

EXAME NACIONAL DO ENSINO SECUNDÁRIO

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

Alunos externos e autopropostos do Curso Geral — Agrupamento 4 — sujeitos ao programa de Nível de continuação — LE II — com a área de conteúdo sociocultural do Programa de LE I — Nível 6 (4 horas semanais)

Duração da prova: 120 minutos
2000

1.ª FASE
2.ª CHAMADA

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**.

PART A

Read the following text:

Like any other period, the Elizabethan age was one of spectacular contrasts. In literature, it produced England's greatest drama as well as some of the most tedious expository writing in the language, in painting the exquisite miniatures of Hilliard and Oliver and wall-paintings of exceptional crudity, in architecture buildings of great elegance together with others of
5 aggressive vulgarity. In social life too these contrasts abound. At one end of the social scale the nobleman was surrounded by grace, luxury and ceremonious dignity. At Cowdray Castle in Sussex in 1595, for example, the daily dinner of Anthony, Viscount Montague was superintended by six ushers and the dishes were solemnly escorted by gentlemen-in-waiting while the household staff stood by in respectful silence; the Clerk of the Kitchen had orders not
10 to allow the scullion to insult the Viscount's joint of meat by turning his back on it while it was roasting. At the bottom of the social ladder there were men, women and children who were glad to pick out a crust of bread from a pile of household refuse. When begging no longer served, many of these turned to thievery and cheating. Such folk far outnumbered the nobility and the gentry and their impact on the national life was great, not because of any decisions
15 made by them but because they made the great of the land, as well as ordinary people, realize that vagabondage had become a feature of social life, a problem that needed to be dealt with.

Salgado, Gámini, *The Elizabethan Underworld*, Phoenix Mill, Sutton Publishing, 1995
(abridged and adapted)

1. Find evidence in the text of poverty and social degradation.
2. Identify the figure of speech in the following expression: "At the bottom of the social ladder..." (l. 11).
3. Identify the degree of the adjectives in the phrases below:
 - a) "... England's greatest drama..." (l. 2)
 - b) "...the most tedious expository writing..." (l. 2)
4. The Elizabethan Age is full of brilliant books about all the subjects under the sun. Relate the ideas in the text to the above statement, bearing in mind the role of William Shakespeare in this period. Write no more than 60 words.

V.S.F.F.

450/3

PART B

SECTION 1

Cultura Americana

Bloco A: Um Acontecimento – A Bomba Atômica

Obras de leitura extensiva:

Gibson, W., *Neuromancer*

Pynchon, T., *The Crying of Lot 49*

Look at the picture and the inserted newspaper front page:



Linda Brown crossing a dangerous switching railroad yard with her sister on their way to a black school in 1953. Her father has sued the Board of Education of Topeka, Kansas.

The American Dream, the 50s, Alexandria, Time-Life Books, 1998

Look at the above picture and comment on the causes of the Civil Rights movement in the USA in the 50s and 60s.

SECTION 2

Cultura Americana

Bloco B: Sons da América – Estórias da História

Obras de leitura extensiva:

Jacobs, H., *Incidents in the Life of a Slave Girl*

Wilson, A., *Ma Rainey's Black Bottom*

Look at the picture and read its caption:



While planters and their families lived gaily in Charleston, the slaves on whom their wealth depended labored in the fields. In this picture by an unknown artist, Negroes dance after the day's work.

Cook, Fred, *The Golden Book of the American Revolution*, New York, Golden Press, 1959

Look at the picture and relate the origin of the blues to the life on the Southern plantations.

V.S.F.F.

450/5

SECTION 3

Cultura Britânica

Bloco A: Shakespeare – Leitor de um Tempo

Obras de leitura extensiva:

Shakespeare, W., *Hamlet*

Henry V

Julius Caesar

Look at the picture:



The Globe Theatre in Southwark, where many of Shakespeare's plays were produced.

Thornley, G. C., *An Outline of English Literature*, London, Longman, 1979

Queen Elizabeth used to come up river to go to the Globe. The plays performed there confronted her with the messages Shakespeare wanted to convey to the political power. Comment on the role of Shakespeare's plays in this context.

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:

The British theatre experienced a remarkable renaissance in the 1950s. It flamed into new life with the *Look Back in Anger* of John Osborne (1929- *), which expressed with highly original power the disaffection of a sector of the British population which had previously had no real voice – the 'angry young men' of the provinces, bitter at the stranglehold on British life of a public school and 'Oxbridge' Establishment, resentful of hypocrisy in both church and state, filled with a hopeless nostalgia for a virile romantic England – Edwardian or eighteenth-century – which had perhaps never really existed.

Thornley, G. C., *An Outline of English Literature*, London, Longman, 1979
(abridged and adapted)

* John Osborne died in 1994

Comment on the above text, relating it to what happened in Britain in the 80s.

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:

And so during the warm spring weeks, Thomas Jefferson talked earnestly with his colleagues and built, sentence by slow sentence, a soaring structure of words. It was his aim not only to proclaim the goal of independence, but to convince men everywhere of the rightness of the cause, to express the glory of the ideal. Occasionally, Franklin or Adams would suggest a change of phrase or the deletion of a too violent sentiment, but the spirit and the sense of the words remained Jefferson's.

Cook, Fred, *The Golden Book of the American Revolution*, New York, Golden Press, 1959
(abridged and adapted)

Say how Thomas Jefferson's principles and thoughts influenced his writing of the Declaration of Independence.

V.S.F.F.

450/7

SECTION 6

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

Read the following text:

A dungeon horrible, on all sides round
As one great furnace flamed-yet from those flames
No light, but rather darkness visible
Served only to discover sights of woe
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all.

Milton, John, *Paradise Lost*, in Thornley, G. C., *An Outline of English Literature*, London, Longman, 1979
(abridged)

John Milton wrote *Paradise Lost* in 1667. Relate the ideas expressed by the poet on the political situation in Britain in this period.

FIM

COTAÇÕES

• Parte A

1.	20 pontos
2.	15 pontos
3. (2 × 10)	20 pontos
4.	45 pontos
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	100 pontos

• Parte B 100 pontos

100 pontos

TOTAL 200 pontos