

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 II — 6 anos de aprendizagem — 4 horas semanais

Cursos de Carácter Geral e Tecnológicos de Administração e Serviços Comerciais — Agrupamento 3

Curso Tecnológico de Comunicação — Agrupamento 4

Duração da prova: 90 min + 30 min de tolerância

1997

1.ª FASE

1.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. Esta resposta deverá evidenciar capacidade de emitir juízos de valor.

Na folha da prova, indique este bloco através do número da secção respectiva, seguido de ☒ (ex: 1☒); a sua resposta a esta secção (**só parte B**) não deverá exceder **220 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 **200 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:

- linkwords /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 two 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 **200** 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 **220** words).

Section 1

Cultura Americana
Bloco A: Culturas Nativas - O Passado no Presente
Obras de leitura extensiva:
T. Hillerman, *Dark Wind*
J. Welch, *Fools Crow*

Read the following text:

Design symbols used by Teton Sioux and other Plains Indians as protective agents usually were derived from celestial objects, natural phenomena, and living creatures. These designs were drawn on tepees, shields, buckskin war shirts, human bodies and horses.

Objects moving across the sky had mythological associations and exuded mystery. Their symbolic representations included circles for the sun and its halo, lunar crescents, crosses, or groups of circles signifying stars.

Natural phenomena often depicted in Teton Sioux were thunder, the whirlwind, and rainbows.

Designs adopted from the realm of living creatures include the cocoon and the spider. The moth's flapping wings are likened to the whirlwind, and its lozenge-like cocoon invokes power for tricking foes. Spiders are commonly represented by a web, a rectangle sharply indented at its sides. Bullets and arrows cross through a web, leaving a hole, but do not destroy the spider's home. Spiders, therefore, command protective powers humans like to have.

Living creatures in Teton Sioux sacred art are those noted for such qualities as speed, elusiveness, strength and courage: lizards, butterflies, dragonflies, buffalo, bears and birds.

R. Lee White, *Painted Words*, 1986, The Heard Museum Phoenix, Arizona
(abridged and adapted)

B. Analyse the importance of 'symbolic representations' of Indian Art as evidence of deep cultural differences between Indians and whites.

Section 2

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

Read the following text:

We thought that a systematic plan of general education should be proposed, and I was requested to undertake it. I accordingly proposed three bills for the Revisal, proposing three distinct grades of education, reaching all classes. 1st Elementary school for all children generally, rich or poor. 2nd Colleges, for a middle degree of instruction, calculated for the common purposes of life, and such as would be desirable for all who were in easy circumstances. And, 3rd, an ultimate grade for teaching the sciences generally, and in their highest degree. The first bill proposed to lay off every county into Hundreds, or Wards, of a proper size and population for a school, in which reading, writing and common arithmetic should be taught; and that the whole state should be divided into twenty-four districts, in each of which should be a school for classical learning, grammar, geography, and the higher branches of numerical arithmetic. The second bill proposed to amend the constitution of William and Mary college, to enlarge the sphere of science, and to make it in fact a University. The third was for the establishment of a library.

A. Koch and W. Peden, (eds.), *The Life and Selected Writings of Thomas Jefferson*, 1944, N. York, Random House Inc.
(abridged and adapted)

B. Comment on Jefferson's role in the establishment of regular education in America. V.S.F.F.

Section 3

Cultura Britânica
Bloco A: Grã-Bretanha / Oficina do Mundo -
A Grande Exposição de 1851

Obras de leitura extensiva:

R. L. Stevenson, *Dr. Jekyll and Mr. Hyde*
O. Wilde, *The Picture of Dorian Gray*

Read the following text:

'In the 1840s and 1850s,' says Robyn, 'a number of novels were published in England which have a certain family resemblance. Raymond Williams has called them "Industrial Novels" because they dealt with social and economic problems arising out of the Industrial Revolution. In their own time they were often called "Condition of England Novels", because they addressed themselves directly to the state of the nation.'

'By the fifth decade of the nineteenth century the Industrial Revolution had completely dislocated the traditional structure of English society, bringing riches to a few and misery to the many. The agricultural working class, deprived of a subsistence on the land by the enclosures of the late eighteenth and early nineteenth centuries, thronged to the cities of the Midlands and the North where the economics of *laissez-faire* forced them to work long hours in wretched conditions for miserable wages, and threw them out of employment altogether as soon as there was a downturn in the market.'

'The workers' attempts to defend their interests by forming trade unions was bitterly resisted by the employers. The working class met even stiffer resistance when they tried to secure political representation throughout the Chartist Movement.'

David Lodge, *Nice Work*, 1989, London, Penguin Books
(abridged and adapted)

B. Explain how the social conditions which brought 'riches to a few and misery to the many' may be seen as an example of contrast within Victorian England.

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 first waves of protest came in the middle of the 1950s, and took the form of a revolt against the traditional conventions of society, denouncing the whole existing system – the Establishment, politicians and authority, traditions and institutions.

The 'teddy-boys' (1953-7) were a very different phenomenon, a form of social protest, confused and imprecise. It was an adolescent phenomenon and marked the first appearance of a new social entity – 'teenagers' – but it was also a popular movement. It made its first appearance in the southern suburbs of London among the children of poor parents. Wearing pseudo-Edwardian clothes, they flaunted their social alienation, which they resented and cultivated at the same time.

During the 1960s, the revolt against society took two distinct forms. One purely individual, was a continuation of the 'teddy-boy' movement. Such, from 1960 to 1965, were the 'mods' and the 'rockers'. Later, at the end of the decade came the 'skinheads', themselves a reaction against the 'hippies' with their long hair, 'flower-power' and pacifist views, who appeared around 1965.

François Bédarida, *A Social History of England, 1851-1990*, 1994, London, Methuen
(abridged and adapted)

B. Identify the conflicting values within 20th century British society.

Cultura Americana
Sons da América - Estórias da História
Obras de Leitura Extensiva:

H. Jacobs, *Incidents in the Life of a Slave Girl*
 A. Wilson, *Ma Rainey's Black Bottom*

Read the following text:

The town I was born in holds no memories
 but for the honkin' foghorns
 the rainy mist
 an' the rocky cliffs
 I have carried no feelings
 up past the Lake Superior hills
 the town I grew up in is the one
 that has left me with my legacy visions
 it was not a rich town
 my parents were not rich
 it was not a poor town
 an' my parents were not poor
 it was a dyin' town
 (it was a dyin' town)
 a train line cuts the ground
 showin' where the fathers an' mothers
 of me an' my friends had picked
 up an' moved from
 (...)
 south Hibbing
 is where everybody came t' start their
 town again, but the winds of the
 north came followin' an' grew fiercer
 an' the years went by
 but I was young
 an' so I ran
 an' kept runnin'...

I am still runnin' I guess
 but my road has seen many changes
 (...)

Bob Dylan, *Writings & Drawings*, 1977, Frogmore, Panther Books
 (abridged and adapted)

B. Relate young people's rebellion to its manifestations through different forms of popular culture.

V.S.F.F.

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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 wits of the present age being so very numerous and penetrating, it seems the grandees of church and state begin to fall under horrible apprehensions, lest these gentlemen, during the intervals of a long peace, should find leisure to pick holes in the weak sides of religion and government.

Meanwhile, the danger is hourly increasing, by new levies of wit, all appointed with pen, ink, paper, which may, at an hours' warning, be drawn out into pamphlets.

A certain and curious and refined observer discovered that seamen have a custom, when met by a whale, to fling him out an empty tub by way of amusement, to divert him from laying violent hands onto the ship. This parable was immediately mythologized; the whale was interpreted to be Hobbe's Leviathan, which tosses and plays with all schemes of religion and government, whereof a great many are hollow and dry, and empty, and noisy, and wooden, and given to rotation: this is the leviathan, whence the terrible wits of our age are said to borrow their weapons. The ship in danger is easily understood to be its old antitype, the commonwealth.

Jonathan Swift, *A Tale of a Tub*, 1704, London, L. Reeve & Co.
(abridged and adapted)

B. Explain the importance of the political and religious changes in 17th-century Britain.

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

Sub-total _____ 100 pontos

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

TOTAL

_____ **200 pontos**