

EXAME NACIONAL DO ENSINO SECUNDÁRIO

12.º Ano de Escolaridade (Decreto-Lei n.º 286/89, de 29 de Agosto)

Cursos Gerais e Cursos Tecnológicos

Nível de Continuação — LE II — 6 anos de aprendizagem — 3/4 horas semanais

Duração da prova: 120 minutos

2.ª FASE

2001

PROVA ESCRITA DE INGLÊS

Material admitido: dicionários unilingues.

Deve responder a todos os itens da **Parte I**.

A **Parte II** é constituída por três secções, correspondentes aos diferentes blocos temáticos. Destas, seleccionará apenas **uma**, que será obrigatoriamente a referente à obra de leitura extensiva que trabalhou durante o ano lectivo, cujo conhecimento deverá relacionar com a área de conteúdo sociocultural respectiva. A sua resposta a esta secção deverá conter entre **180 e 280** palavras.

I

Read the following text:

The new artists and their products had to be marketed and sold. This, like everything else in youth culture, did not simply 'happen'. It depended on broadcasters and others to disseminate them. The BBC introduced *Six-Five Special* in 1957, and the following year ITV offered *Oh Boy!* Both were targeted directly at a youth audience, and each offered a mixture
5 of pop, dance and fashion.

Together with the shift in the entertainments industry, there emerged a fashion industry, geared to supplying clothes which emulated the stars' and also created an impression of youthfulness.

However, in trying to understand the emergence and character of 1950s youth culture, we
10 cannot overlook its *meaning*. The music, films and clothes were not simply consumed. They were ways of establishing an identity. This identity was organized around a notion of youth, which in turn described itself through 'freedom'. Partly this was the freedom of not being responsible (of not being your parents), but also it was the freedom to consume. America was a key component of this image.

15 Similar forces to those which had helped to construct 1950s youth culture were also responsible for the changes within it. Throughout the late 1950s and early 1960s, British popular culture developed a certain distinctiveness; it was not just a plagiarized American culture.

20 Gradually, BBC radio acknowledged that the public service ethos did not require the complete marginalization of pop, and in 1962 it launched the show *Pick of the Pops*. This initiative was in part forced upon it by the emergence of the British beat boom (led by the Beatles and the Rolling Stones), and in part by the evident success of its rival broadcasters.

Johnson, Paul, ed., *Twentieth-Century Britain: Economic, Social and Cultural Change*, Longman, 1994
(abridged & adapted)

1. Explain the meaning of 'youth culture', referring to the emergence of youth as a new social and economic group with new ideals.
2. Comment on the importance of fashion and different forms of entertainment in the establishment of an identity for this group. Do not transcribe directly from the text.
3. Relate youth's 'freedom of not being responsible (of not being your parents)' to the existence of some permissiveness within a traditional, conservative society.
4. Say what the following refer to:
 - 4.1. This (l. 1)
 - 4.2. It (l. 2)
 - 4.3. them (l. 3)
5. Explain the use of however in line 9.
6. The following expressions include an '-ing' form.
 - 6.1. 'geared to supplying clothes' (l. 7)
 - 6.2. 'ways of establishing an identity' (l. 11)
 - 6.3. 'the freedom of not being responsible' (ll. 12-13)Decide whether the '-ing' forms are used because they
 - a. are nouns
 - b. come after prepositions
 - c. come before nouns
 - d. are adjectives.

Only write down the letter corresponding to your choice.
7. In 70-100 words outline the impact of the media on British post-war culture and society.

V.S.F.F.

350/3

II

SECTION 1

<p>Cultura Americana Bloco A: Culturas Nativas – O Passado no Presente Obra de leitura extensiva: Welch, J., <i>Fools Crow</i></p>

Read the following text:

Myths and the religious festivals linked to them are certainly not just 'fiction', or 'entertainment', although they are entertaining. Rather, they not only remind the soul of the timeless, archetypal realm, they allow it to participate in that realm. Myths reveal the connections between human beings and the natural world by reminding us of the spiritual origin of all things, both human and natural. Hence, mythology links together the world around us; it reveals both our own and nature's significance and explains through parables, symbols and spiritual beings.

Versluis, Arthur, *Native American Traditions*, Shaftsbury, Dorset, Element Books, 1994

The sentence 'Myths reveal ... human and natural' (II. 3-5) contains some of the most important cultural concepts of Native Americans.

Bearing in mind the difference between their philosophy and white mainstream ideology, explain the difficulties encountered in their relationship as portrayed in James Welch's *Fools Crow*.

SECTION 2

<p>Cultura Britânica Bloco A: Grã-Bretanha/Oficina do Mundo – A Grande Exposição de 1851 Obra de leitura extensiva: Stevenson, R. L., <i>Dr. Jekyll and Mr. Hyde</i></p>

Comment on the feelings of optimism and pessimism caused by the changes in 19th-century Britain as analysed by Stevenson in *Dr. Jekyll and Mr. Hyde*.

SECTION 3

Cultura Britânica
Bloco B: O Regresso à Dimensão Europeia –
Últimas Décadas
Obra de leitura extensiva:
Osborne, J., *Look Back in Anger*

Read the following text:

Jimmy: Well, you wouldn't know anyway. I hate to admit it, but I think I can understand how her Daddy must have felt when he came back from India, after all those years away. The old Edwardian brigade do make their brief little world look pretty tempting. All home-made cakes and croquet, bright ideas, bright uniforms. Always the same picture: high summer, the long days in the sun, slim volumes of verse, crisp linen, the smell of starch. What a romantic picture. Phoney too, of course. It must have rained sometimes. Still, even I regret it somehow, phoney or not. If you've no world of your own, it's rather pleasant to regret the passing of someone else's.

Osborne, John, *Look Back in Anger*, London, Faber & Faber, 1957

Interpret Jimmy's ironic view of the nostalgia for lost glories and relate the conflict in *Look Back in Anger* to the wider social tensions within post-war British society resulting, to a certain extent, from the loss of the empire.

FIM

V.S.F.F.

350/5

COTAÇÕES

• Parte I

1.	15 pontos
2.	15 pontos
3.	15 pontos
4. (3 × 5)	15 pontos
5.	10 pontos
6.	10 pontos
7.	40 pontos
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	120 pontos

• Parte II	80 pontos
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	80 pontos

TOTAL	200 pontos
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