

LISTENING COMPREHENSION

TASK 1	Wind-powered school	KEY
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10 points / one point per gap

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

1	seventeen (17) metres
2	proud
3	local
4	(the) environment / environmental issues
5	westerly winds
6	closed
7	maintenance
8	survey
9	beautiful
10	noise

TASK 2	Casting director	KEY
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16 points / two points per correct answer

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

TASK 3	Lloyds of London	KEY
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14 points / two points per correct T/F and two points for each correction

Accept any formulation of the corrections which expresses the same information

1	F	is an insurance <i>market</i>
2	T	
3	F	The 'Names' are the underwriters / members of Lloyds
4	T	
5	T	

LISTENING COMPREHENSION

TAPESCRIPT Task 1

INSTRUCTIONS *This part of the examination consists of three 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.*

Wind-powered school

TASK 1 *In the first part of the test you will hear the head teacher of a school talking about a wind turbine at his school.*

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 60 seconds in which to look at TASK 1.

(allow 60 secs) Ready?

Head teacher:

Anyone coming to visit us here at Lonsdale school, where I'm the head teacher, should have no difficulty finding us. For one thing, we're located at the top of a hill, in a lovely old red-brick building dating back to the 1930s, but the main reason a visitor can't miss us is that we have a massive wind turbine, standing **17 metres high**, in the school grounds, which can be seen as far as 20 miles away on a clear day, like today.

The turbine, which looks like a tall thin windmill, has blades which go round in the wind and produce electricity. We've had the turbine for about a year now and the children are very **proud**, I have to say, to go to the first wind-powered school in this part of the country! The turbine is part of a joint venture with the regional power generation company, who now want to discover whether wind-power is feasible for electricity generation **at local level** as well as at national level, where they have already been active for several years.

We, for our part, saw the educational opportunities that a project like this offered. The turbine shows physics in action: how one type of energy (wind power) can be converted into another type (electricity). It also gives us the opportunity to explore with our children all sorts of **environmental issues**. If you don't have something concrete to show the children, subjects like physics and **the environment** can seem very theoretical and irrelevant to them.

Lonsdale school was chosen because our hill-top site here gets more than its fair share of wind, so to speak. And although the wind does occasionally blow from the north-east, the turbine is positioned to take advantage of **the prevailing westerly winds**. We just have the

one turbine here, but, impressively, it generates more electricity than Lonsdale school itself needs, so our annual fuel bill has fallen dramatically.

Especially during the school holidays, **when the school is closed**, we are even able to feed surplus electricity the turbine generates into the national electricity grid, and the money which the power company gives us for that we are able to use to finance **maintenance** work on buildings at the school. So the school council is definitely behind the turbine project (*he laughs*).

The only downside, if you can call it that, to the project was the reaction of a handful of our neighbours when we first announced the plans to build a turbine here at the school. In order to find out how widespread opposition was to the scheme, a fifth-year class at the school here **designed a survey** which they invited the local people to fill in and return to us. To our great delight and surprise it turned out that 94% of the local people supported the turbine scheme. That figure, I must say, did surprise me personally because, you know, the turbine is quite a size – **and not an especially beautiful structure** – and **it does make a noise** – that was what some people were concerned about and a handful still from time to time complain about – if the wind is blowing in the wrong direction (*he laughs again*). Yes, but on balance, the majority of the residents of the village here, and certainly we (the school) and the power company regard the experiment as a great success.

(Monologue 561 words)

After first listening	<i>Now listen again and check your answers. Ready?</i>
After second listening	<i>This is the end of TASK 1. You now have thirty seconds to check your answers.</i>
After 30 seconds	<i>Now turn to task TWO.</i>

TAPESCRIPT 2

Casting Director

TASK 2 *In the second part of the test you will hear an interview with a woman who works as a casting director for films.*

For questions 1-8, 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: My guest today is Annabel Johnson. Her name has appeared on the credits of countless, in some cases very well-known, films, but you've almost certainly never heard of her. The reason? She is a casting director. Annabel, welcome to the programme.

Annabel: Thank you, Jeremy, and good morning.

Presenter: Annabel, it must be quite a responsibility finding the right actors for roles, especially for films with top directors?

Annabel: Yes, indeed! The job of casting director is central to the production of any film because without the right cast, the movie simply won't be successful. Although experience does help in my job, **it's really intuition, you know, a sort of sixth sense which is the essential quality you need as a casting director**, and that's not really something you can learn.

Presenter: Sure, but how do you go about selecting actors for roles?

Annabel: Well, what I don't only do is look for actor A for role A, actor B for role B and so on, treating each role separately. Another thing I don't believe is that every actor can play every part. No, for me **the interplay between the roles is incredibly important in any film**. So, if, for example, one role requires a comedian, then you have to cast another, perhaps more serious type of person – more serious type of actor – against the comedian.

Presenter: Annabel, will you work on any film which comes along, or are you choosy?

Annabel: The latter (*laughs*). No, I say 'no' to quite a lot of film-scripts. I only do **films that I feel have something important to say**, or that see life in an interesting way, or are being made by people whose previous films I know I like. I don't only go for films that will stretch me. Sometimes I like a challenge, of course, but that's never the principal reason for my deciding to work on a film. **A film must have depth**.

Presenter: So, how did it all start?

Annabel: Yeah, well I didn't choose this particular job, you know, at 18, as my dream job. Having said that, as a teenager I was 'drawn to the bright lights', as they say, you know, I loved going up to London to watch films and plays, to such an extent in fact that after college, I applied for a job as a stage-hand at a West End theatre. I'd been in that job, loving every moment of it - despite the wages (*laughs*) – for about three years when the director of a play that was on at the time approached me one day out of the blue and invited me to join his team as an assistant casting director. He told me he'd heard and been impressed by some of the comments I had made about the suitability – or not (*laughs*) - of some of the actors in his play for their roles. I think I said yes there and then - I mean it was a massive step up for me, as you can imagine.

Presenter: You must be an ambitious person?

Annabel: As I mentioned earlier, it was the glamour of the London world of film and theatre which attracted me in my youth, but it's never been money which has driven me, if that is what you mean – or partly mean - by 'ambition'. No, as I said, that first job offer showed me that other people saw that I had the skills and qualities to be successful at something, and that experience awakened ambition in me. So, for me, yes, ambitious means not wanting to grow old and have to regret not achieving what I had the ability to do. That's what drives me on in my work.

Presenter: However, you took a break from your career at one point, didn't you?

Annabel: That's right. I was working on a film which was set in the rain forests of South America. I loved the location, but not the whole atmosphere within the team. And one thing I'm not good at is not taking criticism personally. It's perhaps because I'm so involved and committed to my work. Well, in South America there was just so much criticism and resentment flying around that it just got too much for me. As soon as I got back home, I put my whole home office into rubbish bags and threw the lot out. I stayed away from casting for nine months.

Presenter: But in the end you went back to being a casting director?

Annabel: Yes. I had got back into theatre work, and had plenty to do, and was content doing it, but then one of my favourite film directors handed me a film script which was just so brilliant that I couldn't resist it. And I couldn't bear the thought of another casting director working on it.

Presenter: Do you sometimes miss not generally being involved once the final shooting of a film starts?

Annabel: Quite often at the after-shoot party a cameraman or someone will ask me “Who are you?” (laughs). You know, that used to upset me, but I’ve got used to it, it’s just a fact of my job, and the people who really matter to me know what a central role I have played in the making of the film. **Plus, by that time, I’m already normally getting my teeth into my next movie!**

Presenter: Annabel, thanks so much for taking the time to talk to us today about ...
(fade out)

(Dialogue c. 800 words)

After first listening	<i>Now listen again and check your answers. Ready?</i>
After second listening	<i>This is the end of TASK 2. You now have thirty seconds to check your answers.</i>
After 30 seconds	<i>Now turn to task THREE.</i>

TAPESCRIPT 3

14 POINTS

Lloyd’s of London

TASK 3

In the third part of the test you will hear a woman talking on the radio about the famous London company Lloyd’s of London.

For questions 1-5, decide whether the statements are true or false. Correct the false ones using key words.

You now have 30 seconds in which to look at TASK 3.

(allow 30 sec) Ready?

Presenter: Lloyd’s of London is perhaps the most renowned insurance company in the world. Our business correspondent Rebecca Marks is here to tell us a little about this world-famous institution.

Correspondent: Good morning, Steve, and thank you. I’m afraid, though, I have to start by correcting you on one important point: **Lloyd’s of London is not, strictly speaking, an insurance company, but an insurance market.**

Presenter: Oh, I’m sorry – but what precisely do you mean by ‘an insurance market’?

Correspondent: Well, like the outdoor markets we all know, Lloyd's is somewhere you can go to browse and buy insurance from various providers of insurance. Lloyd's also offers a wide range of specialist insurance policies, which normal insurance companies generally do not offer, just as you sometimes get at outdoor markets stalls selling items you don't normally find in standard shops.

Presenter: I see. Tell us, Rebecca, where does the name 'Lloyd's' originally come from?

Correspondent: Well, it actually originates from a coffee house run by a certain Edward Lloyd in the seventeenth century. This coffee house, which, as you'll have guessed, was in London, was patronised by people working in the shipping business. It became, in fact, the chief meeting place for shipping merchants, who wanted to insure their ships and cargos, and wealthy London gentlemen, who offered their services as insurers.

Presenter: So the original Lloyd wasn't himself an insurer at all?

Correspondent: No, Edward Lloyd just ran the coffee shop where insurers and insured met. Now, trade and therefore shipping were growing massively in the 18th century and in time Edward Lloyd's coffee house simply became too small as a venue for the shipping insurance market which had made its home there. The merchants and gentlemen insurers moved, therefore, in 1774 into newer, larger premises, but they kept the name of their old meeting place 'Lloyd's of London'.

Presenter: And how was this new institution Lloyd's of London organised?

Correspondent: Well, the gentlemen who were providing the money to underwrite the insurance – the underwriters, that is – became members of Lloyd's, and were referred to as 'Names', which is what they are still called today.

Presenter: Okay, so a 'Name' is a member of Lloyd's and is the person who promises to pay out money as compensation to a ship owner, for example, who has taken out insurance with the 'Name', if their ship, or its cargo, is damaged or lost at sea?

Correspondent: Precisely. Now, the insurance transactions – the agreeing of terms and conditions, the signing of the insurance policies – take place in a part of the building known as ‘The Room’. This is right at the heart of the Lloyd’s building and **access to ‘The Room’ is highly restricted**. ‘The Room’ also houses the famous Lutine bell, which was traditionally rung when a ship was lost at sea.

Presenter: And is Lloyd’s still in that same building, the one they **moved to in 1774**?

Correspondent: No, **in 1986 Lloyd’s moved** into new premises in a building designed by star architect, Richard Rogers. Now, although the building is, certainly when viewed from the outside, ultra-modern, it does actually incorporate some features from the old 18th century building, a reminder to all who work there today of the long and distinguished history of this London institution.

After first listening	<i>Now listen again and check your answers. Ready?</i>
After second listening	<i>This is the end of TASK 3. You now have two minutes to check your answers.</i>
After 2 minutes	<i>This is the end of the listening comprehension test. Stop writing and hand in your papers.</i>

GRAMMATIK

KEY

TASK 1 (Verb forms must be spelled correctly!)

- 1) *has been*
- 2) *earned*
- 3) *illuminate* (also accept *are illuminating*)
- 4) *had opened ...//...opened*
- 5) *took*
- 6) *have heard // hear*
- 7) *may have seen*
- 8) *had missed // missed*
- 9) *fell*
- 10) *plan // are planning*

TASK 2 (Spelling has to be correct. The answers are either right or wrong.)

1. suggested (that) we (should) go to // suggested going to
2. doubted another Gotthard tunnel would
3. Despite having hurt his leg // despite him hurting his leg // hurting his leg
4. such a poor performer (that)
5. only I had told the
6. is hardly ever
7. must have my bike repaired
8. advised Jenny to cancel
9. they would rather have // drink
10. to call off
11. is too expensive for him
12. as long as you are

TASK 3

1. relatively
2. arrival
3. tasteless
4. Obviously
5. easier
6. varieties
7. professionals
8. majority

READING COMPREHENSION

KEY

Task 1		14 points (1 point each) Careers for people who love to travel
1	B	...athletic scouts are under a lot of pressure to find talent.
2	D	...it helps to speak another language.
3	A	... provide you with accommodation [...] and a very competitive salary.
4	C	...you've got to work hard [...] start out lugging around lighting and sound equipment.
5	B	... you need to watch the sport inside out from playing it, coaching it and watching it continuously.
6	D	... you need to know your city inside out, it's history, culture and hidden secrets.
7	A	... good nurses are in high demand and short supply..
8	C	... affectionately known as roadies.
9	D	... exploring cities [...] and get paid for it.
10	B seek out the brightest young athletes and recruit them onto the teams ...
11	C you can work your way up to touring with the major acts.
12	D	If you're good at your job, you can eventually work your way up the ladder.
13	D you also need to relate well to people.
14	A	Travel nurses temporarily fill open positions wherever they're needed.

Task 2		16 points (2 points each) The Boy in the Striped Pyjamas
15	C	... packing his belongings in four large boxes.
16	A	... her head bowed and never looked up from the carpet.
17	A	... she didn't want to have to say or something she didn't want to have to believe.
18	C	The whole paragraph conveys the mother's hopelessness.
19	B	... like his own after he'd been causing chaos and got into trouble and ended up crying.
20	C	No, not just you, [...] We all are.
21	B	... caused nothing but trouble for him.
22	B	... they were always very polite to Father and told each other that he was a man to watch and that the Fury had big things in mind for him.

BMP WRITING TASK 2016

Candidate Name: _____ Candidate Number: _____

	CRITERIA (marked on a basis of 0 - 10 points)	Maximum points 10 each
1	Content	
2	Style, Conventions; Paragraphing & Cohesion	
3	Vocabulary: range, correctness	
4	Grammar: range, correctness	
1-4	Total (max 40 points)	

BMP WRITING TASK 2016

Suggested Marking Scheme

	CRITERIA (marked on a basis of 0-6 points)	Points
1	Content	0 – 10
2	Style, Conventions *; Paragraphing, Cohesion **	0 – 10
3	Vocabulary: range, correctness	0 – 10
4	Grammar: range, correctness	0 – 10
1-4	Grand total (max)	40

Four aspects of a student's writing are looked at:

- 1) **Content** focuses on how well a student has answered a given task:
 - Have all the relevant content points been given based on the task?
 - Is the target reader fully informed?
 - Have additional details been given to make the task sound realistic?
- 2) Using the **conventions*** of the communicative task effectively to hold the target reader's attention.

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

- 3) Using a wide range of **vocabulary** appropriately. The focus is, therefore, on range as well as accuracy.
- 4) Using a range of simple and complex **grammatical forms** with control and flexibility. The focus is on both range and accuracy.

*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 with section headings

The scale below may be used before the individual mark for each of the criteria 1 - 4 (in the table above) is reached.

POINTS	10	EXCELLENT
	9	<i>Shares features of both 10 and 8.</i>
	8	GOOD
	7	<i>Shares features of both 8 and 6.</i>
	6	SATISFACTORY
	5	<i>Shares features of both 6 and 4.</i>
	4	UNSATISFACTORY
	3	<i>Shares features of both 4 and 2.</i>
	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.