

EXAME NACIONAL DO ENSINO SECUNDÁRIO
12.º Ano de Escolaridade (Decreto-Lei n.º 286/89, de 29 de Agosto)
Rede Escolar de Amostragem (Portaria n.º 782/90, de 01.09)
e Escolas C+S de Arraiolos e Colégio N. Sr.ª da Graça
Nível de continuação — LE I — 8 anos de aprendizagem — 3 horas semanais

Duração da prova: 90 min + 30 min de tolerância
1997

1.ª FASE
2.ª CHAMADA

PROVA ESCRITA DE INGLÊS

Material admitido: dicionários unilingues.

Cada uma das secções - 1, 2, 3, 4, 5 e 6 - corresponde a um bloco temático. Responda, apenas, a **duas** secções, incluindo obrigatoriamente, nessa selecção, o bloco onde está especificada uma obra de leitura extensiva cujos conhecimentos pretenda integrar na sua resposta.

Na folha da prova, indique este último bloco através do número da secção respectiva, seguido de ☒ (ex: 4 ☒); a sua resposta a esta secção (**só parte B**) não deverá exceder **200 palavras**. Relativamente à outra secção, indique apenas o número. A esta última tem obrigatoriamente de responder à **parte A** e à **parte B**. A sua resposta à **parte B** não deverá exceder **180 palavras**.

Choose ONE text from among Sections 1 to 6 and answer both A and B below:

A.

1. Give a title to the passage and justify your choice.
2. Identify **two** examples from among the categories below:
 - link words / connectors
 - anaphoric references
 - points of reference in time
 - stylistic devices / figures of speech

Write down the category of each and quote the words corresponding to it from the text. (You may choose 2 from the same category or from different categories.)

B.

Answer the question marked **B** that follows the text in the section you have chosen.
(Your answer should not exceed **180 words**).

Choose a different text from among Sections 1 to 6 according to the literary work you have studied.

Answer the question marked **B** that follows the text in the section you have chosen. Your reading of the literary work should provide elements to be used in your answer.
(Your answer should not exceed **200 words**).

SECTION 1

Cultura Americana
Bloco A: Um Acontecimento - A Bomba Atômica
Obras de leitura extensiva:
W. Gibson, *Neuromancer*
T. Pynchon, *The Crying of Lot 49*

Read the following text:

Television had mirrored social values from its inception. In 1948, children were reassured by a variety of western programs that there still was an American frontier. "The Lone Ranger", "The Cisco Kid", and "Hopalong Cassidy", all were fulfilling, in fantasy, the hope of the historian Frederick Jackson Turner that there was a West which allowed the individual to step outside the area of eastern settlement. These heroes, operating by their own personal codes, provided justice in a way that establishment lawmen could not. These films were replaced after 1955 by adult westerns, with the gun as an important symbol and expressing a high level of violence. As the adult westerns moved into the 1960s, the western hero became a member of a team, where the orders were given by the captain of this overland ship. But this all male community soon reached a final destination and began to defend the boundary lines of its property. In "Bonanza", "High Chaparral" and "The Men from Shiloh", the open space of the West was replaced by large parcels of property, and later the town had become the center of virtue that Marshall Matt Dillon protected against the evil, which hid within the open spaces of the prairie. The West was, then, presented as the place where all traditional heroes must find ironic or tragic defeat.

Peter N. Carroll and David W. Noble, *The Free and the Unfree, A New History of the United States*, 1988,
New York, Penguin Books
(abridged and adapted)

B. Comment on the statement "Television had mirrored social values from its inception" bearing in mind the signs of prosperity in America in the post-war period.

SECTION 2

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

Read the following text:

Lord, I'm a poor boy and a long ways from home,
And I ain't gonna be treated thisaway.

I'm broke and I ain't got a dime.
Ev'ry good man gets in hard luck sometime

I'm a good old boy, just ain't treated right,
Freezin ground was my foldin bed last night.

Make me a pallet on your floor
So your good man will never know.

These verses incorporate three of the songs that old-time Delta bluesmen see as the oldest blues, "the first blues, the ones we heard when we came along" — *Poor Boy a Long Ways from Home*, *One Dime Blues*, and *Make Me a Pallet on Your Floor*. All the songs sound the main themes of the blues — orphaning, homelessness, injustice, sexual conflict. Where they worked their true magic — these melancholy and sensual rhymes and a whole river of others in this vein — was at the weekend dances and little country suppers and barrelhouse hops that supplied the principal diversions for Delta blacks.

Alan Lomax, *The Land Where the Blues Began*, 1993, New York, Delta Books
(abridged and adapted)

B. Relate the themes of the blues to its origin.

SECTION 3

Cultura Britânica

Bloco A: Shakespeare — Leitor de um Tempo

Obras de leitura extensiva:

W. Shakespeare, *Hamlet*

Henry V

Julius Caesar

Read the following text:

To begin, then, with Shakespeare. He was the man who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them, not laboriously, but luckily; when he describes anything, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read Nature; he looked inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clenches, his actions swelling into bombast. But he is always great when some great occasion is presented to him; no man can say he ever had a fit subject for his wit and did not then raise himself as high above the rest of poets.

John Dryden, 1668, in M. H. Abrams, ed., *The Norton Anthology of English Literature*,
1986, London, W. W. Norton and Company
(abridged)

B. Analyse the aspects referred to in the above extract and relate them with the role William Shakespeare played as a poet and a playwright.

SECTION 4

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

Read the following text:

The cultural significance of growing up is quite different now from what it was in the 1960s — contemporary youth no longer stands, in itself, as the popular cultural ideal. The crucial sociological difference between a Beatles concert in 1964 and a Bros concert in 1989 is not the difference between what the musicians are doing nor that between the degrees of emotional investment by their audiences, but that between their places in the wider cultural scheme of things — however much Bros may matter to their fans, they don't matter to anyone else. In one pessimistic reading of what I'm describing here, it could be argued that popular music no longer functions as part of the public sphere. Like other mass media before it, the increase of market divisions and choices has confined pop music to a consoling, confirming, privatization role. But on an optimistic reading, all this means is that rock and its subdivisions, like other musical forms before them — classical, brass bands, folk and jazz — is now available to people as a “pathway in urban living”. We should cease mourning some fall from sixties grace, and start celebrating instead the ways in which pop music still works as the most direct and intense source of sociability.

Nicholas Abercrombie and Alan Warde, *Social Change in Contemporary Britain*, 1993, Cambridge, Polity Press
(abridged and adapted)

B. Interpret the impact of mass-media as described above in British society.

SECTION 5

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

Read the following text:

We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these, are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. (...) But, when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government and to provide new guards for their future security. Such has been the patient sufferance of these colonies, and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states.

The Declaration of Independence, July 4, 1776
(abridged)

B. Compare the principles expressed in the above document and Jefferson's policy as a statesman.

V.S.F.F.

SECTION 6

Cultura Britânica

Séc. XVII — O Século das Revoluções

Leitura intensiva:

Prosa ensaística que contemple o conteúdo do bloco.

Read the following text:

Studies serve for pastimes, for ornaments, and for abilities. Their chief use for pastime is in privateness and retiring; for ornament, is in discourse; and for ability, is in judgement. For expert men can execute, but learned men are fittest to judge or censure. To spend too much time in them is sloth; to use them too much for ornament is affectation; to make judgement wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience. Crafty men condemn them, simple men admire them, wise men use them, for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict nor to believe, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but cursorily; and some few to be read wholly and with diligence and attention. Reading makes a full man, conference a ready man, and writing an exact man. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.

M. H. Francis Bacon, *Of Studies*, in M. H. Abrams, ed., *The Norton Anthology of English Literature*, 1986, London, W. W. Norton & Company (abridge and adapted)

B. Analyse the above principles from the perspective of the policy followed by Crown and Parliament in the 17th century.

FIM

COTAÇÕES

1. O examinando deverá seleccionar apenas duas secções a que são atribuídas as seguintes cotações máximas:

- uma secção em que deverá responder aos grupos:

- A – 1. 20 pontos
- 2. 30 pontos

- B – 50 pontos

Subtotal _____ 100 pontos

- uma outra secção em que deverá integrar conhecimentos da obra de leitura extensiva 100 pontos

TOTAL _____ 200 pontos