The UAL Progress Test

Test Format and Sample Tests

In this document you will find the following information about the UAL Progress Test:

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2. The Reading Test
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   • Answer key
   • Score conversion table
3. The Writing Test
   • Sample test question
   • Marking descriptors
4. The Speaking and Listening Test
   • Sample test
   • Marking descriptors
The UAL Progress Test
The UAL Progress Test is an English language test to assess your level of proficiency in Reading, Writing, Speaking and Listening. The test can be taken instead of IELTS if you plan to progress from one course to another within the university (e.g. from Foundation to B.A.) and need a higher English score. The texts and tasks in the Progress Test are related to Art and Design and are relevant to studies at UAL.

Reading (45 minutes)
You read one long text of c. 1,300 words and answer questions about it. The test is designed to test a wide range of reading skills. These include reading for gist, reading for main ideas, reading for detail, skimming, understanding logical argument, synonyms and reference words, and recognising the writer's opinions, attitudes and purpose.

Writing (60 minutes)
After the Reading test, you write an essay of about 300 words. The essay question is related to the topic of the Reading test. Answers should be a discursive consideration of the relevant issues and you should write in an academic or semi-formal/neutral style. You should make sure that you read the task carefully and provide a full and relevant response.

Your essay is marked using criteria which refer to four areas of your writing: Task Achievement and Content; Organisation, Coherence and Cohesion; Range and Accuracy of Lexis; Range and Accuracy of Grammar.

Speaking and Listening (30 minutes)
You take the Speaking and Listening test face to face with a partner and two examiners. All tests are recorded. The test is in four parts:

- **Section One - Speaking**
  You answer some general questions on familiar topics. The other candidate must also answer some questions on familiar topics.

- **Section Two - Speaking**
  The examiner shows you six images and asks you to choose an image and to describe it and explain why you chose it. You have to speak for one minute and thirty seconds without interruption. The other candidate must also choose an image and talk about it for one minute and thirty seconds.

- **Section Three - Listening**
  The examiner plays a short recording of part of a lecture about two of the images from Section 2. You are asked to listen carefully and to take notes. After listening, you have one minute to check your notes then you must discuss and reconstruct the information that you heard including as many details as possible.

- **Section Four - Speaking**
  You discuss the topic from parts 2 and 3 in more detail with your partner and the examiner in a more general and abstract way and, where appropriate, in greater depth.

Speaking is marked using criteria which refer to four areas of your speech: Communicative Competence and Fluency; Range and Accuracy of Lexis; Range and Accuracy of Grammar; Pronunciation.

Listening is marked using criteria which refer to how well you reconstruct the text and how many factual and conceptual details you mention verbally and/or in your notes.
This booklet contains one reading text and 25 questions. All answers must be written in the separate answer booklet.
Tattoo Art in the Western World

Introduction

In the United States before it became widely popular, the marking of the skin with indelible inks in patterns and designs, had largely been a pastime of superstitious sailors and a scattering of tattoo artists who lived in ports. However, tattooing was revolutionized in 1892 when Samuel O'Reilly invented the electric tattoo machine. He modified Thomas Edison's electric engraving pen, changing the tube tip assembly to hold ink. His machine worked on a rotary-cam assembly principle that pushed the tattoo needle into the skin. New York tattoo artist Charlie Wagner, who was active between 1900 and 1952, and Bill Jones, active between 1930 and 1959, designed other tattoo machines based on O'Reilly's invention, although these used magnetic coils to create the pushing action of the needles. Wagner's and Jones's prototypes became the standard tools of the trade.

Section 1: ___________________________________

Although machine tattooing gained in popularity, the practice of tattooing by hand remained widespread. One of the most well-known tattoo artists who practised the non-mechanised art was Gus Wagner (1871-1941). He was no relation to the New York artist of the same name. In fact, Gus Wagner had become a merchant seaman in 1897, travelled the world for four years, and claimed to have learned the hand-tattooing technique from tribesmen in Java and Borneo. During his forty-year career as a tattooist, Wagner promoted himself as the most artistically marked-up man in America. Men and women such as Wagner and his heavily tattooed wife Maud brought the practice of tattooing inland, away from coastal port settings. The Wagners traveled throughout America as tattooists, tattooed attractions, and circus performers. Much of their work was carried out at county fairs and Wild West shows, where they exhibited themselves to curious onlookers. Wagner boasted to his audiences that he had a history of his life on his breast, a history of America on his back, a romance with the sea on each arm, the history of Japan on one leg, and the history of China on the other.
Section 2: 

A collection of similar tattoo designs had been developing from the late eighteenth to the early twentieth centuries based on conventional, and often religious or magical marks tattooed by sailors on their skin to prevent mishaps associated with their dangerous profession. For example, because sailors lived on salt pork, the pig became a powerful symbol and many sailors had small images of pigs tattooed on the left instep of their foot as a charm to prevent drowning. Other images were associated with culturally masculine symbols including the American eagle, battle cannons, sailing ships framed with mermaids, and American flags with banners reading Liberty. This particular iconography became a large part of the visual vocabulary of tattoo work throughout the United States. Tattooist ‘Sailor’ Jerry Collins (1911-1973), created some of the most elegant examples of this style of American tattoo art using his natural flair for line and drafting ability.

Section 3: 

As this form of body art became increasingly popular and sophisticated in form and application a number of American tattoo artists gained a measure of national fame in the United States. August ‘Cap’ Coleman is credited with redesigning, standardizing, and improving the look of early tattoo art. Coleman is also responsible for contributing to the changing appearance of early tattoo designs, in which many of the successful and workable designs were displayed on tattoo shop walls as prototypes from which customers could freely choose a design. Coleman’s artistic ability established the standard for mechanised tattoo art. He transformed the idiosyncratic look of early machine-designed tattoos into more easily readable, open designs that stressed a heavy black outline and dynamic black shading techniques. The colour palette of early tattooists was limited to carbon-, oxide-, and metallic-based black, as well as red and green pigments that were unreliable and faded quickly. When the colours on the painted display sheets or on the bodies of customers faded, the depth of Coleman’s black shading preserved the integrity of the tattoo’s design. Tattooists contemporary with Coleman praised his designs with comments such as “you can see what the design is from twenty-five feet away!” Sailors around the globe who travelled to his home port city of Norfolk prized their Coleman tattoos.
Section 4: The culture surrounding tattoo art

Modern tattooing has centred on the specialized culture of the electric tattoo machine and a standardized assortment of tattoo designs, referred to as ‘flash’. This term was borrowed by tattooists from the language of carnival and circus sign painters and described graphic, eye-catching signage. Similarly the tattoo industry quickly adopted specialized knowledge and tools that would elevate it to a modern profession from its humble origins. Specific cultural and artistic values developed around this particular body of knowledge and skills that focused on protecting the profession from ‘outsiders’. For example, tattoo techniques were not openly discussed; the locations of sources of colour pigments, needles, tattoo machines, and designs were generally kept secret.

Section 5: 

The masterpieces of the past have been precisely duplicated in tattoo form and now can be viewed in popular tattoo publications such as International Tattoo Art and Outlaw Biker as well as on the internet. Images from every historical period have been depicted from cave paintings in Lascaux, France, to portraits of King Tutankhamen, through the advent of Christianity and its symbolic cross, to renderings of Michelangelo's David and Picasso's cubist figures. The prominent tattoo artist, Lyle Tuttle, however, has referred to tattooing as an art in itself, forgotten by art historians. Despite this lack of critical recognition, the public and the media have accepted the art of tattooing to a certain extent. References to the increased popularity of tattoos now appear on television shows, cartoons, and comic strips; tattoos are regularly displayed by celebrities. Tattoo wearers can have sophisticated portraits of their heroes engraved on their skin or can try to duplicate an image worn by their idol. Widespread use of temporary tattoos has also increased public awareness of body decoration. While the market for tattoos has grown substantially, the reasons remain the same: displaying a badge of courage, illustrating a rite of passage, commemorating a significant event, showing membership in a group, or existing purely for ornamentation or rebellion.
Section 6: Current views on tattoo art

Tattoo art has crossed cultural lines and infiltrated new sectors of American society. It has been legitimized to a greater extent as a result of serious articles in magazines, academic periodicals, and books, and the exhibition of tattoo designs in museums, galleries, and at tattoo conventions. Catalogues that offer a vast array of tattoo equipment, videos, and other related products are available by mail order. Tattoo customers at the present time can be anyone from the stereotypical biker to legendary athletes to the local businesswoman.

Although there is wider public acceptance of tattooing as an art form, the reaction to tattoos remains uncertain because of its rebellious and subversive associations. Despite the growing number of tattoo parlours abiding by government regulations to ensure a safe, sterile environment, the image of such places may be slow to change in the eyes of many people. If tattoo parlours remain popular and public acceptance of tattooing continues to increase, what was once considered a passing cultural phenomenon may eventually be recognized as a traditional form of artistic expression in many parts of the world.
Answers must be written in the separate answer booklet

Question 1 (1 mark)

Which one of the following A-D best summarises the writer’s purpose?

The writer’s main purpose is to:

A  compare hand and mechanised tattoo designs
B  describe the work of different tattoo artists
C  outline the evolution of tattooing as an art form
D  explain the historical development of tattooing

Choose ONE of the options A-D above.

Questions 2 to 18 (17 marks)

• Answer the following questions by writing short answers.
• Words can be taken from the text or you may use your own words.
• Write your answers in the separate answer booklet.

2. Which invention caused a major change in tattooing methods?

3. Which tattooists further developed this invention?

4. Where did Gus Wagner acquire his knowledge of hand-tattooing?

5. Where did the Wagners often display their craft?

6. What does ‘themselves’ (line 23) refer to?
7. In what way did Gus Wagner display the ‘history of China’?

8. What in the past encouraged sailors to have tattoos?

9. What image was often chosen by seamen for good luck?

10. ‘Cap’ Coleman’s shading became popular because it ________________.

11. What opportunity might sailors take when visiting Norfolk?

12. What word is used to describe the collection of standardized tattoo designs?

13. What does ‘its’ (line 59) refer to?

14. Who did tattoo practitioners want to keep their techniques secret from?

15. Who was concerned about a lack of critical acceptance of tattoo art?

16. Which group of well-known people have recently been displaying tattoos?

17. Recent articles about tattooing in academic publications suggest ______________.

18. Why is there still some suspicion about the art of tattooing?
Questions 19 to 22 (4 marks)

- The text has an introduction and 6 sections.
- The headings are missing from sections 1, 2, 3 and 5.
- Match these sections to the following headings A-E.
- There are more headings than sections, so you will not use all the headings.

A  Are tattoos an art form?
B  Improvements in design and techniques
C  Criticisms of tattoo artists' work
D  The meaning of early tattoos
E  The continuing preference for traditional methods

Questions 23 to 25 (3 marks)

- Listed below is a set of information A–F taken from the text *Tattoo Art in the Western World*
- Select THREE pieces of information which are main ideas

A  Masculine and maritime images were very important in early tattoo design.
B  ‘Cap’ Coleman’s work significantly influenced the art of tattooing.
C  American tattooing originated in sea ports.
D  There were different types of early tattoo machines.
E  Gus Wagner worked as a merchant seaman for 4 years.
F  Tattooing has become more widely accepted across society.

*Answers must be written in the separate answer booklet*
PROGRESS ENGLISH TEST
VERSION L (Tattoo Art in the Western World)

KEY
One mark for correct answer (total 25 marks)

1. C
2. electric tattoo machine/mechanised tattooing
3. Charlie Wagner and Bill Jones (1 mark for both names; none otherwise)
4. Java and Borneo
5. At county fairs and Wild West shows (1 mark for both points; none otherwise)
6. The Wagners/Gus and Maud Wagner
7. He tattooed his leg
8. superstition/religion/to ward off danger/the dangers of their profession
9. a pig
10. did not fade
11. to get a Coleman tattoo
12. flash
13. the tattoo industry
14. outsiders
15. Lyle Tuttle
16. celebrities
17. it is becoming legitimised/taken seriously/more readily accepted
18. a sign of rebelliousness or subversive behaviour
19. Section 1 = E
20. Section 2 = D
21. Section 3 = B
22. Section 5 = A
23.-25. A, B, F (in any order)
<table>
<thead>
<tr>
<th>Raw score</th>
<th>Progress / IELTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>3.0</td>
</tr>
<tr>
<td>6</td>
<td>4.0</td>
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<tr>
<td>8</td>
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<td>22</td>
<td>7.0</td>
</tr>
<tr>
<td>23</td>
<td>7.5</td>
</tr>
</tbody>
</table>
Write an essay for a University lecturer on the following topic:

Some people react negatively when they see someone with a tattoo. Why do you think people get tattoos and is it always a good idea?

How far do you agree with this statement?

Please give examples to support your essay

You should write about 300 words.

Suggestions for using your time:

1 – Brainstorm some ideas – 5 minutes.
2 – Plan by writing down all the ideas in a logical structure – 10 minutes.
3 – Write the essay – 35 minutes.
4 – Edit your essay by checking for mistakes, and check that the meanings are clear for the reader – 10 minutes.
### Progress 20XX Writing Band Descriptors

<table>
<thead>
<tr>
<th>Band</th>
<th>Task Achievement and Content</th>
<th>Organization, Cohesion and Coherence</th>
<th>Range and Accuracy of Lexis</th>
<th>Range and Accuracy of Grammar</th>
</tr>
</thead>
</table>
| 8    | • A sophisticated, critical and relevant answer.  
      • All parts of the task are sufficiently addressed.  
      • Ideas are sufficiently developed, extended and supported.  
      • Very well organised with ideas and information are logically sequenced.  
      • Cohesion is strong throughout.  
      • Paragraphing is wholly appropriate.  
      • A wide range of lexis is used to flexibly express precise meanings.  
      • Accuracy is very strong with only occasional mistakes in collocation and word choice.  
      • Errors in spelling and word formation are rare.  
      • Uses a wide range of structures flexibly and accurately.  
      • Most sentences are error free.  
      • Any errors or inappropriacies are very occasional. |
| 7.5  | Displays all the positive characteristics of band 7 and some, but not all, of the positive characteristics of band 8 |
| 7    | • A comprehensive and relevant answer which presents a clear position.  
      • All parts of the task are addressed.  
      • Ideas are presented, extended and supported but some may be over-general or lack focus.  
      • Logically organised and coherent with clear progression throughout.  
      • Cohesion is maintained but there may be under- or over- use of some devices.  
      • Each paragraph has a clear central topic.  
      • Range is generally strong allowing some flexibility and precision.  
      • Accuracy is strong with an awareness of style and collocation is evident.  
      • Only occasional errors in word formation, word choice and / or spelling.  
      • A range of complex structures are used with some flexibility.  
      • Error free sentences are frequent and there is generally a good control of grammar and punctuation.  
      • Any errors that occur do not reduce communication. |
| 6.5  | Displays all the positive characteristics of band 6 and some, but not all, of the positive characteristics of band 7 |
| 6    | • A mostly relevant answer.  
      • All parts of the task are addressed. However, some parts may be covered more fully than others.  
      • Ideas presented are relevant but some may be repetitive or under-developed.  
      • Organisation, coherence and overall progression are present.  
      • Cohesive devices are used effectively but cohesion may be mechanical between or within sentences and referencing may lack flexibility and / or clarity.  
      • Paragraphing is present but not always logical.  
      • Range of vocabulary is adequate for the task.  
      • An attempt is made to use less common lexis but with some inaccuracy.  
      • Some errors in word formation, word choice and / or spelling appear but do not impede communication.  
      • Both simple and complex sentences are used.  
      • Complex structures may lack the level of accuracy seen in simple structures.  
      • Some errors in grammar and punctuation occur but these seldom reduce communication. |
| 5.5  | Displays all the positive characteristics of band 5 and some, but not all, of the positive characteristics of band 6 |
| 5    | • A position is expressed. However, development is not always clear and conclusions may be lacking.  
      • The task may be only partially addressed and content is limited.  
      • Ideas are under-developed and details may be irrelevant.  
      • Organisation is present but there may be a lack of overall progression and / or the writing may be repetitive.  
      • Cohesive devices are present but may be over-used and / or inadequately / inaccurately used.  
      • Inadequate or absent paragraphing.  
      • Limited range of lexis is minimally adequate.  
      • Accuracy is achieved through basic vocabulary.  
      • Noticeable errors in spelling and word formation may cause some strain for the reader.  
      • Complex sentences are attempted but are less accurate than simple sentences.  
      • The range of structures used is limited and repetitive.  
      • Frequent errors due to a lack of control of sentence structure, grammar and punctuation can cause some strain for the reader. |
| 4.5  | Displays all the positive characteristics of band 4 and some, but not all, of the positive characteristics of band 5 |

Some descriptors adapted from IELTS Task 2 Writing band descriptors (public version).www.ielts.org
<table>
<thead>
<tr>
<th>Band</th>
<th>Task Achievement and Content</th>
<th>Organization, Cohesion and Coherence</th>
<th>Range and Accuracy of Lexis</th>
<th>Range and Accuracy of Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>• An entirely sophisticated, critical and relevant answer. All parts of the task are fully addressed. • Ideas are fully developed, extended and supported.</td>
<td>• Exceptionally well organised. • Entirely coherent and cohesive.</td>
<td>• Lexis is expertly used. • Any minor errors are ‘slips’.</td>
<td>• Grammar is expertly used. • Any minor errors are ‘slips’.</td>
</tr>
<tr>
<td>8.5</td>
<td>Displays all the positive characteristics of band 8 and some, but not all, of the positive characteristics of band 9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>• The task is addressed in a minimal or tangential way. • A position is presented but is unclear. • Ideas are difficult to identify and may be irrelevant, repetitive or badly supported.</td>
<td>• Ideas and information are presented but coherence and any clear progression are lacking. • Basic cohesive devices may be inaccurate or repetitive. • Paragraphing is absent or confusing.</td>
<td>• Range is basic. • Lexis is basic and may be repetitive or inappropriate. • Limited lexical control of spelling and / or word formation causes strain for the reader.</td>
<td>• Range is very limited and subordinate clauses are rare. • Some structures are accurate but errors predominate. • Punctuation is often faulty.</td>
</tr>
</tbody>
</table>
Introduction

[Switch on voice recorder]

Before we begin I must remind you that all mobile phones must be switched off. If you have a mobile phone with you, please make sure it is switched off now.

Alright, let’s begin. This is the Speaking and Listening test for the UAL Progress 2014 test and the date is..........................

My name is ........ and this is my colleague ........ he / she is just going to listen to us today.

The candidates are ........ (name and candidate number) and ........ (name and candidate number) and the examiners are ........ (name) and ........ (name). Can I see your identification please?

Section 1 (2 minutes per candidate)

[Start stopwatch]

In this first section I’d like to ask you some general questions about yourselves. Let’s start with you ........ (name).

[Choose two questions from two question frames from the selection below]

Thank you. And now some questions for you ........ (name).

[Choose two questions from different question frames from the selection below]

<table>
<thead>
<tr>
<th>1. Let’s talk about travelling by bus</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Is it common for people to travel by bus in your country? (Why? / why not?)</td>
</tr>
<tr>
<td>• When did you last travel by bus? (Why?)</td>
</tr>
<tr>
<td>• Have you ever had an interesting experience when travelling by bus? (What was it?)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Let’s talk about going to the cinema</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How often do you go to the cinema? (Why?)</td>
</tr>
<tr>
<td>• Are there any new films that you would like to see at the cinema here in London?</td>
</tr>
<tr>
<td>• How is watching a film at the cinema different to watching a film at home?</td>
</tr>
</tbody>
</table>
### 3. Let’s talk about music
- Where and when do you listen to music? (Why?)
- Is there any kind of music that you don’t like? (Why?)
- What kind of music is most popular in your country? (Why?)

### 4. Let’s talk about taking photos
- When did you last take a photo? (Why?)
- Do you prefer taking photos with a camera or with your mobile? (Why?)
- Do you have a photo of you with your friends that you really like? (Describe it)

### 5. Let’s talk about visiting museums
- Did you ever visit a museum when you were a child? (Why?)
- How often do you visit museums these days? (Why?)
- Do you have a favourite museum here in London? (Why? / Why not?)

### 6. Let’s talk about the weather
- Is the weather in your country different at different times of the year? (How?)
- Do you prefer hot or cold weather? (Why?)
- What type of weather did you like when you were a child? (Why?)

### 7. Let’s talk about sandwiches
- How often do you eat sandwiches here in London? (Why?)
- Do you have a favourite type of sandwich? (Describe it)
- Are sandwiches popular in your country? (Why? / Why not?)

### 8. Let’s talk about computers
- How old were you when you first used a computer? (Why?)
- How often do you use a computer here in London? (Why?)
- Does everyone in your family use a computer? (Why? / Why not?)
Section 2 (1 minute 30 seconds per candidate)

Now, in this next part I'd like you to look at and talk about some visual information.

[Place the 6 pictures on the table in front of the candidates]

These 6 pictures are entries in a competition called ‘Wildlife Photographer of the Year’

I’d like you to choose one of these pictures and in a moment you will have 1 minute and 30 seconds to describe it to your partner and explain why you chose it. Do you understand?

Can you both choose your picture now please?

[Allow candidates a few seconds to choose their pictures then take the pictures from them and keep them face down]

So ........ (name) I’d like you to describe this picture [give the candidate back the picture he / she chose] to your partner and explain why you chose it. You only have 1 minute 30 seconds for this, so don’t worry if I stop you, I’ll tell you when the time is up. Can you start speaking now please?

Thank you. [Take back the picture]

[Repeat with candidate 2]
Section 3 (8 - 10 minutes in total)

Let’s move on to the listening test.

Now I’m going to play you a recording about 2 of these 6 pictures. You will hear a university lecturer talking about the photographs and I’d like you to listen carefully and to take notes. Your notes are very important because they will help us to decide your listening mark. Spelling is not important but you should try to write clearly so that we can read your notes.

After listening you will have 1 minute to check your notes and then I will ask you to discuss the information that you heard together including as many details as possible. Do you understand?

Here’s a pencil and some paper for making notes, please write your name at the top of the sheet.

[Give each candidate a pencil and a sheet of paper]

These are the 2 photos you will hear information about.

[Place the pictures on the table in front of the candidates]

I’ll now play the CD for a couple of seconds to check that you can hear.

[Play the first sentence of the introduction (track 1)]

Alright? Let’s begin.

[Play the introduction and the 2 chosen texts]

You now have 1 minute to check your notes.

Alright? Now I’d like you to discuss and reconstruct the information you heard in as much detail as possible. You have 3 – 4 minutes for this. Can you start speaking now please?

Thank you.

[Take back the pictures and the paper and pencils]
### Section 4 (6 - 8 minutes)

You’ve been talking about the information about the 2 wildlife photos, and now I’d like you to discuss together one or two more general questions related to this.

[Choose 2 or 3 questions from 2 frames below]

[N.B. These questions may be paraphrased if necessary and additional probing questions may be asked to encourage candidates to develop and deepen their discussion]

**Let’s talk about…**

<table>
<thead>
<tr>
<th>A. Wildlife and nature photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the advantages and disadvantages of working as a wildlife photographer or cameraman?</td>
</tr>
<tr>
<td>How different do you think being a wildlife photographer and a fashion photographer?</td>
</tr>
<tr>
<td>How popular are wildlife programmes popular in your country?</td>
</tr>
<tr>
<td>How important is protecting nature to people in your country?</td>
</tr>
<tr>
<td>How can wildlife photographs help to protect nature?</td>
</tr>
</tbody>
</table>

**Let’s consider…**

<table>
<thead>
<tr>
<th>B. Photography and privacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you think you should always ask permission before you take a photo of someone (especially strangers)?</td>
</tr>
<tr>
<td>How much does CCTV protect us from danger or is it an invasion of our privacy?</td>
</tr>
<tr>
<td>Do you think famous people have the same right to privacy as non-famous people?</td>
</tr>
</tbody>
</table>

**Let’s think about…**

<table>
<thead>
<tr>
<th>C. Sharing photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why do so many people enjoy showing their travel photographs to others?</td>
</tr>
<tr>
<td>How do people share photographs now compared with the past?</td>
</tr>
<tr>
<td>What are the advantages and disadvantages of putting personal photos on the internet?</td>
</tr>
</tbody>
</table>
Thank you. That is the end of your speaking and listening test.

Audio Scripts

Track 1 Introduction
Right, let’s make a start shall we? First I’ll give you a bit of background then we’ll have a look at some fabulous animal photos. So, every year the Natural History Museum here in London holds the Wildlife Photographer of the Year competition to find the most stunning and original wildlife pictures taken by photographers from all over the world. The competition is open to people of all nationalities, ages and abilities. Some of the wider aims of the organisers include raising the profile of wildlife photography and raising awareness of wildlife conservation. Now, let’s move on and have a look at some of the winning entries.

Track 2 (picture 1)
This one, picture one, was taken in Eastern Russia. Notice how the photographer has placed the focal point, this big old bear, here at the very centre of the picture – as you probably know, this position is often avoided by photographers. Notice too how the clouds here and the river seem to run in the direction of the bear? I think this makes the scene feel rather erm… tense and threatening, don’t you? Now, it appears that we are actually in the water with the bear, doesn’t it, and that’s thanks to the low camera angle the photographer used. That’s a great choice of technique to really add to the drama of a shot. Now apparently, the photographer didn’t even know the bear was in the river until this very moment so you can imagine his shock! He’d been photographing salmon when the bear suddenly appeared and raised itself out of the water. He somehow managed to keep calm and take the picture. It was only later that he realised how insanely dangerous the situation had been. Rather him than me!

Track 3 (picture 2)
Let’s take a look at photo number two now. This was taken here in England by an Italian photographer. In the centre of the image we can see this small, brown bird sitting on this spiky teasel plant, singing away enthusiastically. The bird’s pose reminds us, reminds me anyway, of an opera singer; look how his chest is puffed out to catch the greatest breath. Look, we can even see to the right the stream of his breath - above this spider’s web here. Notice how the background
is blurred? I think that’s to keep the focus of our attention on the bird and to make sure the key elements stand out. Very clever. Now I think you’ll agree that these soft golden colours, together with the clarity of the bird’s breath and the presence of the spider web all suggest that this image was taken early on a cold and chilly morning.

Track 4 (picture 3)
Time for this photo now, image number 3. It was taken in Northern Ireland and I think it manages to capture the wonderful spirit of a forest on a cold, misty, winter’s morning. There is a magical, enchanting quality to the image, don’t you think, with this beautiful symmetry and light. Look at how the sun filters through the mist here, lighting up the trees. Lovely. And I think it creates such a stunning, dreamlike impression. Apparently, many viewers have even questioned whether this image is real or not. Like most good photography there was an element of right time, right place, an element of err… chance, in the capturing this fabulous shot. The light changed so quickly, on the day and the photographer only just had time to get the shot he wanted. Just one second later and this magnificent and moving moment had disappeared. Lucky.

Track 5 (picture 4)
Time to take a look at picture 4 now. This wonderful photo was taken in Finland. See how the left of the photograph here is completely white and draws our attention to the animal here, this stoat, that’s S-T-O-A-T, who is carrying a tasty slice of brown bread in its mouth. Can you make out its tiny teeth here clinging on to the top of the bread? And look how its white fur is camouflaged into the snowy background. Nature is so clever. But we can, of course, see clearly the feather-like black tip of his tail here and his black eyes, whiskers and nose, all in such wonderful contrast. For this shot the photographer needed both patience and preparation. He said that the stoat moved so fast, darting backwards and forwards so swiftly that he couldn’t get the shot he hoped for until this very moment. Apparently, it took several hours and a whopping 20 slices of bread to get this image!! I guess the stoat must have thought it was his lucky day! Great shot.
Track 6 (picture 5)
Time to take a look at this chilly snap now, picture 5. This was taken down south in Antarctica. Here we can see this icebreaker ship, a line of photographers and this solitary penguin. I think these three elements create a truly striking composition, don’t you? At the top, in the centre of the photograph here, this huge, imposing ship dominates the scene with its incredible weight, which I think makes the penguin look somehow oppressed by the situation. Notice how the penguin is looking towards the line of photographers and how this line mirrors the line of the ship, creating this stunning but at the same time disturbing image. I think the clever way the picture is composed allows us to interpret the scene from the point of view of the penguin, don’t you? The photographer described this work as a statement on our world, its inhabitants and the nature of humans. Impressive. And thought-provoking too.

Track 7 (picture 6)
Last but by no means least is photograph number 6, which was taken in sunny South Africa and shows these two meerkats, an adult and its baby – so cute! Look how they are staring at this insect as it hovers close by. For me, the composition of this image is intriguing. We could draw an imaginary diagonal line across the image and place most of the action in the bottom half here. This draws our attention to the insect in the centre top so that we are as transfixed as the meerkats. Also, look at how the background is blurred, perhaps this is to focus our attention on the three characters. Now, apparently, meerkats are usually very watchful, vigilant animals, always looking out for anything threatening. But in this moment it seems that their thoughts of danger have changed to thoughts of lunch! I don’t know about you, but this shot leaves me wondering if the insect managed to escape the scene without being caught.

Bold text = main points / factual information (up to band 6)
Italics = details / conceptual information/lower frequency and more complex language (band 6.5 and above)
<table>
<thead>
<tr>
<th>Band</th>
<th>Communicative Competence and Fluency</th>
<th>Range and Accuracy of Lexis</th>
<th>Range and Accuracy of Grammar</th>
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<tr>
<td>8</td>
<td>Interaction consistent most of the time. Fluent with only a few repetitions / hesitations which are usually content related. Develops topics appropriately and coherently.</td>
<td>Wide range of lexis used to flexibly express precise meanings. Skillfully uses less common and idiomatic vocabulary. Only occasional mistakes in collocation and word choice.</td>
<td>Wide range of grammar structures used flexibly with only very occasional inaccuracies / inappropriacies. Any errors are non-systematic. The majority of sentences are error-free.</td>
<td>Clear and comprehensible. A wide range of pronunciation features used to convey meaning. Can be easily understood throughout.</td>
<td>Comprehensive text reconstruction demonstrated. A substantial level of detail noted at factual level. A substantial level of detail noted conceptual level.</td>
</tr>
<tr>
<td>7.5</td>
<td>Interaction good most of the time. Speaks at length without effort but may show some content related repetition and / or hesitation. Flexibly uses a range of discourse markers and connectives.</td>
<td>Range is generally strong allowing some flexibility and precision. Shows an awareness of collocation and style. Some inappropriacies may occur in the use of less common and idiomatic vocabulary.</td>
<td>A wide range of grammar structures used mostly accurately and with some flexibility. Some mistakes persist. Error-free sentences are common.</td>
<td>Mostly clear and comprehensible. A range of pronunciation features used in parts to convey meaning. Can be understood throughout.</td>
<td>Sound text reconstruction demonstrated. Almost all factual points of the text noted. Some conceptual details of the text noted.</td>
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<tr>
<td>7</td>
<td>Interaction present but may be slightly stilted. Willing to speak at length and fluent in long stretches possibly with some language-related repetition / hesitation / self-correction. Uses a range of discourse markers and connectives but not always appropriately.</td>
<td>Range of vocabulary is adequate for the task. An attempt is made to use less common lexis. Some inappropriacies persist but meaning is clear.</td>
<td>A range of grammar structures used but with limited flexibility. Frequent mistakes may persist in complex structures. Any comprehension problems are rare.</td>
<td>Generally clear and comprehensible. A range of pronunciation features used with mixed control. Can be understood throughout although some persistent errors may reduce clarity at times.</td>
<td>Satisfactory text reconstruction demonstrated. Most main factual points of the text noted. An attempt made at conceptual details.</td>
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<td>6.5</td>
<td>Displays all the positive characteristics of band 6 and some, but not all, of the positive characteristics of band 7</td>
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<td>6</td>
<td>Interaction present but may be slightly stilted. Willing to speak at length and fluent in long stretches possibly with some language-related repetition / hesitation / self-correction. Uses a range of discourse markers and connectives but not always appropriately.</td>
<td>Range of vocabulary is adequate for the task. An attempt is made to use less common lexis. Some inappropriacies persist but meaning is clear.</td>
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<td>Satisfactory text reconstruction demonstrated. Most main factual points of the text noted. An attempt made at conceptual details.</td>
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<td>5.5</td>
<td>Displays all the positive characteristics of band 5 and some, but not all, of the positive characteristics of band 6</td>
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<tr>
<td>5</td>
<td>Some interaction present but may be stilted. Fluent in parts but uses repetition/hesitation/self-correction and slow speech to keep going. Certain discourse markers and connectives may be over used.</td>
<td>Able to talk about familiar and unfamiliar topics but with limited flexibility. Accuracy is achieved through basic vocabulary. Some inappropriacies may impede communication.</td>
<td>A limited range of grammar structures used. Simple structures are used with reasonable accuracy. Frequent errors persist in complex structures and these may affect comprehension.</td>
<td>Sometimes unclear. Pronunciation features used erratically. Understanding may require effort and some errors may cause strain for the listener.</td>
<td>Partial text reconstruction demonstrated. Some main factual points of the text noted, although omissions and inaccuracies cause problems in reconstruction. Any attempted conceptual reconstruction is erratic.</td>
</tr>
<tr>
<td>4</td>
<td>Interaction weak and may be stilted. Fluency limited in parts by repetition/hesitations. Do not use self-correction. May omit important points. Often uses some obvious high frequency vocabulary.</td>
<td>Range of vocabulary is limited, with some repetitions. Accuracy is achieved through repetition. Some inappropriacies may impede communication.</td>
<td>A limited range of grammar structures used. Simple structures are used with reasonable accuracy. Frequent errors persist in complex structures and these may affect comprehension.</td>
<td>Sometimes unclear. Pronunciation features used erratically. Understanding may require effort and some errors may cause strain for the listener.</td>
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<td>Range of vocabulary is limited, with some repetitions. Accuracy is achieved through repetition. Some inappropriacies may impede communication.</td>
<td>A limited range of grammar structures used. Simple structures are used with reasonable accuracy. Frequent errors persist in complex structures and these may affect comprehension.</td>
<td>Sometimes unclear. Pronunciation features used erratically. Understanding may require effort and some errors may cause strain for the listener.</td>
<td>Partial text reconstruction demonstrated. Some main factual points of the text noted, although omissions and inaccuracies cause problems in reconstruction. Any attempted conceptual reconstruction is erratic.</td>
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<td>Interaction weak and may be stilted. Fluency limited in parts by repetition/hesitations. Do not use self-correction. May omit important points. Often uses some obvious high frequency vocabulary.</td>
<td>Range of vocabulary is limited, with some repetitions. Accuracy is achieved through repetition. Some inappropriacies may impede communication.</td>
<td>A limited range of grammar structures used. Simple structures are used with reasonable accuracy. Frequent errors persist in complex structures and these may affect comprehension.</td>
<td>Sometimes unclear. Pronunciation features used erratically. Understanding may require effort and some errors may cause strain for the listener.</td>
<td>Partial text reconstruction demonstrated. Some main factual points of the text noted, although omissions and inaccuracies cause problems in reconstruction. Any attempted conceptual reconstruction is erratic.</td>
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| 9    | • Interaction consistent at all times.  
      • Consistently fluent with rare content related repetition/ hesitation.  
      • Fully coherent with fully appropriate cohesive features.  
      • Wide range of lexis used accurately and appropriately in all contexts.  
      • One or two / A few minor slips typical of native speakers may be present.  
      • Wide range of grammar used accurately and appropriately in all contexts.  
      • One or two / A few minor slips typical of native speakers may be present.  
      • Clear and comprehensible throughout.  
      • A full range of pronunciation features used well to convey meaning.  
      • Can be effortlessly understood throughout.  
      • Full text reconstruction demonstrated.  
      • An exceptional level of detail noted at factual level.  
      • An exceptional level of detail noted at conceptual level. |
| 8.5  | Displays all the positive characteristics of band 8 and some, but not all, of the positive characteristics of band 9 |
| 4    | • Interaction not maintained.  
      • Content very basic or irrelevant.  
      • Fluency erratic with frequent repetition/ hesitation/self-correction/slow speech and pauses.  
      • Simple connectives used repetitively to link simple sentences.  
      • Simple lexis is used to convey basic meaning only.  
      • Inappropriacies are frequent and lead to misunderstanding.  
      • Mainly simple structures are used.  
      • Errors are frequent and may lead to misunderstanding in sections.  
      • Often unclear.  
      • A limited range of pronunciation features used erratically.  
      • Understanding requires effort and frequent errors cause strain for the listener.  
      • Limited text reconstruction demonstrated.  
      • Few main points of the text noted with omissions and inaccuracies causing severe problems in reconstruction. |
| 4.5  | Displays all the positive characteristics of band 4 and some, but not all, of the positive characteristics of band 5 |