

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  
2006

2.ª FASE

PROVA ESCRITA DE INGLÊS

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A prova é constituída por 2 grupos:

- O **Grupo I** testa a interpretação de textos (ler/escrever), o conhecimento da língua inglesa (em contexto) e o conteúdo sociocultural.
- O **Grupo II** testa a capacidade de relacionar a obra literária que estudou durante o ano lectivo com o conteúdo sociocultural em que aquela se insere, bem como as competências linguística, discursiva e estratégica (escrever/ler).

Os itens do **Grupo I** são todos de resposta obrigatória.

Nos itens de resposta fechada (escolha múltipla, correspondência, ordenamento, verdadeiro/falso, completamento) será atribuída a cotação 0 (zero) se não forem respeitados os critérios de realização.

O **Grupo II** é constituído por 3 secções, correspondentes aos diferentes blocos temáticos.

Destas, responderá apenas a uma, que será a referente à obra de leitura extensiva que trabalhou durante o 12.º Ano, cujo conhecimento tem obrigatoriamente de relacionar com a área de conteúdo sociocultural respectiva.

A não observância desta prescrição determina a atribuição de cotação 0 (zero) à resposta apresentada.

Se responder a mais do que uma secção, apenas a primeira resposta será classificada.

A resposta deverá conter entre 180 e 280 palavras.

É permitida apenas a consulta de dicionários unilingues, incluindo os enciclopédicos, sem qualquer restrição ou especificação.

# I

Read the text below:

There are several different ways to interpret capitalism's relationship with rock music. The first would stress its use in marketing. In order to survive, capitalism had to encourage the very behaviour that it initially disdained – hedonism, non-conformity and short-term gratification. There was nothing new about all this – rock music had always been exploited by capitalist companies, and the 'rebelliousness' of such music had often provided an additional selling point.

It was possible to separate the world of adults and business from the world of teenagers and consumption, but references by 1980s businessmen to rock music hint at a more complicated and intimate relationship. Software houses and corporate finance departments did not, after all, sell their products to teenagers, which suggests that rock music influenced how business saw itself as well as how it saw consumers.

The entry of rock music values into mainstream capitalism was partly just a question of time. Those who had grown up during the 1960s were middle-aged by the 1980s. References to the Rolling Stones also pose interesting questions about the meaning of the term 'youth'. The band's members were older than many of the middle-aged businessmen who admired them. In some respects, youth had become a commercial commodity that could be bought and sold, rather than a phase through which everyone passed; anyone could make themselves young by wearing certain clothes or listening to certain kinds of music. Since youth was commercially available, it was natural that the rich could afford it most easily. Jon Savage, a journalist in his forties, believed that the combination of youth unemployment and middle-aged prosperity under the Thatcher government had broken the link between 'youth culture' and youth.

Vinen, Richard, *A History in Fragments – Europe in the Twentieth Century*

1. In paragraph 1 identify behaviours traditionally associated with rock music consumers of the 1960s. Use your own words.
2. Comment on the way rock music has changed the attitudes of capitalism towards it, according to this passage.
3. In your own words, explain Jon Savage's idea that "the combination of youth unemployment and middle-aged prosperity under the Thatcher government had broken the link between 'youth culture' and youth." (ll. 20-22)
4. Consider the sentence "youth had become a commercial commodity that could be bought and sold" (ll. 16-17), and classify the figure of speech it contains.
5. Indicate the difference in use of the underlined words:

... the Thatcher government had broken the link between 'youth culture' and youth.

6. Rewrite the following sentence, beginning it as suggested and keeping the meaning unchanged.

In order to survive, capitalism had to encourage the very behaviour that it initially disdained.  
So that...

7. In her autobiography, Margaret Thatcher says, "I never felt uneasy about praising 'Victorian values'."

Contrast Margaret Thatcher's praise for Victorian values and the need of capitalism for 'hedonism' and 'rebelliousness.'

Write 70-100 words.

## 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>
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Read the following text:

#### The Circle

The Oglala (Lakota) believe the circle to be sacred because the Great Spirit caused everything in nature to be round... The sun and the sky, the earth and the moon are round like a shield. (...) Everything that grows from the ground is round like the stem of a tree. (...) The day, the night, and the moon go in a circle above the sky. Therefore the circle is a symbol of these divisions of time and hence the symbol of all time.

For these reasons the Oglala make their tepees circular, their camp circular, and sit in a circle in all ceremonies.

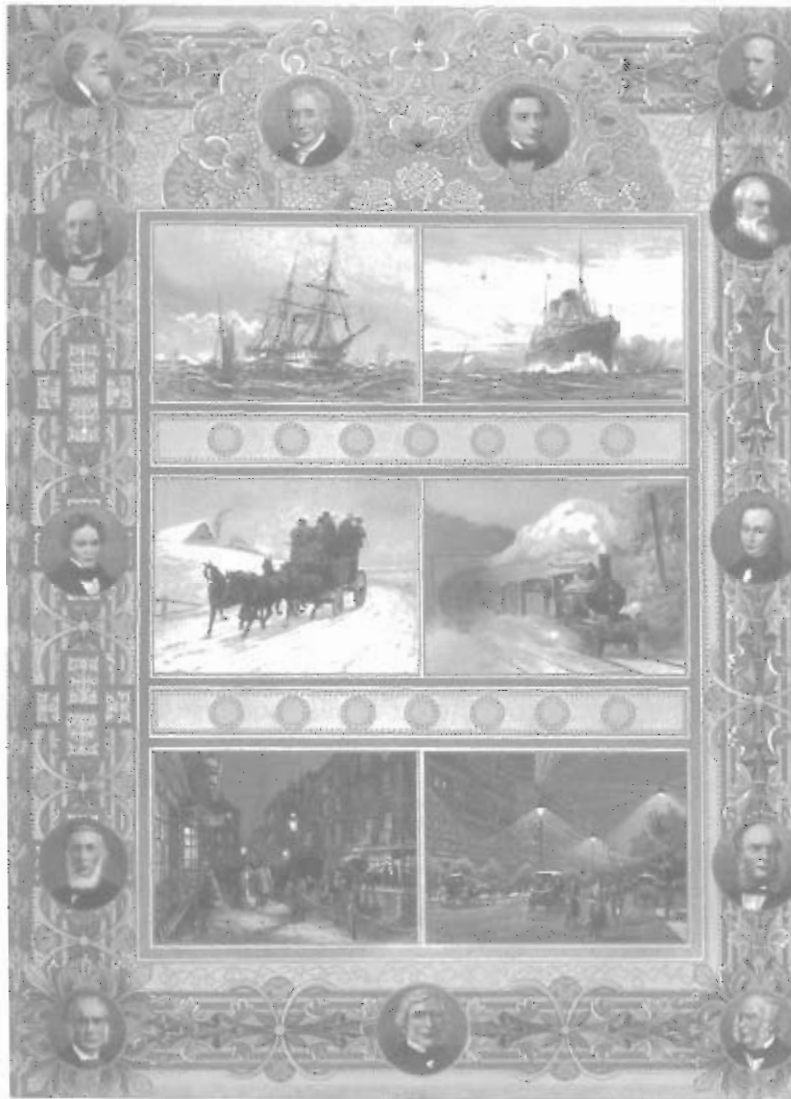
Thomas Tyon, Lakota, CA, 1910, in *American Indians and the Natural World*

Analyse the Oglala Indians' view of nature and relate it to similar ideas expressed by James Welch in *Fools Crow*.

SECTION 2

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

Look at the following picture:



Hart-Davis, Adam, *What the Victorians did for us*

Comment on these pictures as symbols of Victorian progress and power, and contrast them with the concerns expressed by R. L. 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*

**Compare the social unrest resulting from Margaret Thatcher's policies to the malaise and anger expressed by Jimmy in John Osborne's *Look Back in Anger*.**

**FIM**

**COTAÇÕES**

**• Grupo I**

1. ....	15 pontos
2. ....	15 pontos
3. ....	15 pontos
4. ....	15 pontos
5. ....	10 pontos
6. ....	10 pontos
7. ....	40 pontos

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120 pontos

**• Grupo II** ..... 80 pontos

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80 pontos

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**TOTAL** ..... 200 pontos