

LISTENING COMPREHENSION

TASK 1 RADIO PRESENTER – DJ	KEY
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10 points / one point per gap

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

1	physics
2	amateur hospital
3	voluntary
4	audio clips
5	overnight / night-time / night
6	mid-afternoon
7	editor / programme producer
8	a live interview / live interviews
9	avoid
10	7 pm / seven o'clock

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

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

TASK 3 CALL CENTRE CHANGES	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	some helplines open until 7.30pm / 19.30
2	T	
3	T	
4	T	
5	F	Manager says, 'great'

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.*

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.

RADIO PRESENTER - DJ

TASK 1

In the first part of the test you will hear a talk given by Graham Garland, a radio music presenter to a group of students.

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)

Ready?

Speaker:

I'd always dreamed of being a radio presenter, but, as a teenager or even later at college, I never really imagined it could actually become my full-time career. **Physics** and technology were what I was good at school, so I did an engineering degree at university and my first two jobs were in industry. Looking back, I think the experience gained outside radio has been to my advantage, so I don't have any regrets about doing engineering or about the time I spent in industry. It was fairly soon, however, after I had left university and was in my first job in industry that I got my first taste of live broadcasting, working in my free time for an **amateur hospital** radio station, which is how many radio presenters start their careers in fact, at least in the UK.

The hospital work was **voluntary**, but was great fun, and above all excellent on-the-job training in live broadcasting, so much so that it was there that I decided I wanted to become a radio music presenter professionally. What followed was a really busy time for me as, alongside my full-time job in industry, I spent what now seems like almost every evening working on applications. I must have sent out hundreds of letters and **audio clips** of live recordings of myself doing my hospital radio work, which all met with rejections. (*laughs*) My advice to anyone trying to get into radio is to 'keep at it'. There are bound to be moments of despair and doubt as the rejection letters pour in, but determination is the only way to succeed. Competition for music presenters' jobs is extremely tough - there are thousands of would-be disc jockeys out there. A lot of people like the sound of their own voice (*laughs*).

Anyway, eventually, one station invited me to attend a series of training sessions. I had to pay for these, but they represented my breakthrough. Towards the end of the series, the radio station offered me a part-time job on an **overnight** programme they ran. One thing led to another, as we say, and I was soon offered work standing in for one of their full-time day-time presenters who was on vacation. I was able to say yes to this by taking holiday from my full-time industry job. It was a few months after this that the station offered me a full-time contract – my dream had come true!

My regular show is a three-hour **mid-afternoon** programme five days a week. I usually arrive at 9.30 and spend at least the first hour going

through my mail and social media accounts. Then my **editor** (that's the programme producer, my boss (*laughs*)) and I, we discuss the content of that afternoon's programme. When we've decided on the content, we plan the running order. I'm not allowed to go for lunch until that has been settled (*laughs*). After lunch, I usually spend the time before going on air reading up on music news, doing background research, if you like, on the bands and artists whose music I will be playing, or whom I'll be interviewing. I also need to practise my timing, especially if I will be doing **a live interview**, because silence and overly long pauses are an absolute no-no in broadcasting. In fact, timing was one of the biggest challenges I faced as a young presenter, and that is the reason why inexperienced presenters are always teamed up with experienced editors to **avoid** embarrassing silences or pauses.

At the end of the programme, I clear my desk (*laughs*), like any other good worker, and then there's always a debriefing session with my editor, which obviously can take longer some days – when there have been issues – but I can usually set off home by **7 pm**. So, that's how I got into broadcasting and a brief portrait of ... (*Fade out*)

(Monologue 726 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

16 POINTS

Stuttering

TASK 2 *In the second part of the test you will hear an interview with a woman who has co-founded an organization offering help to people who stutter.*

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

Now, a new organisation is to be launched this week to help people who have a surprisingly common problem: The speech disorder known as stammering or stuttering. The organization goes under **the intriguing name** of *Clarity Begins at Home* and with me in the studio today I have Belinda Barlow who's one of the founding members. Belinda, can you tell me why you have started your organization?

Belinda

Yes, well, **it's quite a triumph for me to be able to sit in front of a microphone like this,** and not talk with a d- d- dreadful st- st- stutter. Oh, dear, and if you think listening to a stutterer is agony, please pity the poor speaker him or herself. I stuttered all through my childhood until someone thought to send me to a speech therapist when I was thirteen.

- Interviewer:** And, um, how did your stuttering affect your childhood?
- Belinda** Well at school, in the classroom I was ignored. Oh, I mean **the teacher would just skip me when it was my turn** to answer questions because it just took too much time and I was always being laughed at and teased. Even today, sometimes on the phone, I dry up; I can't even say who I am. I longed, I used to so want to be in school plays but didn't dare risk the embarrassment of coming to a terrible stop with my face all twisted when it was my turn to speak.
- Interviewer** Yes. And then, um, another nightmare came true, I gather?
- Belinda** Oh yes, you mean with my son Callum? Yes, he seemed to have inherited **my speech problem**. Now what Callum did t- to avoid stuttering was that **he spoke amazingly fast**, you know to sort of cover up his stutter, as it were, or perhaps to give his stuttering no chance! But it was almost impossible to understand him, it was **like listening to a m- machine gun**. Of course, I whisked him off to a standard speech therapist, but months of treatment had little or well, no effect.
- Interviewer** So, how did you feel?
- Belinda** Well, of course, as his mother, and as a stutterer like him, I really felt for him and I was desperate. You know, I really didn't want my son to go through what I had been through as a child, so we took him to the specialist speech unit at the county hospital, which is some 30 miles from our home, and they agreed to put him on a two-week intensive course at the hospital, um, in the school holidays, but there was 'one condition' and that was that **both mother and father had to attend the morning session every day** of the two weeks.
- Interviewer** Goodness, that must have been difficult. Quite a commitment.
- Belinda** Yes, but the therapists at the speech unit **believe that stuttering is a family affair, that, er, how family members talk to each other and relate to each other m- massively affect a child's speech**. Um, in loud, very talkative families, especially where one or more family members are very dominant, stuttering may be a child's only way to get attention.
- Interviewer** So, did you have to go back to basics, as it were, in the therapy?
- Belinda** Yes - yes we did. It was very strange at first (*laughs*). **We had to learn to look at each other when we were talking, um, to listen properly, Yes, and, er, to take turns - take turns in conversation**. And, well, . . . we learned some not very pleasant things about ourselves really.
- Interviewer:** And, erm, did the family therapy help your son Callum?
- Belinda** Oh yes, yes, it did - after the two weeks Callum was speaking much more clearly - a different child.

- Interviewer** You must be very pleased.
- Belinda** Well relieved really - I mean have you seen the film called 'The King's Speech'?
- Interviewer** Um, oh yes, yes, yes I loved it, some unforgettable moments.
- Belinda** Yes, some moments of great hope but also some really painful moments. Moments that show us that the causes of stuttering lie in a child's experience of family. And if stuttering is not treated early, it can spoil, in fact it might even destroy a child's confidence, their progress at school, and even their ability to form normal relationships. That's why my colleagues and I have formed our organization, because the treatment of stuttering and hope for the stutterer begins with charity and clarity at home.
- Interviewer** Well, thank you ever so much, Belinda, for coming into the studio to talk to us today. If you would like to contact Belinda's organization, ... (*Fade out*)

(Dialogue 760 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

Call Centre Changes

TASK 3 *In the third part of the test you will hear a manager and her team discussing changes to their call centre's opening hours.*

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'') **Ready?**

- Manager (woman)** So, shall we make a start? The first item on the agenda, as you can see, is customer service in the Vehicle Insurance Division. Tanya, you wanted that on the agenda, so over to you.
- Tanya** Well, at present our call centre operators stop taking calls at 4 o'clock in the afternoon. After that our customers only get the helpline recorded message. Our marketing department tell us that the helplines of many of our competitors are staffed till 6 o'clock and some even up to 7:30. So I think we really need to consider a change there and keep our lines open until at least six o'clock in the evening.
- Manager** I am guessing that would probably mean employing two, possibly three more call centre operators?
- Tanya** Yes, I have calculated that we would need three experienced people with proven telesales skills.

- Manager** Do you believe there will be sufficient increase in income to justify the extra costs?
- Tanya** Yes, yes I do. Er . . . obviously a lot of people these days do make private calls from their mobiles during office hours, but there are still quite a lot who either can't or prefer not to do that and who would really appreciate being able to call us after work, perhaps on their way home or even only when they have got home.
- Manager** Mmmm, you may be right. Ok, so let's give it a try for . . . what do you think, maybe four months?
- Tanya** Well, I would go for six months because people's habits tend to change slowly and feedback and analysis of a six-month trial period would be more reliable than from just a four-month period.
- Manager** All right. So how would you communicate the change to our customers?
- Tanya** I feel we should produce a flyer to enclose with our early summer holiday mailing at the end of June, and have pop-up windows on the website advertising the change.
- Manager** Sounds good. And how will we get the extra call centre staff?
- Tanya** I'm going to call Human Resources this afternoon. They can advertise the vacancies on our website. If we get no good applications that way, we can approach recruitment agencies. I'm sure we will find good people, even though the jobs will only be on a temporary basis.
- Manager** So on what date would you launch the trial phase?
- Tanya** I guess we will be able to find and employ the staff in about six weeks. So I suggest a 1st of September start.
- Manager** Great. So we would be ready for our busiest season, October to December.

(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.

You may now proceed to complete the remaining parts of the test.

READING COMPREHENSION	KEY
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TASK 1	14 POINTS (1 point each)
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My Area of Work

1	C	I run courses for lakeshore managers and those involved in making decisions about the fate of this lake.
2	B	I get involved when there is a difference of opinion.
3	A	[...] to make sure the final display is not dangerous.
4	C	The downside of the job is that I work for a charity so there is a constant need for money.
5	D	I have to make sure that the publishing programme matches market requirements.
6	B	I will give them a simple route and no matter what way they say they will go, I will tell them they have to use another route because the road is closed. [...] It's just to make them think.
7	C	I do things like take them out on the lake in a boat in an attempt to make them think more about life beneath them.
8	A	I have to read up in depth on the subject beforehand.
9	B	Then I can see what new maps and documents need to be produced ...
10	D	I work as part of an enthusiastic group which makes the job that much more enjoyable.
11	A	I have to make sure the public can understand the thinking behind the exhibition [...] which means planning interactive displays, workshops and theatres.
12	D	We receive many letters from readers on issues such as the representation [...] require a careful response.
13	A	I help design and write the brochures and leaflets that we'll use to tell people about it.
14	C	I am extremely lucky because conservation is my hobby.

TASK 2	16 POINTS (2 points each)
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A Patchwork Planet (by Anne Tyler)

15	C	There were a lot more people waiting than I had expected
16	C	A grey-haired man was walking around speaking to different strangers one by one ... Now he had my full attention.
17	B	<i>The woman was cautious in her response.</i>
18	A	... came home to find my wife in a state.
19	A	The story the stranger was telling the woman.
20	B	A likely story. [...] This seemed like a pretty poor excuse, if you want my honest opinion.
21	B	Watch yourself, lady, I said silently.
22	C	<i>He has a strong sense of curiosity.</i>

GRAMMATIK

KEY

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

10 POINTS
(1 point each)

- 1) have been
- 2) hated
- 3) haven't told you
- 4) tried
- 5) had been planning // had planned
- 6) was running // ran
- 7) caught
- 8) always thinks // is always thinking
- 9) am going to try // will try // will be trying
- 10) will be sent

TASK 2 (Minor spelling mistakes can be accepted.)

12 POINTS
(1 point each)

- 1) is **used** to sorting out
- 2) have **had** my bike stolen
- 3) **prevent** anybody from hearing
- 4) spoke **so** quietly (that)
- 5) had a reason **for** being
- 6) if he had **not** heard
- 7) in **spite** of having little
- 8) do not / don't **mind** if/whether I
- 9) made an **effort** to solve
- 10) **if** I could hear them
- 11) was sent these documents **by** // got sent these documents **by**
- 12) **need** not / **needn't** have worked

TASK 3 (Spelling has to be correct.)

8 POINTS
(1 point each)

1. symbolic
2. (dis)respectful
3. visitors
4. choices
5. apparently
6. largely
7. length
8. unbelievable

BMP WRITING TASK 2021

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.