

USE OF ENGLISH	KEY
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TASK 1	20 POINTS
ONE POINT PER ELEMENT AS INDICATED IN THE KEY	

- 1 spite of / (their/them) coming (being) (arriving) late OR: spite of / their delay
- 2 a little (bit) / less competitive
- 3 was not / necessary for Ann
- 4 should not / have sold
- 5 only / I had rung
- 6 come up / with
- 7 not like Ann / to be
- 8 has been learning German / for
- 9 not expect / to be (to have been)
- 10 there would not be / many

USE OF ENGLISH	KEY
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TASK 2	10 POINTS
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ACCENT MATTERS

1. ideal
2. Traditionally
3. novelist
4. impossible
5. truth
6. financial
7. being
8. investment(s)
9. finally
10. popularity

USE OF ENGLISH

KEY

TASK 3

10 POINTS

DRIVEN TO DRINK

- 1 nor
- 2 of
- 3 when OR: if
- 4 by
- 5 their
- 6 Although OR: While
- 7 too (still)
- 8 was
- 9 than
- 10 however OR: though

READING COMPREHENSION	KEY
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Task 1		14 points (1 point each)
1	C	Speeding fines ... have just become a method of indirect tax collection.
2	B	They (the high earners) won't even notice the money is gone , so ... <i>(to end)</i>
3	C	... but drivers who are caught doing only slightly over the limit should ... <i>(to end)</i>
4	E	Speeding fines should be hazard/risk based ... / <i>whole contribution</i>
5	A	Given ..., I feel that a short prison sentence should be the punishment in this case.
6	D	Regarding the Swedish driver ... he should be sent to jail.
7	D	The costs for the Swiss authorities ... might well be higher than the fine itself.
8	B	I think speeding fines should indeed be linked to the driver's wealth.
9	F	... but a better way would be to have what I would call a 'three strike rule' ...
10	A	My concern about the Swiss fines ... play into the hands of the ...socialists.
11	E	<i>whole contribution</i>
12	C	The punishment should be exactly the same no matter what the wealth ... <i>(to end)</i>
13	B	... should be a punishment which ... makes the person think twice ... <i>(to end)</i>
14	F	If a ... fine is likely to have little impact on how drivers drive ... / <i>whole contribution</i>

Task 2		16 points (2 points each)
15	E	The clinic is crowded which proves that Juan Carlos is right to say there are many others like him who want cosmetic surgery.
16	A	He explains the real reason for his nose job – that it will 'free' him to concentrate on other things than his facial appearance.
17	G	The following sentence (beginning with 'But') contrasts the cost of cosmetic surgery in Bolivia with the 'many countries' in sentence G where plastic surgery is a luxury.
18	B	'She' in B refers to Juan Carlos's mother. The sentence explains why his mother didn't have the money to finance his operation, as stated in the preceding sentence.
19	C	'He' in C refers to the surgeon Richard Herrera introduced in the preceding sentence. Sentence C gives more information about him and links him to Juan Carlos.
20	H	Sentence H introduces the opinion of opponents of cosmetic surgery (with a quotation of one such opponent immediately after the gap) in contrast to supporters of cosmetic surgery such as Richard Herrera (in preceding paragraph).
21	D	'His' means Juan Carlos's (referred to in the preceding sentence). What follows the gap is his mother's joyful ('beams' = strahlt) appraisal of her son's operation.
22	F	Sentence F expresses the success – for Juan Carlos – of the operation he has had. Contrast Sentence A which looks forward to the operation.

BMP WRITING TASK 2011

Candidate Name: _____ Candidate Number: _____

	CRITERIA (marked on a basis of 0-5 points)	Maximum points 5 each
1	Task fulfilment (Content)	
2	Format & Conventions	
3	Paragraphing & Cohesion	
4	Style (Register)	
5	Grammar: range, correctness	
6	Vocabulary: range, correctness	
1-6	Total (max 30 points)	

BMP WRITING TASK 2011
Suggested Marking Scheme

	CRITERIA (marked on a basis of 0-5 points)	Points
1	Task fulfilment (Content)	0 – 5
2	Format & Conventions*	0 – 5
3	Paragraphing & Cohesion**	0 – 5
4	Style (Register)	0 – 5
5	Grammar: range, correctness	0 – 5
6	Vocabulary: range, correctness	0 – 5
1-6	Grand total (max)	30

*for an **EMAIL/LETTER** that would mean

- appropriate opening and close (Dear ... / Yours ... / first & final sentences)
- all points must be covered

*for an **ESSAY** that would mean

- introduction and conclusion
- clear development of argument
- supporting details for the points made

*for a **REPORT** that would mean

- clearly organised (introduction – main points – recommendations)
- formatted into clear sections (headings advantageous)

*for an **ARTICLE** that would mean

- catchy title and an enticing introductory sentence
- addressing the reader directly
- stimulating, entertaining – possibly surprising – content
- thought given to final sentence

** Cohesion is enhanced by text logic and appropriately used linking devices, reference words (e.g. relative pronouns) and punctuation.

The scale below may be used before the individual mark for each of the criteria 1 - 6 (in the table above) is reached.

POINTS	5	<i>VERY GOOD</i>
	4	GOOD
	3	SATISFACTORY
	2	UNSATISFACTORY
	1	TOTALLY UNSATISFACTORY
	0	INCOMPLETE / INCOHERENT / TASK NOT FULFILLED

The purpose of this marking scheme is to help examiners achieve as much objectivity, and thus fairness, as possible in their assessment of BMP candidates' writing tasks. In addition, it is hoped that this marking scheme will result in a range of marks being awarded that accurately reflects the range of quality in the written English any average group of candidates produces.

We would welcome comments at any time from teachers/examiners as to how to further improve this marking scheme.

LISTENING COMPREHENSION

TASK 1	<i>Radio Programme on 'face-reading'</i>	KEY
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20 points / two points per gap

- Ignore spelling mistakes, unless understanding is hampered.
- Accept lower case throughout.

1	China
2	The Naked Face
3	95 / ninety-five
4	mirror
5	uncomfortable
6	personal
7	managers
8	lips
9	make(-)up
10	smiling

TASK 2	<i>Peter Harris – a painter</i>	KEY
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20 points / two points per correct answer

1	B
2	B
3	B
4	C
5	C
6	A
7	A
8	B
9	C
10	A

LISTENING COMPREHENSION

TAPESCRIPT 1

20 POINTS

INSTRUCTIONS

This part of the examination consists of two different listening comprehension tasks. There will be pauses before and after each task to give you time to read the questions and to check your answers. You will hear each task twice.

Radio programme on “face-reading”

TASK 1

In the first part of the test you will hear an interview with a woman who has written a book about face-reading.

As you listen, fill in the gaps 1-10 in the notes below. In some gaps more than one word is necessary for a complete answer.

You now have 90 seconds in which to look at TASK 1.

(allow 90 sec) Ready?

Presenter In today's programme, we're talking about faces and what they can tell us about a person's character. In the studio is Lillian Scott who's written a book about the skill of face-reading. Lillian, welcome.

Lillian Hi.

Presenter So is this idea that you can tell a person's character from the shape of their face a new theory?

Lillian Oh no, it goes back centuries actually, but it's only now that people are studying it more seriously. The idea has reached us in Europe via Australia and New Zealand, but the skill was originally developed in China. I go into this in some detail in my book.

Presenter And the book's called ...?

Lillian Well, it took a long time to find a title. I wanted to call it “Face to Face”, but apparently there's already a book with that title, so that wasn't allowed. In the end, someone suggested “The Naked Face”, which sounded good because I wanted to focus on things which everyone can see, but which we tend not to notice. So we went for that.

Presenter And the book begins by describing how the face works, doesn't it?

Lillian Yes, for example there are 14 bones in the face with around 95 muscles working around them. This means that we can do all sorts of things with our faces, revealing a great deal about ourselves in the process, because our faces are changing all the time as we speak, as we react towards the world around us.

Presenter And can you observe this in your own face?

Lillian Well, yes, I mean when people look in a mirror, they tend to adopt a particular facial expression, the one they think looks best. They try to do the same thing when posing for photographs, but usually without success because you can't actually see what you look like till later. That's why people are always saying "I look awful in that photo," when to the rest of us they look perfectly normal. And of course, seeing yourself on video can be quite an uncomfortable experience, because then you see all your changes of expression and so on.

Presenter And then some people think they have a best side, don't they, which they always turn towards the camera?

Lillian That's right. And, of course, each side is always different. It's a fact that's puzzled scientists for years, but it is true. Some face-reading experts say that people generally want to show the right side of their face to the world, because they feel the left is the personal side, you know, they want to keep it to themselves.

Presenter Really, and what character traits can you see in people's faces? Give us some examples, things we could look out for.

Lillian Well, good managers generally have wide faces with the cheekbones wide apart, which is meant to indicate a strong desire to achieve things and meet targets.

Presenter OK. Anything else?

Lillian Other good signs for success at work are a strong chin, which represents determination, and of course the shape of the lips has long been associated with that as well.

Presenter Right. But what about if you don't look like that? Can you make the most of what you've got, in a job interview, for example?

Lillian Yes, you certainly can, and of course women especially try to do this. The first thing to remember is that you should look people straight in the eye when you speak, even if it means moving your chair. Some people use make-up or a new hair-do to emphasise or play down certain facial features, but it's best to get professional advice because too much, or badly applied make-up, for example, would be a mistake. It actually puts people off.

Presenter Sure.

Lillian But basically it's more a question of how you behave at interviews. If you're tense, your face is likely to look tight and unrelaxed and people will think that's also your character. Whereas if you keep nodding and smiling to show that you're really interested in what they're saying, people tend to like you better.

Presenter Thank you Lillian. And if you'd like to buy Lillian's book, it's ...

(Dialogue 680 words)

After first listening

*Now listen again and check your answers.
Ready?*

After second listening

*That is the end of TASK 1.
You now have thirty seconds to check your answers.*

After 30 seconds

Now turn to task TWO.

TAPESCRIPT 2

20 POINTS

Peter Harris – a painter

TASK 2 In the second part of the test you will hear an interview with Peter Harris, a painter and decorator who took part in a television programme.

For questions 1-10, mark the best answer, A, B, or C.

You now have 90 seconds in which to look at TASK 2.

(allow 90 sec) Ready?

Presenter Last year, in a television series called “Faking it”, various people were given four weeks to learn the skills of a new profession. Peter Harris, a painter and decorator, was one of them and he joins me in the studio today. Peter, welcome.

Peter Hi.

Presenter So why were you selected to take part in the programme, Peter?

Peter Well, one day, I got a phone call from someone asking me if I'd like to take part. They'd called lots of decorating companies all over the country looking for someone willing to spend four weeks learning to be an artist, you know instead of painting walls and doors, you'd learn how to do abstract art. And the cameras would be there to see how you got on. But they couldn't get anyone to volunteer. At first, I thought it must be one of my friends playing a joke on me, so I laughed and put the phone down.

Presenter Really!

Peter But fortunately, they called back and gave me a number at the television company where I could call them and that's when I realised it was for real.

Presenter So what did your friends think?

Peter They thought it was funny, because I know nothing about art but I think they admired me for giving it a try. Before the filming started, I went down to the local art gallery with them to have a look at some abstract art. To be honest, I thought it was all a load of rubbish, but I still wasn't convinced that I'd actually be able to do it.

Presenter So what happened? How did you learn?

- Peter** Well, at first, I actually found it exciting because I never knew what was happening from one day to the next. But basically, I had lessons. And of course I found it was harder than you'd think, especially with the cameras watching. But the worst bit was having to film what's called a video diary every evening saying how the lessons had gone and how I was feeling.
- Presenter** But you enjoyed it?
- Peter** I began to see that there really is something behind abstract art. People look at a painting and say "What is it?" or "It's just a load of paint thrown about," but actually there's a lot more to it than that. I think people laugh at things they don't understand sometimes, but that doesn't mean it's no good. The artist wants you to think, you know, which can be hard work!
- Presenter** Absolutely!
- Peter** Then, one day, I was just painting freely, you know, experimenting, and suddenly I realised that what I'd painted looked like a wheelchair. I'd had a football accident as a child and I couldn't walk for a while. It was a frustrating and frightening time for me. Suddenly all those feelings came back to me. It was so unexpected, and I realised that a part of me was coming out in the painting. It reduced me to tears.
- Presenter** Did other people see the wheelchair?
- Peter** I don't think so, but funnily enough that was one of the pictures that went through to the final programme. The idea was that my paintings would be shown in a gallery alongside lots of real artists' work, and a panel of experts would try and say which ones were mine. It was all part of the idea of the television programme. Anyway, I was fairly determined to prove that I could do it. Lots of people were surprised when three out of four experts failed to spot which paintings were mine. But I was delighted.
- Presenter** So now you're an artist?
- Peter** Sort of, yeah. Actually, since the show, I've sold about 15 paintings which has impressed my family more than anything. And I thought the other artists would really hate me, because they find it so hard to sell their work, but they were fine. No, the only people I didn't like were some of the people who bought my work. They only seemed to be interested in how much it would be worth in the future.
- Presenter** Peter, thank you.

(Dialogue 674 words)

- After first listening** *Now listen again and check your answers.
Ready?*
- After second listening** *That is the end of TASK 2.
You now have two minutes to check your answers.*
- After 2 minutes** *That is the end of the listening comprehension test.
Stop writing and hand in your papers.*