



# The Passionate Shepherd

*Can we? Shall we?*

## PART ONE: LISTENING COMPREHENSION

**Directions:** You will hear a text about **Robin Hood** twice. Before you listen to it, you have 1 minute to read the questions. While listening for the first time, you can look at the questions and the suggested choices, but you are not allowed to take notes. When you hear the whole text, you have 3 minutes to answer the questions on your answer sheet, choosing among A, B or C. Then you will hear the text again and will have 1 minute to check your answers.

**1. The first games with Robin Hood figures appeared long after the 15 century.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**2. The image of Robin Hood has been changed to respond to different audiences.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**3. Robin Hood has been depicted both as a rebel and an aristocrat.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**4. Historical evidence suggests that the name 'Robin Hood' is NOT associated with robbery and crime.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**5. The first mentioning of Robin Hood in literature was in folk tales.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**6. The legend of Robin Hood as a champion of justice has been exploited by the tourist industry.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**Directions:** *You will hear a text about **the Roaring twenties** twice. Before you listen to it, you have 1 minute to read the questions. While listening for the first time, you can look at the questions and the suggested choices, but you are not allowed to take notes. When you hear the whole text, you have 3 minutes to answer the questions on your answer sheet, choosing among A, B or C. Then you will hear the text again and will have 1 minute to check your answers.*

**7. The flapper embodied a new sexual freedom.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**8. The new women left behind the household drudgery.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**9. The new sexual freedom lead to new political rights.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**10. Jazz WAS NOT considered liberating.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**11. All people enjoyed dancing to jazz music.**

- A) TRUE                      B) FALSE                      C) No information in the text.

**12. The Prohibition:**

- A) turned Americans into criminals.
- B) was an act against immigrants.
- C) was the fundamental cause for social unrest.
- D) made Americans join the Ku Klux Klan.

**13. The Red Scare:**

- A) was a reaction against the rising power of communists in the US.
- B) was caused by immigrants from Eastern Europe and Asia
- C) affirmed the supremacy of the white race
- D) led to restricting the number of immigrants

**14. The 20s were called 'a cultural Civil War' because:**

- A) they were similar to the Civil War.
- B) over this period Americans moved to big cities.
- C) they involved conflicts between various cultures.
- D) of the battle between Protestants and Catholics.

**15. The New Woman was opposed to**

- A) the Protestant ethics.
- B) village lifestyle.
- C) old family values.
- D) racial segregation.

**Transcript 1**

Over the course of 700 years, the outlaw from Nottinghamshire who robs from the rich to give to the poor has emerged as one of the most enduring folk heroes in popular culture—and one of the most versatile. Beginning in the 15th century and perhaps even earlier, Christian ‘revelers in certain parts of England celebrated May Day with plays and games involving a Robin Hood figure with near-religious significance. In the 19th century, writer-illustrators like Howard Pyle adapted the traditional tales for children, popularizing them in the United States and around the world.

Throughout Robin’s existence, writers, performers and filmmakers have probed their imaginations for new incarnations that resonate with their respective audiences. In 14th-century England, where agrarian discontent had begun to chip away at the feudal system, he appears as an anti-establishment rebel who murders government agents and wealthy landowners. Later variations from times of less social upheaval dispense with the gore and cast Robin as a dispossessed aristocrat with a heart of gold and a love interest, Maid Marian.

Academics, meanwhile, have combed the historical record for evidence of a real Robin Hood. English legal records suggest that, as early as the 13th century, “Robehod,” “Rabunhod” and other variations had become common epithets for criminals. But what had inspired these nicknames: a fictional tale, an infamous bandit or an amalgam of both? The first literary references to Robin Hood appear in a series of 14th- and 15th-century ballads about a violent yeoman who lived in Sherwood Forest with his men and frequently clashed with the Sheriff of Nottingham. Rather than a peasant, knight or fallen noble, as

in later versions, the protagonist of these medieval stories is a commoner. Little John and Will Scarlet are part of this Robin's "merry" crew—meaning, at the time, an outlaw's gang—but Maid Marian, Friar Tuck and Alan-a-Dale would not enter the legend until later, possibly as part of the May Day rituals.

We may never know for sure whether Robin Hood ever existed outside the verses of ballads and pages of books. And even if we did, fans young and old would still surely flock to England's Nottinghamshire region for a tour of the legend's alleged former hangouts, from centuries-old pubs to the Major Oak in Sherwood Forest. What we do know is that the notion of a brave rebel who lives on the outskirts of society, fighting injustice and oppression with his band of companions, has universal appeal.

## **Transcripts 2: The Roaring 20s**

### **The "New Woman"**

The most familiar symbol of the "Roaring Twenties" is probably the flapper: a young woman with bobbed hair and short skirts who drank, smoked and said what might be termed "unladylike" things, in addition to being more sexually "free" than previous generations. They could vote at last. Millions of women worked in white-collar jobs and could afford to participate in the burgeoning consumer economy.

### **The Jazz Age**

Cars also gave young people the freedom to go where they pleased and do what they wanted. Some older people objected to jazz music's "vulgarity" and "depravity" (and the "moral disasters" it supposedly inspired), but many in the younger generation loved the freedom they felt on the dance floor.

### **Prohibition**

During the 1920s, some freedoms were expanded while others were curtailed. The 18th Amendment to the Constitution had banned the manufacture and sale of "intoxicating liquors," and at 12 A.M. on January 16, 1920, a federal Act closed every tavern, bar and saloon in the United States. From then on, it was illegal to sell any "intoxicating beverages"

To many middle-class white Americans, Prohibition was a way to assert some control over the unruly immigrant masses who crowded the nation's cities.

### **The "Cultural Civil War"**

Prohibition was not the only source of social tension during the 1920s. The Great Migration of African Americans from the Southern countryside to Northern cities and the increasing visibility of black culture—jazz and blues music, for example, and the literary movement known as the Harlem Renaissance—discomfited some white Americans. Millions of people in places like Indiana and Illinois joined the Ku Klux Klan in the 1920s.

Likewise, an anti-Communist "Red Scare" in 1919 and 1920 encouraged a widespread nativist, or anti-immigrant, hysteria. This led to the passage of an extremely restrictive immigration law, the National Origins Act of 1924, which set immigration quotas that excluded some people (Eastern Europeans and Asians) in favor of others (Northern Europeans and people from Great Britain, for example).

These conflicts—what one historian has called a "cultural Civil War" between city-dwellers and small-town residents, Protestants and Catholics, blacks and whites, "New Women" and advocates of old-fashioned family values—are perhaps the most important part of the story of the Roaring Twenties.

Good luck!