

USE OF ENGLISH	KEY
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**Please, do accept both British and American spelling in all the tasks.
Also accept contracted (short) as well as full verb forms.**

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

- 1 a little / younger than
- 2 if he didn't / live
- (1) apologised for / not writing (or: not having written)
- 4 is being / run by
- 5 (been) ages since / we (last) saw
- 6 might have / known
- 7 although it / rained (was raining)
- 8 is not / wide enough
- 9 had never / been (appeared)
- 10 nothing (else) / apart from **OR** not do anything / apart from

USE OF ENGLISH	KEY
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TASK 2	10 POINTS
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CHEERS! HERE'S TO BRITISH PUBS

1. known
2. truly
3. inseparable
4. commercial
5. expensive
6. behaviour (or: behavior)
7. (in-) famously
8. stricter
9. development
10. numerous

USE OF ENGLISH	KEY
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TASK 3	10 POINTS
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WHO EXACTLY IS PAUL DE GELDER?

- 1) well
- 2) spite
- 3) in
- 4) itself
- 5) on
- 6) for
- 7) many
- 8) in
- 9) Have
- 10) that (which)

READING COMPREHENSION	KEY
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Task 1		14 points (1 point each) An App a Day
1	C	... in major US cities, it's awesome ...
2	B	... need to close down location services to save battery consumption ...
3	A	...data encrypted until you unlock the app ...
4	B	...give you precise directions how to get back ...
5	F	... or equal amount in other currencies ...
6	D	... sometimes the items are on sale and can be purchased ...
7	B	... more of a personal assistant ...
8	A	... secure app & saves information from when you make online purchases.
9	B	... so called 'cards'.
10	D	... pins.
11	E	... for healthcare, first-aid guide, simple instructions and you'll be glad you downloaded it.
12	C	...try Menu Pages for unbiased information ...
13	A	... syncing was free but is now a Premium feature...still free for existing members.
14	F	...option to use many keyboard shortcuts ... can save many precious moments.

Task 2		16 points (2 points each) Why did offices become like home?
15	B	... he doesn't differentiate between work and home.
16	C	...the reason home has merged into work is technology.
17	B	... didn't have to communicate at all ... because it was easy, what we got was spam.
18	C	... you read yesterday's emails today.
19	A	... business casual
20	B	... we work shorter days, see more of our kids, stop polluting the planet.
21	D	... So where you go, the office goes.
22	A	mixed

BMP WRITING TASK 2015

Candidate Name: _____ Candidate Number: _____

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

BMP WRITING TASK 2015
SUGGESTED MARKING SCHEME

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

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

- appropriate opening and closing (Dear ... / Yours ... / first & final sentences)
- effectively communicating ideas / thoughts

*for an **ESSAY** that would mean

- introduction (*outlining main arguments*) and conclusion (*expressing own opinion*)
- clear development of argument (*content + cohesion*)
- providing details in support of argument

*for a **REPORT** that would mean

- clearly organised (*introduction - stating the aim, main points, conclusion - making recommendations*)
- formatted into clear sections (*paragraph headings advantageous*)

*for an **ARTICLE** that would mean

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

** Cohesion is enhanced by text logic, organised into clear paragraphs, 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 - 5 (in the table above) is reached.

POINTS	6	EXCELLENT
	5	GOOD
	4	SATISFACTORY
	3	UNSATISFACTORY
	2	TOTALLY UNSATISFACTORY
	0-1	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	TV PROPS CHEF	KEY
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20 points / two points per gap

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

1	department stores
2	picnic
3	County Museum
4	history
5	12th (or: twelfth) century
6	an oven / ovens
7	melt
8	health <i>and</i> safety / hygiene
9	vegetarians
10	wedding cake

TASK 2	CIRCUS MANAGERS	KEY
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20 POINTS / TWO POINTS PER CORRECT ANSWER

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

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.

TV PROPS CHEF

TASK 1

In the first part of the test you will hear a chef who cooks food for television programmes talking about his work and career.

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 will hear the recording twice.

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

(allow 90 sec)

Ready?

Geoffrey:	<p>Hello. My name's Geoffrey Phillips and I'm what is called a 'props chef'. Basically, a props chef is a cook who is responsible for preparing the food that appears in films, plays, or, in my case, historical drama series for television.</p> <p>I began my career as a cook in the British Army, but in 2004 when I left the Army, I began to work as a freelance chef, not, as you might expect, in restaurants and hotels, but giving cooking demonstrations in large department stores in towns and cities around the country. The demonstrations were part of a publicity campaign being run at the time by a well-known manufacturer of ovens and cookers.</p> <p>I got into television by chance. A TV drama was being filmed in the village where I live, and in one scene they needed the food for a picnic, but they hadn't been able to find anyone locally to provide the food. Somehow they found out that I, a qualified chef, lived in the village and they phoned me to ask if I could help. I agreed. The film was set in England in the 1760s, but, astonishingly, neither the local bookshop, nor the local library, nor the Internet – still in its early days, of course - had any books or information on the subject of eighteenth-century English eating habits, so I ended up having to visit the County Museum. Thankfully, they did have the information I needed about not only what people ate two hundred and fifty years ago, but also about how outdoor picnics were served then.</p> <p>The funny thing about that first props chef job for me was that, although as a boy I was never really fond of history as a subject, the research I had to do in the County Museum was the aspect of the work I enjoyed most. The TV series I'm working on at the moment is set in the 12th century and reliable historical records of eating habits from that period are not easy to come by, so I'm having to use my imagination a bit. For instance, ovens were very rare - we know that - so we will show meat being roasted on a spit over an open fire, which was much more common then.</p>
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	<p>As well as being historically correct, the food which appears must also be able to withstand the hot studio lights. It therefore needs to be freshly made and we have to avoid things which melt. If food is just for visual effect and will not actually be eaten, then it can stay on set until it begins to smell (<i>Geoffrey laughs</i>), though actors do get fed up with seeing the same food for days and days, even if it still looks and smells fresh. Now, of course, if the food is going to be eaten, then there are very strict government health and safety regulations which have to be followed. Also, the director isn't going to be too happy with me if I poison half the cast (<i>Geoffrey laughs again</i>), so I've got to be very careful on the hygiene side.</p> <p>There are also other problems sometimes when the actors actually eat the food on set. Quite a lot of actors and actresses these days are vegetarian, so when the characters they are playing are required to eat meat, as was very common in the past, then I often need to make dishes that look like meat, but which are actually made of something else. Umm, a much bigger problem, however, is getting the quantities right. When filming, you never know how many retakes there will be, so I have to prepare enough food so that the plates can be filled and refilled over and over again. It's easy enough preparing large quantities of potatoes or salad, but if a scene involves the cutting of a wedding cake, for instance, then I either have to have a reserve cake, which is a lot of work and expensive, or I have to 'repair' the already cut cake so that it looks untouched!</p> <p>But, you know, such things are 'all in a day's work', as we say, and are actually all part of why I love my job!</p>
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(Monologue 677 words)

After first listening

Now listen again and check your answers.

Ready?

After second listening

This is the end of TASK 1.

You now have thirty seconds to check your answers.

After 30 seconds

Now turn to TASK 2.

TAPESCRIPT 2

20 POINTS

CIRCUS MANAGERS

TASK 2

In the second part of the test you will hear an interview with two people who run one of Britain's most popular circuses.

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: In the studio today, as part of our series on famous **British** business duos, we have two people who have worked as a team for over fifteen years now: Robert - or Robbie, as he prefers to be called - Hay, who is the boss, and Denise Mason, who is his personal assistant, his right hand. Nothing especially unusual in that, but what makes this duo special is the business they run – Hay's Circus. Robert and Denise, welcome to the programme.

Robert: Hello.

Denise: Hi.

Presenter: Now, Robbie, you first, you own Hay's Circus and you are the Ringmaster. Do you come from one of those traditional circus families? Was the circus in your blood?

Robbie: No, not at all. I had a very ordinary middle-class childhood up to the age of fifteen. But I had seen my first circus at the age of eight, and from that moment on, my young heart was set on being part of a circus one day. When, having left school at sixteen, I decided to join a circus, I didn't, you know, run away from home or anything, but it was against my parent's wishes. They really felt that I should stay on at school to get more educational qualifications. Like probably most parents, I think they just couldn't see a future in it for me.

Presenter: But did you have a circus act when you joined?

Robbie: No (*Robert laughs*), the funny thing is that I never longed to be a performer: a clown or trapeze artist. No, right from the start, my one and only goal was to be that man in the red suit, big black boots and the top hat who, to a roll of drums, steps out into the ring to welcome the audience to his circus! To achieve my dream, what I needed was practical experience of everything involved in running a circus, so I was happy just to be there and gladly did any job that needed doing.

Presenter: And it wasn't that long, was it, before you were able to start your very own circus?

Robbie: That's right. I was twenty-two – only (*Robert laughs*) – and my dad, who had come round to the idea that I was going to stay in the circus, lent me some interest-free capital, which I added to my own savings, to enable me to buy my own circus tent. So from that moment on I was the owner and boss of my own circus. I only had a few acts when I started, but later I was able to take on more performers. After about five years, the circus had grown to such an extent that I realized that I needed someone to help me with the paperwork, and that's where Denise came in.

Presenter: So Denise, what made you join a circus?

Denise: Well, unlike Robbie, I had never had any dreams of joining a circus. But when Hay's – Robbie's - circus arrived in Manchester, where I was living at the time, I had just broken up with my boyfriend and had just lost my job, so I guess I was open to something that offered a change of scene. When I went to the circus with my sister, I saw an advert there for a booking clerk, and it somehow appealed to me.

Robbie: Yes, and Denise became my personal assistant about five years later.

Presenter: Did you have to apply for that job?

Denise: I can't actually remember formally applying to become Robert's personal assistant, I think it just happened. You know, I'd been with the circus five years and had picked up a lot about how a circus functions, what it involves. Of course, over the years since then I've also updated my computer and book-keeping skills by attending courses.

Robbie: I don't know what I'd do without her. I love the circus, but all the paperwork would drive me crazy, and it's getting worse each year.

Denise: You can say that again! And when dealing with local council officials about the sites for our circus **it helps to be diplomatic**, which let's say, is not Robbie's style! But there's no point getting into an argument with council officials, you just **have to take the time to explain your position calmly and clearly**.

Some councils are okay, but others, especially ones we've never dealt with before, don't really understand how a circus functions. **For example, a new council might present us with fire and safety regulations which were drawn up for companies which have permanent buildings but which don't apply to us as we have a tent and caravans!**

Robbie: Denise also manages things like **work permits for foreign artists, which can be a real hassle sometimes**. We have a lot of laughs, though. My handwriting, for example: Denise calls it 'Egyptian hieroglyphics' – she's the only person who can read it! I should add that she's very willing to work overtime, if necessary, so I don't mind if she takes a morning or an afternoon off, to compensate.

Denise: **Yes, the two of us really do agree about how to approach our work. I think if that wasn't the case, I would have moved on to another job years ago.**

Presenter: Well, Robbie Hay and Denise Mason of Hay's Circus – thank you for joining us this morning. Now, Hay's Circus is in Chichester here (*begin to fade out*) from today through to Sunday. The main evening performance starts at ...

(Dialogue 902 words)

After first listening

Now listen again and check your answers.

After second listening

Ready?

This is the end of TASK 2.

After 2 minutes

You now have two minutes to check your answers.

This is the end of the listening comprehension test.

Stop writing and hand in your papers.