

---

**IELO PRACTICE PAPERS**  
**Use of English**  
**Level C1\_2**

**SUBIECTUL A – USE OF ENGLISH**

**I. Read the paragraph below and do the tasks that follow. (20 points)**

Mark Rothko, one of the greatest painters of the twentieth century, was born in Daugavpils, Latvia in 1903. His father immigrated to the United States, afraid that his sons would be **drafted** into the Czarist army. Mark stayed in Russia with his mother and older sister; they joined the family later, arriving in the winter of 1913, after a 12-day voyage.

Mark moved to New York in the autumn of 1923 and found employment in the garment trade and took up residence on the Upper West Side. It was while he was visiting someone at the Art Students League that he saw students sketching a nude model. According to him, this was the start of his life as an artist. He was twenty years old and had taken some art lessons at school, so his initial experience was far from an immediate calling.

In 1936, Mark Rothko began writing a book, which he never completed, about the similarities between the children's art and the work of modern painters. The work of modernists, which was influenced by primitive art, could, according to him, be compared to that of children in that "child art transforms itself into primitivism, which is only the child producing a mimicry of himself." In this same work, he said that "the fact that one usually begins with drawing is already academic. We start with colour."

It was not long before his multiforms developed into the style he is remembered for; in 1949 Rothko exhibited these new works at the Betty Parsons Gallery. For critic Harold Rosenberg, the paintings were a revelation. Rothko had, after painting his first multiform, **secluded** himself to his home in East Hampton on Long Island, only inviting a very few people, including Rosenberg, to view the new paintings. The discovery of his definitive form came at a period of great grief; his mother Kate died in October 1948 and it was at some point during that winter that Rothko chanced upon the striking symmetrical rectangular blocks of two to three opposing or contrasting, yet complementary colours. As part of this new uniformity of artistic vision, his paintings and drawings no longer had individual titles; from this point on they were simply untitled, numbered or dated. However, to assist in distinguishing one work from another, dealers would sometimes add the primary colours to the name. Additionally, for the next few years, Rothko painted in oil only on large vertical canvasses. This was done to overwhelm the viewer, or, in his words, to make the viewer feel **enveloped** in the picture.

**A. Answer the following questions, according to the text.**

**8 points**

1. What triggered Rothko's career as an artist?
2. What did Rothko think about modern art?
3. What can be said/ inferred from the text about Rothko's distinctive style?
4. According to the text, what change did the dealers make to his paintings and why?

---

**B. Choose the right synonym for the words given below, according to their meaning in the text. 6 points**

- |                     |             |                |             |             |
|---------------------|-------------|----------------|-------------|-------------|
| 1. <b>drafted</b>   | a. enlisted | b. drawn       | c. sketched | d. composed |
| 2. <b>secluded</b>  | a. shut off | b. sequestered | c. isolated | d. retired  |
| 3. <b>enveloped</b> | a. engulfed | b. covered     | c. embedded | d. trapped  |

**C. Rephrase the following sentences so as to preserve the meaning. 6 points**

1. It was while he was visiting someone at the Art Students League that he saw students sketching a nude model.  
Not until ..... students sketching a nude model.
2. The discovery of his definitive form came at a period of great grief.  
It was ..... the discovery of his definitive form came.
3. To assist in distinguishing one work from another, dealers would sometimes add the primary colours to the name.  
Had ..... difficult to distinguish one work from another.

**II. Use the word given in brackets to form a word that fits in each gap. 20 points**

Orwell's most celebrated work *Nineteen Eighty-Four* presented a chilling (1) \_\_\_\_\_ (**UTOPIA**) vision of the future which still unsettles and provokes today. But this dark vision was rooted in his belief that a better, more equal world was achievable, a belief which inspired him to make the journeys, both (2) \_\_\_\_\_ (**IMAGINE**) and real, which produced classics like *The Road to Wigan Pier*, as well as essays like *The Lion and the Unicorn*, which looked forward to the recreation of England after the Second World War. George Orwell wrote because he wanted to change the world. Today, Orwell's desire to push the world in a certain direction has inspired writers and (3) \_\_\_\_\_ (**CAMPAIGN**) across the world, as well as (4) \_\_\_\_\_ (**COUNT**) individual readers. But it was also the turbulent times he lived in which made George Orwell the writer he was. As conflict spiralled around the globe, powerful ideologies (5) \_\_\_\_\_ (**SHAPE**) previous politics, and technological progress opened up new scope for human action, writers and commentators believed that the world was on the brink of a (6) \_\_\_\_\_ (**ORIENTATION**) multitude of possible futures. What George Orwell wrote was a direct result of the actions he took. His investigations into (7) \_\_\_\_\_ (**HOME**) in London and Paris, and the life of the labouring poor in the north of England, made him a fierce critic of (8) \_\_\_\_\_ (**EQUAL**). As the dark visions of revolutions 'gone wrong' in *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) suggest, Orwell was not confident that change is always for the better. Yet these novels were also born out of a (9) \_\_\_\_\_ (**CONVINCE**) that the future they described did not have to happen, if ordinary people were (10) \_\_\_\_\_ (**VIGILANCE**) and defended the values they believed in. "The moral to be drawn from this dangerous nightmare situation is a simple one," he said when *Nineteen Eighty-Four* was published. "Don't let it happen. It depends on you."

---

**Key**  
**C1\_2**

**SUBIECTUL A – USE OF ENGLISH (40 points)**

**I. Read the text below and do the tasks that follow. (20 points)**

**A. Answer the following questions, according to the text.**  
**(4x2p=8p)**

**SUGGESTED ANSWERS**

1. He realised he wanted to be an artist when he visited someone at the Art Students League and he saw students sketching a nude model.
2. He believed that modern art, which was influenced by primitive art, could be compared to the art of children.
3. His distinctive style consists of striking symmetrical rectangular blocks of two to three opposing or contrasting, yet complementary colours. His paintings and drawings are untitled, numbered or dated.
4. The dealers added the primary colours to the name of the paintings in order to assist in distinguishing one work from another.

**B. Choose the synonym for the words given below, according to their meaning in the text.**

**(3x2p=6p)**

1. a; 2.c; 3. a

**C. Rephrase the following sentences so as to preserve the meaning.**  
**(3x2p=6p)**

1. Not until **he visited someone at the Art Students League, did he see** students sketching a nude model.
2. It was **at a period of great grief that** the discovery of his definitive form came.
3. Had **dealers not added the primary colours to the name, it would have been** difficult to distinguish one work from another.

**II. Use the word given in brackets to form a word that fits in each gap.**  
**(10x2p=20 p)**

- 1 – dystopian; 2 – imaginary; 3 - campaigners; 4 – countless; 5 - reshaped; 6 – disorientating/disorienting; 7 - homelessness; 8 - inequality; 9 - conviction; 10 – vigilant