |
|---|---|---|
| Task | Component (Task name and task focus) | Number of questions |
| 1 | Interview (communicate personal information, opinions and ideas) | 2 |
| 2 | Narration (narrating a story based on picture sequence) | 1 |
| 3 | Transactional Dialogues (role playing situations) | 3 |
| 4 | Negotiation dialogues (collaborating to reach a joint decision/s) Communication Dialogues | 1 |
| | Total | 7 |

|  | | Skill focus | Task description | Response format |
|---|---|---|---|---|
| Speaking 30 minutes | Task 1 | Basic social interaction - communication of personal information, opinions and ideas. | Interlocutor interviews candidates, asking each candidate one introductory question and then two questions about an appropriate topic. The first of these is a general, factual question and the second a follow-up which elicits an opinion. | Interlocutors have three sets of questions on different topics. Candidates are interviewed in pairs. Each topic has 6 questions (three A factual and three B eliciting opinion) Interlocutor chooses different questions for each candidate. |
| | Task 2 | Extended narration (picture sequence). | Candidate describes a sequence of pictures, narrating/explaining what happens. | Candidate looks at a picture story, which is a series of 4 pictures and then narrates the story told in the sequence. |
| | Task 3 | Transactional dialogues. Communication in real-life situations using a range of functional language. | The interlocutor and the candidate role-play. The candidate receives a card containing a context and an instruction (e.g. to request something) and constructs a suitable question or statement to address to the interlocutor. The interlocutor replies with a short, scripted response, which elicits a further turn from the candidate. The interlocutor then ends the conversation. Each candidate receives three cards, and the test is administered alternately between the candidates. | Candidate reads one of six cards and then asks the interlocutor the appropriate questions or addresses the appropriate statement to them, listens to the reply and responds to that. |
| | Task 4 | Negotiation dialogues (collaborating to reach a joint decision/s) | Candidates work in pairs. Each has the same issue to discuss. Initially candidates agree on the possible options and then negotiate to rank these, or at least agree which is the most important/appropriate/relevant. | Two candidates each have a copy of the same text (with explanatory heading) and discuss and negotiate to reach a joint decision. |

Speaking

Assessment & Language Range

## Speaking Task 1

| | |
|---|---|
| Task focus | ▪ Communicate personal information, opinions and ideas. |
| Task type | ▪ Interlocutor has a bank of questions. Candidate responds to questions about him / herself. |
| Question format | ▪ 3 topics<br>▪ Each topic area has 6 questions attached to it: 3 factual and 3 eliciting opinions.<br>▪ Each candidate is asked 2 questions from one topic.<br>▪ If there are three candidates, the additional topic is used. |
| Question requirements | ▪ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*<br>▪ Questions must not require solely on yes / no answers or one-word answers but allow learner to communicate personal information, ie they should be open questions.<br>▪ Questions should be varied: 'Can you tell me …?'  'Wh… questions' etc.<br>▪ The title of each topic must be shown.<br>▪ Questions must avoid areas which could be potentially upsetting or disturbing.<br>▪ Interdependence between questions must be avoided.<br>▪ Some questions must elicit past and future tenses. |
| Standard rubric | ▪ As per rubric template, which includes standard introductory questions and scripted possible interventions. |
| Number of items | ▪ Three A (factual) and three B (opinion) questions for each of 3 topic areas. |
| Length | ▪ N / A but one short sentence per item only. |
| Artwork | ▪ None. |
| Marking scheme | ▪ Generic mark scheme applies. |
| Checklist | ▪ Checklist for Speaking 1 to be completed and submitted with item. |

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## Speaking Task 1 example

### 1(b) Topics

>>> The Interlocutor will ask each candidate at least one 'A' question and one 'B' question. <<<

*(The A question is about the candidate's life or personal preferences; the B question concerns an issue to elicit the candidate's opinion.)*

### Friends

**A**
🔊 Tell me something about your oldest friends.
🔊 What can you remember about making your first friend at school?
🔊 What are you going to do the next time you meet up with some friends?

**B**
🔊 Are friends more important than family and why, or why not?
🔊 Please describe to me what your ideal friend would be like.
🔊 Is it better to have a lot of friends, or just a few really close friends, and why?

### Food

**A**
🔊 What sort of food would you like to be able to cook?
🔊 What would you recommend someone eat to get healthier?
🔊 Tell me about the best meal you've ever eaten?

**B**
🔊 How many meals a day do you think people should eat, and why?
🔊 Why you think restaurant food always tastes different to food cooked at home?
🔊 What are your views on vegetarianism?

### Hobbies

**A**
🔊 Can you tell me about the first hobby you had?
🔊 Which hobbies do most people of your age prefer, and why?
🔊 Which hobby would you like to try if you could afford anything at all, and why?

**B**
🔊 How do you think people's hobbies change as they get older?
🔊 How much of an issue is it that many people's hobbies are computer-based these days?
🔊 How would you feel if you could turn your hobby into your job, and do you think there'd be any disadvantages to doing this?

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## Speaking Task 2

| | |
|---|---|
| Task focus | ◾ Produce a long turn to describe, narrate or explain what's happening in a sequence of pictures. |
| Task type | ◾ Candidate has twelve pictures depicting a complex narrative which candidate relates. |
| Question format | ◾ One set of 12 pictures for each candidate (ie 2 sets). |
| Question requirements | ◾ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org.*<br>◾ Do not use topics used in Tasks 1, 3 or 4.<br>◾ The 2 sets should be totally unrelated so that one candidate is not at an advantage having listened to the candidate who speaks first.<br>◾ Character thought and decision should play a key role in determining outcomes in the story.<br>◾ There should be an element of interaction that would need to be described.<br>◾ Some consequences may be evident to a narrator but not to the participants in the story.<br>◾ The opening line of the story should be given.<br>◾ The pictures must be clear but detailed enough to elicit B2 language on the following:<br>   ▪ describing cause and effect,<br>   ▪ comparing,<br>   ▪ describing experiences,<br>   ▪ describing reasons,<br>   ▪ describing places,<br>   ▪ describing personal reactions / emotions. |
| Standard rubric | ◾ As per rubric template. |
| Number of items | ◾ 1 set of 10-12 sequenced pictures for each candidate. |
| Length | ◾ 2 x 10-12 pictures - no reading should be required. |
| Artwork | ◾ Graphics for pictures. |
| Marking scheme | ◾ Generic mark scheme applies. |
| Checklist | ◾ Checklist for Speaking 2 to be completed and submitted with item. |

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# / Speaking Task 2 example

## Sample storyboard

**Paul and Arthur decided to visit their friend in hospital...**

1. Two teenage boys are getting off the bus in front of a hospital.
2. We see the two friends in a supermarket, taking a bottle of juice off the shelf.
3. They enter the hospital and go to reception.
4. The receptionist is showing 3 with his fingers.
5. They can see a man working on the elevator, it's out of order.
6. They are climbing the stairs.
7. They enter and see an old man in the bed, they look surprised.
8. They are leaving the room; on the wall in the corridor it says '#2'.
9. They're in the elevator, on the display screen we see the number 3.
10. They're sitting by their friend's bed. the friend is a girl and has both legs bandaged. in a speech bubble we see the old man in his bed, the friend is laughing.
11. We see the sick friend drinking the juice, the boys are taking selfies with her.
12. The window is dark (it's late) and a nurse is pointing towards the door.

## Final Picture Story

## Speaking Task 3

| | |
|---|---|
| Task focus | ◢ Communicate in real-life situations using a range of functional language. |
| Task type | ◢ Interlocutor has a bank of questions on separate cards. Candidates are given a card containing an instruction (e.g. to request something) and constructs a suitable question to ask the interlocutor. |
| Question format | ◢ 3 instructions for each candidate, each requiring a different function chosen from list.<br>◢ Each instruction requires the candidate to construct a suitable question or statement to address to the interlocutor.<br>◢ Each candidate is given 3 situations.<br>◢ The interlocutor has an appropriate dialogue frame to use with each cue card. |
| Question requirements | ◢ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org*<br>◢ 6 sets (a card for candidate and frame for interlocutor) of questions.<br>◢ Instructions on card should briefly outline context and ask the candidate to initiate (Ask…, Tell…. etc).<br>◢ Each situation/card should require the candidate to use a different language function.<br>◢ The functions elicited must enable candidates to demonstrate B2 language, eg persuading, making complex arrangements, refuting or denying, hypothesising etc.<br>◢ There should be a mix of tenses tested ie not all present.<br>◢ Do not use topics from the personal identification topics already used in Task 1.<br>◢ Do not request the candidate to adopt a different persona – though interlocutor can do so.<br>◢ Each situation should necessitate 2 turns per candidate.<br>◢ There should be a mix of formal, neutral and informal interactions.<br>◢ The situation must be written in language appropriate to the level and be as brief as possible.<br>◢ The situations must avoid areas which could be potentially upsetting or disturbing. |
| Standard rubric | ◢ As per rubric template. |
| Number of items | ◢ 6x3 situations i.e. 18 situations. |
| Length | ◢ Maximum 40 words read per card. |
| Artwork | ◢ None. |
| Marking scheme | ◢ Generic mark scheme applies. |
| Checklist | ◢ Checklist for Speaking 3 to be completed and submitted with item. |

CEFR alignment

Fairness in testing

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# Speaking Task 3 example

## Task 3: Transactional Dialogues *(5 minutes)*

🔊 In this part of the test you must say something that is appropriate to say in a situation. Read each card and follow the instructions.

>>> The Interlocutor gives a card to Candidate A, who reads it and starts a conversation with the Interlocutor. This is repeated with Candidate B, and then the whole sequence two more times, with different cards. <<<

🔊 < *Candidate A* > Read this card.  When you are ready please start a conversation with me. I am your neighbour.

>>> # Card 1. <<<

If necessary >>>

🔊 Please start now.

>>> Candidate <<<

🔊 Oh, I'm so sorry. Is it OK if I stay there until tomorrow, though?

>>> Candidate <<<

🔊 OK.

| |
|---|
| I'm a new neighbour and keep parking in your parking space. Complain to me. |

🔊 < *Candidate B* > Read this card.  When you are ready please start a conversation with me. I am your classmate.

>>> # Card 2. <<<

If necessary >>>

🔊 Please start now.

>>> Candidate <<<

🔊 But I need my book to revise. Can't you ask the teacher for help?

>>> Candidate <<<

🔊 OK.

| |
|---|
| We're classmates and we have an exam next week. You missed some lessons when you went on holiday and want to borrow my book to catch up. Ask me. |

🔊 < *Candidate A* > Here is your next card. Please read it and speak when you are ready. I am the waiter.

>>> # Card 3. <<<

If necessary >>>

🔊 Please start now.

>>> Candidate <<<

🔊 I'm afraid it'll be a few minutes, we're rather busy.

>>> Candidate <<<

🔊 Thank you.

| |
|---|
| You have had a drink at a café. You are in a hurry to leave. Ask the waiter for the bill. |

🔊 < *Candidate B* > > Here is your next card. Please read it and speak when you are ready. I am your boss.

>>> # Card 4. <<<
If necessary >>>

🔊 Please start now.
>>> Candidate <<<

🔊 I'll tell you tomorrow, if that's OK?
>>> Candidate <<<

🔊 OK.

> You asked your boss to give you Monday off work to go to a concert. He said he'd let you know but he hasn't got back to you yet. You need to buy the tickets today. Ask him again.

🔊 < *Candidate A* > Here is your last card. Please read it and speak when you are ready. I am the nurse.

>>> # Card 5. <<<
If necessary >>>

🔊 Please start now.
>>> Candidate <<<

🔊 Well, I could tell you, but it would help if I knew what had happened to you. Could you tell me, please?
>>> Candidate <<<

🔊 In that case you need an X ray. Just go through that door.

> You've come to hospital because you've hurt your leg. You don't know where to go. Stop a nurse in the corridor and ask.

🔊 < *Candidate B* > Here is your last card. Please read it and speak when you are ready. I am the passenger.

>>> # Card 6. <<<
If necessary >>>

🔊 Please start now.
>>> Candidate <<<

🔊 No, no, it's nothing. Do you have a tissue I can use?
>>> Candidate <<<

🔊 Thank you.

> You are on a train. A passenger opposite you starts to cry. Try to be helpful.

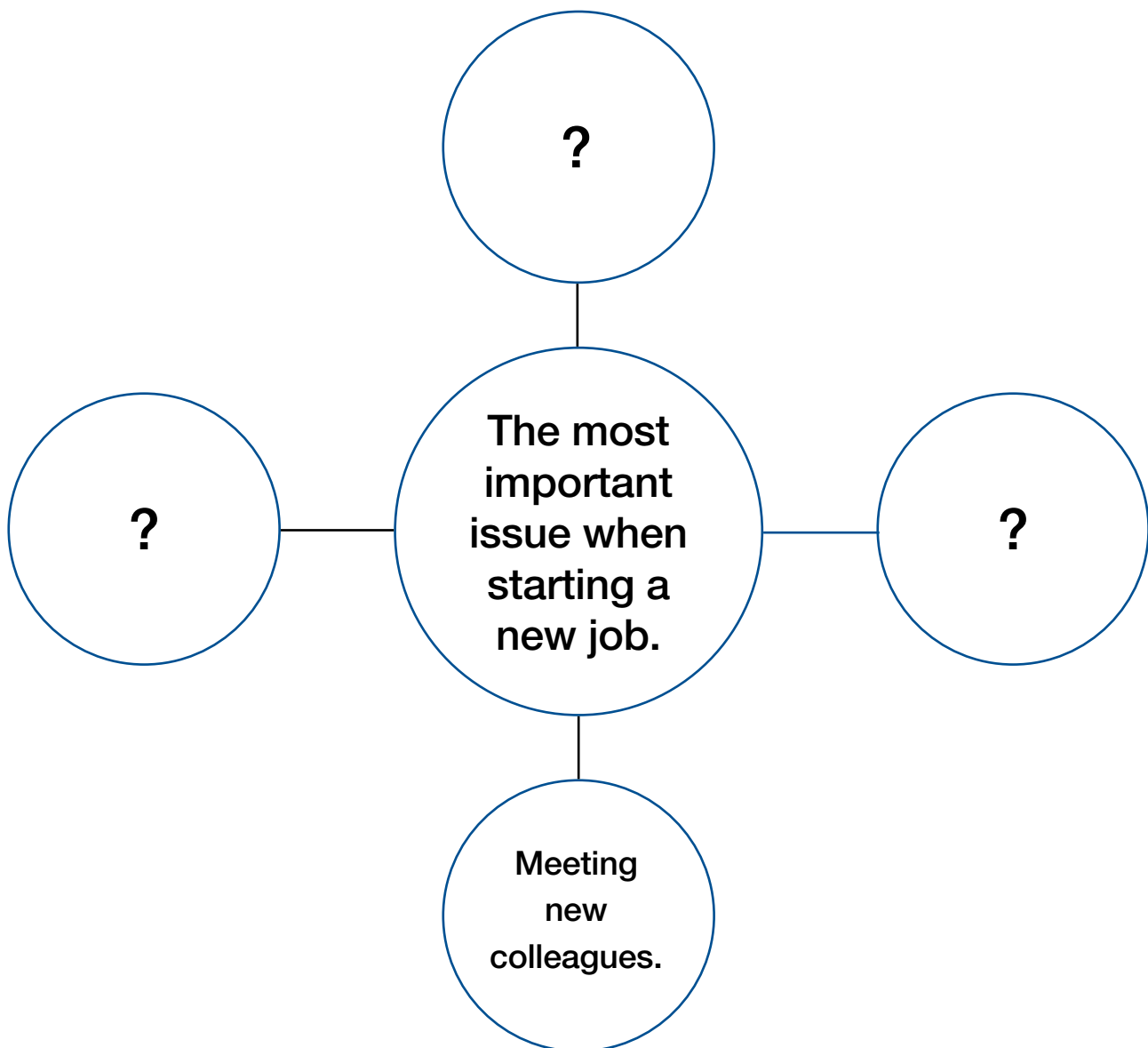Speaking

## Speaking Task 4

| Task focus | ■ Negotiate to reach a decision. |
| --- | --- |
| Task type | ■ Two candidates are given a card on which is written an issue they need to discuss. First, they discuss the different options available, then they either rank these or decide on the most important/relevant. |
| Question format | ■ Two copies of the same card on which is written the issue to be discussed.<br>■ Candidates take turns, suggest options, defend points of view and collaborate to reach a joint decision on the most important/relevant point. |
| Question requirements | ■ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile *vocabulary.englishprofile.org.*<br>■ Do not use topics used in Tasks 1, 2 or 3.<br>■ Two copies of the same card on which is written the issue to be discussed.<br>■ The language elicited should necessitate B2 vocabulary and past and future tenses.<br>■ The task should provoke some discussion and disagreement, ie there should not simply be 1 or 2 obvious solutions that are better than the others. |
| Standard rubric | ■ As per rubric template. |
| Number of items | ■ One card. |
| Length | ■ N / A but minimum reading should be required. |
| Artwork | ■ None. |
| Marking scheme | ■ Generic mark scheme applies. |
| Checklist | ■ Checklist for Speaking 4 to be completed and submitted with item. |

**Speaking: Topic Card for Task Four: Discussion**

**Euroexam Level B2**

The most important issue you have to deal with when you start a new job.

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# Marking Schemes

## Writing assessment scale

- The maximum score for each writing task is 30 raw points. Examiners work with a mark scheme, which focuses on Task achievement (max. 5 points), Appropriacy (max. 5 points), Coherence (max. 5 points), Cohesion (max. 5 points), Grammatical range and accuracy (max. 5 points) and Lexical range and accuracy (max. 5 points).

- The maximum score they can get for the writing section is 60 points.

| | Task Achievement | Appropriacy | Coherence |
|---|---|---|---|
| 5 | - Task achieved at a high level<br>- Intention: Entirely clear<br>- Instructions: Completely followed<br>- Effect: A positive effect on the target reader<br>- Outcome: Sure to achieve a successful outcome<br>- Content: All relevant details included, Some original ideas or presentation | - Style & Format: Appropriate to genre, no irrelevant information<br>- Register: Good awareness of register and formality level appropriate to genre | - Structure: Ideas sequenced logically and accurately<br>- Purpose: Clear<br>- Information: Well organized into a coherent text |
| 4 | | | |
| 3 | - Task achieved, some gaps<br>- Intention: Clear in most areas<br>- Instructions: All important ones followed<br>- Effect: A generally positive effect on the reader<br>- Outcome: Likely to achieve a successful outcome<br>- Content: Many relevant details included | - Style & Format: Usually appropriate to genre with little or no irrelevant information<br>- Register: Limited exponents but awareness of register is shown | - Structure: Some confusion in logical and accurate sequencing<br>- Purpose: Mostly clear<br>- Information: Adequately organized into a mostly coherent text |
| 2 | | | |
| 1 | - Task unachieved<br>- Intention: Very unclear<br>- Instructions: Many not followed<br>- Effect: negative<br>- Outcome: Will not achieve a successful outcome<br>- Content: Omission, irrelevance | - Style & Format: Inappropriate to genre, or minimal evidence<br>- Register: Minimal | - Structure: Muddled<br>- Purpose: Unclear<br>- Information: Very confused |
| 0 | - Task unattempted / partially attempted<br>- Not enough language to make an assessment, or under 20 words | - Not enough language to make an assessment, or under 20 words | - No meaning or the meaning conveyed is irrelevant, or under 20 words |

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| | Cohesion | Grammatical Range and Accuracy | Lexical Range & Accuracy |
|---|---|---|---|
| 5 | ■ Cohesive devices: A wide range of cohesive devices used naturally, efficiently and appropriately to link words, clauses, sentences and paragraphs<br>■ Reference: Skilled use | ■ Grammatical Structures: Complex<br>■ Spelling: Very good<br>■ Word order: Correct<br>■ Punctuation: Used properly throughout<br>■ Errors: Very few, none of them impedes meaning, message | ■ Wide range of lexis to complete the task, some original lexical solutions<br>■ Lexis used appropriately with isolated misuse |
| 4 | | | |
| 3 | ■ Cohesive devices: Adequate amount of devices used to link words, clauses, sentences mostly appropriately<br>■ Reference: Limited use | ■ Grammatical Structures: Simple but mostly correct, some attempts at complex structures with some mistakes that do not impede comprehension<br>■ Spelling: Some mistakes that do not impede comprehension<br>■ Word order: Mostly correct<br>■ Punctuation: Mostly effective<br>■ Errors: Some, but do not significantly impede meaning | ■ Sufficient range of lexis to complete the task<br>■ Lexis used mostly appropriately with occasional misuse |
| 2 | | | |
| 1 | ■ Cohesive devices: Minimal<br>■ Reference: Simple / none | ■ Grammatical Structures: Very simple with frequent and serious mistakes<br>■ Spelling: Very poor<br>■ Word order: Often wrong<br>■ Punctuation: Often wrong | ■ Poor range of lexis to complete the task<br>■ Lexis used inappropriately in most cases |
| 0 | ■ No effective use of cohesive devices and reference, or under 20 words | ■ Little or no evidence of grammatical knowledge of simple structures, or under 20 words | ■ No relevant lexis organized into sentences, or under 20 words |

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# Speaking assessment scale

All four tasks (interview, picture story, transactional dialogues and discussion) are marked together.

The interlocutor/examiner awards 5 points for overall impression (see the table on the right).

The assessor (the person who is NOT asking the questions) gives a maximum of 20 points in total (4x5 points, focusing on the four sets of criteria below).

- Range and Accuracy (5 points) - is the candidate using grammar, vocabulary and other language appropriate for the level? And to what extent is the candidate getting it right?
- Fluency and Coherence (5 points) – is the candidate speaking without stopping and starting? Is s/he making sense?
- Pronunciation (5 points) – can we understand the words? Does it sound like English?
- Communication Strategies (5 points) – is the candidate really talking to the examiner and (in task 4) other candidate? E.g. answering, asking, listening.

| Glossary | | |
|---|---|---|
| | circumlocution | You don't know a word so you talk around it, e.g. bird  that thing that flies. |
| | coherent discourse | What you are saying is logical and makes sense. |
| | cohesive devices | Words like and, but however, also, first of all which tie your sentences together and make it easy to understand. |
| | connected speech | When words are said together in sentences they change. E.g. Fish and Chips sounds like fi-shan-chips. |
| | intonation patterns | This is 'music' of the language. Yes/no questions for example go up at the end, e.g. Are you ill? |
| | register | Different groups of people use different types of language. The register of lawyers is different from pop group singers. |
| | turns | When people talk together they take turns (e.g. taking your turn or giving a turn to other people). |

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| | Range and Accuracy | Fluency and Coherence | Pronunciation | Communication Strategies |
|---|---|---|---|---|
| 5 | ▪ Wide range of grammar, lexis and cohesive devices used to complete the tasks, circumlocution only occasionally necessary.<br>▪ Comfortable with more complex structures and lexis although errors still occur. | ▪ Maintains a smooth flow of language with hesitation mainly to formulate ideas, not language.<br>▪ Links ideas into clear coherent discourse with little or no jumpiness even in extended contributions. | ▪ Although there may still be an evident foreign accent, pronunciation is natural and places little strain on the listener.<br>▪ The candidate often utilises features of connected speech and English intonation patterns. | ▪ Initiates maintains and ends turns.<br>▪ Uses repair strategies (clarification, circumlocution) where necessary.<br>▪ Uses appropriate register and intonation. |
| 4 | | | | |
| 3 | ▪ Sufficient range of grammar, lexis and cohesive devices to adequately complete the tasks although circumlocution may be necessary.<br>▪ Few errors in simple sentences.<br>▪ Errors when attempting more complex structures and lexis do not generally hinder communication. | ▪ Some hesitation while formulating language, but can effectively maintain flow of speech.<br>▪ Can link ideas into clear, coherent discourse although with noticeable jumpiness especially in extended contributions. | ▪ Pronunciation is clearly intelligible in spite of evident foreign accent and occasional mispronunciations putting some strain on the listener. | ▪ Initiates maintains and ends turns satisfactorily although not always smoothly.<br>▪ Evidence of ability to use repair strategies (clarification, circumlocution) although not always applied.<br>▪ Uses appropriate register. |
| 2 | | | | |
| 1 | ▪ Range of grammar, lexis and cohesive devices insufficient to adequately complete the tasks.<br>▪ Repeated errors even in simple sentences. | ▪ Frequent hesitation and inability to link ideas coherently causes great strain on the listener. | ▪ Mispronunciations and inability to produce certain sounds frequently impedes communication of the message. | ▪ Generally, fails to initiate maintain and end turns satisfactorily.<br>▪ Does not use repair strategies (clarification, circumlocution). Uses inappropriate register. |
| 0 | Insufficient language for assessment | | | |

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# Expected range of language

## Functions

*Sourced and adapted from J. A. van Ek and J. L. M. Trim (2001) Council of Europe, Waystage 1990, Threshold 1990, Vantage, published by Cambridge University Press.*

|  | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Giving out factual information** | | | | |
| Identifying / specifying | X | X | X | X |
| Correcting positive and negative statements | X | X | X | X |
| Narrating | X | X | X | X |
| Describing | X | X | X | X |
| Asking questions to obtain confirmation or denial | X | X | X | X |
| Asking questions to obtain information | X | X | X | X |
| Asking questions to obtain descriptions | X | X | X | X |
| Asking questions to obtain specifications | X | X | X | X |
| Responding to requests for confirmation | X | X | X | X |
| Responding to requests for information | X | X | X | X |
| Responding to requests for identification | X | X | X | X |
| Comparing |  | X | X | X |
| Reporting |  | X | X | X |
| Explaining |  | X | X | X |
| Stating |  |  |  | X |
| **Factual: agreement etc.** | | | | |
| Expressing agreement with a statement | X | X | X | X |
| Expressing disagreement with a statement | X | X | X | X |
| Expressing views with reasons |  | X | X | X |
| Enquiring about agreement and disagreement |  | X | X | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Denying statements | | X | X | X |
| Expressing agreement reluctantly or with reservation | | | | X |
| Conceding, demurring | | | | X |
| Inviting agreement or disagreement | | | | X |

## Factual: knowledge

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Expressing one's knowledge or ignorance of a person, thing or fact | X | X | X | X |
| Enquiring about another's knowledge or ignorance of a person, thing or fact | | X | X | X |
| Stating whether one remembers or has forgotten a person, thing, fact or action | | X | X | X |
| Enquiring whether another remembers or has forgotten a person, thing, fact or action | | X | X | X |
| Expressing degrees of probability | | | X | X |
| Enquiring about degrees of probability | | | X | X |
| Expressing or denying necessity (including logical deduction) | | | X | X |
| Enquiring about necessity | | | X | X |
| Expressing one's certainty or uncertainty of something (strong/positive/intermediate/weak/negative) | | | X | X |
| Enquiring about another's certainty or uncertainty of something | | | X | X |
| Reminding someone | | | | X |
| Asserting knowledge or ignorance | | | | X |
| Expressing doubt, incredulity | | | | X |
| Expressing bewilderment | | | | X |
| Classifying | | | | X |
| Generalising | | | | X |
| Defining | | | | X |
| Hypothesising | | | | X |
| Negotiating | | | | X |

## Factual: modality

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Expressing ability or inability | X | X | X | X |
| Enquiring about ability or inability | X | X | X | X |
| Expressing one's obligation (or lack of) to do something | | X | X | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Enquiring about one's obligation to do something | | X | X | X |
| Granting permission | X | X | X | X |
| Denying permission | X | X | X | X |
| Seeking permission | X | X | X | X |
| Responding to granting of permission | | X | X | X |
| **Volitional** | | | | |
| Expressing want, desire or need (positive and negative) | X | X | X | X |
| Enquiring about want, desire or need | | X | X | X |
| Expressing intention (positive and negative) | | X | X | X |
| Enquiring about intention | | X | X | X |
| Expressing and responding to preference | X | X | X | X |
| Enquiring about preference | | | X | X |
| **Emotional** | | | | |
| Expressing liking, with reasons | X | X | X | X |
| Expressing dislike, with reasons | X | X | X | X |
| Enquiring about likes and dislikes | | X | X | X |
| Expressing pleasure, happiness with reasons | | X | X | X |
| Expressing displeasure, unhappiness with reasons | | X | X | X |
| Enquiring about pleasure, happiness/ displeasure, unhappiness | | X | X | X |
| Expressing hope | | | | |
| Expressing satisfaction | | X | X | X |
| Expressing dissatisfaction | | X | X | X |
| Enquiring about satisfaction | | X | X | X |
| Expressing disappointment | | X | X | X |
| Expressing gratitude | | X | X | X |
| Expressing feelings | X | X | X | X |
| Expressing interest | | | X | X |
| Expressing lack of interest | | | X | X |
| Enquiring about interest or lack of interest | | | X | X |
| Expressing surprise | | | X | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Expressing lack of surprise | | | X | X |
| Expressing fear | | | | |
| Giving reassurance | | | X | X |
| Enquiring about fear/worry | | | X | X |
| Reacting to an expression of gratitude | | | | |
| Expressing regret/sympathy/condolence | | | X | X |
| Expressing fellow-feeling, empathy | | | | X |
| Expressing pain, anguish, suffering | | | | X |
| Enquiring about pain, anguish, suffering | | | | X |
| Expressing relief | | | | X |
| Expressing indifference | | | | X |
| Expressing fatigue, resignation | | | | X |

## Moral

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Offering an apology | X | X | X | X |
| Accepting an apology | X | X | X | X |
| Granting forgiveness | | X | X | X |
| Expressing approval | | X | X | X |
| Expressing appreciation | | X | X | X |
| Expressing regret | | X | X | X |
| Expressing indifference | | X | X | X |
| Expressing moral obligation | | | X | X |
| Expressing disapproval | | | X | X |
| Enquiring about approval/disapproval | | | X | X |
| Expressing regret/sympathy | | | | X |
| Denying blame | | | | X |

## Getting things done

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Responding to a request | X | X | X | X |
| Requesting something | X | X | X | X |
| Requesting someone to do something | X | X | X | X |
| Inviting someone to do something | X | X | X | X |

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|  | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Giving instructions or orders | X | X | X | X |
| Accepting an offer or invitation | X | X | X | X |
| Declining an offer or invitation | X | X | X | X |
| Enquiring whether an offer or invitation is accepted or declined |  | X | X | X |
| Advising others to do something |  | X | X | X |
| Warning others to take care or to refrain from doing something |  | X | X | X |
| Offering assistance |  | X | X | X |
| Asking for assistance |  | X | X | X |
| Insisting politely |  | X | X | X |
| Persuading |  | X | X | X |
| Suggesting a course of action |  | X | X | X |
| Agreeing to a suggestion |  |  | X | X |
| Encouraging someone to do something |  |  | X | X |
| Asking for advice |  |  | X | X |
| Responding to advice |  |  | X | X |
| Rejecting advice with reason |  |  | X | X |
| Making/agreeing plans and arrangements |  |  | X | X |
| Compromising |  |  | X | X |
| Prohibiting |  |  | X | X |
| Complaining |  |  | X | X |
| Asking for suggestions |  |  | X | X |
| Responding to suggestions |  |  | X | X |
| Rejecting suggestion with reason/alternative |  |  | X | X |
| Refusing to do something |  |  |  | X |
| Expressing defiance |  |  |  | X |
| Giving encouragement |  |  |  | X |
| Responding to a request | X | X | X | X |
| Pleading |  |  |  | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Socialising** | | | | |
| Attracting attention | X | X | X | X |
| Greeting people | X | X | X | X |
| Responding to greetings | X | X | X | X |
| Responding to offers or invitations | X | X | X | X |
| Expressing thanks | X | X | X | X |
| Addressing friends and strangers | X | X | X | X |
| Making formal and informal introductions | X | X | X | X |
| Reacting to being introduced | | X | X | X |
| Congratulating | | X | X | X |
| Proposing a toast | | X | X | X |
| Taking leave | X | X | X | X |
| Hesitating | | | X | X |
| Praising | | | X | X |
| Complimenting | | | X | X |
| Making someone welcome | | | | X |
| Offering someone something | X | X | X | X |
| **Structuring discourse** | | | | |
| Opening | X | X | X | X |
| Hesitating, looking for words | X | X | X | X |
| Correcting oneself | | X | X | X |
| Interrupting politely | | X | X | X |
| Enumerating | | X | X | X |
| Summarising | | X | X | X |
| Closing | X | X | X | X |
| Expressing an opinion | | | X | X |
| Asking someone's opinion | | | X | X |
| Exemplifying | | | X | X |
| Emphasising | | | X | X |
| Handing over to another speaker | | | X | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Indicating a wish to continue or finish speaking | | | X | X |
| Encouraging someone to continue speaking | | | X | X |
| Interacting with speaker | | | | X |
| Opening | X | X | X | X |

## Telephone

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Opening/announcing self | | X | X | X |
| Asking for extension, person | | X | X | X |
| Announcing new call | | X | X | X |
| Asking someone to wait | | | X | X |
| Confirming understanding on both sides | | | X | X |
| Signing off | | | | X |

## Letter

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Formal and informal opening | | | X | X |
| Closing | | | X | X |

## Communication repair

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| Signalling non-understanding | X | X | X | X |
| Asking someone to spell something | X | X | X | X |
| Asking for clarification and explanation | X | X | X | X |
| Responding to clarification and explanation | | | X | X |
| Asking for repetition of sentence, word or phrase | | | X | X |
| Asking for confirmation of understanding | | | X | X |
| Asking someone to write something down | | | X | X |
| Appealing for assistance | | | X | X |
| Asking someone to slow down | | | X | X |
| Responding to requests for clarification | | | X | X |
| Paraphrasing | | | X | X |
| Checking another's understanding | | | X | X |
| Substituting for forgotten word or phrase | | | | X |
| Covering hesitation while searching for word or phrase | | | | X |
| Objecting, protesting | | | | X |

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# Topics

*Sourced and adapted from J. A. van Ek and J. L. M. Trim (2001) Council of Europe, Waystage 1990, Threshold 1990, Vantage, published by Cambridge University Press.*

| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Personal identification** | | | | |
| Name | X | X | X | X |
| Address | X | X | X | X |
| Telephone/fax number | X | X | X | X |
| Date and place of birth | X | X | X | X |
| Age | X | X | X | X |
| Sex | X | X | X | X |
| Marital status | X | X | X | X |
| Nationality | X | X | X | X |
| Origin | X | X | X | X |
| Occupation | X | X | X | X |
| Family | X | X | X | X |
| Likes and dislikes | X | X | X | X |
| Physical appearance | X | X | X | X |
| Email address | X | X | X | X |
| Title | X | X | X | X |
| First language | X | X | X | X |
| Character | | | X | X |
| **House & Home and local environment** | | | | |
| Types of accommodation | X | X | X | X |
| Interior design | X | X | X | X |
| Local & regional services/amenities | X | X | X | X |
| Regional geographical features | X | X | X | X |
| Local flora and fauna | X | X | X | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Daily life** | | | | |
| At home | X | X | X | X |
| At work | X | X | X | X |
| Income | | | X | X |
| Prospects | | | X | X |
| **Free time and entertainment** | | | | |
| Leisure, hobbies & interests | X | X | X | X |
| TV, radio, cinema, theatre | X | X | X | X |
| Computer, internet | X | X | X | X |
| Intellectual/artistic pursuits | | | X | X |
| Sports | X | X | X | X |
| Press | X | X | X | X |
| Music | X | X | X | X |
| Exhibitions, museums | | | X | X |
| Photography | | | | X |
| The written word (reading, letter-writing, diaries etc.) | | | | X |
| **Travel** | | | | |
| Public & private transport | X | X | X | X |
| Traffic & traffic control | X | X | X | X |
| Green travel | X | X | X | X |
| Holidays | X | X | X | X |
| Accommodation | X | X | X | X |
| Entering and leaving a country | X | X | X | X |
| **Relations with other people** | | | | |
| Family relationships | X | X | X | X |
| Friendship | X | X | X | X |
| Manners | X | X | X | X |
| Social conventions | | | X | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Health and body care** | | | | |
| Parts of the body | X | X | X | X |
| Personal comfort | X | X | X | X |
| Hygiene | X | X | X | X |
| Ailments, accidents | X | X | X | X |
| Medical services | X | X | X | X |
| **Shopping** | | | | |
| Shopping facilities | X | X | X | X |
| Foodstuffs | X | X | X | X |
| Clothes, fashion | X | X | X | X |
| Household articles | X | X | X | X |
| Prices | X | X | X | X |
| **Food and drink** | | | | |
| Types of food and drink | X | X | X | X |
| Eating and drinking out | X | X | X | X |
| Eating habits | | | | X |
| Sourcing food locally | | | | X |
| Fast food | | | | X |
| Organic food | | | | X |
| Year-round availability | | | | X |
| Dieting | | | | X |
| **Services** | | | | |
| Communications | X | X | X | X |
| Financial services | X | X | X | X |
| Emergency services | X | X | X | X |
| Leisure facilities | X | X | X | X |
| Care for the elderly | | | | X |
| IT in the community | | | | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Places & location** | | | | |
| Asking the way and giving directions | X | X | X | X |
| Location | X | X | X | X |
| Satellite navigation systems | | | | X |
| World Heritage sites | | | | X |
| Locations for motorways & airports | | | | X |
| Protecting open spaces | | | | X |
| **Language** | | | | |
| Foreign language ability | X | X | X | X |
| Accents & dialects | X | X | X | X |
| Preserving minority languages | | | | X |
| Bilingualism | | | | X |
| **Weather** | | | | |
| Climate and weather | X | X | X | X |
| Weather forecasting | | | X | X |
| Climate change | | | | X |
| Extreme weather | | | | X |
| **Measures and shapes** | | | | |
| Digits and numbers up to 31 | X | X | X | X |
| Digits and numbers up to 100 and multiples of 100 | | X | X | X |
| All digits and cardinal numbers | | | X | X |
| Telephone numbers | X | X | X | X |
| Height, length, weight, capacity, temperature | X | X | X | X |
| Dates, times, days | X | X | X | X |
| Shape | X | X | X | X |
| Statistics | | | | X |
| Processes | | | | X |

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| | A1 | A2 | B1 | B2 |
|---|---|---|---|---|
| **Education** | | | | |
| Schooling | X | X | X | X |
| Subjects | X | X | X | X |
| Qualifications and examinations | | | X | X |
| **The environment** | | | | |
| Pollution | | | | X |
| Global warming | | | | X |
| **Beliefs** | | | | |
| The paranormal & supernatural | | | | X |
| Superstitions | | | | X |
| Unexplained phenomena e.g. UFOs, coincidences etc. | | | | X |
| **Arts** | | | | |
| Modern art, theatre, architecture | | | | X |
| Classical art, theatre, architecture | | | | X |
| **Science & technology** | | | | |
| Scientific development | | | | X |
| Space exploration | | | | X |
| Power of the computer | | | | X |
| Important inventions | | | | X |
| **Society** | | | | |
| Individual rights | | | | X |
| Family life | | | | X |
| Parental responsibilities | | | | X |
| Social responsibilities | | | | X |
| Equal opportunities | | | | X |

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# Grammar

## Sentence structure

| | |
|---|---|
| Breakthrough | <ul><li>word order in simple statements</li><li>subject-verb-object/adverb/adjective</li><li>prepositional phrase</li><li>word order in instructions</li><li>word order in questions</li><li>*there is/are* + noun</li></ul> |
| Waystage | <ul><li>there was/were</li><li>use of the conjunctions *and/but/or*</li><li>word order</li><li>subject - verb - (object)</li><li>(+*and/but/or*) + subject - verb - (object)</li><li>clauses of time with *when, before, after*</li><li>reason because, result so</li><li>noun clause with *that*</li></ul> |
| Threshold | <ul><li>there has/have been</li><li>there will be/there is going to be</li><li>word order in complex sentences</li><li>complex sentences with one subordinate clause</li><li>defining relative clauses with *who, which, that*</li><li>clause as subject/object</li></ul> |
| Vantage | <ul><li>word order in sentences with more than one subordinate clause</li><li>there had been</li><li>use of common conjunctions expressing contrast, purpose, consequence, condition, concession</li><li>non-defining relative clauses</li><li>defining relative clauses with where, whose, when</li><li>defining relative clauses without relative pronouns</li><li>participial clauses describing action</li></ul> |

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# Verb forms

| | |
|---|---|
| Breakthrough | ■ simple present tense of *be/have/do* and common regular verbs<br>■ present continuous of common verbs<br>■ have got<br>■ yes/no questions<br>■ question words: *who/what/where/when/how much/how any/how old*<br>■ auxiliary '*do*' for questions and negatives (positive only)<br>■ imperatives and negative imperatives<br>■ contracted forms appropriate to this level |
| Waystage | ■ simple present with no time focus<br>■ present continuous to express continuity<br>■ past tense of regular and common irregular verbs with time markers<br>■ NP + *be going to* , present continuous and time markers<br>■ limited range of common verbs + -*ing* form, such as *like, go*<br>■ verb + to + infinitive such as *want, hope*<br>■ very common phrasal verbs such as *get up, switch on*<br>■ questions such as *what time, how often, why, how, which*<br>■ simple question tags using all the verb forms at this level<br>■ contracted forms appropriate to this level |
| Threshold | ■ present perfect with *since/for; ever/never; yet/already, just*<br>■ used to for regular actions in the past<br>■ past continuous<br>■ future reference<br>■ future simple verb forms, NP + will<br>■ zero and 1st conditional<br>■ range of verbs + -ing form<br>■ to + infinite to express purpose<br>■ common phrasal verbs and position of object pronouns, such as *I looked it up*<br>■ simple reported/embedded statements and questions<br>■ question tags using all verbs appropriate at this level<br>■ contracted forms appropriate to this level |

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| Vantage | ▪ present perfect continuous |
|---------|------------------------------|
| | ▪ past perfect |
| | ▪ simple passive |
| | ▪ use of 2nd and 3rd conditional |
| | ▪ verbs + (object) + gerund or infinitive such as 'would like someone to do something', + 'suggest doing something' |
| | ▪ causative use of have and get |
| | ▪ reported speech with a range of tenses |
| | ▪ wider range of phrasal verbs such as *give up, hold out* |
| | ▪ reported requests and instructions |
| | ▪ question tags using tenses appropriate to this level |
| | ▪ contracted forms appropriate to this level |

## / Modals

| Breakthrough | ▪ *can*, *can't* (ability/inability, permission) and *would like* (request) |
|--------------|------------------------------------------------------------------------------|
| | ▪ not negative questions |
| **Waystage** | ▪ *must* (obligation) |
| | ▪ *mustn't* (prohibition) |
| | ▪ *have to, had got to* (need) |
| | ▪ *can, could* (requests) |
| | ▪ *couldn't* (impossibility) |
| | ▪ *may* (permission) |
| | ▪ single modal adverbs: *possibly, probably, perhaps* |
| **Threshold** | ▪ *should* (obligation, advice) |
| | ▪ *might, may, will probably* (possibility and probability in the future) |
| | ▪ *would/should* (advice) |
| | ▪ *need to* (obligation) |
| | ▪ *needn't* (lack of obligation) |
| | ▪ *will definitely* (certainly in the future) |
| | ▪ *may I* (asking for permission) |
| | ▪ *I'd rather* (stating preference) |
| **Vantage** | ▪ Waystage |
| | ▪ Threshold |
| | ▪ Vantage |

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## Nouns

| Breakthrough | ■ regular and common irregular plural forms<br>■ very uncommon uncountable nouns<br>■ cardinal numbers 1-31 |
|---|---|
| Waystage | ■ countable and uncountable nouns<br>■ simple noun phrases<br>■ cardinal numbers up to 100 + multiples of 100 |
| Threshold | ■ noun phrases with pre- and post-modification such as *fair-haired people with sensitive skin*<br>■ all cardinal numbers |
| Vantage | ■ wider range of noun phrases with pre- and post-modification<br>■ word order of determiners eg *all my books* |

## Pronouns

| Breakthrough | ■ personal-subject |
|---|---|
| Waystage to Vantage | ■ object, reflexive |

## Possessives

| Breakthrough | ■ possessive adjectives such as *my, your, his, her, its, our, their* |
|---|---|
| Waystage to Vantage | ■ possessive pronouns such as *mine, yours, whose* |

## Prepositions

| Breakthrough | ■ common prepositions such as *at, in, on, under, next to, between, near, to, from*<br>■ prepositional phrases of place, time and movement, such as *at home, on the left, on Monday, at six o' clock* |
|---|---|
| Waystage | ■ prepositions of place, time and movement, such as *before, after, towards, up, down, along, across, in front of, behind, opposite*<br>■ prepositional phrases of place and time such as *after dinner, before tea* |
| Threshold | ■ wide range of prepositions, such as *beyond, above, beneath, below*<br>■ prepositional phrases, such as *in her twenties, of average height, in the top right-hand corner* |
| Vantage | ■ wider range of prepositions including *despite, in spite of*<br>■ collocations of verbs/nouns + prepositions such as *point at, have an interest in*<br>■ preposition + -ing form such as *after leaving* |

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## / Articles

| | |
|---|---|
| Breakthrough | ■ definite, indefinite |
| Waystage | ■ zero article with uncountable nouns<br>■ definite article with superlatives |
| Threshold | ■ definite article with post-modification, such as *The present you gave me*<br>■ use of indefinite article in definitions, such as an architect is a person who designs buildings |
| Vantage | ■ definite, indefinite and zero article with both countable and uncountable nouns in a range of uses |

## / Determiners

| | |
|---|---|
| Breakthrough | ■ *any, some, a lot of* |
| Waystage | ■ *all, none, not (any), enough, (a) few,(a) little, many, more, most, much, no* |
| Threshold to Vantage | ■ *a range of determiners eg all, the, most, both* |

## / Adjectives

| | |
|---|---|
| Breakthrough | ■ common adjectives in front of a noun<br>■ demonstrative adjectives: *this, that these those*<br>■ ordinal numbers 10-31 |
| Waystage | ■ order of adjectives<br>■ comparative superlative regular and common irregular forms<br>■ use of *than*<br>■ ordinal numbers up to 100 + multiples of 100 |
| Threshold | ■ adjectives ending -ed +ing such as tired and tiring<br>■ comparative and superlative adjectives<br>■ comparative structures, such as as....as, looks like/is like<br>■ all ordinal numbers |
| Vantage | ■ comparisons with fewer and less<br>■ collocation of adjective +preposition such as responsible for |

## / Adverbs

| | |
|---|---|
| Breakthrough | ■ simple adverbs of place, manner and time, such as *here, slowly, now* |
| Waystage | ■ simple adverbs and adverbial phrases: sequencing, time and place, frequency, manner<br>■ position of adverbs and word order of adverbial phrases |

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| Threshold | ■ more complex adverbial phrases of time, place, frequency, manner, such as *as soon as possible* |
|---|---|
| Vantage | ■ adverbial phrases of degree, extent, probability<br>■ comparative and superlative of adverbs |

## / Intensifiers

| Breakthrough | ■ *very* |
|---|---|
| Waystage | ■ *really, quite, so, a bit* |
| Threshold | ■ *a range of intensifiers such as too, enough* |
| Vantage | ■ *wide range such as extremely, too much* |

## / Discourse

| Breakthrough | ■ sentence connectives – *then, next* |
|---|---|
| Waystage | ■ adverbs to indicate sequence (*first, finally*)<br>■ use of substitution, (*I think so, I hope so*)<br>■ markers to structure spoken discourse (*Right, Well, OK*) |
| Threshold | ■ As Waystage |
| Vantage | ■ a range of discourse markers expressing addition, cause and effect, contrast (*however*), sequence and time (*at a later date*)<br>■ markers to structure spoken discourse (*as I was saying*)<br>■ use of ellipsis in informal speech and writing, (*sounds good*) |

## / Punctuation and spelling

| Breakthrough | ■ use of capital letters and full stops<br>■ the correct spelling of personal familiar words |
|---|---|
| Waystage | ■ use of question marks<br>■ use of exclamation marks<br>■ use of comma in lists |
| Threshold | ■ use of punctuation in formal and informal texts such as dashes, brackets, bullet points and speech marks<br>■ the correct spelling of common words and key words relating to own work, leisure and study interests |
| Vantage | ■ multiple uses of commas<br>■ use of apostrophes for possession and omission<br>■ use of other punctuation to enhance meaning<br>■ the correct spelling of words used in work, studies and daily life |

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