

LISTENING COMPREHENSION

TASK 1	Food writer	KEY
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10 points / one point per gap

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

1	(newspaper) column
2	cookery book
3	cope
4	a mistake
5	original
6	impression
7	take notes
8	embarrassing
9	factual information / opinions
10	(so) well known

TASK 2	Graffiti	KEY
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16 points / two points per correct answer

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

TASK 3	Funding higher education	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	more / an increasing number of graduates
2	T	
3	T	
4	F	link higher education and industry
5	T	

TAPESCRIPT 1

10 POINTS

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.*

Food Writer

TASK 1 *In the first part of the test you will hear a talk given by Jessica Morgan, a journalist who writes reviews of restaurants.*

As you listen, fill in the gaps 1-10 in the notes below with one to three words.

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

(allow 90 sec)

Speaker:

Ready?

Good afternoon. My name's Jessica Morgan. I'm a journalist and I write a regular newspaper column which features reviews of the restaurants where I've been eating recently. I also contribute to things like guidebooks which provide reviews of restaurants for tourists. Although I did once try to write a cookery book, I've never really been involved in the restaurant trade as such, I'm primarily just a writer with an interest in food.

So what does the job involve? Well, people sometimes wonder how I cope because it means eating out six days a week! Of course, it is important to try and eat a different type of meal each day. If it's fish today, then it'll be a curry or pasta tomorrow for example, and although I'm particularly fond of Chinese food, it would be a mistake to have a Chinese meal too often.

I'm particularly interested in dishes where the chef has done something original; there's no point in just having a steak and salad because there would be nothing to write about. Also important for me is eating with someone. That way I get to see other things from the menu, plus someone else's impression of the place. I have to rely on my guests to try the puddings, because that really isn't my sort of thing, although I might just try a spoonful of a sweet to get an idea.

I always carry a notebook in my handbag, but I don't take notes during the meal, as I prefer to scribble down my ideas when I get home. Sometimes though, I need to note down any foreign words because it would be embarrassing to get things wrong in another language.

Of course, I don't have to pay for the meals I eat, but I try nonetheless to think about the price in terms of value for money. I think that's the most important service I can offer my readers. When it comes to the food, service, atmosphere and so on, I can only give my opinion. They decide if the whole package is worth spending their money on, so I don't make recommendations as such, I just offer factual information, rather than specifically recommending any one place.

One thing people always say to me is that surely I'm now so well known that I get special treatment in restaurants. But nobody knows I'm coming because I book a table under another name, so I don't receive different treatment from anyone else.

(Monologue 414 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

Graffiti

TASK 2 *In the second part of the test you will hear an interview with a graffiti artist.*

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?*

Interviewer With us today to talk about his passion is the graffiti artist Gregory Miller. Gregory, can you tell us a few things about yourself first?

Gregory Sure! I'm a graffiti artist who goes out and paints in the streets during the night, when most civilized people are sleeping, but also during the day on legal walls or 'free walls' as they're called in Switzerland. Mostly these walls are in old factories, youth clubs, or some such place. All I use is an idea, a sketchbook, and a spray can.

Interviewer: Do you ever worry about getting into trouble?

Gregory Sure, but like most graffiti artists, I have the attitude 'no risk, no fun'. If the police catch you, it will cost you a fortune to have the walls cleaned. Most sprayers always spray the same tag, so it can be recognized and they can become famous, but if the police catch you in the act, this also gives them the evidence that it was you who was responsible for all the other tagging. Fines in this case could easily cost you thousands of dollars. That's why certain famous graffiti artists who had problems with the police had to leave the country.

Interviewer Can you tell us something about the origins of graffiti?

Gregory Graffiti is a style of art which was invented during the 1980s in the United States by the kids who lived in the ghettos. Through graffiti they could express their feelings and their anger. But that's just one part of it. Most of it is just fun, and it's about competition between different artists and gangs. It's a way of fighting with each other without using guns and fists. It's the same thing with rap, human beat box, DJ-ing, and break dancing – the other four elements of hip hop – it's all about competition to see who's the greatest.

Interviewer Do you have any ambitions regarding your work?

Gregory Yes, but not commercially driven ones. This kind of art is real and honest because you'll never earn money with it, so it's all just for the scene and for yourself. What I want to do with my art is to bring colour to the grey areas of the city where there are no plants or trees, or other real signs of life. I want to show other people that another more vibrant world is possible, and that they just have to wake up and realize that they don't have to live in a sterile environment. What I also hope is that one day, even the older generation will like my paintings and understand what they're saying.

- Interviewer** Do you consider your art to be harmful in any way?
- Gregory** I often ask myself if what I do is OK because it causes damage and that's not something you can overlook. But I made rules for myself, like to respect old houses, brick walls, and people's cars. I just spray on gray concrete walls or on walls which are already full of tags. I don't want to annoy other people, but sometimes there's no way to avoid it.
- Interviewer** How did you get into graffiti in the first place?
- Gregory** I had always painted cartoons or naturalistic stuff since I was about five, but one day a guy joined our class who was a member of a famous crew. He always did his graffiti sketches during lessons, and I thought they were pretty impressive, so I wanted to learn that style as well. At the beginning, he always said that I was a 'toy' – that's a bad graffiti artist – until another friend showed me the rules for graffiti painting. For me, graffiti is the attempt to harmonize shape and colour. You want to make every single thing perfect, which is nearly impossible. So it's a never-ending quest to perfect your art. I'm sure that I'll never get to the point where I'm fed up with it.
- Interviewer:** Do you think that your work has a wide appeal or is it just appreciated by young people?
- Gregory** Certainly most people don't even see this as art because they're just not open-minded or receptive enough for it. They're too stressed to bother considering what it might mean and just see it as destruction. Actually, I think age is irrelevant. Before I was into graffiti myself, I never got what it was all about. Now I know nearly every important street artist by his artistic name.
- Interviewer** Do you have any ideas for your next sketch?
- Gregory** Sure, but it doesn't always go the way you planned. If you attempt to create something special it attracts more people, but now you're often forced to spray huge, ugly, black-silver graffiti because you never know how long you've got! You need eyes in the back of your head to see if anyone is using a mobile phone to report you to the police. I'd say it's a pity we can't always create something beautiful, but we live in a repressive society.

(Dialogue 822 words)

- After first listening** *Now listen again and check your answers.*
Ready?
- After second listening** *This is the end of TASK 2.*
Now turn to TASK 3.

TAPESCRIPT 3

14 POINTS

Funding higher education

TASK 3 *In the third part of the test you will hear an interview with Cora Pierce, Director of Human Resources at Swanson's, a national chain of supermarkets.*

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

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

(allow 30 sec) *Ready?*

- Interviewer** Cora, you have recently sat on a government committee that looked into the funding of higher education. Can I begin by asking you why you think it's important for business leaders to be involved in higher education?
- Cora** Well, although many university graduates still enter the teaching profession or follow an academic career, **an increasing number are employed by the business community** – this is a major destination for new graduates. So it's only natural that we should want to have a say in higher education, the courses that are being offered, and so on.
- Interviewer** And why do you think the supermarket chain, Swanson's, needed to be represented on the government committee?
- Cora** Well, about 50% of jobs that come onto the market don't require a specific degree, so they're known as non-specialist. **This area's made up mostly of the service and retail sectors**, with the retail sector alone accounting for 11% of graduate jobs. The high-tech industries, for example, IT and manufacturing, were already represented on the committee, and we thought that the opinions of the non-specialist employer, like Swanson's, should also be taken into account.
- Interviewer** What about the findings of the committee? What was important to you there?
- Cora** Well, firstly, that employers are looking for more than a body of knowledge. In today's world, **the specialised knowledge that a student gains has a short life span – it won't necessarily be relevant in 20 years' time**. The committee recognised that higher education needs to take on board the fact that employers are looking for more universal skills – in particular, those of communication, economics and IT.
- Interviewer** What other findings of the committee were important to you?
- Cora** Another finding was recognizing the importance of applied research. One problem in Britain is the gap between the discovery of certain innovations and actually putting them into practice. That's where, as a country, we don't do as well as some of our competitors. **We've got a wonderful record for pure research but this doesn't always lead to economic growth. That's where we need to build better links between industry and higher education.**
- Interviewer** And do you think these findings are equally important for small businesses?
- Cora** Yes, even more so. **Small businesses don't have time to train people to the extent that large organisations do. It's particularly important to them that graduates have the skills to go into the workplace and make a contribution right from the start.** I think the key skills that we've already talked about, together with work experience, are very helpful in that sort of situation.
- Interviewer** Cora Pierce – thank you for coming to the studio to talk to us.

(Dialogue 432 words)

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

READING COMPREHENSION

KEY

TASK 1

14 POINTS
(1 point each)

Interview Tips

1	A	People think that what's inside counts ... best way possible.
2	E	A consideration of what we say and how we say it, will contribute to the success of the interview.
3	E	Have a few questions ready and avoid speaking in long sentences.
4	D	Consequently he offered me a lower salary ... managed to control my excitement.
5	C	Mixed messages confuse the interviewer.
6	E	Poor communicators talk in paragraphs ... highlighted points.
7	A	... I always think it is important to be on time.
8	A	If someone doesn't take time to present her best image, what kind of a teacher is she going to be?
9	B	Interviewees who look as if they care about themselves are more likely to care about their jobs.
10	C	... the listener will put more weight on the non-verbal message.
11	D	Once the boss sensed how excited I was, he knew I wasn't going to turn him down.
12	D	It is very important not to appear too desperate for the job or too eager to please.
13	B	I do a good job and the way I dress shouldn't make a difference.
14	B	... people should consider improving their wardrobe before applying for a promotion.

TASK 2

16 POINTS
(2 points each)

Don't Lean Out of the Window – The Inter-Rail Experience

15	A	My body couldn't take any more punishment.
16	B	...encourage incredible wastefulness ...
17	C	... there was always just one more country over the border.
18	B	... an opportunity to do something different.
19	C	...we were just there to get by ... share corridor floors, food ...
20	B	city.
21	A	Everybody knows what it is there but it is meaningless ...
22	A	Europe is a big place.

GRAMMATIK

KEY

TASK 1 (Long or short forms are accepted. Verb forms must be spelled correctly!)

10 POINTS
(1 point each)

- 1) had grown / had been growing / was growing
- 2) drew
- 3) had left
- 4) were constantly changing / constantly changed
- 5) had frequently explored / had frequently been exploring / frequently explored / would frequently explore
- 6) had felt / used to feel / would feel
- 7) were peering
- 8) envied
- 9) would reveal
- 10) had become

TASK 2 (Minor spelling mistakes can be accepted.)

12 POINTS
(1 point each)

- 1) have fallen **out**
- 2) have been influenced **by**
- 3) **the** worst behaviour anyone / anybody
- 4) **suggested** (that) we (should) take // **suggested** taking
- 5) can't (cannot) **have** spent
- 6) **used** to spend
- 7) **only** Sara had taken
- 8) fewer students to **attend**
- 9) is (high) **time** you made / is **time** to make
- 10) had **been** playing bridge for
- 11) is no **point** (in) trying
- 12) **second** time I've (have) lost

TASK 3 (Spelling has to be correct.)

8 POINTS
(1 point each)

1. similarities
2. remarkable
3. suitable
4. unlike
5. vertically
6. helpful
7. presence
8. skilfully / skillfully

BMP WRITING TASK 2019

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, accuracy	
4	Grammar: range, accuracy	
1-4	Total (max 40 points)	

BMP WRITING TASK 2019

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, accuracy	0 – 10
4	Grammar: range, accuracy	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

*for a **REVIEW** that would mean

- clearly organised (*introduction - stating the aim / description of the event, main points (likes and/or dislikes), conclusion - making recommendations*)
- formatted into clear sections

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.