

**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 1 de Setembro)**  
**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

2.ª FASE

**PROVA ESCRITA DE INGLÊS**

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**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. Deverá exprimir algum juízo crítico.

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 following 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 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 **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:

One of the most important characteristics of the postwar suburb was economic and racial homogeneity. The sorting out of families by income and color began even before the Civil War and was stimulated by the growth of the factory system. This pattern was noticeable in both the exclusive Main Line suburbs of Philadelphia and New York and in the more bourgeois streetcar developments which were part of every city. The automobile accentuated this discriminatory pattern. The post-1945 developments took place against a background of the decline of factory-dominated cities. What was unusual in the new circumstances was not the presence of discrimination – Jews and Catholics as well as blacks had been excluded from certain neighborhoods for generations – but the thoroughness of the physical separation which it entailed. The Levitt organization, which was no more culpable in this regard than any other urban or suburban construction firm, publicly and officially refused to sell to blacks for two decades after the war. Nor did resellers deal with minorities. As William Levitt explained, "We can solve a housing problem, or we can try to solve a racial problem. But we cannot combine the two." Not surprisingly, in 1960 not a single one of the Long Island Levittown's 82,000 residents was black.

Frederik M. Binder and David M. Reimers, *The Way we Lived, Essays and Documents in American Social History, Vol. II: 1865 – Present*, 1996, Lexington, D. C. Heath and Company (abridged and adapted)

B. Identify and comment on the emerging attitudes coming from the new suburbia lifestyle in America.

## 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:

There were certain occupations that were – in the superbly ironic euphemism currently employed – "protected" for Blacks. These were known simply as "the jobs" and their nature was such that none but the poorest white men were employed in them. The conditions of work were usually so appalling, so injurious to health, to life and limb that only the most underprivileged classes were to be found undertaking the tasks. Amongst these were the turpentine workers who "guttered" the slash pines with their knives, collected the resin and pressed and distilled the turpentine. Working often in unbearable heat and using material which was dangerous to health, they lived in camps under the crudest of conditions, fenced in by barbed wire and suffering miserable privations. Calling themselves Pigmeat Pete and Catjuice Charlie, two entertainers brought many wry smiles when they sang in mock-contented tones:

The horse we had done seen his best,  
Walk four blocks and he sit down to rest,  
Sit down one day in some turpentine,  
Now the poor horse he done lost his mind,  
On our turpentine farm, umm-hummm  
On our turpentine farm,  
Where the work ain't hard and the weather is warm.

Our boss man is a lazy hound,  
Chew his tobacco, spits on the ground,  
Smoke his pipe and he lays in the shade,  
Laziest man that ever was made

Paul Oliver, *Blues Fell this Morning*, 1990, London, CUP (abridged and adapted)

B. Explain the irony in the poem and relate it to the working conditions of the African Americans mentioned in the text.

**SECTION 3**

Cultura Britânica	Cultura Americana
<b>Bloco A: Shakespeare – Leitão de um Tempo</b>	
<b>Obras de leitura extensiva:</b>	
W. Shakespeare; <i>Hamlet</i>	Henry V
Julius Caesar	

**Read the following text:**

The hero, with Shakespeare, is a person of high degree or of public importance, and his actions or sufferings are of an unusual kind. But this is not all. His nature also is exceptional, and generally raises him in some respect much above the average level of humanity. This does not mean that he is an eccentric or a paragon. Shakespeare never drew monstrosities of virtue; some of his heroes are far from being 'good'; and if he drew eccentrics he gave them a subordinate position in the plot. His tragic characters are made of the stuff we find within ourselves and within the persons who surround them. But, by an intensification of the life which they share with others, they are raised above them, and the greatest are raised so far that, if we fully realize all that is implied in their words and actions, we become conscious that in real life we have known scarcely anyone resembling them. In almost all, we observe a marked one-sidedness, a predisposition in some particular direction; a total incapacity, in certain circumstances, of resisting the force which draws in this direction; a fatal tendency to identify the whole being with one interest, object, passion, or habit of mind. This, it would seem, is, for Shakespeare, the fundamental tragic trait.

A. C. Bradley, *Shakespearean Tragedy, Lectures on Hamlet, Othello, King Lear, Macbeth*, 1969, London, MacMillan (abridged and adapted)

**B. Comment on the modernity of the Shakespearean hero.**

**SECTION 4**

Cultura Britânica	Cultura Americana
<b>Bloco B: O Regresso à Dimensão Europeia – Últimas Décadas</b>	
<b>Obras de leitura extensiva:</b>	
J. Fowles; <i>The Magus</i>	J. Osborne; <i>Look Back in Anger</i>

**Read the following text:**

In the gloom of the seventies, not all of the battles went to big battalions, nor were the righteous always vanquished. It is sometimes said that social behaviour and fashion go in cycles, or that innovation is inevitably followed by reaction. Thus the sixties, a time of radical change (which it certainly was), is said to have been followed by the conservative seventies. In fact, in much of what is most important in manners and life-styles, change is cumulative. Perhaps violence, race tension, and terrorism are the most important social phenomena of the seventies, yet the decade was also increasingly characterized by a greater tolerance, by a progressive breaking-down of rigid stereotypes in social relationships. No doubt when old rules and old customs lose their force there is uneasiness and even aggression. Yet most often the confrontation and challenge had taken place in the sixties; in the seventies there was much more genuine acceptance for, in the cliché, "doing your own thing". If stereotypes were collapsing as to the respective roles of "them" and "us", governors and governed, men and women, media magnates and viewers, so too were they collapsing with regard to the respective roles of age and youth.

Arthur Marwick, *British Society since 1945*, 1990, London, Penguin Books (abridged and adapted)

**B. Analyse the signs of permissiveness and tradition in British society during recent decades.**

## 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 are now on this continent, to the astonishment of the world, three millions of souls united in one cause. We have large armies, well disciplined and appointed, with commanders inferior to none in military skill, and superior in activity and zeal. We are furnished with arsenals and stores beyond our most sanguine expectations, and foreign nations are waiting to crown our success by their alliances. There are instances of, I would say, an almost astonishing Providence in our favor; our success has staggered our enemies, and almost given faith to infidels: so we may truly say it is not our own arm which has saved us.

The hand of Heaven appears to have led us on to be, perhaps, humble instruments and means in the great providential dispensation which is completing. We have fled from the political Sodom; let us not look back, lest we perish and become a monument of infamy and derision to the world. For can we ever expect more unanimity and a better preparation for defense; more infatuation of counsel among our enemies, and more valor and zeal among ourselves? The same force and resistance which are sufficient to procure us our liberties will secure us a glorious independence and support us in the dignity of free, imperial states. We cannot suppose that our opposition has made a corrupt and dissipated nation more friendly to America, or created in them a greater respect for the rights of mankind.

Samuel Adams, in "Be Yourselves, O Americans", 1776, in Brian MacArthur, ed., *The Penguin Book of Historical Speeches*, 1995, London, Penguin Books (abridged)

**B. Compare the above-mentioned principles to those Thomas Jefferson supported in his writings.**

## SECTION 6

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

Read the following text:

We have often suffered under the misinterpretation of good actions, and false imputation of evil ones which we never intended; so that we may justly purge ourselves from all guilt of being authors of this jealousy and misunderstanding. We have been, and are still, ready to serve His Majesty with our lives and fortunes, with as much cheerfulness and earnestness of affection as ever any subjects were.

I am now come to a conclusion. I have nothing to propound to your lordships by way of request or desire from the House of Commons. I doubt not but your judgements will tell you what is to be done. Your consciences, your honours, your interests, will call upon you for the doing of it. The commons will be glad to have our concurrence and help in saving of the kingdom; but, if they fail of it, it shall not discourage them in doing their duty. And whether the kingdom be lost or saved (I hope, through God's blessing, it will be saved!), they shall be sorry that the story of this present Parliament should tell posterity that in so great a danger and extremity, the House of Commons should be enforced to save the kingdom alone, and that the peers should have no part in the honour of the preservation of it, having so great an interest in the good success of those endeavours in respect of their great estates and high degrees of nobility.

John Pym, "The cry of all England", in Brian MacArthur, ed., *The Penguin Book of Historical Speeches*, 1995, London, Penguin Books (abridged)

**B. Discuss the progressive role of the House of Commons during the Stuart period.**

**COTAÇÕES**

**SECTION 6**

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**

5. Compare the above-mentioned principles to those Thomas Jefferson supported in his writings...

**SECTION 6**

**COTAÇÕES**

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

**TOTAL 200 pontos**

6. Because the progressive role of the House of Commons during the Great Reform...