

Todas as questões deverão ser respondidas em língua portuguesa.

TEXTO I

WOMEN OF THE CELTS IN MYTH AND REALITY

The Celts were an ancient, elusive people, who occupied the central stage of Europe and the British Isles for about 800 years, between 700 BC and their almost complete assimilation into the Roman Empire around 100 AD. The Celts built no cities, founded no empires and never developed a written language, but, although their world is now
05 dead, their culture influenced a good part of the continent and spread all the way from Ireland to the shores of the Black Sea. (...)



The gods and goddesses of the ancient Celts were living forces in their imagination and worship, and although Victorian scholars thought that their savage war-goddesses, their sea-gods and the mysteries of the Otherworld were bizarre, barbaric and often incomprehensible, these myths reveal the beautiful and often
10 profound beliefs of a passionate, resourceful and creative people. For the pagan Celts, the essence of the universe, and all its creativity, was female and they left permanent traces of a culture in which women were the spiritual and moral pivot. The mother goddess, and all her personifications of fertility, love and healing, was an essential basis of their very role in the world. Women featured prominently in Celtic myth and their goddesses occupied positions that represented women of practical, everyday Celtic life. They were free to
15 bear arms, become Druids and engage in politics, unlike their Greek sisters, who were highly idealised in myth but not representative of the reality governing the lives of Greek women.

The very phrase 'Celtic women' evokes all kinds of images – fearsome warriors, romantic heroines and tragic, wronged queens (...). The women of the Celtic myths are a reflection of the historical women of early Celtic society with all their problems, loves, heartaches and triumphs. They display a range of characters and
20 positions in society, being powerful, weak, serious, capricious, vengeful and ambitious – there are no empty-headed beauties. As Moyra Caldicott says in *Women in Celtic Myth* "one of the things I find so refreshing in the Celtic myths is that the women are honoured as much for their minds as for their bodies. The dumb blond would not stand much of a chance in ancient Celtic society".

Celtic women achieved high positions in society and a standing which their sisters in the majority of other
25 contemporary European societies did not have. They were able to govern; they played an active part in political, social and religious life. They could be warriors, doctors, physicians, judges and poets. They could own property and remain the owner even when married. They had sexual freedom, were free to choose their partners and divorce, and could claim damages if molested. Celtic women could, and often did, lead their men into battle. The Roman Deodorizes Sickles observed that "The women of the Celts are nearly as tall as
30 the men and they rival them also in courage". Yet another report by Amicus Marcelling stated that "A whole troop of foreigners would not be able to withstand a single Celt if he called his wife to his assistance!" So women went to war in the ancient Celtic world and took command of men. The training of a warrior was a long task, frequently undertaken by warrior women, who were responsible for teaching boys the arts of combat and of love. (...)

PAMELA BUDGE
<http://www.pabay.org>

Questão 01

A escolha de um bom título facilita a compreensão do texto.

Explique como a idéia contida no título "Women of the Celts in Myth and Reality" é desenvolvida no texto.

Questão 02

"A whole troop of foreigners would not be able to withstand a single Celt if he called his wife to his assistance!" (l. 30 - 31)

A presença de citações é freqüente em textos argumentativos.

Indique com que objetivo a autora inclui a citação acima e identifique o recurso argumentativo que ela emprega ao citar Amicus Marcelling.

Questão 03

O texto, com exceção do terceiro parágrafo, está no passado.

Justifique o emprego das duas referências temporais distintas.

Questão 04

"The dumb blond would not stand much of a chance in ancient Celtic society." (l. 22 - 23)

Estabeleça a comparação entre o estereótipo feminino atual citado por Moyra Caldicott e as mulheres dos mitos celtas.

Questão 05

Celtic women achieved high positions in society and a standing which their sisters in the majority of other contemporary European societies did not have. (l. 24 - 25)

Reescreva uma outra frase do texto que expresse a mesma idéia de caracterização e de comparação contida no fragmento.

TEXTO II

SHINING STAR'S FAVORITE STORIES

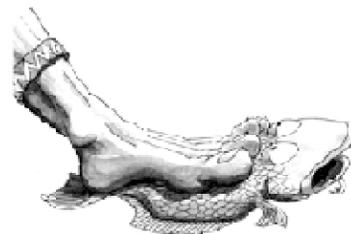
The Indian child Shining Star trudged behind her parents and her older brother, Little Salmon. She glanced wistfully back at their summer campsite where the river met the sea. She sighed, remembering the huge gathering of clansmen who had camped together since last spring. (...)

Shining Star's family was returning to their wintering grounds deep in the forest. There the moose, caribou, and the deer would provide them with meat and skins to keep them well fed and warm all winter. (...)

Shining Star walked slowly. She dreamily recalled her favorite part of winter: long evenings by the fire listening to the stories told by the old folk. Tales and legends to some, to her they were the history of her people, the Penobscots.

Her favorite stories were about Gluskap, the giant with magical powers. It was he, according to their legends, who had shaped the land, the animals, and even the Indians themselves.

Gluskap had fashioned the fishes from dirt. Then he breathed life into them to populate the rivers and the sea. The first few fishes that he made were crude and ugly, but he improved with practice. Soon he could create beautiful fishes. One day just as Gluskap had finished his most perfect fish, his evil twin stomped it flat. That is how the flounder came to be.



Gluskap also made the Indians, corn to feed them, and food for the other creatures. Gluskap wanted to make sure the other animals wouldn't harm his favorite creation, so he gathered together all the animals he had made and said, "Man!" The prudent ones ran and hid. But the squirrel, which at that time was very large, became very upset. It began to run around wildly, screeching loudly and knocking down large trees in its path. Obviously the squirrel would not be a friend to man. Gluskap patted the squirrel to calm it. With each stroke he made it smaller and smaller, until it became the size of a man's hand. Even today, whenever a squirrel sees man, it still runs up and down trees, scolding and chattering in a very quarrelsome way.



<http://octopus.gma.org>

Questão 06

Lendas indígenas como as que você acabou de ler procuram explicar o mundo, unindo o real e o mágico.

Com base na primeira lenda sobre *Gluskap*, justifique o formato atual do linguado.

Questão 07

Muitas lendas indígenas tratam da essência do ser humano e dos elementos da natureza.

Com base na segunda lenda sobre *Gluskap*, explique por que os esquilos foram transformados em animais de pequeno porte e indique como tal mudança afetou seu comportamento.

Questão 08

Her favorite stories were about Gluskap, the giant with magical powers. It was he, according to their legends, who had shaped the land, the animals, and even the Indians themselves. (l. 9 - 11)

Explique a função do parágrafo acima no encadeamento das diferentes partes da narrativa que você leu.

TEXTO III

FOOTLOOSE FESTIVAL 2002



Before 1989, Feet First, the leading Appalachian dance team in Britain, organised and ran Appalachian dance workshops. Many were the times that demand for places at these workshops outstripped supply. With such an interest in Appalachian dancing and associated music, the Feet First committee made the momentous decision to organise a comprehensive festival of dance and music.

The original plan was to hold it in Chesterfield, a town that was central to most of Feet First. Lack of a suitable location in Chesterfield caused the committee to look further afield. On the outskirts of Matlock, a town 16 kilometres (10 miles) south east of Chesterfield, a suitable site was found. It was Highfields Upper School. With its halls for concerts and dance workshops, and smaller room for intimate musical workshops it looked good. With the bonus of an ample amount of on-site non-muddy parking it proved to be ideal.

www.hcidata.co.uk/footloos/

Questão 09

A logomarca do festival representa dois tipos de manifestação artística.

Relacione a imagem e a palavra *Footloose* com as atividades programadas para o evento.

Questão 10

Cite duas razões que justifiquem a escolha do local para a realização do evento.