

# Test Production Guidelines

## Euroexam Level C1

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

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CEFR  
alignment

Fairness  
in testing

Reading

Writing

Listening

Speaking

Assessment  
& Language Range

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# Qualification at a glance

Subject area	International English
Recommended age group	14+
Assessment	<p>To gain this qualification, candidates must successfully complete assessments in all of the following:</p> <ul style="list-style-type: none"> <li>■ Speaking</li> <li>■ Listening</li> <li>■ Reading</li> <li>■ Writing</li> </ul>
Grading	<p>This qualification is graded Pass when candidates achieve an average mark of 60% over the four papers with no paper below 40%.</p>
Who is the qualification for?	<p>This qualification may be suitable for:</p> <ul style="list-style-type: none"> <li>■ non-native speakers of English worldwide,</li> <li>■ young people or adults attending an English course either in the UK or overseas,</li> <li>■ students learning English as part of their school or college curriculum,</li> <li>■ people needing English for their everyday or working life,</li> <li>■ learners who require externally recognised certification of their levels in English.</li> </ul>
What does the qualification cover?	<p>These qualifications allow candidates to learn, develop and practise the skills required for employment and/or career progression by testing success in real communication.</p>

# Alignment of CEFR and Euroexam

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 embedded 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.

## C1 Global scale

- Can understand a wide range of demanding, longer texts, and recognise implicit meaning.
- Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes.
- Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.

Level C1	Can do statements
Listening	<p>Can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly.</p> <p>Can understand television programmes and films without too much effort.</p>
Reading	<p>Can understand long and complex factual and literary texts, appreciating distinctions of style.</p> <p>Can understand specialised articles and longer technical instructions, even when they do not relate to his/her field.</p>
Spoken Interaction	<p>Can express him/herself fluently and spontaneously without much obvious searching for expressions.</p> <p>Can use language flexibly and effectively for social and professional purposes.</p> <p>Can formulate ideas and opinions with precision and relate his/her contribution skilfully to those of other speakers.</p>
Spoken Production	<p>Can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion.</p>
Writing	<p>Can express him/herself in clear, well-structured text, expressing points of view at some length.</p> <p>Can write about complex subjects in a letter, an essay or a report, underlining what he/she considers to be the salient issues.</p> <p>Can select style appropriate to the reader in mind.</p>

# 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 test takers. No group of test takers 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 specifications contained in this Test Productions Guidelines. Checks are made to prevent bias, and to ensure content is accessible to all test takers 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 test taker groups,
- do not have the same meaning for all test takers,
- imply stereotypes or biased attitudes,
- assume experiences or knowledge of the world which not all test takers have,
- describe contexts which are not equally meaningful to all test takers,
- include terms or concepts which are unfamiliar to some groups of test takers.

Assessment techniques/task types may involve bias because:

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

## Examples of taboo subjects

- alcohol
- body piercing
- death/terminal illness
- drug use
- evolution
- gambling
- hunting
- immodest dress
- inappropriate behaviour
- magic
- national standpoints (e.g. Japanese whaling policy)
- negative depictions of countries/races etc.
- personal phobias
- pets and certain animals e.g. pigs
- politics
- pork, ham etc.
- racism
- religion – including religious holidays
- sexism
- sexual activity
- smoking
- soles of the feet
- superstitions e.g. lucky/unlucky numbers, astrology, signs of zodiac, fortune telling, lucky charms, good luck symbols
- tattoos
- war

## 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 (e.g. skating in the winter when other parts of the world never see snow or ice, etc.).

Items asterisked have detailed lists at the end of this document..

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: <i>Shall we go to the cinema?</i> B: <i>I've got an exam tomorrow.</i> 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: <i>My husband and I enjoy classical music. We often go to concerts.</i> 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>I'm sorry</i> , 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 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 i.e. 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 talking about timetables but the topic could be school or travel.



# 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**
    - Task sheet
    - Answer Key
  - **Writing: 1 document for each task**
    - Task sheet
  - **Listening: separate documents using the templates provided for each task, which contain**
    - Script for recording
    - Task sheet
    - 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 test takers 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 test takers. The specifications may state where stems are to be used.

Negative items should be avoided unless it is important to test whether test takers understand that something is not true. The use of negative items e.g. what is NOT mentioned is to be avoided.

## Answer key

The key (i.e., 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 test takers,
- must be plausible/tempting so as not to be so easily discounted by test takers 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 (e.g. one question and two statements),
- must all either consistently include punctuation, or not, as appropriate,
- should not cancel each other out, i.e. 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. Test takers 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 (i.e. only text, or text plus answers).

## Topics

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

## **/** 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 test taker 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 test taker to select the correct answer. For example, 'colleagues' and 'friends' could both be possible answers according to the test taker's perception of the situation and if there is no clear pointer to the exact relationship.

# Reading

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

Duration: 50 minutes		
Task	Component (Task name and task focus)	Number of questions
1	Paragraph headings (matching headings with texts)	6
2	Long text (detail comprehension)	8
3	Multiple-choice reading	6
Total		20

		Skill focus	Task description	Response format
Reading 50 minutes	Task 1	Main idea comprehension. Understand and identify gist of extended written text. Both careful and expeditious global reading.	Candidates read an extended newspaper/journal article 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. Paragraph level meaning.	Candidates read an extended text (e.g. review, narrative, description, reference material, lecture, encyclopaedia entry), and answer questions, requiring 8 pieces of information altogether, using a maximum of 15 words per question.	One extended text and 2-4 questions each requiring 2-4 pieces of information.
	Task 3	Overall understanding plus detailed comprehension including inference.	Candidates read two extended texts, and choose correct multiple-choice option to answer the question asked. 6 questions.	Two extended texts and 6 multiple-choice questions with four options per question.

## CEFR descriptors

- Can understand long and complex factual and literary texts, appreciating distinctions of style.
- Can understand specialised articles and longer technical instructions, even when they do not relate to his/her field.

### Reading Task 1

Task focus	<ul style="list-style-type: none"> <li>Main idea, text-level comprehension of longer text. Understand and identify gist of extended written text. Both careful and expeditious global reading.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>Matching. Matching the most appropriate headings to paragraphs.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>Extended text on single subject consisting of 7 paragraphs, the first being the example.</li> <li>9 short lettered headings of which one is the example, 6 others are correct and there are 2 distractors.</li> <li>Appropriate key provided.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a></li> <li>Text must be given a title.</li> <li>Adapted and paragraphed text on one of the topics.</li> <li>Texts may be narrative, discursive, explanatory, descriptive, biographical, instructive.</li> <li>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.</li> <li>The text should read as a coherent whole, with links between the paragraphs and an overall theme/purpose.</li> <li>Texts should present clear and logical paragraphing. Each paragraph should focus on a separate, clearly defined aspect of the main subject matter.</li> <li>One relevant, appropriate graphic.</li> <li>The paragraph headings should convey a summary of the main theme of each paragraph.</li> <li>Paragraph headings should be consistent with the genre.</li> <li>Paragraph headings should not require candidates to understand minor details.</li> <li>The correct answer must not be obvious by including words from the text in the paragraph heading, i.e. word spotting.</li> <li>The level of language used for the headings should be below the level of C1.</li> <li>Each correct heading should be unambiguous and only fit one paragraph.</li> <li>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.</li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>See template provided as a separate document. Only variation between versions in task specific first sentence. (You will read an ..... about the ..... .</li> </ul>

Example	<ul style="list-style-type: none"> <li>One example to be given that is specific to the version.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>One extended text on single subject consisting of seven paragraphs. Nine short headings of which one is the example.</li> </ul>
Distractors	<ul style="list-style-type: none"> <li>The two distractors to be similar in format to the other options.</li> <li>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.</li> </ul>
Length	<ul style="list-style-type: none"> <li>Overall word count of text: 400 - 500 words.</li> <li>Overall word count of headings: 50 - 75 words</li> </ul>
Time	<ul style="list-style-type: none"> <li>10 minutes recommended for task.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>One relevant, appropriate graphic.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>Yes.</li> </ul>
Answer Key	<ul style="list-style-type: none"> <li>Provide a key indicating paragraph number and letter of correct heading.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>Checklist for Reading 1 to be completed and submitted with item.</li> </ul>

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

You will read an article about languages.

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

## Paragraph Headings

- A KEEPING A SENSE OF PERSPECTIVE
- B ENGLISH: A UNIVERSAL LANGUAGE
- C A DIVERSE SOLUTION
- D THE LANGUAGE EXTINCTION RATE
- E LANGUAGES EVOLVE
- F LANGUAGE IS MORE THAN SIMPLY COMMUNICATION
- G SOME IN DANGER, SOME GONE FOREVER – EXAMPLE**
- H MY OWN ENDANGERED LANGUAGE
- I WOULD ONE LANGUAGE REALLY BE SO BAD?

# Are Old Languages Worth Saving?

EXAMPLE	G
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*Right now, somewhere in the world, the last speaker of an ancient language is breathing his or her last breath. When this person dies, so will another language. Ever heard of Jiwari? No? It's no surprise: The last native speaker died in Australia in 1976. Or Chinook? It used to be the language of trade in the Pacific Northwest, as many of the region's Native American tribes spoke it as a second language. Now, not even the Chinook speak Chinook.*

1	
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For many centuries the world has been losing languages, but they do seem to be disappearing at an incredible rate more recently. Roughly 6000 languages are spoken in the world today, it is staggering to hear linguists predict that half of them will vanish in this century, and 90 percent will be gone by the next.

2	
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A disaster? Not to everyone. John Miller, writing in *The Wall Street Journal*, asserts that every time a language dies, it is time to celebrate because another "primitive" tribe has joined the modern world. Although Miller fails to describe what he considers so great about the modern world, perhaps he has a point: it's only a language. Terms like "extinction" and "endangered" put language disappearance on the same footing as the disappearance of a species. But there is a difference.

3	
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A single species cannot survive alone; a decrease in numbers of one species affects others around it. A single language, however, can do just fine. Calling the disappearance of languages "extinction" introduces the notion

of catastrophe: one which can, and should, be averted. Yet fewer languages means more people sharing a common language. What's wrong with everyone in the world being able to understand one another?

4	
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Yet every language has subtle distinctions and allusions of its own which cannot be fully expressed in another language. It's not just about literal translation or grammar. A language reflects its culture, from the vocabulary it contains to its style and literary traditions. Not everything can be translated into English or any of the other major languages: it might retain its meaning but it will surely lose its spirit.

5	
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When people integrate, a language is often lost or adapted. Whenever newcomers have settled in a new land they and the local people have usually ended up speaking the same language. English was born when Germanic-speaking Angles, Saxons, and Jutes invaded the Celtic-speaking islands. Romans gave that form of German a shot of Latin and this became Old English. Later French-speaking Normans conquered England but were defeated by its language. Instead Old English absorbed French words and became Middle English. The process of change continues, thankfully more peaceably, to this day.

6	
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For purely interactive purposes, one language may be all the world needs. There is no end to the things that can be expressed in English-- or in any other language. But language is an expression of culture and perhaps the bilingual, multicultural, integrated society is where we are heading. Then we can tell each other about our own special cultures - and language.



## Reading Task 2

Task focus	<ul style="list-style-type: none"> <li>Detail comprehension. Identify specific information in extended text. Paragraph level meaning.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>Candidate reads an extended text and answers 2-4 questions, each requiring 2-4 pieces of information and writes a max. 15-word answer in the appropriate space on the answer sheet.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>One extended text.</li> <li>2-4 questions, each requiring two to four pieces of information.</li> <li>Appropriate key provided</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>One extended text.</li> <li>Text should be given a title.</li> <li>Text should be as authentic as possible e.g. biographies, tourist information, reviews etc. but should not focus on actual/well-known people/places/events etc. in order that no candidate with prior knowledge may be at an advantage.</li> <li>Text should be dense and information rich and must require candidates to read in detail.</li> <li>Text should be presented as continuous text e.g. no layout features other than paragraphs.</li> <li>Key words in text should be embedded in such a way to avoid word spotting (e.g. use of synonyms).</li> <li>The questions should be as short as possible whilst still making it clear which pieces of information are required.</li> <li>Locating the information required should require in-depth reading in order to identify detail. The information required should be spread out in order to require reading across a paragraph.</li> <li>The questions should be in the order in which the information (or at least the first part of it) appears in the text.</li> <li>One graphic to represent general topic.</li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>See template provided as a separate document. Indicate topic in rubric.</li> </ul>
Example	<ul style="list-style-type: none"> <li>No example.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>1 extended text 2-4 questions.</li> </ul>
Length	<ul style="list-style-type: none"> <li>1000-1250 words.</li> <li>Maximum overall word count for questions: 75 words.</li> </ul>
Time	<ul style="list-style-type: none"> <li>20 minutes recommended for task.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>One graphic to represent overall topic.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>Yes.</li> </ul>
Answer Key	<ul style="list-style-type: none"> <li>Provide a key indicating sample answers.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>Checklist for Reading 2 to be completed and submitted with item.</li> </ul>

## Task Two: Long Text (20 minutes) – Questions 7-14

You will read an article about the film maker Peter Gaetano.



- Below are 3 questions about the text.
- Each answer requires several pieces of information.
- Answer each question with as FEW words as possible. You do not need to write full sentences.
- Do not write more than 30 words for each piece of information.
- Write your answers on the separate answer sheet.

- What was Gaetano's impression of the portrayal of New York he saw in films as a boy and how did this inspire the films he later made himself? [Key: **7.** He thought the films gave an idealised picture of New York and **8.** determined to present reality when he made films. – or similar]
- One person had a particular influence on Gaetano. In which two ways was this evident in his films? [Key: **9.** Cassavetes' influence resulted in Gaetano's fluid camera-work and **10.** emphasis on character exploration over narrative storytelling. – or similar]
- Location and music rarely vary in Gaetano's films. What is distinctive of each? [Key: **11.** His films are located in poor, urban environments and **12.** accompanied by emotive, pulsing soundtracks. – or similar]
- Which era of America history seems to have influenced Gaetano and which type of film is it therefore perhaps surprising that he has never been involved in? [Key: **13.** he appears influenced by the frontier stories of the last part of the nineteenth century but **14.** has never actually directed a Western. – or similar]

# Peter Gaetano the Filmmaker



Born on November 17th 1942 in Flushing, to Sicilian parents, Peter Gaetano grew up in the vibrant Italian quarter of New York. His childhood was a deeply formative period, shaping the distinctive and characteristic vision of the world that we recognise instantly in his films. As a young boy he suffered from several illnesses including asthma, which meant that he was excluded from the world of sports and games his classmates enjoyed. Instead he spent his time devouring films in his local cinema. This instilled in him a burning desire to make his life in the movie world.

Many of the films he saw during this period ostensibly depicted the New York he was growing up in, but to the young Gaetano there appeared to be a gap between the world he saw represented on screen and the world in which he lived. Everything on the screen seemed artificial; the streets were too clean, the curbs too high, because what he was really watching was an idea of New York, filmed on the back lots of Hollywood studios. However, rather than rejecting this idealised view of his hometown, the young Gaetano fused it with the day to day reality of his existence. When he left the cinema he would find himself in an intense and violent world on the streets of New York which seemed more vivid than the version he had seen represented on the screen. This childhood later had a powerful influence on the dark, dreamlike fluidity of Gaetano's work which consistently returns to the city of his birth and major source of inspiration. He grew up determined to impose his vision of New York on the public consciousness.

Another factor that drew Gaetano to his lifelong passion was the renewed interest in American film in the early 1960's. Gaetano enrolled at the New York University Film School where the emerging Italian and French New Wave schools were in vogue. This was a period of enormous political and cultural change and Gaetano came into contact with a number of directors who would shape American cinema over the coming decades – Francis Ford Coppola, Steven Spielberg, George Lucas and Brian De Palma amongst others, including, crucially for Gaetano, John Cassavetes. These were the first generation of film students to be influenced both by the Golden Age of Hollywood movies and international independent cinema. The thriving counterculture of America in the sixties fed their ambition, which was to effect major changes in the way films were made.

Gaetano became good friends with Cassavetes and the older director came to have a profound influence upon him and his films. Changes in technology were revolutionising the way films were being shot. Lightweight camera equipment allowed directors like Cassavetes and Godard to realise much more fluid looking films than had previously been imaginable. Gaetano's films took full advantage of this new found freedom. The way a Gaetano film is shot is remarkably distinctive and visually striking, his camera swooping in and out of the action like a bird in flight. Cassavetes's work also influenced Gaetano's thematically. Both directors favoured actors above all else, preferring character exploration over traditional narrative storytelling in order to explore the human condition.

After producing a number of short films during the sixties, Gaetano finally made the move to Hollywood in 1970 and directed his first full feature, a low budget film called *Jump the Wagon*, two years later. Gaetano showed it to his mentor, Cassavetes, and asked for his opinion. Cassavetes let him know in no uncertain terms that he thought the film was completely worthless and encouraged him to pursue a more deeply personal vision of filmmaking than before. This response represented a pivotal moment in Gaetano's career. Shortly afterwards he began shooting the film which was to make his name, *Flying High* (1974). It was a deeply autobiographical film set on the streets of Little Italy where he had grown up and it set the thematic pattern for the films that established his reputation over the next three decades.

Gaetano's films are frequently obsessive, intense affairs featuring a hero struggling to find redemption in a violent world. They are directed with operatic verve and driven by emotive, pulsing soundtracks. His major films include: *Around the Corner* (1976) - a harrowing urban morality tale, *First Round* (1979) - a study of the savage world of boxing, *The Oath* (1990) - an exploration into the brutalities of mob life and *Our World* (2002) - a violent epic centred on Manhattan's 19th century slums. Gaetano's films have often been criticised as morally bankrupt because of their sheer visceral intensity but he has argued that such criticism misses the point of his work.

Gaetano's films reflect the frontier ethic upon which so much American history has been forged. Although he has never directed a Western, his films often reflect the central concerns of the genre: the action and conflicts that force his characters together portray a world on edge, where the decisions they make have a life and death intensity. Physical death isn't always the subject of his films so much as spiritual death. Before going into film-making he seriously considered becoming a catholic priest and this is reflected at times in his choice of themes.

Now in his sixties he has become an icon of American cinema and is frequently mentioned in the same breath as the legendary director Orson Welles. Though no comparisons have been made with directors such as Woody Allen, he is sometimes seen as the film equivalent of the author Rudolph Stein. Never receiving an Oscar or Golden Globe for any of his films, his work consistently receives enormous critical acclaim and actors compete for parts in his forthcoming projects. He seems set to remain a dominant force on the American movie scene for many years to come.

## Reading Task 3

Task focus	<ul style="list-style-type: none"> <li>Overall understanding plus detailed comprehension including inference.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>2 extended, paragraphed texts on a different topic to those already covered in paper.</li> <li>6 four option multiple-choice questions. Test taker reads texts, chooses correct option and puts a cross in the appropriate space on the answer sheet.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>2 extended, paragraphed texts – one formal, one informal.</li> <li>6 four option multiple-choice questions on the text.</li> <li>Key provided.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>Two adapted and paragraphed texts which challenge the test taker at this level to read carefully to extract the required information.</li> <li>Text form must be obvious.</li> <li>The first text is a formal article, the second text is informal, e.g. a narrative, review, email/letter.</li> <li>Five questions should test detailed understanding, one question should test global understanding or attitude/intention.</li> <li>The correct answer must not be obvious by including words from the text in the question, i.e. word spotting.</li> <li>The choice of the correct MC option should require in depth reading in order to identify detail, including implied information.</li> <li>Two graphics to represent general topic – 1 per text.</li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>See template provided as a separate document.</li> </ul>
Example	<ul style="list-style-type: none"> <li>No example.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>2 paragraphed texts, 6 multiple-choice questions.</li> </ul>
Distractors	<ul style="list-style-type: none"> <li>There should be distraction for incorrect MC options in the text.</li> </ul>
Length	<ul style="list-style-type: none"> <li>300-420 words per text, maximum 840 words. Maximum overall word count for questions: 250 words.</li> </ul>
Time	<ul style="list-style-type: none"> <li>20 minutes recommended for task.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>Two graphics, one per text, to represent overall topic.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>Yes.</li> </ul>
Answer Key	<ul style="list-style-type: none"> <li>Provide a key indicating question number and letter of correct MC option.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>Checklist for Reading 3 to be completed and submitted with item.</li> </ul>

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

You will read two texts.

- Read both texts.
- Answer the multiple-choice questions that follow and choose the correct answer: A, B, C or D.
- Place a  in the appropriate box on your Answer Sheet.

#### TEXT ONE

## Gold prospecting in Australia comes back into fashion

David Bellows reporting

Four hours' drive inland from Sydney the scenery is classic Australian bush: dry scrubland, rust-coloured soil and peeling eucalyptus trees. Yet the sound of kookaburras singing in the trees is drowned out by the undulating whine of expensive top quality metal detectors. In the creeks and hollows which were once the focus of a 19th century gold rush, modern-day prospectors – adventurers looking for gold - search for their fortunes.

Prospecting has become a career for many. Kim Ellis and her husband, Linc, gave up their jobs to pursue what started out as a hobby full-time.

“I was working for a construction company, and Linc had a business painting and decorating,” remembers Kim. “He just said to me one weekend, ‘I’d like to do it full-time.’ And I had the confidence in him to sell our house, quit our jobs, buy a caravan and a few quad bikes, and off we went.”

Since then the couple have made hundreds of thousands of dollars. They also have shops in Western Australia and New South Wales packed with equipment for Australia’s new prospectors. Their core clientele used to be retirees looking to augment their pensions. Now, increasingly, they are seeing young people from the cities coming through their doors. No wonder: gold prices have risen almost 25% since the beginning of this year.

Prospecting is not such a lucrative occupation for Mike Honeysett, who is ready to let me in on the intricacies of the trade. He’s deaf, and rather than relying on the high-pitched whine of the metal detectors he keeps a close eye on its digital display. When his detector reads 90%, he drops to his knees and with spade in hand starts scraping away at the soil. He picks up a clump, and again the detector registers a high reading. Then he divides the soil in two, in an attempt to isolate his find. Now he can feel a small metallic fragment in his hand. He scrapes away the soil, to see if he has found gold but all he has dug up is a small lump of lead.

The nearby town of Mudgee stands as a landmark to the riches that a gold rush can bring. With some impressive Victorian civic architecture and an air of prosperity, it is one of the most elegant towns in rural Australia. However, it is hardly witnessing another gold rush today. Locals reckon that only four people have come to live in the town as a result of the gold. But it is becoming something of a golden hub for weekenders from Sydney and elsewhere who want to try their luck.



### 15. The Ellis'...

- A made their initial fortune by opening some shops.
- B *started prospecting while still at work.***
- C today have mainly elderly customers.
- D quit their jobs because they could not make ends meet.

### 16. The town of Mudgee...

- A has had an upsurge of residents.
- B owes its present status to the current gold rush.
- C *has been inundated by day trippers.***
- D is a business and industrial centre.

### 17. This article...

- A focuses on prospecting as a beneficial business.
- B warns future prospectors.
- C gives detailed information on prospecting.
- D *describes a recent occurrence.***

## TEXT TWO

## The Year of the Rebellion

The “Eureka Stockade” was Australia’s first civil uprising during the early years of the Australian gold rush. It was essentially a short-lived revolt by gold miners against petty officialdom and harassment by a corrupt police force. The miners rebelled against the high cost of the licences. Licence fees had to be paid regardless of whether a digger’s claim resulted in any gold and there were frequent licence hunts, during which the miners were ordered to produce proof of their licences.



Miners had sent previous delegations to the Victorian government, but the government refused to act on their behalf so, on 29 November 1854, the miners burned their licences in a mass display of resistance against the laws which controlled them. Following a widespread licence hunt the following day, on November 30, Irish immigrant and gold miner Peter Lalor was chosen to lead the rebellion. The diggers then marched to the Eureka diggings - named after the ‘Eureka lead’, a deep lead of gold being mined by the diggers - where they constructed the famous stockade. The stockade itself was a makeshift wooden barricade enclosing about an acre of the goldfields. Inside the stockade some 500 diggers took an oath on the Southern Cross flag, and over the following two days gathered firearms and forged pikes to defend the stockade.

Early in the morning on Sunday, 3 December 1854, 276 police and military personnel stormed the stockade. It is unknown which side fired first, but ultimately 22 diggers and 5 troopers died in the battle that followed.

On 6 December martial law was declared, and the following day a Commission into the goldfields was appointed. Thirteen diggers were committed for trial, but all were acquitted when they came to trial in February 1855. Peter Lalor avoided capture. The only person imprisoned as a result of the Eureka Stockade was the Editor of the *Ballarat Times*, Henry Seekamp, who was found guilty of sedition.

Although the rebellion itself failed in what it set out to do, it gained the attention of the Government. Following a Commission of Enquiry, changes were put in place. These included abolishing the monthly gold licences, which were replaced by an affordable annual miner’s licence. The numbers of troopers were reduced significantly, and the Legislative Council was expanded and a law was passed to allow any digger who had a licence to vote. Peter Lalor was elected Speaker of the Legislative Assembly of Victoria. For these reasons, the Eureka Stockade is regarded by many as the birthplace of Australian Democracy?”

### 17. The miners' first act of rebellion was to...

- A attack the stockade.
- B march to the Eureka diggings.
- C elect representatives.
- D ***destroy official documents.***

### 18. Following the revolt...

- A ***law was maintained by the army.***
- B several miners were convicted.
- C a newspaper was banned.
- D the leader of the revolt was caught.

### 19. Regarding the uprising and its achievements...

- A it was a failure.
- B the Legislative Assembly was dissolved.
- C ***the franchise was extended.***
- D gold licences were abolished.



# 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 of ca. 200 words in response to 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. 200 words for general, distant audience – choice of genre and topic given.	Neutral or formal writing focussing on personal point of view e.g. argument, opinion, discussion e.g. essay, online comment.

## CEFR descriptors

- Can express him/herself in clear, well-structured text, expressing points of view at some length.
- Can write about complex subjects in a letter, an essay or a report, underlining what he/she considers to be the salient issues.
- Can select style appropriate to the reader in mind.

### Writing Task 1

Task focus	<ul style="list-style-type: none"> <li>■ Respond to input text and produce a formal response for an intended recipient.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>■ Read input text and respond appropriately formally to an intended recipient, e.g. parent to teacher.</li> <li>■ Candidate to write a formal letter of ca. 200 words based on the data/textual information given.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>■ Standard rubric with task specific additions.</li> <li>■ One input text giving task specific instructions.</li> <li>■ Two input texts, e.g. leaflets, notes, letters, maps, timetables, etc. which give candidate clear pointers as to content of response.</li> <li>■ Appropriate answer sheet.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>■ The grammar and vocabulary used and elicited should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a> NB: it is important that what is elicited is C1 – the input texts can be below C1.</li> <li>■ Candidate must be given intended recipient.</li> <li>■ Transactional function(s) should be clearly stated, e.g. reporting, complaining, suggesting, giving and asking for information.</li> <li>■ Candidate to be clearly asked to produce a formal letter.</li> <li>■ 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.</li> <li>■ The topic must be accessible to a wide range of candidates.</li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>■ See template provided as a separate document. Variation between versions in first two sentences, which state context, audience and functions.</li> </ul>
Length	<ul style="list-style-type: none"> <li>■ Maximum overall word count 200 words (excluding standard rubric).</li> </ul>
Time	<ul style="list-style-type: none"> <li>■ 30 minutes recommended for task.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>■ Yes.</li> </ul>
Mark scheme	<ul style="list-style-type: none"> <li>■ Standard mark scheme for C1 writing.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>■ Checklist for Writing 1 to be completed and submitted with item.</li> </ul>

## Writing Task 1 example

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

You saw an advertisement for the **Golden Swimming Pool** and took your family there.

- Write a **letter of complaint** to the Golden Swimming Pool using the information below.
- Write ca. 200 words.
- Write your answer to this question on the Answer Sheet – Task One.

## Golden Swimming Pool

The clean and safe choice for all your family

Family ticket only EUR 20 for 3 hours

Baths of different temperatures with water slides and much else

Free soft drinks

Leave your children (3-12) safely in supervised pool while you swim

### My notes

- Changing area extremely dirty
- Things stolen from lockers
- Overcharged
- Johnny's accident in the pool!
- Soft drinks – poor quality

**Give Details!**



## Writing Task 2

Task focus	<ul style="list-style-type: none"> <li>Respond to input text to produce a personal response for an intended public audience.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>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.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>Three sets of instructions which make context and response requirements clear.</li> <li>Appropriate answer sheet.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>The grammar and vocabulary used and elicited should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>The context should be explicitly stated.</li> <li>The discursive function should be clearly stated, e.g. giving opinions with reasons, comparing and contrasting, evaluating, etc.</li> <li>The output text type/genre should be explicitly stated, e.g. an article, review, online comment, essay (discursive).</li> <li>It should be clear that a personal response is required.</li> <li>It should be feasible to complete the task using ca. 200 words.</li> </ul>
Example	<ul style="list-style-type: none"> <li>No example.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>3 options.</li> </ul>
Length	<ul style="list-style-type: none"> <li>Maximum 60 words per option.</li> </ul>
Time	<ul style="list-style-type: none"> <li>30 minutes recommended for task.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>Yes.</li> </ul>
Mark scheme	<ul style="list-style-type: none"> <li>Standard mark scheme for Task 2.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>Checklist for Writing 2 to be completed and submitted with item.</li> </ul>

## Writing Task 2 example

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

- Choose only **ONE** of the following questions – 1, 2 OR 3.
- Write ca. 200 words.
- **DO NOT** answer more than one question.
- Write your answer to this question on the Answer Sheet - Task Two.

1.

Your town council has recently introduced a congestion charge, which means people now have to pay before they can drive in the town centre.

Write **an article** for the local online newspaper giving your views.

Make sure it is presenting your case clearly. Remember that your article will be read by many Internet users.

2.

You have read an article about the involvement of your town mayor in a corruption scandal.

Write **an online comment** under the article.

Make sure it is presenting your case clearly. Remember that your comment will be read by many Internet users.

3.

Your college has decided to hold a competition for the best essay on the subject:  
**'Stereotypes help us understand the world.'**

Write **an essay**.

Give reasons for and against and provide a conclusion at the end. Make sure you state your argument in a logical way.

# Listening

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

Duration: 40 minutes		
Task	Component (Task name and task focus)	Number of questions
1	Short conversations (inference meaning)	8
2	Making notes (identifying information to enable note taking)	9
3	Radio programme (listening for detailed information)	8
Total		20

		Skill focus	Task description	Response format
Listening 40 minutes	Task 1	Understanding overall idea Infer meaning in informal speech on concrete and abstract topics. Identify attitude/opinion.	Candidates hear four short dialogues on the same overall theme and/or topic area, and identify the appropriate words or phrases (one from both of two lists) to match each.	Four short dialogues and two lists with six items in each – the first list focuses on factual information, and the second on attitudes/emotions etc. Candidates match heard content to one item in each list – two distractors per list.
	Task 2	Detailed comprehension. Identifying specific factual information. Literal, sentence level meaning.	Note taking. Candidates listen to an extended monologue (e.g. lecture), and identify information needed to answer questions.	One notepad with questions on the monologue. Three pieces of information needed for each question. Candidates identify information required.
	Task 3	Detailed comprehension including inference and attitude/opinion.	Candidates listen to a neutral or formal extended discussion with two/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. 8 questions.	Extended neutral or formal discussion and 8 multiple-choice questions with 3 options per question.

## CEFR descriptors

- Can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly.
- Can understand television programmes and films without too much effort.

## 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 it would simply test texts read aloud rather than authentic spoken English.

## Composing items in listening tasks

Some items 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 Chapters 7-9 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.

## Features of spoken language

### 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.*

## ▮ 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.

### ▮ 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.

### ▮ 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.



## Listening Task 1

Task focus	<ul style="list-style-type: none"> <li>■ Inference meaning. Recognise meaning and function in speech on concrete and abstract topics.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>■ Four short informal dialogues on the same overall theme and/or topic area.</li> <li>■ Candidate matches one item from each of two lists to spoken content and puts a cross in the appropriate space on the answer sheet.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>■ 2 lists with 6 words or phrases in each - 4 correct, 2 distractors.</li> <li>■ 4 short dialogues on the overall theme and/or topic area.</li> <li>■ Appropriate key provided.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>■ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>■ All of the dialogues must take place in the same context and at the same period of time and run in a logical order.</li> <li>■ 4 short informal dialogues.</li> <li>■ The dialogues take place between the same two people, one male and one female.</li> <li>■ The speakers' names must be made clear in the rubric.</li> <li>■ Each dialogue consists of 3-5 turns for each speaker.</li> <li>■ The dialogues should not require any specialised knowledge.</li> <li>■ The dialogues must be written in language typical of the informal spoken form e.g. idiomatic, elided forms, hesitation, etc. – see above.</li> <li>■ Candidates should be required to infer information which is not explicitly stated.</li> <li>■ 2 lists with 6 words or phrases in each - 4 correct, 2 distractors.</li> <li>■ The correct answers for a conversation should not be at the same list level.</li> </ul>
Example	<ul style="list-style-type: none"> <li>■ No example.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>■ 4 short dialogues + 2 lists with 6 words or phrases in each.</li> </ul>
Distractors	<ul style="list-style-type: none"> <li>■ The distractors should connect in some way to one or more of the /dialogues and should not be such that they can be eliminated by the candidate without consideration.</li> </ul>
Length	<ul style="list-style-type: none"> <li>■ Maximum 160 words per dialogue. Maximum overall word count 600 words.</li> </ul>
Time	<ul style="list-style-type: none"> <li>■ 9.5 minutes recommended for task.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>■ One appropriate graphic.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>■ Yes - during the last 5 minutes of the Listening Test.</li> </ul>
Answer Key	<ul style="list-style-type: none"> <li>■ Provide a key indicating dialogue number and letters of correct answer.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>■ Checklist for Listening 1 to be completed and submitted with item.</li> </ul>

## Task One: Short Conversations – Questions 1-4

You will hear a student, Sarah, talking to her father, Mr Jenner, about university courses.



- You will hear FOUR short conversations.
- For each conversation, select an item from List A (A-F), which best describes which course they are discussing.
- For each conversation, select an item from List B (G-L), which best describes Mr Jenner's attitude to Sarah's choice.
- Place a  in the appropriate box on your Answer Sheet.
- There are two items in each list which you will not need.
- You will hear each conversation twice.

(List A)  
**Which course are they discussing?**

**A** philosophy

**B** classical languages

**C** chemistry

**D** drama

**E** law

**F** sociology

(List B)  
**Mr Jenner's attitude:**

**G** confused

**H** uninterested

**I** supportive

**J** impatient

**K** sarcastic

**L** concerned

Key:

1. D-K
2. F-J
3. E-I
4. A-H

## Scripts for Task One: Short Conversations

### Conversation 1

- Sarah You probably won't like it, Dad, but I'm really interested in this course. I think I'm an outgoing personality, and I have the talent to project myself.
- Mr Jenner "Won't like it, indeed." I'd love to fork out thousands of Euros for you to do a four-year course and then be unemployed, or perhaps even appear as an extra for half a minute in a soap.
- Sarah Oh, come on Dad....
- Mr Jenner More likely you'd end up working three hours a week showing disabled children around a museum or something like that. I'd love you to take that course. Believe me, Sarah, that's my top desire.
- Sarah Don't be like that, Dad.
- Mr Jenner Well, you're such an engaging personality, aren't you? So, you're bound to be a success.
- Sarah What,... what do you m...mean?
- Mr Jenner And such beautiful elocution too. You really do have all the skills that are needed.

### Conversation 2

- Sarah I am seriously considering this course, Dad.
- Mr Jenner Which is that one, Sarah. I'm just about to send this email. A lot of money hangs on the outcome of this deal.
- Sarah I know it's not directly about making money, but we should be interested in everything around us – the media, family structure, schools, poverty – you know what I mean.
- Mr Jenner The answer's 'no,' Sarah. Those institutions and practices which don't make money are parasitic on business, and I'll have no daughter of mine wasting her time and my money studying them for so-called intellectual interest.
- Sarah You don't seriously mean that...
- Mr Jenner Yes, I do. The social structure and all that sort of thing doesn't concern me; only business does. Now I've got to get on.
- Sarah Dad !
- Mr Jenner Whatever you've got to say keep it to one minute. I've got work to do.
- Sarah But Dad!
- Mr Jenner No 'but Dads' now, Sarah. I've got work to do.

### Conversation 3

- Sarah I suppose you'd like me to do this course, wouldn't you, Dad?
- Mr Jenner Now, you're beginning to talk like a daughter of mine, Sarah.
- Sarah There's so much learning, and it changes all the time. It's so cold and analytic.
- Mr Jenner This is life, Sarah – or at least as sensible people have always seen it: companies, tax – there's money to be made here, so I'd be happy to invest in your education.
- Sarah I don't think I'd like it, though.
- Mr Jenner Well, if you're sensible enough to do that course, I'll back you all the way.

### Conversation 4

- Sarah This would really be an interesting course to do, Dad.
- Mr Jenner Do you mean the psychology course?
- Sarah Well that's largely an experimental science; this course is not like that.
- Mr Jenner I hope you don't mean the course that I think you mean.
- Sarah Yes, I have always been interested in thinking. You know what I mean finding out what the world means and how we know things. Really, Dad, it would be so interesting.
- Mr Jenner That sort of waffle and nonsense is not for our family, Sarah. There's only one question that matters: how much does something cost? The rest doesn't concern me.
- Sarah But the whole purpose of my taking this course would be for me to get a broader and deeper view of the world.
- Mr Jenner Sarah, I just don't want to know.

## Listening Task 2

Task focus	<ul style="list-style-type: none"> <li>Detail comprehension. Literal meaning. Identify specific factual information by listening to extended monologue.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>One extended monologue.</li> <li>Candidate listens to monologue, identifies specific information required and notes it down by writing the missing information on the answer sheet.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>One extended monologue.</li> <li>Notepad with three questions, each of which requires three answers.</li> <li>Appropriate answer sheet.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>One extended monologue e.g., lecture, oral explanation of a process, instructions, anecdote, public speech, presentation etc. – should be an authentic task where it would be feasible to note down information.</li> <li>Monologue should sound like an authentic piece of spoken English, with elided forms etc – instructions to actor should be included in brackets.</li> <li>Redundant and distracting information to be included - to ensure the complexity essential at C1, the text must include information that will not be assessed, but could distract.</li> <li>Monologue should contain dense, factual information but with clear signposting of the information required to answer the questions, which should be spread out throughout the monologue to allow writing time.</li> <li>Candidates should not be required to reformulate in order to answer the questions.</li> <li>Candidates should hear a clue before they hear the word/s they need to write down.</li> <li>The 'missing' information should be a maximum of seven words for each sub-question and be heard clearly in the monologue.</li> <li>Questions must have no more than one acceptable answer.</li> </ul>
Example	<ul style="list-style-type: none"> <li>No example.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>Notes with 3 questions each with 3 sub-questions/parts.</li> </ul>

Length	■ 550 – 600 words for the monologue. Maximum 60 words for the questions.
Time	■ 12.5 minutes recommended for task.
Artwork	■ None.
Dictionary allowed	■ Yes – during the last 5 minutes of the Listening Test.
Answer Key	■ Provide a key indicating sample answers.
Checklist	■ Checklist for Listening 2 to be completed and submitted with item.

## **/** Listening Task 2 example

### **Task Two: Making Notes – Questions 5-7**

**Listen to a lecture on artificial languages.**

- The presentation will be in 3 parts.
- Before each section you will be asked a question.
- While listening, take notes which will help you answer the question.
- After each section you will hear the question again and then you will have 2 minutes to write each answer.
- Each question is worth 3 marks and seeks 3 pieces of information.
- The recording will only be played once.
- Write your notes below, but remember to copy your answers onto the separate Answer Sheet.

### Your Notes

## Key

[accept similar answers in all cases]

5. a) created
- b) the most popular artificial language in the world
- c) last periodical/Cosmoglotta ceased publication
6. a) promoted it/was an advocate for it
- b) financed it
- c) modified it
7. a) the demise of a magazine / *The International Language Review*
- b) all the dictionaries, grammars and readers/ materials rotted away
- c) Mr Alfandari never received the recognition he deserved

## Script for Task Two: Making Notes

**Examiner** The presentation will be in three sections. Before each section you will be asked a question. While listening, take notes which will help you answer the question. After each section, you will hear the question again and then you will have two minutes to write each answer. Each question is worth three marks and seeks three pieces of information. The recording will only be played once. Write your notes on the notepad, but remember to copy your answers onto the separate Answer Sheet.

**What is the significance of the following dates: 1922, 1936, 1985?**

**Speaker** Many people know something about the artificial language known as Esperanto, but fewer are aware of the other artificial languages which followed it. Let's start with Occidental. This language appeared after the first world war. The inventor was an Estonian called Edgar von Wahl. He'd been interested in language projects for years, and had actually been one of the first to learn Esperanto. He gave up on it early on, though, experimented with quite a few projects and then in 1922 he created his own language with the appropriately Western name of Occidental. The language itself, although heavily rationalised, resembled an ethnic Romance language far more than any earlier artificial language, and a linguist who didn't know better might be forgiven for assuming it was a minor Romance dialect that had grown up after the collapse of Rome, somewhere in the North-western reaches of the former Empire — north-western because of the number of German and Scandinavian words it included. Perhaps the worst thing about Wahl's language was the apparent philosophy of those who supported it. Wahl and his disciples were interested only in the West, and considered the rest of the world unimportant. Nevertheless, Occidental gained adherents in many Asian nations and according to an article in the Occidental magazine *Cosmoglotta*, in 1928, the majority of speakers of Ido, another constructed language, which was derived from Esperanto, took up Occidental in its place, making Occidental the most popular artificial language in the world, if only for a short period of time. Occidental survived on into the 1950s, even though Wahl had died in 1948, but eventually it disappeared, its remaining adherents attracted away by yet another variant or other. In 1985 Occidental's last surviving periodical, *Cosmoglotta*, ceased publication, and a year later its editor, Mr. Adrian Pilgrim, is quoted as having described Occidental as a "dead language."

Examiner **What is the significance of the following dates: 1922, 1936, 1985?**

*(2 minutes pause)*

Examiner **Question 6: After creating it, which three things did Otto Jespersen do for Novial?**

Speaker Novial, another artificial language, is associated with the famous Danish linguist Otto Jespersen, who was its prime author. Novial was really more of a constructed language whereas Occidental was a planned language, but their basic aim, ease of communication, was the same. Jespersen continued to promote Novial though because he saw it as a compromise between logically constructed languages like Esperanto and planned languages like Occidental, which mirrored ethnic languages. As far as I can tell, very few people ever spoke it, but Jespersen was its tireless advocate. Though not a wealthy man, he financed the dissemination of the language. Sadly, its main impact on the history of artificial languages seems to be that it attracted reformers of Esperanto and consequently helped to keep that language alive.

Later on, Jespersen modified Novial several times in attempts to improve it but he was the only person to do so and it wasn't long before it disappeared into the landfill site of linguistic history. Novial's demise can largely be attributed to Jespersen's death and the fact that it couldn't survive him indicates that it had no functioning support movement. With the arrival of the internet in the 1990s, a few people did rekindle interest in Novial but this petered out fairly quickly.

Examiner **Question 6: After creating it, which three things did Otto Jespersen do for Novial?**

*(2 minutes pause)*

Examiner **Question 7: Which three regrets does the speaker mention?**

Speaker In the early 1960's Floyd and Evelyn Hardin published a very interesting magazine, which I'm sorry no longer exists. It was called The International Language Review, and was intended as a forum for proponents of the various international language projects. I remember that magazine with very great pleasure. Every now and then I'm tempted to go out into my garage to dig up the back issues I still have in some old, dusty boxes.

I mention this because the magazine was, as far as I can tell, instrumental in introducing another language, and began to show a certain partisanship in its favour. This was Neo, invented by the Belgian, Arturo Alfandari. Neo was born full-blown, complete with beautiful little dictionaries, grammars and readers bound in red plastic. Mr. Alfandari and the Hardins founded an organisation called the Friends of Neo, and it looked for a while as though Neo might be worth taking seriously. But Mr. Alfandari died, and Neo died with him. It is extremely sad that all those materials, all those beautiful red dictionaries, grammars and readers, rotted away in a warehouse somewhere in Belgium. But even more distressing is the fact that poor Mr Alfandari has never had any recognition for his work. And, in a sense, Mr. Alfandari's fate, and that of Neo, is really symbolic of the whole movement to create an international language.

Examiner **Question 7: Which three regrets does the speaker mention?**

*(2 minutes pause)*



## Listening Task 3

Task focus	<ul style="list-style-type: none"> <li>■ Detailed comprehension including inference and attitude/opinion.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>■ Candidates listen to a neutral or formal extended discussion with 2-3 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.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>■ Extended neutral or formal discussion with 2-3 speakers.</li> <li>■ 8 MC questions each with 3 options.</li> <li>■ Appropriate answer sheet.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>■ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>■ Extended neutral or formal discussion with 2-3 speakers about a suitable topic for C1 - selected from the list of topics. NB topics should not be used more than once in Listening section.</li> <li>■ Discussion could be excerpt from a radio or TV program, or similar, e.g. News, Documentary, Formal discussion, Entertainment show, Public debate.</li> <li>■ Each speaker should use the name of the other speaker during the dialogue to help candidates identify him or her.</li> <li>■ Dialogue should be an authentic piece of spoken English (see Achieving authenticity in Listening Texts).</li> <li>■ Ensure that all speakers participate fully (ie. one speaker's turns should not simply be made up of interjections or backchannels).</li> <li>■ Speakers should indicate point of view by the language used.</li> <li>■ Include instructions for recording, e.g. to show emphasis.</li> <li>■ Multiple-choice questions must follow order of text.</li> <li>■ One question to test global understanding of the text as a whole.</li> <li>■ 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</li> </ul>

Standard rubric	<ul style="list-style-type: none"> <li>See template provided as a separate document. Version variation in second lines only, i.e.  <i>Task Three: Radio Programme – Questions 8-15</i>  <i>You will hear part of a radio programme...</i></li> </ul>
Example	<ul style="list-style-type: none"> <li>No example.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>8 MC questions each with 3 options.</li> </ul>
Distractors	<ul style="list-style-type: none"> <li>There should be some distraction in all options.</li> </ul>
Length	<ul style="list-style-type: none"> <li>800-850 words for the discussion. Maximum 40 words for each question.</li> </ul>
Time	<ul style="list-style-type: none"> <li>13 minutes recommended for task.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>One appropriate graphic.</li> </ul>
Dictionary allowed	<ul style="list-style-type: none"> <li>Yes - during the last 5 minutes of the Listening Test.</li> </ul>
Answer Key	<ul style="list-style-type: none"> <li>Provide a key indicating question number and letter of correct MC option.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>Checklist for Listening 3 to be completed and submitted with item.</li> </ul>

### Task Three: Radio Programme – Questions 8-15

You will hear part of a radio programme in which an author is talking to a businessman.

- On the test paper you have eight multiple-choice questions about the programme.
- Choose the best response (A, B, or C) for questions 8-15.
- 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.

8. When Miriam claims that Chris is only interested in money he is...

- A *indignant.*
- B apologetic.
- C depressed.

9. Chris mentions working-class women to...

- A explain why he doesn't approve of them reading Miriam's books.
- B *show that he mixes with all sorts of people.*
- C encourage them to earn more money.

10. What does Chris think will be the result of developing the lake?

- A More leisure time for local people.
- B *Benefits for the local economy.*
- C An increase in local charity work.

11. Regarding earning money, Miriam says...

- A *it does not affect her decision to write.*
- B sometimes she isn't paid for her writing.
- C occasionally she loses money on a book.

16. What does Miriam aim to do in her novels?

- A Include aspects of her own personality in her characters.
- B Give her characters large families.
- C *Base her characters on real people.*

17. What does Chris try to distinguish between?

- A *Relationships in fiction and commerce.*
- B His reading habits and Miriam's.
- C Book publishing and other business.

18. How does Miriam react to George's comment about differences between the imaginary and business?

- A She claims there are firm boundaries between story writing and commerce.
- B *She says there can be mutual interaction between personal and business relationships.*
- C She insists that strong personal relationships often influence commercial success.

19. The discussion...

- A is made antagonistic by the interviewer's comments.
- B *becomes slightly more harmonious*
- C towards the end.
- D is dominated by one of the participants throughout.

## Script for Task Three: Radio Programme

- Interviewer Welcome to the programme Local Matters. Today we have two guests on the show, the writer Miriam Pink and the manager of the Grenberg Lake Development Project, Chris Reninson. Welcome to you both. I wonder if either of you see any connecting thread between your jobs?
- Miriam Only people, but I deal with people's souls and who they are; Chris is just concerned with getting money out of their wallets.
- Chris I'm sorry Miriam, but you only deal with the imaginary people you write novels about. And before you ask, yes, I have had the misfortune to plough through one of them. Your subject matter's so depressing. What's your latest one called again? *A Life of Pain*, is it? Come on, it's not about life: it's about you – getting high wallowing in yer own self-pity or in other people's suffering ...
- Interviewer *[interrupting]* Hang on a minute there, Chris. Give Miriam chance to respond to that, will you?
- Miriam Thank you, George. I hadn't realised I'd only come on this programme to be insulted.
- Interviewer No, no, of course that's not the case, but I'm sure you'd like to respond to what Chris's said.....
- Miriam Well, yes, I mean, I think it's just typical of rich middle-aged men like Chris to think they understand everything about life. I mean, to start with, what does he know about being a woman.
- Chris All right! I don't understand what it's like to be female, but I bet I meet far more working-class women on a daily basis than Miriam does, sitting in her ivory tower, and I can tell you two things. First the vast majority of them are far happier than Miriam makes them out to be. And second very few of them, or their husbands or families, read your books. They don't have the time to waste – they're busy earning a decent living!
- Interviewer OK. Let's move on, shall we? Chris, how does your work involve and benefit local people?
- Chris Well, I'm sure everyone's aware that we have a beautiful lake on the edge of town that's totally under-utilised but it has huge leisure potential - for local people and for bringing in tourists. If we can do that we can help people enjoy the countryside.
- Miriam Huh – and line your pockets and those of your mates
- Chris I'm not a charity – first to admit it. But I'm not out to take undue advantage either. If we want work done, then we'll have to pay the builders and designers and so on as well – but people who live around here will benefit too – plenty more employment going during the development and after and without wanting to blow my own trumpet, that's why I do it – to improve things for others, not for me – I've got more than enough already. Whereas, when Miriam publishes one of her books, the sole reason is so that people buy it, and she banks even more millions.
- Miriam I don't care what you think, or what anyone else may say, but my work is an art and money doesn't enter into the equation. It's what I do, rewards or not. I couldn't stop even if I were worse off for writing. You certainly can't say that about builders or developers. But I think there's a bigger issue altogether involved here.
- Interviewer Er, are you talking about employment and working for people, because I don't really want to change the subject ....
- Miriam Ah, no, hold on a minute, George. Chris seems to think that relationships are all about working for people and employing people, building commercial theme parks and other developments of that kind. His view is really based on sorting out money and contracts, and ...
- Interviewer And your view is different, Miriam?
- Miriam Of course. Through my books I try to show life how it actually is. For example, when I do a book reading, I'm mostly interested in people's responses, what they then tell me about their own lives and personalities and families and how they relate to the characters I've already invented, and then I use that in the next novel. D'you see what I mean?
- Chris So perhaps we're actually talking about two completely different things here. I think bringing them under the same label, 'relating to people', is misleading, don't you agree?
- Interviewer What do you mean, Chris?
- Chris Well, Miriam's an author; and relating to lives through literature's completely different to engaging with people in a business environment, which is what I do. Let me give you an example: if I marketed Miriam's books, then I'd be relating to people in a business context, wouldn't I?
- Miriam I hate marketing.
- Chris Yes, whatever. Be that as it may, but listen a mo, please. But if Miriam wrote about the development workers up at the lake, then that would be a relation through literature.
- Interviewer Yes – I see what you mean. There's a definite difference between the imaginary and business.
- Miriam *[thinking about it and much calmer]* Mmm, but I would just mention something here, though. Engaging with people through storytelling and personal experience can be expanded outwards into commerce, just as commercial relations –that is everything involving money and contracts, well, that can enter into personal relationships too. D'you see?
- Interviewer OK, well, there's quite a lot to unpack in that last statement too, Chris *[fade...]*.

# Speaking

## C1

### CEFR descriptors

- Can express him/herself fluently and spontaneously without much obvious searching for expressions.
- Can use language flexibly and effectively for social and professional purposes.
- Can formulate ideas and opinions with precision and relate his/her contribution skilfully to those of other speakers.
- Can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion.

This assessment consists of three tasks.

Duration: 15 minutes (plus 10 minutes preparation)

Task	Component (Task name and task focus)
1	Interview (communicate personal information, opinions and ideas)
2	Presentation (on given topic after 10-minute preparation time)
3	Discussion (collaborating to reach a joint decision/s)

		Skill focus	Task description	Response format
Speaking 15 minutes (plus 10 minutes preparation)K	Task 1	Basic social interaction - communication of personal information, opinions and ideas.	Two candidates ask each other questions to find out about each other and their views on language learning, the media, art etc.	Pairs of candidates ask and answer questions to find out each other's opinions. Interlocutor has set questions in case these are needed, e.g. if candidates already know each other.
	Task 2	Presentation (on given topic after 10-minute preparation time).	Candidate is given a topic on which to speak for 2 minutes without interruption. Other candidate in pair then comments and asks questions.	Pairs of candidates. Candidate A presents topic while Candidate B listens then comments and asks questions. Candidate B then presents a different topic and Candidate A comments and asks questions.
	Task 3	Negotiation dialogues (collaborating to reach a joint decision/s).	Candidates work in pairs. Each has the same four pictures to discuss in order to choose which would be best on the cover of a specific book. Candidates negotiate to decide which is the most appropriate.	Two candidates look at the same four pictures and discuss and negotiate to reach a joint decision.

## Speaking Task 1

Task focus	<ul style="list-style-type: none"> <li>Dialogue to communicate personal information, opinions and ideas.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>Interlocutor prompts pairs of candidates to ask and answer questions to find out about each other, what they have in common and what is different about their lives.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>Interlocutor asks candidates' names and whether they know each other, then prompts them to ask and answer questions.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a></li> <li>Standard format as follows:           <ul style="list-style-type: none"> <li>So you are &lt;candidate A name&gt; and you are &lt;candidate B name&gt;?</li> <li>Do you know each other?</li> <li>If yes &gt;&gt;&gt;</li> <li>Ask questions to find out and compare what things you have in common and what is different in your lives.</li> <li>If no &gt;&gt;&gt;</li> <li>Please ask questions to find out more about the other person.</li> <li>If conversation needs encouragement &gt;&gt;&gt;</li> <li>Please discuss with each other what have been the most enjoyable and the most difficult things about learning English.</li> </ul> </li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>As per rubric template.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>No number – 2-minute time limit.</li> </ul>
Length	<ul style="list-style-type: none"> <li>N/A.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>None.</li> </ul>
Marking scheme	<ul style="list-style-type: none"> <li>Generic mark scheme applies.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>N/A.</li> </ul>

## Speaking Task 1 example

### Task 1: Interview (2 minutes plus instructions)

300 So you are <candidate A name> and you are <candidate B name>?

300 Do you know each other?

*If yes >>>*

300 Ask questions to find out and compare what things you have in common and what is different in your lives.

*If no >>>*

300 Please ask questions to find out more about the other person.

*If conversation needs encouragement >>>*

300 Please discuss with each other what have been the most enjoyable and the most difficult things about learning English.



## Speaking Task 2

Task focus	<ul style="list-style-type: none"> <li>■ Produce a long turn on a given topic.</li> <li>■ Ask and answer questions about a talk.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>■ Candidates work in pairs. One talks and the other asks questions and then they swap roles.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>■ A choice of two topics for each candidate (i.e. 2 sets of 2)</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>■ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a></li> <li>■ Do not use topics used in Tasks 1 or 3.</li> <li>■ The 4 topics should be totally unrelated so that one candidate is not at an advantage having listened to the candidate who speaks first.</li> <li>■ The topics must elicit C1 language and grant the candidates chance to demonstrate their ability to open, develop and conclude and argument using appropriate examples as well as forming reasoned questions and responses. They should also allow the second candidate to comment and ask reasoned questions.</li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>■ As per rubric template.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>■ 2 sets of 2 topics.</li> </ul>
Length	<ul style="list-style-type: none"> <li>■ Short, straightforward titles only.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>■ None.</li> </ul>
Marking scheme	<ul style="list-style-type: none"> <li>■ Generic mark scheme applies.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>■ Checklist for Speaking 2 to be completed and submitted with item.</li> </ul>

## CANDIDATES' PREPARATION MATERIALS

### Presentation topics for Candidate A:

(10 minutes to prepare a 2 minute talk)

Choose **ONE** of the following statements and prepare a 2-minute formal presentation.

- A1** Social inequality is inevitable.  
**A2** Family life is disappearing.

- You have 10 minutes to prepare your presentation.
- You can agree or disagree with the statement - but keep to the topic.
- You may use a dictionary in this preparation time.
- Take this sheet of paper and your notes to the examination room.
- Do NOT read aloud from these notes in the examination.

**Make your notes here.**

### Presentation topics for Candidate B:

(10 minutes to prepare a 2 minute talk)

Choose **ONE** of the following statements and prepare a 2-minute formal presentation.

- B1** Privileged children have better chances for more successful lives.  
**B2** Well-off people should not enjoy life while other people are starving.

- You have 10 minutes to prepare your presentation.
- You can agree or disagree with the statement - but keep to the topic.
- You may use a dictionary in this preparation time.
- Take this sheet of paper and your notes to the examination room.
- Do NOT read aloud from these notes in the examination.

**Make your notes here.**

## Speaking Task 3

Task focus	<ul style="list-style-type: none"> <li>■ Negotiate to reach a decision.</li> </ul>
Task type	<ul style="list-style-type: none"> <li>■ Dialogue/discussion to choose a photograph for the front cover of a book.</li> </ul>
Question format	<ul style="list-style-type: none"> <li>■ Two candidates are given a card on which there are four photographs. First, they discuss which aspects of the topic each photograph illustrates, then they consider other photographs/images that could be used, and finally they decide which would be the most appropriate and why.</li> </ul>
Question requirements	<ul style="list-style-type: none"> <li>■ The grammar and vocabulary used should be suitable for this level – see grammar grids below and English Vocabulary Profile <a href="http://vocabulary.englishprofile.org">vocabulary.englishprofile.org</a>.</li> <li>■ Do not use topics used in Tasks 1 or 2.</li> <li>■ The language elicited should necessitate C1 vocabulary and past and future tenses.</li> <li>■ The task should provoke some discussion and disagreement, i.e. there should not simply be 1 or 2 obvious solutions that are better than the others.</li> <li>■ Care must be taken to choose images which do not offend members of any group.</li> </ul>
Standard rubric	<ul style="list-style-type: none"> <li>■ As per rubric template with task specific variation – see highlighted below.</li> </ul>
Number of items	<ul style="list-style-type: none"> <li>■ One card with four photographs.</li> </ul>
Length	<ul style="list-style-type: none"> <li>■ n/a but minimum reading should be required.</li> </ul>
Artwork	<ul style="list-style-type: none"> <li>■ 4 photographs.</li> </ul>
Marking scheme	<ul style="list-style-type: none"> <li>■ Generic mark scheme applies.</li> </ul>
Checklist	<ul style="list-style-type: none"> <li>■ Checklist for Speaking 3 to be completed and submitted with item.</li> </ul>

## Task 3 – A

### A History of Popular Music

You have been asked to find photographs for the cover of a book called '*A History of Popular Music*'. Look at these pictures.

**First**, look at each picture one by one and decide which *aspects of Popular Music or its History* it portrays.

**Then**, think of other images you could include.

**Finally**, try to decide which images would be the most appropriate and why.



# 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 for the writing section is 60 points.

	Task Achievement	Appropriacy	Coherence
5	<ul style="list-style-type: none"> <li>■ Task achieved at a high level</li> <li>■ Intention: Entirely clear</li> <li>■ Instructions: Completely followed</li> <li>■ Effect: A positive effect on the target reader</li> <li>■ Outcome: Sure to achieve a successful outcome</li> <li>■ Content: All relevant details included, Some original ideas or presentation</li> </ul>	<ul style="list-style-type: none"> <li>■ Style &amp; Format: Flexible and effective use of language appropriate to genre with no irrelevant information</li> <li>■ Register: Very high level of awareness of register and formality level appropriate to genre and connotative levels of meaning</li> </ul>	<ul style="list-style-type: none"> <li>■ Structure: Full and appropriate use of a variety of organisational patterns</li> <li>■ Purpose: Clear</li> <li>■ Information: Well organized into a coherent text</li> </ul>
4			
3	<ul style="list-style-type: none"> <li>■ Task achieved, some gaps</li> <li>■ Intention: Clear in most areas</li> <li>■ Instructions: All important ones followed</li> <li>■ Effect: A generally positive effect on the reader</li> <li>■ Outcome: Likely to achieve a successful outcome</li> <li>■ Content: Many relevant details included</li> </ul>	<ul style="list-style-type: none"> <li>■ Style &amp; Format: Effective use of language appropriate to genre with no irrelevant information</li> <li>■ Register: Good awareness of register and formality level appropriate to genre and appreciation of register shifts</li> </ul>	<ul style="list-style-type: none"> <li>■ Structure: Well-structured text, showing controlled use of organisational patterns</li> <li>■ Purpose: Clear</li> <li>■ Information: Well organised into a coherent text</li> </ul>
2			
1	<ul style="list-style-type: none"> <li>■ Task unachieved</li> <li>■ Intention: Very unclear</li> <li>■ Instructions: Many not followed</li> <li>■ Effect: Negative</li> <li>■ Outcome: Will not achieve a successful outcome</li> <li>■ Content: Omission, irrelevance</li> </ul>	<ul style="list-style-type: none"> <li>■ Style &amp; Format: Appropriate style with occasional errors of formulation</li> <li>■ Register: Appropriate</li> </ul>	<ul style="list-style-type: none"> <li>■ Structure: Clear discourse with some jumpiness</li> <li>■ Purpose: Mostly clear</li> <li>■ Information: Good organisation with occasional inconsistencies</li> </ul>
0	<ul style="list-style-type: none"> <li>■ Task unattempted / partially attempted</li> <li>■ Not enough language to make an assessment, or under 20 words</li> </ul>	<ul style="list-style-type: none"> <li>■ Not enough language to make an assessment, or under 20 words.</li> </ul>	<ul style="list-style-type: none"> <li>■ No meaning or the meaning conveyed is irrelevant, or under 20 words</li> </ul>

	Cohesion	Grammatical Range and Accuracy	Lexical Range & Accuracy
5	<ul style="list-style-type: none"> <li>■ Cohesive devices: A wide range of cohesive devices used naturally, efficiently and appropriately to link words, clauses, sentences and paragraphs</li> <li>■ Reference: Skilled use</li> </ul>	<ul style="list-style-type: none"> <li>■ Grammatical Structures: Consistent grammatical control of complex language</li> <li>■ Spelling: Free of error</li> <li>■ Word order: Consistently correct</li> <li>■ Punctuation: Free of error</li> <li>■ Errors: Practically error free</li> </ul>	<ul style="list-style-type: none"> <li>■ A good command of a very broad lexical repertoire including idiomatic expressions and colloquialisms</li> <li>■ Awareness of connotative levels of meaning</li> <li>■ Consistently correct and appropriate use of vocabulary</li> </ul>
4			
3	<ul style="list-style-type: none"> <li>■ Cohesive devices: Appropriate use of connectors and cohesive devices</li> <li>■ Consistently appropriate paragraphing</li> <li>■ Reference: Appropriate use</li> </ul>	<ul style="list-style-type: none"> <li>■ Grammatical Structures: Consistently high degree of grammatical accuracy</li> <li>■ Spelling: Accurate with occasional slips</li> <li>■ Word order: Correct with rare errors in highly complex structures</li> <li>■ Punctuation: Very rare errors</li> <li>■ Errors: Errors are rare and difficult to spot</li> </ul>	<ul style="list-style-type: none"> <li>■ A good command of a broad lexical repertoire</li> <li>■ Any gaps readily overcome with circumlocutions</li> <li>■ A good command of idiomatic expressions and colloquialisms</li> <li>■ Occasional minor slips, but no significant vocabulary errors</li> </ul>
2			
1	<ul style="list-style-type: none"> <li>■ Cohesive devices: Limited</li> <li>■ Reference: Simple use with some errors that may cause confusion</li> <li>■ Mostly follows paragraphing conventions</li> </ul>	<ul style="list-style-type: none"> <li>■ Grammatical Structures: Good grammatical control</li> <li>■ Spelling : Reasonably accurate</li> <li>■ Word order : Occasional errors in complex structures</li> <li>■ Punctuation: Reasonably accurate</li> <li>■ Errors: Non-systematic errors and minor flaws in sentence structure</li> </ul>	<ul style="list-style-type: none"> <li>■ An acceptable range of vocabulary for matters connected to his/her field and most general topics</li> <li>■ Lexical gaps can still cause circumlocution</li> <li>■ Some incorrect word choice may occur without hindering communication</li> </ul>
0	<ul style="list-style-type: none"> <li>■ No effective use of cohesive devices and reference, or under 20 words</li> </ul>	<ul style="list-style-type: none"> <li>■ Little or no evidence of grammatical knowledge of simple structures, or under 20 words</li> </ul>	<ul style="list-style-type: none"> <li>■ No relevant lexis organized into sentences, or under 20 words</li> </ul>

# Speaking assessment scale

All three tasks (interview, presentation, collaborative task) are marked together.

The interlocutor/examiner awards 5 points for overall impression.

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 the '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).

	Overall impression
<b>5</b>	<p>Convincing ability to maintain accurate, fluent and natural conversation.</p> <p>Wide range of grammar, lexis and cohesive devices.</p> <p>Does not avoid complex language.</p> <p>Pronunciation is natural with appropriate intonation.</p>
<b>4</b>	
<b>3</b>	<p>Smooth use of language with only small difficulties or gaps.</p> <p>There are some errors, and even occasional slips in simple sentences. Pronunciation places little strain on the listener.</p> <p>Conversation is maintained in a natural and appropriate manner.</p>
<b>2</b>	
<b>1</b>	<p>Noticeable hesitation. Jumpiness. Insufficient grammar, lexis and cohesive devices to do the tasks.</p> <p>Errors in simple sentences.</p> <p>Avoidance of complex structures or lexis.</p> <p>Significant pronunciation difficulties.</p>
<b>0</b>	Very hard to understand, clearly significantly below level criteria



	Range and Accuracy	Fluency and Coherence	Pronunciation	Communication Strategies
5	<ul style="list-style-type: none"> <li>Wide range of grammar, lexis and cohesive devices used to complete the tasks, with no real need to use circumlocution.</li> <li>Very few errors, mainly slips even when using complex language.</li> </ul>	<ul style="list-style-type: none"> <li>Maintains a seamless flow of language with occasional hesitation only to formulate ideas, not language.</li> <li>Links ideas naturally into clear coherent discourse with no jumpiness even in extended contributions.</li> </ul>	<ul style="list-style-type: none"> <li>Although there may still be an evident foreign accent, pronunciation is natural and places no strain on the listener.</li> <li>The candidate naturally incorporates features of connected speech and English intonation patterns.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates, maintains and ends turns very naturally. Uses repair strategies (clarification, circumlocution) where necessary.</li> <li>Uses repair strategies (clarification, circumlocution) where necessary.</li> <li>Uses appropriate register and intonation.</li> </ul>
4				
3	<ul style="list-style-type: none"> <li>Sufficient range of grammar, lexis and cohesive devices to complete the tasks although circumlocution may occasionally be necessary.</li> <li>Occasional slips in simple sentences.</li> <li>Comfortable with more complex structures and lexis although errors still occur.</li> </ul>	<ul style="list-style-type: none"> <li>Maintains a smooth flow of language with hesitation mainly to formulate ideas, only occasionally language.</li> <li>Links ideas into clear coherent discourse with little or no jumpiness even in extended contributions.</li> </ul>	<ul style="list-style-type: none"> <li>Although there may still be an evident foreign accent, pronunciation places little strain on the listener.</li> <li>The candidate often utilises features of connected speech and English intonation patterns.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates, maintains and ends turns comfortably. Uses repair strategies (clarification, circumlocution) where necessary.</li> <li>Uses appropriate register, demonstrating an ability to use different levels of formality in different situations.</li> </ul>
2				
1	<ul style="list-style-type: none"> <li>Range of grammar, lexis and cohesive devices insufficient to adequately complete the tasks.</li> <li>Errors in simple sentences. Few attempts at complex structures or lexis with errors where attempted.</li> </ul>	<ul style="list-style-type: none"> <li>Noticeable hesitation while formulating language. Can link ideas into clear, coherent discourse although with noticeable jumpiness especially in extended contributions.</li> </ul>	<ul style="list-style-type: none"> <li>Although pronunciation may be intelligible, mispronunciations and lack of features of connected speech put some strain on the listener.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates, maintains and ends turns although not always smoothly.</li> <li>Evidence of ability to use repair strategies (clarification, circumlocution) although not always applied.</li> <li>Attempts to use appropriate register not always successful.</li> </ul>
0	Insufficient language for assessment			

# 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	C1
<b>Imparting and seeking information</b>					
Identifying/specifying	X	X	X	X	X
Correcting positive and negative statements	X	X	X	X	X
Narrating	X	X	X	X	X
Describing	X	X	X	X	X
Asking questions to obtain confirmation or denial	X	X	X	X	X
Asking questions to obtain information	X	X	X	X	X
Asking questions to obtain descriptions	X	X	X	X	X
Asking questions to obtain specifications	X	X	X	X	X
Responding to requests for confirmation	X	X	X	X	X
Responding to requests for information	X	X	X	X	X
Responding to requests for identification	X	X	X	X	X
Comparing		X	X	X	X
Reporting		X	X	X	X
Explaining		X	X	X	X
Stating				X	X
<b>Expressing and finding out attitudes</b>					
Expressing agreement with a statement	X	X	X	X	X
Expressing disagreement with a statement	X	X	X	X	X
Expressing views with reasons		X	X	X	X
Enquiring about agreement and disagreement		X	X	X	X

	A1	A2	B1	B2	C1
Denying statements		X	X	X	X
Expressing agreement reluctantly or with reservation				X	X
Conceding, demurring				X	X
Inviting agreement or disagreement				X	X
<b>Factual: knowledge</b>					
Expressing one's knowledge or ignorance of a person, thing or fact	X	X	X	X	X
Enquiring about another's knowledge or ignorance of a person, thing or fact		X	X	X	X
Stating whether one remembers or has forgotten a person, thing, fact or action		X	X	X	X
Enquiring whether another remembers or has forgotten a person, thing, fact or action		X	X	X	X
Expressing degrees of probability			X	X	X
Enquiring about degrees of probability			X	X	X
Expressing or denying necessity (including logical deduction)			X	X	X
Enquiring about necessity			X	X	X
Expressing one's certainty or uncertainty of something (strong/ positive/ intermediate/weak/negative)			X	X	X
Enquiring about another's certainty or uncertainty of something			X	X	X
Reminding someone				X	X
Asserting knowledge or ignorance				X	X
Expressing doubt, incredulity				X	X
Expressing bewilderment				X	X
Classifying				X	X
Generalising				X	X
Defining				X	X
Hypothesising				X	X
Negotiating				X	X
Asking for definitions					X
Speculating					X

### Factual: modality

Expressing ability or inability	X	X	X	X	X
Enquiring about ability or inability	X	X	X	X	X
Expressing one's obligation (or lack of) to do something		X	X	X	X
Enquiring about one's obligation to do something		X	X	X	X
Granting permission	X	X	X	X	X
Denying permission	X	X	X	X	X
Seeking permission	X	X	X	X	X
Responding to granting of permission		X	X	X	X

### Volitional

Expressing want, desire or need (positive and negative)	X	X	X	X	X
Enquiring about want, desire or need		X	X	X	X
Expressing intention (positive and negative)		X	X	X	X
Enquiring about intention		X	X	X	X
Expressing and responding to preference	X	X	X	X	X
Enquiring about preference			X	X	X

### Emotional

Expressing liking, with reasons	X	X	X	X	X
Expressing dislike, with reasons	X	X	X	X	X
Enquiring about likes and dislikes		X	X	X	X
Expressing pleasure, happiness with reasons		X	X	X	X
Expressing displeasure, unhappiness with reasons		X	X	X	X
Enquiring about pleasure, happiness/ displeasure, unhappiness		X	X	X	X
Expressing hope				X	X
Expressing satisfaction		X	X	X	X
Expressing dissatisfaction		X	X	X	X
Enquiring about satisfaction		X	X	X	X
Expressing disappointment		X	X	X	X

	A1	A2	B1	B2	C1
Expressing gratitude		X	X	X	X
Expressing feelings	X	X	X	X	X
Expressing interest			X	X	X
Expressing lack of interest			X	X	X
Enquiring about interest or lack of interest			X	X	X
Expressing surprise			X	X	X
Expressing lack of surprise			X	X	X
Expressing fear					X
Giving reassurance			X	X	X
Enquiring about fear/worry			X	X	X
Reacting to an expression of gratitude					X
Expressing regret/sympathy/condolence			X	X	X
Expressing fellow-feeling, empathy				X	X
Expressing pain, anguish, suffering				X	X
Enquiring about pain, anguish, suffering				X	X
Expressing relief				X	X
Expressing indifference				X	X
Expressing fatigue, resignation				X	X
<b>Moral</b>					
Offering an apology	X	X	X	X	X
Accepting an apology	X	X	X	X	X
Granting forgiveness		X	X	X	X
Expressing approval		X	X	X	X
Expressing appreciation		X	X	X	X
Expressing regret		X	X	X	X
Expressing indifference		X	X	X	X
Expressing moral obligation			X	X	X
Expressing disapproval			X	X	X

	A1	A2	B1	B2	C1
Enquiring about approval/disapproval			X	X	X
Expressing regret/sympathy				X	X
Denying blame				X	X
<b>Deciding on and managing courses of action: Suasion</b>					
Responding to a request	X	X	X	X	X
Requesting something	X	X	X	X	X
Requesting someone to do something	X	X	X	X	X
Inviting someone to do something	X	X	X	X	X
Giving instructions or orders	X	X	X	X	X
Accepting an offer or invitation	X	X	X	X	X
Declining an offer or invitation	X	X	X	X	X
Enquiring whether an offer or invitation is accepted or declined		X	X	X	X
Advising others to do something		X	X	X	X
Warning others to take care or to refrain from doing something		X	X	X	X
Offering assistance		X	X	X	X
Asking for assistance		X	X	X	X
Insisting politely		X	X	X	X
Persuading		X	X	X	X
Suggesting a course of action		X	X	X	X
Agreeing to a suggestion			X	X	X
Encouraging someone to do something			X	X	X
Asking for advice			X	X	X
Responding to advice			X	X	X
Rejecting advice with reason			X	X	X
Making/agreeing plans and arrangements			X	X	X
Compromising			X	X	X
Prohibiting			X	X	X
Complaining			X	X	X

	A1	A2	B1	B2	C1
Asking for suggestions			X	X	X
Responding to suggestions			X	X	X
Rejecting suggestion with reason/alternative			X	X	X
Refusing to do something				X	X
Expressing defiance				X	X
Giving encouragement				X	X
Responding to a request	X	X	X	X	X
Pleading				X	X
<b>Socialising</b>					
Attracting attention	X	X	X	X	X
Greeting people	X	X	X	X	X
Responding to greetings	X	X	X	X	X
Responding to offers or invitations	X	X	X	X	X
Expressing thanks	X	X	X	X	X
Addressing friends and strangers	X	X	X	X	X
Making formal and informal introductions	X	X	X	X	X
Reacting to being introduced		X	X	X	X
Congratulating		X	X	X	X
Proposing a toast		X	X	X	X
Taking leave	X	X	X	X	X
Hesitating			X	X	X
Praising			X	X	X
Complimenting			X	X	X
Making someone welcome				X	X
Offering someone something	X	X	X	X	X
Giving constructive criticism					X
Responding to criticism					X
Rebuking					X

A1	A2	B1	B2	C1
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## Structuring discourse

Opening	X	X	X	X	X
Hesitating, looking for words	X	X	X	X	X
Correcting oneself		X	X	X	X
Interrupting politely		X	X	X	X
Enumerating		X	X	X	X
Summarising		X	X	X	X
Closing	X	X	X	X	X
Expressing an opinion			X	X	X
Asking someone's opinion			X	X	X
Exemplifying			X	X	X
Emphasising			X	X	X
Handing over to another speaker			X	X	X
Indicating a wish to continue or finish speaking			X	X	X
Encouraging someone to continue speaking			X	X	X
Interacting with speaker				X	X
Opening	X	X	X	X	X

## Telephone

Opening/announcing self		X	X	X	X
Asking for extension, person		X	X	X	X
Announcing new call		X	X	X	X
Asking someone to wait			X	X	X
Confirming understanding on both sides			X	X	X
Signing off				X	X

## Letter

Formal and informal opening			X	X	X
Closing			X	X	X



	A1	A2	B1	B2	C1
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Communication repair					
Signalling non-understanding	X	X	X	X	X
Asking someone to spell something	X	X	X	X	X
Asking for clarification and explanation	X	X	X	X	X
Responding to clarification and explanation		X	X	X	X
Asking for repetition of sentence, word or phrase		X	X	X	X
Asking for confirmation of understanding		X	X	X	X
Asking someone to write something down		X	X	X	X
Appealing for assistance		X	X	X	X
Asking someone to slow down		X	X	X	X
Responding to requests for clarification			X	X	X
Paraphrasing			X	X	X
Checking another's understanding			X	X	X
Substituting for forgotten word or phrase				X	X
Covering hesitation while searching for word or phrase				X	X
Objecting, protesting				X	X

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	C1
<b>Personal identification</b>					
Name					
Address					
Telephone/fax number					
Date and place of birth					
Age	X	X	X	X	X
Sex					
Marital status	X	X	X	X	X
Religion					
Nationality	X	X	X	X	X
Origin	X	X	X	X	X
Occupation	X	X	X	X	X
Family	X	X	X	X	X
Likes and dislikes	X	X	X	X	X
Physical appearance	X	X	X	X	X
Email address	X	X	X	X	X
Title	X	X	X	X	X
First language	X	X	X	X	X
Character			X	X	X
Image					X
<b>House &amp; Home and local environment</b>					
Types of accommodation	X	X	X	X	X
Layout of accommodation, e.g. rooms	X	X	X	X	X
Furniture	X	X	X	X	X
Interior design	X	X	X	X	X

	A1	A2	B1	B2	C1
Services and amenities	X	X	X	X	X
Regional and geographical features	X	X	X	X	X
Local flora and fauna	X	X	X	X	X
Region-specific phenomena					X
<b>Daily life</b>					
Routines	X	X	X	X	X
At home	X	X	X	X	X
At work	X	X	X	X	X
At school	X	X	X	X	X
Income			X	X	X
Prospects			X	X	X
Stress					X
Money Management					X
<b>Free time and entertainment</b>					
Leisure, hobbies & interests	X	X	X	X	X
Public entertainment, eg TV, radio, cinema, theatre	X	X	X	X	X
Mass media	X	X	X	X	X
Intellectual/artistic pursuits			X	X	X
Sports	X	X	X	X	X
Music	X	X	X	X	X
Exhibitions, museums			X	X	X
Photography				X	X
The written word (reading, letter-writing, diaries etc)				X	X
Work/life balance					X
<b>Travel</b>					
Public & private transport	X	X	X	X	X
For Business			X	X	X
Holidays	X	X	X	X	X

	A1	A2	B1	B2	C1
Traffic & traffic control	X	X	X	X	X
Green travel	X	X	X	X	X
Accommodation	X	X	X	X	X
Entering and leaving a country	X	X	X	X	X
Common currency eg the euro					X
Migration					X
<b>Relations with other people</b>					
Family relationships	X	X	X	X	X
Social life	X	X	X	X	X
Club membership		X	X	X	X
Manners	X	X	X	X	X
Social conventions	X	X	X	X	X
Anti-social behaviour					X
Government and politics				X	X
Crime and justice				X	X
War and Peace				X	X
Individual rights				X	X
Family life				X	X
Parental responsibilities				X	X
Social responsibilities				X	X
Equal opportunities				X	X
Human rights					X
Citizenship					X
The Global Village					X
<b>Health and body care</b>					
Parts of the body	X	X	X	X	X
Personal comfort	X	X	X	X	X
Hygiene	X	X	X	X	X
Health and illness	X	X	X	X	X

	A1	A2	B1	B2	C1
Doctors and dentists	X	X	X	X	X
Accidents	X	X	X	X	X
Medical services and insurance				X	X
Exercise regimes					X
Pandemics					X
<b>Education</b>					
Schooling	X	X	X	X	X
Subjects	X	X	X	X	X
Qualifications and examinations			X	X	X
Education systems					X
Teaching and learning					X
<b>Shopping</b>					
Shopping facilities	X	X	X	X	X
Foodstuffs	X	X	X	X	X
Clothes, fashion	X	X	X	X	X
Household articles	X	X	X	X	X
Prices	X	X	X	X	X
Ethical shopping					X
Retail therapy					X
<b>Food and drink</b>					
Types of food and drink	X	X	X	X	X
Eating and drinking out	X	X	X	X	X
Eating habits				X	X
Sourcing food locally				X	X
Fast food				X	X
Organic food				X	X
Year-round availability				X	X
Dieting				X	X
Food fashions					X

	A1	A2	B1	B2	C1
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## Services

Postal services					
Telephone					
Telegraph/Fax/Online services					
Police					
Communications	X	X	X	X	X
Banks and financial services	X	X	X	X	X
Emergency services	X	X	X	X	X
Car maintenance					X
Petrol stations					X
Leisure facilities	X	X	X	X	X
Care for the elderly				X	X
Diplomatic services					X
Employment agencies					X

## Places

Asking the way and giving directions	X	X	X	X	X
Location	X	X	X	X	X
Satellite navigation systems				X	X
World Heritage sites				X	X
Locations for motorways & airports				X	X
Protecting open spaces				X	X
How geography affects the people					X
Alternative places to live e.g. underwater, on Mars					X

## Language

Foreign language ability	X	X	X	X	X
Accents & dialects	X	X	X	X	X
Preserving minority languages				X	X

	A1	A2	B1	B2	C1
Bilingualism				X	X
Universal languages e.g. Esperanto					X
Body language					X
<b>Weather</b>					
Climate and weather	X	X	X	X	X
Weather forecasting			X	X	X
Weather conditions	X	X	X	X	X
Climate change				X	X
Extreme weather				X	X
Weather and mood					X
<b>Measures and shapes</b>					
Digits and numbers up to 31	X	X	X	X	X
Digits and numbers up to 100 and multiples of 100		X	X	X	X
All digits and cardinal numbers			X	X	X
Telephone numbers	X	X	X	X	X
Height, length, weight, capacity, temperature	X	X	X	X	X
Dates, times, days	X	X	X	X	X
Shape	X	X	X	X	X
Statistics				X	X
Processes				X	X
Importance of maths in everyday life					X
<b>The environment</b>					
Pollution				X	X
Global warming				X	X
Endangered species					X
Future of the planet					X

A1	A2	B1	B2	C1
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Beliefs				
The paranormal & supernatural			X	X
Unexplained phenomena e.g. UFOs, coincidences etc.			X	X
Arts				
Modern art, theatre, architecture			X	X
Classical art, theatre, architecture			X	X
Literature				X
Popular culture				X
Science & technology				
Scientific development			X	X
Space exploration			X	X
Power of the computer			X	X
Important inventions			X	X
Genetic modification				X
Ethics				X



# Descriptions of grammar

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.

## Nouns

Breakthrough	<ul style="list-style-type: none"> <li>■ regular and common irregular plural forms</li> <li>■ very uncommon uncountable nouns</li> <li>■ cardinal numbers 1-31</li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ countable and uncountable nouns</li> <li>■ simple noun phrases</li> <li>■ cardinal numbers up to 100 + multiples of 100</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ noun phrases with pre- and post-modification such as fair-haired people with sensitive skin</li> <li>■ all cardinal numbers</li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ wider range of noun phrases with pre- and post-modification</li> <li>■ word order of determiners e.g. all my books</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ extended range of complex noun phrases</li> </ul>

## Pronouns

Breakthrough	<ul style="list-style-type: none"> <li>■ personal-subject</li> </ul>
Waystage to Operational Proficiency	<ul style="list-style-type: none"> <li>■ object, reflexive</li> </ul>

## Determiners

Breakthrough	<ul style="list-style-type: none"> <li>■ <i>any, some, a lot of</i></li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ <i>all, none, not (any), enough, (a) few, (a) little, many, more, most, much, no</i></li> </ul>
Threshold to Operational Proficiency	<ul style="list-style-type: none"> <li>■ <i>a range of determiners e.g. all, the, most, both</i></li> </ul>

## Adjectives

Breakthrough	<ul style="list-style-type: none"> <li>■ common adjectives in front of a noun</li> <li>■ demonstrative adjectives: <i>this, that these those</i></li> <li>■ ordinal numbers 10-31</li> </ul>
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Waystage	<ul style="list-style-type: none"> <li>■ order of adjectives</li> <li>■ comparative superlative regular and common irregular forms</li> <li>■ use of <i>than</i></li> <li>■ ordinal numbers up to 100 + multiples of 100</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ adjectives ending -ed +ing such as <i>tired</i> and <i>tiring</i></li> <li>■ comparative and superlative adjectives</li> <li>■ comparative structures, such as <i>as...as</i>, <i>looks like/is like</i></li> <li>■ all ordinal numbers</li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ comparisons with <i>fewer</i> and <i>less</i></li> <li>■ collocation of adjective +preposition such as <i>responsible for</i></li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ comparisons with <i>fewer</i> and <i>less</i></li> <li>■ collocation of adjective +preposition such as <i>responsible for</i></li> </ul>

## Adverbs

Breakthrough	<ul style="list-style-type: none"> <li>■ simple adverbs of place, manner and time, such as <i>here</i>, <i>slowly</i>, <i>now</i></li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ simple adverbs and adverbial phrases: sequencing, time and place, frequency, manner</li> <li>■ position of adverbs and word order of adverbial phrases</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ more complex adverbial phrases of time, place, frequency, manner, such as <i>as soon as possible</i></li> </ul>
Vantage to Operational Proficiency	<ul style="list-style-type: none"> <li>■ adverbial phrases of degree, extent, probability</li> <li>■ comparative and superlative of adverbs</li> </ul>

## Prepositions

Breakthrough	<ul style="list-style-type: none"> <li>■ common prepositions such as <i>at</i>, <i>in</i>, <i>on</i>, <i>under</i>, <i>next to</i>, <i>between</i>, <i>near</i>, <i>to</i>, <i>from</i></li> <li>■ prepositional phrases of place, time and movement, such as <i>at home</i>, <i>on the left</i>, <i>on Monday</i>, <i>at six o'clock</i></li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ prepositions of place, time and movement, such as <i>before</i>, <i>after</i>, <i>towards</i>, <i>up</i>, <i>down</i>, <i>along</i>, <i>across</i>, <i>in front of</i>, <i>behind</i>, <i>opposite</i></li> <li>■ prepositional phrases of place and time such as <i>after dinner</i>, <i>before tea</i></li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ wide range of prepositions, such as <i>beyond</i>, <i>above</i>, <i>beneath</i>, <i>below</i></li> <li>■ prepositional phrases, such as <i>in her twenties</i>, <i>of average height</i>, <i>in the top right-hand corner</i></li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ wider range of prepositions including <i>despite</i>, <i>in spite of</i></li> <li>■ collocations of verbs/nouns + prepositions such as <i>point at</i>, <i>have an interest in</i></li> <li>■ preposition + -ing form such as <i>after leaving</i></li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ preposition + having + past participle such as <i>having eaten</i></li> </ul>

## Verb forms

Breakthrough	<ul style="list-style-type: none"> <li>■ simple present tense of <i>be/have/do</i> and common regular verbs</li> <li>■ present continuous of common verbs</li> <li>■ <i>have got</i></li> <li>■ yes/no questions</li> <li>■ question words: <i>who/what/where/when/how much/how any/how old</i></li> <li>■ auxiliary 'do' for questions and negatives (positive only)</li> <li>■ imperatives and negative imperatives</li> <li>■ contracted forms appropriate to this level</li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ simple present with no time focus</li> <li>■ present continuous to express continuity</li> <li>■ past tense of regular and common irregular verbs with time markers</li> <li>■ NP + <i>be going to</i>, present continuous and time markers</li> <li>■ limited range of common verbs +-<i>ing</i> form, such as <i>like, go</i></li> <li>■ verb + to + infinitive such as <i>want, hope</i></li> <li>■ very common phrasal verbs such as <i>get up, switch on</i></li> <li>■ questions such as <i>what time, how often, why, how, which</i></li> <li>■ simple question tags using all the verb forms at this level</li> <li>■ contracted forms appropriate to this level</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ present perfect with <i>since/for; ever/never; yet/already, just</i></li> <li>■ used to for regular actions in the past</li> <li>■ past continuous</li> <li>■ future reference</li> <li>■ future simple verb forms, NP + will</li> <li>■ zero and 1st conditional</li> <li>■ range of verbs + -<i>ing</i> form</li> <li>■ to + infinitive to express purpose</li> <li>■ common phrasal verbs and position of object pronouns, such as <i>I looked it up</i></li> <li>■ simple reported/embedded statements and questions</li> <li>■ question tags using all verbs appropriate at this level</li> <li>■ contracted forms appropriate to this level</li> </ul>

Vantage	<ul style="list-style-type: none"> <li>■ present perfect continuous</li> <li>■ past perfect</li> <li>■ simple passive</li> <li>■ use of 2nd and 3rd conditional</li> <li>■ verbs + (object) + gerund or infinitive such as <i>would like someone to do something</i>, + <i>suggest doing something</i></li> <li>■ causative use of <i>have</i> and <i>get</i></li> <li>■ reported speech with a range of tenses</li> <li>■ wider range of phrasal verbs such as <i>give up</i>, <i>hold out</i></li> <li>■ reported requests and instructions</li> <li>■ question tags using tenses appropriate to this level</li> <li>■ contracted forms appropriate to this level</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ all verb forms active and passive</li> <li>■ <i>would</i> expressing habit in the past</li> <li>■ mixed conditionals</li> <li>■ reported speech with full range of tenses and introductory verbs</li> <li>■ extended phrasal verbs such as <i>get round to</i>, <i>carry on with</i></li> <li>■ question tags using all tenses</li> <li>■ imperative + question tag</li> <li>■ contracted forms appropriate to this level</li> </ul>

## Modals

Breakthrough	<ul style="list-style-type: none"> <li>■ <i>can</i>, <i>can't</i> (ability/inability, permission) and <i>would like</i> (request)</li> <li>■ not negative questions</li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ <i>must</i> (obligation)</li> <li>■ <i>mustn't</i> (prohibition)</li> <li>■ <i>have to</i>, <i>had got to</i> (need)</li> <li>■ <i>can</i>, <i>could</i> (requests)</li> <li>■ <i>couldn't</i> (impossibility)</li> <li>■ <i>may</i> (permission)</li> <li>■ single modal adverbs: <i>possibly</i>, <i>probably</i>, <i>perhaps</i></li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ <i>should</i> (obligation, advice)</li> <li>■ <i>might</i>, <i>may</i>, <i>will probably</i> (possibility and probability in the future)</li> <li>■ <i>would/should</i> (advice)</li> <li>■ <i>need to</i> (obligation)</li> <li>■ <i>needn't</i> (lack of obligation)</li> <li>■ <i>will definitely</i> (certainly in the future)</li> <li>■ <i>may I</i> (asking for permission)</li> <li>■ <i>I'd rather</i> (stating preference)</li> </ul>

Vantage	<ul style="list-style-type: none"> <li>■ <i>ought to</i> (obligation)</li> <li>■ negative of <i>need</i> and <i>have to</i> to express absence of obligation</li> <li>■ <i>must/can't</i> (deduction)</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ <i>should have/might have/may have /could have/must have</i> and negative forms of these</li> <li>■ <i>can't have, needn't have</i></li> </ul>

## /// Possessives

Breakthrough	<ul style="list-style-type: none"> <li>■ possessive adjectives such as <i>my, your, his, her, its, our, their</i></li> </ul>
Waystage to Operational Proficiency	<ul style="list-style-type: none"> <li>■ possessive pronouns such as <i>mine, yours, whose</i></li> </ul>

## /// Articles

Breakthrough	<ul style="list-style-type: none"> <li>■ definite, indefinite</li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ zero article with uncountable nouns</li> <li>■ definite article with superlatives</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ definite article with post-modification, such as <i>The present you gave me</i></li> <li>■ use of indefinite article in definitions, such as <i>an architect is a person who designs buildings</i></li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ definite, indefinite and zero article with both countable and uncountable nouns in a range of uses</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ definite, indefinite and zero article with both countable and uncountable nouns in a range of uses</li> </ul>

## /// Intensifiers

Breakthrough	<ul style="list-style-type: none"> <li>■ <i>very</i></li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ <i>really, quite, so, a bit</i></li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ a range of intensifiers such as <i>too, enough</i></li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ wide range such as <i>extremely, too much</i></li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ collocation of intensifiers with absolute and relative adjectives such as <i>absolutely gorgeous, very pretty</i></li> </ul>

## /// Discourse

Breakthrough	<ul style="list-style-type: none"> <li>■ sentence connectives – <i>then, next</i></li> </ul>
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Waystage	<ul style="list-style-type: none"> <li>■ adverbs to indicate sequence (<i>first, finally</i>)</li> <li>■ use of substitution, (<i>I think so, I hope so</i>)</li> <li>■ markers to structure spoken discourse (<i>Right, Well, OK</i>)</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ As Waystage</li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ a range of discourse markers expressing addition, cause and effect, contrast (<i>however</i>), sequence and time (<i>at a later date</i>)</li> <li>■ markers to structure spoken discourse (<i>as I was saying</i>)</li> <li>■ use of ellipsis in informal speech and writing, (<i>sounds good</i>)</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ a range of discourse markers, (<i>in this respect, accordingly</i>)</li> <li>■ sequence markers, (<i>subsequently</i>)</li> <li>■ a wider range of discourse markers to structure formal and informal speech (<i>can we now turn to</i>)</li> </ul>

## /// Punctuation and spelling

Breakthrough	<ul style="list-style-type: none"> <li>■ use of capital letters and full stops</li> <li>■ the correct spelling of personal familiar words</li> </ul>
Waystage	<ul style="list-style-type: none"> <li>■ use of question marks</li> <li>■ use of exclamation marks</li> <li>■ use of comma in lists</li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ use of punctuation in formal and informal texts such as dashes, brackets, bullet points and speech marks</li> <li>■ the correct spelling of common words and key words relating to own work, leisure and study interests</li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ multiple uses of commas</li> <li>■ use of apostrophes for possession and omission</li> <li>■ use of other punctuation to enhance meaning</li> <li>■ the correct spelling of words used in work, studies and daily life</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ accurate use of all punctuation</li> <li>■ the correct spelling of words used in work, studies and daily life including</li> <li>■ familiar technical words</li> </ul>

## /// Sentence structure

Breakthrough	<ul style="list-style-type: none"> <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>■ <i>there is/are</i> + noun</li> </ul>
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Waystage	<ul style="list-style-type: none"> <li>■ <i>there was/were</i></li> <li>■ use of the conjunctions <i>and/but/or</i></li> <li>■ word order</li> <li>■ subject-verb-(object)</li> <li>■ (+<i>and/but/or</i>) + subject-verb-(object)</li> <li>■ clauses of time with <i>when, before, after</i></li> <li>■ reason: <i>because</i>, result: <i>so</i></li> <li>■ noun clause with <i>that</i></li> </ul>
Threshold	<ul style="list-style-type: none"> <li>■ <i>there has/have been</i></li> <li>■ <i>there will be/there is going to be</i></li> <li>■ word order in complex sentences</li> <li>■ complex sentences with one subordinate clause</li> <li>■ defining relative clauses with <i>who, which, that</i></li> <li>■ clause as subject/object</li> </ul>
Vantage	<ul style="list-style-type: none"> <li>■ word order in sentences with more than one subordinate clause</li> <li>■ <i>there had been</i></li> <li>■ use of common conjunctions expressing contrast, purpose, consequence, condition, concession</li> <li>■ non-defining relative clauses</li> <li>■ defining relative clauses with <i>where, whose, when</i></li> <li>■ defining relative clauses without relative pronouns</li> <li>■ participial clauses describing action</li> </ul>
Operational Proficiency	<ul style="list-style-type: none"> <li>■ word order in complex sentences, including order selected for emphasis</li> <li>■ <i>there could be/would be/should be</i></li> <li>■ <i>could have/would have/should have</i></li> <li>■ wider range of conjunctions including <i>on condition that, provided that</i></li> <li>■ comparative clauses</li> <li>■ more complex participial clauses describing action with -ed</li> </ul>

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