

NAME \_\_\_\_\_ MAT. NO. \_\_\_\_\_

**FACOLTA' DI STUDI UMANISTICI**

**PROVA SCRITTA LINGUA INGLESE 3**

**Tutti i CdL Triennali**

<b>3rd Year Exam 9 and 12 credits minutes</b>	<b>12<sup>th</sup> February, 2018</b>	<b>1 hour 15</b>
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**Reading Comprehension, Word Formation, Verb Tenses  
and Keyword Transformations**

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## **PART 1 – MULTIPLE CHOICE READING**

### THE CINDERELLA STORY

The basic story is very old indeed and familiar to most of us. The heroine, Cinderella, is treated cruelly by her stepmother and mocked by her two ugly stepsisters. One day Cinderella's stepmother and stepsisters are invited to a ball at the royal palace. Cinderella is told she cannot go and is understandably very unhappy. However, her fairy godmother comes to the rescue and, waving her magic wand, produces some beautiful clothes for Cinderella as well as a carriage to convey her to the ball. There, she dances with the handsome prince, who falls in love with her, not only because she is beautiful but also because she is good and gracious. Cinderella has been warned that the magic will wear off at midnight, so when the clock strikes twelve, she hurries away, leaving behind her a glass slipper. Next day, the prince, smitten by her charms, comes looking for the girl whose foot fits the glass slipper. He finds Cinderella and they marry amid general rejoicing.

Just a sweet, pretty tale? Not in the view of Ellen Macintosh, who has written extensively about fairy tales. 'This story features the stock, two-dimensional characters of most fairy tales, and little character development is attempted,' she says. Indeed, although her comment does make one wonder why simplicity of this sort should be out of place in a story for children. Be that as it may, Ellen's main problem is with what the story implies. 'Instead of standing up to her cruel stepmother and absurd stepsisters, Cinderella just waits for a fairy godmother to appear and solve her problems. But wouldn't you want a daughter of yours to show more spirit?'

The story is enduring, whatever its shortcomings, and it doesn't take much in the way of analytical skills to see its influence on a number of recent Hollywood productions, all aimed at girls aged five to fifteen. In these versions for the silver screen, the Cinderella character no longer has to clean the house and has no siblings to make her life a misery, though she persists in not showing much backbone. The character of the rich and handsome stranger, however, is retained, and in some cases really is a prince. The role of the fairy godmother is often played by coincidence or sheer luck; we live in an enlightened age when even very young children might reject the notion of fairies. The wicked stepmother may be transformed into a villain of some sort. In the majority of film versions, the heroine has a profession and is even permitted to continue working after marrying her prince - this is the twenty-first century, after all.

Doesn't the success of these films indicate that the story has relevance to children even today? 'Yes,' admits Ellen, who sees its message as being rooted in a fundamental childhood desire for love and attention. 'Most children experience a sense of inner loneliness as they are growing up and empathise with the protagonist who faces some sort of test or challenge. This can be seen in the original story of Cinderella, where the fairy godmother tells the heroine that she must learn to be gracious and confident if she is to go to the ball. She has to grow spiritually, and by maturing, she becomes attractive to the prince, thus ensuring that the ending of the story will be happy. 'In the later versions, this element is missing,' says Ellen, 'and the theme of the story is simply that a girl's role in life is to be more beautiful than other little girls so that she can carry off the prize: the handsome prince. Is this really what we want girls to grow up believing?'

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1 What is Ellen's main objection to the Cinderella story?

- A. The heroine is treated cruelly.
- B. The heroine is not assertive enough.
- C. The ugly stepsisters are figures of ridicule.
- D. The stepmother is a stereotypical character.

2 In film versions of the Cinderella story

- A. the prince is always replaced by a rich stranger.
- B. two characters from the original story are omitted.
- C. there is no longer a wicked stepmother.
- D. the Cinderella character no longer has to work.

3 Modern film adaptations of the story tend to present a Cinderella

- A. whose character remains basically unchanged.
- B. who is luckier than she is in the original story.
- C. whose circumstances are unusual.
- D. that many children might find unconvincing.

4 Modern variants of the story generally

- A. portray Cinderella as a successful professional.
- B. imply that Cinderella will become a real princess.
- C. reflect children's beliefs.
- D. make concessions to modern women's lives.

5 In Ellen's view, what makes the Cinderella story so appealing?

- A. Children can identify with the heroine.
- B. Little girls enjoy being challenged.
- C. It has an element of magic.
- D. Cinderella is more beautiful than other girls.

6 Unlike the original tale, modern versions of the Cinderella story

- A. suggest that girls do not need strength of character.
- B. do not require the heroine to develop.
- C. underestimate the power of love.
- D. are aimed solely at young children.

**PART 2 - WORD FORMATION**

**Determining the origin of fairy tales**

It has been (1)..... that there may be two possible explanations for the common elements in similar fairy tales found (2)..... different continents. One is that a single point of origin gave(3).....to a specific tale, which then spread over the centuries; the other is that such fairy tales are the result of common human experience and (4)..... appear separately in many different countries.

(5)....., fairy tales with very similar plots, characters, and motifs are found spread across many different cultures. Many (6)..... believe this to be caused by the spread of such tales. (7)....., an increase in travel was a significant factor which(8)..... people to increase their knowledge of other cultures and bring home tales they had heard in foreign lands, although the oral nature makes it impossible to trace the route except by inference.

Folklorists of the "Finnish" (or historical-(9).....) school have attempted to determine the exact origin of many fairy tales, but unfortunately, with(10)..... results.

- 1. THEORY \_\_\_\_\_
- 2. THROUGH \_\_\_\_\_
- 3. BORN \_\_\_\_\_
- 4. ACCORD \_\_\_\_\_
- 5. DOUBT \_\_\_\_\_
- 6. RESEARCH \_\_\_\_\_
- 7. HISTORY \_\_\_\_\_
- 8. ABLE \_\_\_\_\_
- 9. GEOGRAPHY \_\_\_\_\_
- 10. CONCLUDE \_\_\_\_\_

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**PART 3 - VERB TENSES**

Insert the correct tense of the verb in brackets. Each verb carries 1 point. You must only use a tense. **Do not add other structures (modal auxiliaries and negatives are allowed)**

1. During last year's final oral exam, the teacher couldn't remember Saoirse's name even though he .....(teach) her for years.
2. There was a terrible question in my driving test. I wish I .....(know) how to answer it! Of course, I checked it online after.
3. When the phone rang, I .....(lie) in bed so I had to get up again.
4. This time next Sunday we .....(ski) in the Alps. I can't wait!
5. If he .....(not speak) to his colleagues about it, nobody .....( ever/find out). Anyway, it's all water under the bridge now.
6. Since you left this morning, the dog .....(bark) non-stop. Thank Goodness you are back!
7. I hope I .....(find) a better job by this time next year.
8. There's no point .....(worry) about things you can't resolve.
9. Do you remember .....(tell) any fairy tales *by* your mother when you were a child?
10. She .....(modal/ go) to the ball in my opinion even though she didn't have a nice dress.

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**PART 4 - SENTENCE TRANSFORMATION**

Complete the second sentence so that it has the same meaning as the first.  
You must use a maximum of 6 words including the key word given in capital letters. Each sentence carries 2 points.

1. I'm sure it was difficult to grow up with an evil step-mother.

**MUST**

It \_\_\_\_\_ to grow up with an evil step-mother.

2. I don't want you to read fairy tales to my son.

**RATHER**

I \_\_\_\_\_ read fairy tales to my son.

3. I think that she should try reading a different kind of story.

**SUGGEST**

I \_\_\_\_\_ reading a different kind of story.

4. It is customary for people to read fairy tales with scary characters in them.

**USED**

People are \_\_\_\_\_ fairy tales with scary characters in them.

5. She had glass slippers and a beautiful carriage too.

**BUT**

Not only \_\_\_\_\_ she also had a beautiful carriage.

