

EXAME NACIONAL DO ENSINO SECUNDÁRIO

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

Nível de continuação — LE II — com a Área de Conteúdo Sociocultural
do Programa de LE I — nível 6 (4h semanais)

Agrupamento 4 CSPOPE

Duração da prova: 120 minutos

2.ª FASE

1998

PROVA ESCRITA DE INGLÊS

Material admitido: dicionários unilingues.

A **Parte A** é constituída por quatro itens/grupos de itens. Deve responder a todos. A **Parte B** é constituída por seis secções, correspondentes aos diferentes blocos temáticos. Destas, deverá seleccionar apenas uma, que será obrigatoriamente aquela em que integrará conhecimentos da obra de leitura extensiva que trabalhou durante o ano lectivo. A sua resposta a esta secção não deverá exceder **220 palavras** e deverá mencionar no início qual a obra literária a que se reporta.

PART A

Read the following text:

Frank Kofsky, author of *Black Nationalism and the Revolution in Music*, interviews John Coltrane, a 60's black jazz musician.

Kofsky: Some musicians have said that there's a relationship between some of Malcolm's ideas and the new music. Do you think there's anything in that?

Coltrane: Well, I think that music, being an expression of the human heart, or of the human being itself, does express just what *is* happening. I feel it expresses the whole of
5 human experience at the particular time that it is being expressed.

Kofsky: What do you think about the phrase, *the new black music*, as a description of some of the newer styles in jazz?

Coltrane: Phrases, I don't know. They don't mean much to me, because usually I don't make phrases, so I don't react too much. It makes no difference to me one way or the other,
10 what it's called.

Kofsky: The people who use *that* phrase argue that jazz is particularly closely related to the black community and it's an expression of what's happening there. That's why I asked you about your reaction to Malcolm X.

Coltrane: Well, I think it's up to the individual musician, call it what you may. Myself I
15 recognize the artist. I recognize an individual when I see his contribution; and when I know a man's sound, well, to me that's him, that's this man. That's the way I look at it. Labels, I don't bother with.

Kofsky: But it does seem to be a fact that most of the *changes* in the music – the innovations – have come from black musicians. Have you ever noticed – since you've played
20 all over the United States – have you ever noticed that the reaction of an audience varies if it's a black or a white audience or a mixed audience?

Coltrane: Well, yes, and no. Sometimes it might appear to be one. Sometimes people like or don't like, no matter what color they are.

Kaiser, Ernest, *Freedomway Reader, Afro-Americans in the Seventies*, Berlin, Seven Seas Book, 1977
(abridged and adapted)

1. Identify the topic of the text.
2. Explain the function of "does" in the sentence "... does express just what is happening." (l. 4)
3. In the clause: "... call it what you may..." (l. 14) what does "it" refer to?
4. Bearing in mind Coltrane's opinion that "Music is a question of the human heart or the human being itself", account for the birth of "blues" in America. Write no more than 60 words.

PART B

SECTION 1

<p>Cultura Americana Bloco A: Um Acontecimento – A Bomba Atômica Obras de leitura extensiva: Gibson, W., <i>Neuromancer</i> Pynchon, T., <i>The Crying of Lot 49</i></p>
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Read the following text:

We live in a hemisphere whose own revolution has given birth to the most powerful force of the modern age – the search for freedom and self-fulfilment of man.

JOHN F. KENNEDY, 1961

Rogers, Michael (ed.) *Contradictory Quotations*,
 Longman Pocket Companion, Harlow, Longman, 1984

Relate the above statement to the non-conformist movements of the 60's.

SECTION 2

<p>Cultura Americana Bloco B: Sons da América – Estórias da História Obras de leitura extensiva: Jacobs, H.A., <i>Incidents in the Life of a Slave Girl</i> Wilson, A., <i>Ma Rainey's Black Bottom</i></p>

Read the following text:

The jazz pioneers didn't belong to any school, much less a school of music. They were forced, therefore, to create almost everything. And as far as the instrumental technique is concerned, this is quite obvious. It was as if trumpets, clarinets, saxophones and trombones had all been reinvented. Black musicians had a particular way of playing those instruments and, above all, they blew tones and sounds out of them that had never been heard before. The most important thing, however, was the choice of a "vocal" style, that is, the phrasing that reproduced the human voice.

Calado, Raul, "Jazz and minor music lovers" in *O Papel do Jazz*, Quarterly Journal n.º1,
 July, August, September, 1997, Edições Cotovia Lda, Lisboa, Portugal
 (abridged and adapted)

Identify factors that have determined the evolution of jazz.

V.S.F.F.

450/3

SECTION 3

Cultura Britânica
Bloco A: Shakespeare – Leitor de um Tempo
Obras de leitura extensiva:
Shakespeare, W., *Hamlet*
Henry V
Julius Caesar

Study this title page:



McCrum, Robert, et al., *The Story of English*, New York, Elisabeth Sifton Books Viking, 1986

Analyse the role played by Henry VIII and Thomas Cranmer in the establishment of the Church of England.

SECTION 4

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

Read the following text:

Utopia never comes, because we know we should not like it if it did. Let Europe be a family of nations, understanding each other better, appreciating each other more, doing more together but relishing our national identity no less than our common European endeavour.

Margaret Thatcher, *The Bruges Speech*, London, Conservative Political Centre, September, 1998
(abridged and adapted)

Describe Britain's attitude towards modern European policies.

SECTION 5

Cultura Americana
Uma Figura – Thomas Jefferson – Princípios e
Protagonismos
Obras de leitura extensiva:
Franklin, B., *The Autobiography of Benjamin Franklin*
Paine, T., *Common Sense*

Read the following text:

The freedom of the press is one of the great bulwarks of liberty, and can never be restrained but by despotic government.

GEORGE MASON

Virginia Bill of Rights, 1776

The first eight amendments of the Bill of Rights were taken from the above-mentioned document. Analyse the role played by men like Benjamin Franklin and Thomas Jefferson, among others, in the building of American democracy.

V.S.F.F.

450/5

SECTION 6

Cultura Britânica
Séc. XVII – O Século das Revoluções
Leitura Intensiva:
Prosa ensaística que contemple o conteúdo do bloco.

Read the following text:

The effects of gunpowder and of electricity were unknown for ages. Again, I observe, how preposterous is the judgement of men; a person is talked of and admired by thousands for venturing up with a balloon, though it is a mere point of curiosity, not likely to be productive of any benefit, while he who came down from Heaven to dwell for a time with men, and to die for them is slighted and disregarded.

Kermode, Frank, and Kermode, Anne (ed.), *The Oxford Book of Letters*, Oxford, OUP, 1996
(abridged and adapted)

Describe the development of scientific thought in the Stuart period.

FIM

COTAÇÕES

• Parte A

1.	20 pontos
2.	20 pontos
3.	15 pontos
4.	45 pontos
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	100 pontos

• Parte B 100 pontos

100 pontos

TOTAL 200 pontos