



Self-Assessment Test: English

Levels: B2 up to Proficiency Course (-C2)

Thank you for your interest in our self-assessment test.
This test should give you an idea how good your current English skills are, and help you to decide whether you are ready to join our Proficiency preparation course.

We wish you good luck and hope you will have fun doing this test.

Regulations

Time	100 minutes
Aids	No dictionaries or other aids allowed
Correction	Correct your test yourself with the key available on the pages 14 - 16
Level	B2 up to the entry level for our Proficiency-Diploma Course

Scoreboard

Assessment Test	Points	My Score
Paper 1 – Reading	38	
Paper 2 – Use of English	48	
Total	86	

Assessment

Points Scored	Level	Recommendation
50 - 86	-C2	Ready for the Proficiency Course
30 - 49	C1	Ready for C1 course
1 - 29	B2	Ready for B2 course

Paper 1: Reading

Part 1

- You are going to read an article about an art exhibition that focuses on the subject of whether paintings are authentic or fake.
- For questions **1-10**, choose from the section of the article (**A - F**). Some of the people may be chosen more than once.
- Every correct answer is awarded 1 point.

In which section of the article are the following mentioned:

Information that solved a mystery about a painting known to be authentic

1

An incorrect idea about the attitude of people responsible for exhibiting paintings

1

The fundamental issue surrounding research into a picture

2

Similarities in an artist's style in more than one place

4

Reasons why it is understandable that a certain mistake was made

5

Investigative work that showed that a picture was an unusual example of an artist's work

7

The willingness of experts to accept that their beliefs are wrong

8

The different categories of people involved in examining pictures

9

An accusation that upset the writer personally

10

Art Forgeries Disclosed

A

Close Examination at the National Gallery looks at 40 problematic works from the Gallery's collection - including outright forgeries, misattributions, and copies, altered or over-restored paintings, and works whose authenticity has wrongly been doubted. The curators have taken on a huge subject - the range of possibilities museum professionals take into consideration when they investigate a picture's status and the variety of technical procedures conservation scientists use to establish authorship and date. The case histories they discuss have a single common denominator. Whatever conclusion the combined disciplines of connoisseurship, science and art history may lead, the study of any work of art begins with a question: is the work by the artist to whom it is attributed?

B

A good example is a painting that the National Gallery acquired in 1923, as the work of an artist in the circle of the Italian 15th century painter Melozzo da Forlì. Today, we find it incredible that anyone was ever fooled by a picture that looks like it was painted by a Surrealist follower of Salvador Dali. But this is to forget how little was known about Melozzo, and how little could be done in the conservation lab to determine the date of pigments or wood panel. Even so, from the moment the picture was acquired, sceptics called its status into question. Nothing could be proved until 1960 when an art historian pointed out the anachronisms. When technological advances enabled the gallery to test the pigments, they were found to be from the 19th century.

C

Scientific evidence can be invaluable but it has to be used with caution and in tandem with historical research. For example, Corot's ravishing sketch *The Roman Campagna, with the Claudian Aqueduct* has always been dated to about 1826, soon after the artist's arrival in Rome. However, the green pigment that Corot used throughout the picture only became available to artists in the 1830s. The landscape wasn't a fake and for stylistic reasons couldn't have been painted later

than the 1820s. All became clear when historians did more research and discovered that the firm that sold artists' supplies to Corot in Paris started making the newly developed colour available to selected customers in the mid-1820s, long before it came into widespread use.

D

The flipside of a fake, but capable of doing equal violence to an artist's reputation, occurs when an authentic work is mistakenly labelled a forgery. I well remember how distressing it was to read an article in which the former director of the Metropolitan Museum of Art, Thomas Hoving, declared that Uccello's lovely little canvas of *St. George and the Dragon* was forged. The gallery therefore X-rayed the picture and tested paint samples, before concluding that it was a rare survival of a work by Uccello dating from the early 1470s. Hoving was irresponsible not because he questioned the attribution of a much-loved work, but because he went public without first asking the gallery to carry out a thorough scientific analysis.

E

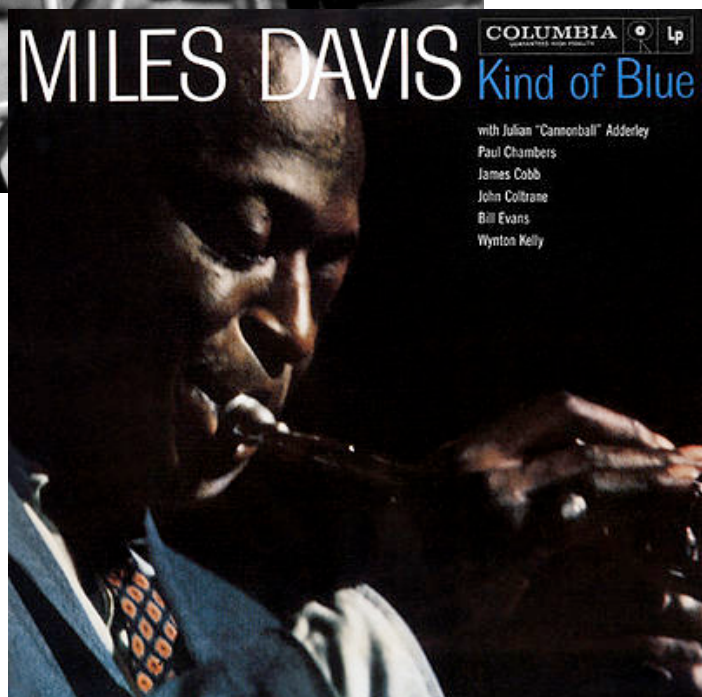
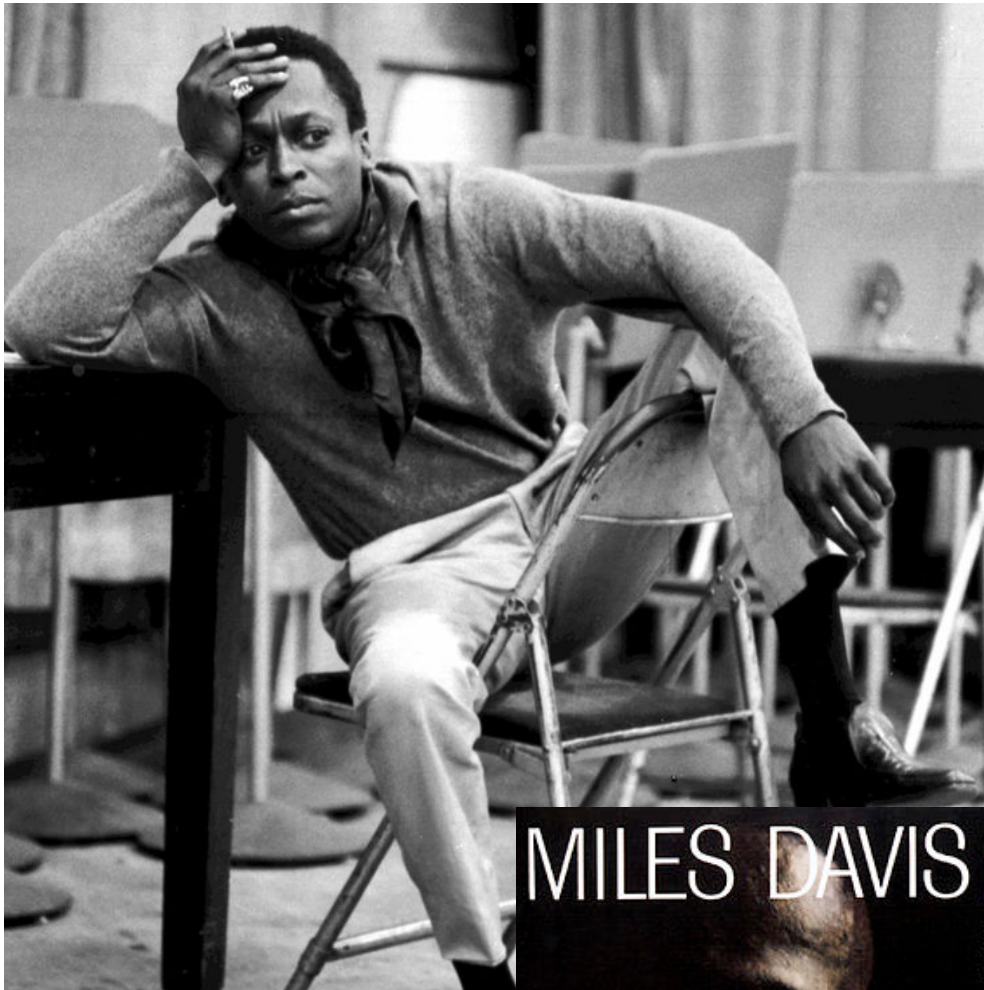
Anyone can label a picture a fake or a copy, but their opinions are worthless unless they can support them with tangible proof. One picture that's been smeared in this way is Raphael's *Madonna of the Pinks*. In this exhibition we are shown infrared photographs that reveal the presence both of major corrections which a copyist would not need to make, and also of under drawing in a hand comparable to Raphael's when he sketched on paper. The pigments and paper technique exactly match those that the artist used in other works.

F

The show also has an unspoken agenda. It is a reply to the mistaken belief that museums have anything to gain by hiding the true status of the art they own. As the downgrading in this show of Courbet's *Self-Portrait* to the status of a posthumous copy of a picture in the Louvre shows, the opposite is the case: museums and galleries constantly question, reattribute and re-date the works in their care. If they make a mistake, they acknowledge it.

Part 2

- You are going to read a text about a jazz record. Seven paragraphs have been removed from the extract.
- Choose from the paragraphs **A - H** the one which fits each gap (**11-17**)
- Every correct answer is awarded 2 points.
- There is one extra paragraph which does not fit in any of the gaps.



Kind of Blue

As two books celebrate Miles Davis's *Kind of Blue*, Martin Gayford salutes a towering achievement.

What is the greatest jazz album ever made? Perhaps it's an impossible question, but there is a strong candidate in *Kind of Blue*, recorded by the Miles Davis Sextet in the spring of 1959. It is the one jazz album owned by many people who don't really like jazz at all.

11

And for many who do love jazz, this is the one record that they would choose to take with them to a desert island. If he had to select one record to explain what jazz is, producer and arranger Quincy Jones has said, this would be it (he himself plays it every day - 'It's my orange juice').

12

What is so special about *Kind of Blue*? First, it was made by a magnificent band. Apart from Miles Davis himself, *Kind of Blue* features John Coltrane on tenor saxophone, Cannonball Adderley on alto sax, and Bill Evans on piano - all among the finest performers of that era, and at the height of their powers. And, unlike many all-star recordings, the players were at ease in each other's musical company, as this was a working group (or almost).

13

Everybody was on the most inspired form. That does not happen every day, and is particularly unlikely to happen in the tense and clinical atmosphere of the recording studio. Other jazz performers, for example the saxophonist Sonny Rollins and the trumpeter Roy Eldridge, have spoken of rare days on which some external force seems to take over their instrument, and they can do no wrong.

14

Bill Evans wrote about that spur-of-the-moment freshness in his original notes for the album. Each of the pieces on the album, he claimed, was recorded in a single take, and the musicians had never seen the music before, as Miles Davies was still working on it hours before the recording sessions. Davis was credited with all the compositions.

15

The key to *Kind of Blue* lies in the enigmatic personality of Miles Davies, who died in 1991. He was an irascible, contrary, foul-mouthed, aggressive man who, it seems, sheltered within an extremely sensitive soul. "Miles talks rough," claimed trumpeter Dizzy Gillespie, "but his music reveals his true character ... Miles is shy. He is super-shy." As a young man playing with Charlie Parker, Davis was so paralysed with terror that he sometimes had to be pushed on stage. At that time he seriously considered forsaking music for dentistry.

16

"I think," he said in 1958, "that a movement in jazz is beginning, away from a conventional string of chords - a return to an emphasis on melodic rather than harmonic variations. There will be fewer chords, but infinite possibilities as to what to do with them". "Classical composers," he went on, "some of them have been working that way for years." Indeed, Davis's feeling for European music - Ravel - Khachaturian, Rachmaninov - colours *Kind of Blue*. He disliked most attempts to blend classical and jazz - so-called "third stream music".

17

It is a completely integrated, freely improvised album of unhackneyed, moving music. Davis never sounded better - and in his heart, he knew it.

- A** Over the years he developed a tough carapace. But in a music characterised by extroversion and ostentatious virtuosity, he developed a style that became ever more muted, subtle, melodic and melancholy.
- B** Firstly, most of Davis's albums were largely recorded in one take per tune. He seems to have believed that first thoughts were the freshest (the alternative, adopted by Bill Evans and Coltrane on their own recordings, is to do takes by the dozen in a search for perfection). And the other point about *Kind of Blue* is its musical novelty. As revered pianist Chick Corea has put it, "it's one thing to play a tune or a programme of music but it's another to practically create a new language of music, which is what is what *Kind of Blue* did."
- C** Now comes another sign of renown. How many jazz recordings are the subject of even one book? This spring, not only one but two are being published on the subject of *Kind of Blue*. There is *Kind of Blue: The Making of a Jazz Masterpiece* by Ashley Kahn and, published in the US, *The Making of Kind of Blue: Miles Davis and his Masterpiece*.
- D** On closer examination, these celebrated facts, which make *Kind of Blue* seem almost supernatural, are only partially true. Two tracks, *So What* and *All Blues*, had been played previously by the band, on the road, which Evans, not having been with them, probably didn't realise. And Bill Evans himself was largely responsible for the two pieces, *Blue in Green* and *Flamenco Sketches* - a fact that he modestly suppressed at the time, and then seems to have been quietly resentful about.
- E** But he did it himself on *Sketches of Spain*, and he loved the playing of Bill Evans, which uniquely combined the feeling of classical piano and the freshness of jazz. The partnership of Davis and Evans is at the heart of *Kind of Blue*, and give it a wonderful unity of mood - romantic, delicate, hushed on the slow pieces, more exuberant elsewhere.
- F** The contemporary guitarist John Scofield remembers knocking on strangers' doors when he was a student in the 1970s, and asking if he could borrow their copy. The point was, he knew they would have a one.
- G** On *Kind of Blue*, all the principals seem to feel like that. Miles Davis and Bill Evans, I would say, never played better. The result is something close to the philosopher's stone of jazz: formal perfection attained with perfect spontaneity.
- H** In fact, Evans had actually resigned the previous November - *Kind of Blue* was made on March 2, and April 22, 1959 - and was invited back for the recording (his replacement, Wynton Kelly, appears on one track).

Part 3

- You are going to read an article about an ancient Greek shipwreck. For questions **18-24**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text.
- Every correct answer is awarded 2 points.

Ancient Greek Shipwreck

While other members of my team explored the wreck of a small Greek merchant ship that sank off the Turkish coast more than 2,400 years ago, I hovered above them in a submersible. One diver, an archaeologist, placed an amphora, or two-handled jar, inside a lifting basket. Another vacuumed sediment from the site by fanning sand into the mouth of a nearly vertical suction pipe. Two more were taking measurements, carefully, but of necessity quickly, for at this depth each diver had only 20 minutes to complete the morning's assigned task. Any longer, and they would require lengthy decompression to avoid the divers' ailment known as the bends.

In four decades of diving on shipwreck, I'd been too engrossed in carrying out similar tasks to think of the families whose loved ones may have disappeared long ago. I had always concentrated on the technical features of my trade. I had stopped diving regularly 15 years before this exploration, turning over the bulk of the underwater work to a younger generation, but I continue to make inspection dives on most wrecks we excavate.

This was not just any wreck. Although I've been involved in uncovering the remains of much older ships, and of more than a hundred shipwrecks along the Turkish coast, I had never seen a wreck from the fifth century BC. Preliminary photographs of the cargo dated it to the third quarter of the century, during the Golden Age of classical Greece. Was there any other time when architecture, philosophy, sculpture, drama and politics reached near perfection in so few years? Athens, then as now the major city in Greece, controlled an empire stretching from one side of the Aegean Sea to the other. None of this would have been possible without naval might and maritime commerce. Athens could not even feed its own people without the grain imported by sea.

Back in the present, I brought the submersible up to the surface and returned to our camp, a summer home for our team of upwards of 30 people. Construction had been a major challenge. While looking for a suitable location I had struggled on that cape, which centuries of rough seas have eroded into sharp teeth of solid rock, but the long-term advantage of quartering in optimum proximity to the exploration site outweighed the short-term disadvantage of spending two months transforming the inhospitable rock into a comfortable camp.

During our three-year exploration of the wreck we excavated examples of nearly every type of jar that the classical Greeks made for wine or water. Many types - particularly the cheaper ones - might have been used as tableware by the ship's crew, but they were far in excess of what would have been required. We concluded therefore that they must have been cargo. Almost all seem to have been manufactured on the island of Chios, close to where the ship sank. We also discovered in the seabed two marble discs, which we guessed were the ship's eyes. It has long been known from vase paintings that classical Greek ships - like those from other cultures - had eyes to give them life or help them see their way through the waves. Although warships were known to have had naturalistic marble eyes attached to them, most scholars assumed that the eyes on more modest merchant ships were depicted as simple circles painted onto the sides of the vessel. Our marble eyes, the first from an actual ancient wreck and the first associated with a merchant ship, suggest otherwise. No only were they made of marble, they had, like those of warships, been painted to show both the pupil and the iris.

Did the sailors who depended on these eyes for safety survive the ship's last voyage? They could have lived through the actual sinking. The ship was less than a hundred yards from land when it sank, so they might have swum towards the shore. And we know from Greek literature that some ships had lifeboats. But proximity to land and having lifeboats are no guarantees of safety. Even if some had swum to shore, it's hard to imagine that many managed to crawl up on the exposed and sharp rocks while being smashed by waves.

18. In the first paragraph, what point does the writer make about the exploration?
- A** It was most effective when carried out by a small team.
 - B** It required each diver to possess a variety of skills.
 - C** It had to take into account risks to the divers.
 - D** It had been made easier by technological developments.
19. What does the writer suggest about himself in the second paragraph?
- A** He had developed every skill that was needed for exploring wrecks.
 - B** He had benefited by changing his role in explorations.
 - C** He was pleased he had started training younger divers.
 - D** He was aware he distanced himself from aspect of his work.
20. The writer uses the words 'not just any wrecks' in line 13 to imply that
- A** He had been searching for the ship for a considerable time.
 - B** This was not the only ship found off the coast of Turkey.
 - C** Finding this particular ship was of exceptional significance.
 - D** The ship was in better condition than most wrecks.
21. What was the writer's priority for the camp?
- A** How comfortable it could be made.
 - B** How quickly it could be constructed.
 - C** How near it was to the wreck.
 - D** How much land was available.
22. The writer decided on the purpose of the jars on the basis that
- A** they were too valuable to be used on board ship.
 - B** there was a larger quantity of them than the crew needed.
 - C** there were more different types than the crew needed.
 - D** they were manufactured in Chios.
23. What was significant about the ship's eyes that were found?
- A** It had been thought that eyes like these were only used on warships.
 - B** They were different from the eyes on hips in vase paintings.
 - C** It was unusual for eyes to be placed in this position on a ship.
 - D** They were surprisingly similar to eyes on ships from other cultures.
24. What is the writer's opinion about the chances of the sailors having survived?
- A** They would have been too far from land to swim ashore.
 - B** They would have found it difficult to climb onto land.
 - C** The sea would have been too rough to swim in.
 - D** Their lifeboats would have been destroyed by the waves.

Paper 2: Use of English

Part 1

- Read the text below and choose the correct word for each space (**1-8**).
- For each question, mark the letter next to the correct word – **A, B, C** or **D**.
- There is an example at the beginning (**0**).
- Every correct answer is awarded one point.

Horses

Of the more than 4,000 species of mammals that have (**0**) D our earth over the past 10,000 years, the horse is one of fewer than a dozen which have been successfully domesticated. Domestication is not simply a (**1**) _____ a human intention. If it were, it is possible that we would now be sitting in our fireside chairs with a hyena curled at our feet.

Much of what we take for (**2**) _____ as useful in the modern horse - speed, size and intelligence, for example - can be explained through the evolutionary changes it has (**3**) _____ in response to a changing diet. As the Ice Age advanced and forests (**4**) _____ away, to be replaced by windswept leaf-browsing savannah, many herbivores were (**5**) _____ to change their diets from leaves to grass. The little leaf-browsing predecessor of our modern horse - the ur-horse - began to change and adapt to a new ecological niche on the plains. The head (**6**) _____ longer, with the eye positioned at some (**7**) _____ from the mouth so that in exposed spaces it could keep a careful (**8**) _____ for predators while it grazed. A larger brain began to develop, probably because, as a grazer, it needed greater tactile sensitivity in its lips to choose its food

- | | | | | | | | | |
|---|----------|-----------|----------|-----------|----------|-----------|----------|--------------|
| 0 | A | resided | B | settled | C | dwelt | D | inhabited |
| 1 | A | concern | B | business | C | point | D | matter |
| 2 | A | assumed | B | granted | C | given | D | read |
| 3 | A | subjected | B | undergone | C | submitted | D | committed |
| 4 | A | died | B | passed | C | dwindled | D | vanished |
| 5 | A | coerced | B | enforced | C | compelled | D | necessitated |
| 6 | A | expanded | B | increased | C | grew | D | enlarged |
| 7 | A | space | B | extent | C | stretch | D | distance |
| 8 | A | lookout | B | heed | C | vigilance | D | alert |

Part 2

- For questions (**9-22**), read the text below and think of the word that best fits each space. Use only one word in each space. There is an example at the beginning (**0**).
- Every correct answer is awarded one point.

Central Park

If you have the chance (**0**) ~~___to___~~ take a walk through Central Park in New York you will get a quick tour of the wide ranges of cultures and people who live in the city. (**9**) _____ man speeds along on a racing bike singing (**10**) _____ the top of his voice, (**11**) _____ dances to the beat of techno music coming from a radio.

Central Park, the first public park built in America, allows for just about (**12**) _____ conceivable leisure activity in a rectangle of just over one and a half square kilometres. But it may (**13**) _____ that its best use is for the most entertaining sport in New York - people watching. Visitors can have (**14**) _____ better introduction to the diversity of New York than a stroll in this park.

Central Park did not always embrace (**15**) _____ a variety of human life. Having won a competition for the park's design in 1858, Frederick Law Olmsted and Calvert Vaux envisaged the place (**16**) _____ as an oasis of calm in a disorderly city. The idea (**17**) _____ to create a place where the upper-class citizens of the city could take gentle exercise (**18**) _____ being disturbed. However, the park authorities never managed to enforce a regime of order. Olmsted (**19**) _____ been determined to create the illusion of the countryside in the heart of New York. The fact that skyscrapers are now visible (**20**) _____ the tops of the park's tallest trees (**21**) _____ certainly have horrified him. But this contrast between country and city landscape is (**22**) _____ gives the park its very own special charm.



Part 3

- For questions (**23-32**), read the text below. Use the words in the box to the right of the text to form one word that fits in the same numbered space in the text.
- There is an example at the beginning (**0**).
- Every correct answer is awarded one point

Marie Curie

Marie Sklodowska was born on 7th November 1867. From early (**0**) *childhood*, she was fascinated by science and showed great (**23**) _____ for it, as well as (**24**) _____ talent. However, it was her marriage to Pierre Curie in 1895 that marked the start of a fruitful partnership that was to achieve results of world (**25**) _____, in particular the discovery of the radioactive metals polonium and radium in 1898. By this time Marie Curie, though quiet and unassuming, was held in great esteem by scientists throughout the world. In 1903 she became the first woman to receive the Nobel Prize for Physics. Although the premature death of her husband in 1906 was a bitter blow to her, it also marked a (**26**) _____ turning point in her career. From this time on, she was to put all her energy into completing alone the work they had originally (**27**) _____ together.

Marie Curie won an unprecedented second Nobel Prize for Chemistry in 1911, for the isolation of pure radium, and for the rest of her working life she (**28**) _____ promoted the use of radium in treating illnesses. Her contribution to medical science was (**29**) _____, laying the (**30**) _____ for research by the scientists who would follow in her (**31**) _____. Marie Curie's life offers us a profound and fascinating (**32**) _____ into the changing world of women in science and academia.

CHILD
ENTHUSE
ORDINARY

SIGNIFY

DRAMA

TAKE

ACT

STAND
FOUND
FOOT
SIGHT

Part 4

- Here are some sentences (**33-40**) about various topics.
- Complete the second sentence so that it has a similar meaning to the first sentence using the word given. Do not change the word given.
- You must use between **two** and **five** words, including the word given.
- Every correct answer is awarded two points. Sentences that contain only a minor mistake are awarded one point.

0 Do you mind if I watch you while I paint?

objection

Do you have any objection to my watching you while I paint?

33 My father said that the portrait did not look like him.

resemblance

My father said that the portrait _____
him.

34 Susan doesn't intend to climb that mountain again.

has

Susan _____ that mountain again.

35 Carlos really should get someone to mend his bike.

HIGH

It's _____ his bike mended.

36 They put Ron Dean in charge of health and safety at the factory.

MADE

Ron Dean _____ for health and safety
at the factory.

37 The pool closes in ten minutes, so there isn't enough time to swim now.

WORTH

It _____ now as the pool closes in ten minutes.

38 John didn't know he had to phone his teacher if was going to miss a class.

MEANT

John didn't know _____ his teacher a call if he was going to miss a class.

39 The sculptor has worked hard but it remains to be seen whether he'll win the prize.

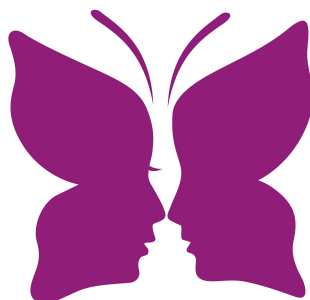
TIME

The sculptor has worked hard but _____ whether he'll win the prize.

40 Once he'd handed in his entry, the only thing Tom could do was wait for the judge's decision.

NOTHING

Once he'd handed in his entry, there _____ except wait for the judge's decision.



**Congratulations – You Have Made it.
This is the End of the Self-Assessment Test!**

Key

You can score a maximum of 86 points in the assessment test.

Paper 1: Reading

Part 1 - Art Forgeries Disclosed (10 points)

One point for each correct answer

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

Part 2 - Kind of Blue (14 Points)

Two points for each correct answer

11	F	15	D
12	C	16	A
13	H	17	E
14	G		

Part 3 - Ancient Greek Shipwreck (14 Points)

Two points for each correct answer

18	C	22	B
19	D	23	A
20	C	24	B
21	C		

Paper 2: Use of English

Part 1 - Horses (8 Points)

- | | | | | | |
|---|----------|------------------|----|----------|------------------|
| 1 | D | matter | 5 | C | compelled |
| 2 | B | granted | 6 | C | grew |
| 3 | B | undergone | 7 | D | distance |
| 4 | A | died | 8. | A | lookout |

Part 2 - Central Park (14 Points)

- | | | | |
|----|--------------------|----|-------------------------------|
| 9 | One / A | 16 | as |
| 10 | at | 17 | was |
| 11 | another | 18 | without |
| 12 | any / every | 19 | had |
| 13 | be | 20 | over / beyond / across |
| 14 | no / little | 21 | would |
| 15 | such | 22 | what |

Part 3 - Marie Curie (10 Points)

- | | | | |
|----|----------------------|----|----------------------|
| 23 | ENTHUSIASM | 28 | ACTIVELY |
| 24 | EXTRAORDINARY | 29 | OUTSTANDING |
| 25 | SIGNIFICANCE | 30 | FOUNDATION(S) |
| 26 | DRAMATIC | 31 | FOOTSTEPS |
| 27 | UNDERTAKEN | 32 | INSIGHT |

Part 4 - Sentence Transformation (16 Points)

Sentences that contain minor mistakes are awarded one point.

- 33 **bore no resemblance to**
- 34 **has no intention of climbing**
- 35 **high time Carlos had / got**
- 36 **was made responsible**
- 37 **is not worth swimming**
- 38 **he was meant to give**
- 39 **only time will tell**
- 40 **was nothing Tom could do**



THE END