

**EXAME NACIONAL DO ENSINO SECUNDÁRIO**  
**12.º Ano de Escolaridade (Decreto-Lei n.º 286/89, de 29 de Agosto)**  
**Cursos Gerais e Cursos Tecnológicos**  
**Nível de Continuação – LE I – 8 anos de aprendizagem**  
**3/4 horas semanais**

Duração da prova: 120 minutos  
2003

1.ª FASE  
1.ª CHAMADA

**PROVA ESCRITA DE INGLÊS**

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A prova é constituída por 2 grupos:

- O **Grupo I** testa a interpretação de textos (ler/escrever), o conhecimento da língua inglesa (em contexto) e o conteúdo sociocultural.
- O **Grupo II** testa a capacidade de relacionar a obra literária que estudou durante o ano lectivo com o conteúdo sociocultural em que aquela se insere, bem como as competências linguística, discursiva e estratégica (escrever/ler).

Os itens do **Grupo I** são todos de resposta obrigatória.

Em itens de resposta fechada (escolha múltipla, correspondência, ordenamento, verdadeiro/falso, completamento) será atribuída a cotação 0 (zero) se não forem respeitados os critérios de realização.

O **Grupo II** é constituído por 3 secções, correspondentes aos diferentes blocos temáticos.

Destas, responderá apenas a uma, que será a referente à obra de leitura extensiva que trabalhou durante o 12.º Ano, cujo conhecimento tem obrigatoriamente de relacionar com a área de conteúdo sociocultural respectiva.

A não observância desta prescrição determina a atribuição de cotação 0 (zero) à resposta apresentada.

Se responder a mais do que uma secção, apenas a primeira resposta será classificada.

A resposta deverá conter entre 150 e 250 palavras.

É permitida apenas a consulta de dicionários unilingues, incluindo os enciclopédicos, sem qualquer restrição ou especificação.

Read the following text:

### The GIs and Modern America

At the beginning of World War II my father, a small-town doctor in central Illinois, joined the Navy. When he shipped out we moved to Whitewater, Wisconsin, to live with my grandmother. Consequently, I didn't see many GIs during the war. But in 1946, when Dad got out of the Navy and began to set up a practice in Whitewater, we had what amounted to a squad of ex-GIs for neighbors. They lived in a boardinghouse while attending the local college on the GI Bill.

Dad put up a basketball backboard and goal over our garage. The GIs taught me and my brothers to play the game. We didn't play all that often, because these guys were taking eighteen or twenty-one credits per semester. "Making up for lost time", they told us.

By the time I went to Madison for my own college education, the ex-GIs had graduated and were off making their livings. Over the next four years I developed my fair share of academic snobbery, encouraged by my professors. These professors deplored the conformity of the 1950s. They charged that the young executives and corporate men of the 1950s marched in step, dressed alike, seldom questioned authority, did as they were told, worked always, were frighteningly materialistic, devoid of culture and individualism. By the time I became a *graduate* student, I was full of scorn for them.

Ambrose, Stephen and Berkeley, Douglas, *Witness to America*  
(abridged and adapted)

1. Justify the title of the text.
2. What had made the author change his attitude towards the GIs by the time he was a graduate student?
3. Say in your own words why the ex-GIs were attending college.
4. Find two examples of colloquial language in paragraph 2.
5. In paragraph 1, the writer makes considerable use of capital letters. Identify three different uses, explaining why they are used.
6. Rewrite 'we didn't play all that often' (l. 7) without changing the meaning, beginning as indicated:  
*Rarely...*
7. The text refers to the conformity of the 50s. Describe the characteristics of the 60s and the 70s that were a reaction to this conformity. Use between 70 and 100 words.

## II

### SECTION 1

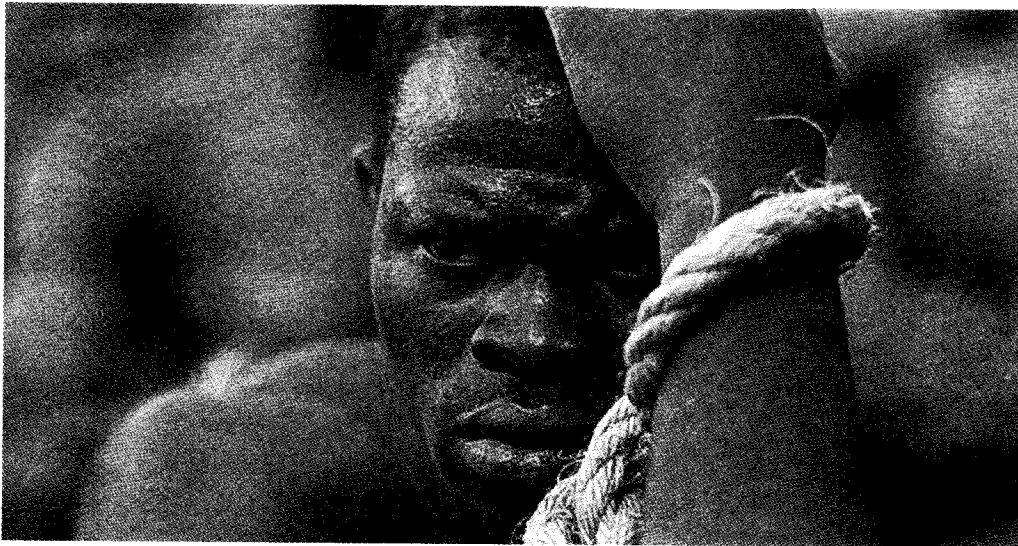
**Cultura Americana**  
**Bloco A:** Um Acontecimento – A Bomba Atômica  
**Obra de leitura extensiva:**  
Pynchon, T., *The Crying of Lot 49*

From *The Crying of Lot 49*, identify signs of prosperity and conformity typical of post-war American society.

### SECTION 2

**Cultura Americana**  
**Bloco B:** Sons da América – Estórias da História  
**Obra de leitura extensiva:**  
Wilson, A., *Ma Rainey's Black Bottom*

Look at the following picture:



from the film *Amistad*, by Steven Spielberg, in *Público*, 13.03.98

Visual images can convey messages, just like verbal ones. Relate the image above to the main theme(s) in *Ma Rainey's Black Bottom*.

V.S.F.F.

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### SECTION 3

**Cultura Britânica**  
**Bloco B: O Regresso à Dimensão Europeia –**  
– Últimas Décadas  
**Obra de leitura extensiva:**  
Osborne, J., *Look Back in Anger*

**Read the following text:**

*Look Back in Anger* should be judged as a play written in a time and place ready and willing, because of a number of factors, to see itself in fresh ways. Its initial success was founded on the fact that it seemed to articulate the buried responses of its own day; its continuing success will depend on how far we judge its perception of those responses to have incorporated more than just a limited historical view of the human condition.

Griffiths, Gareth, *John Osborne's Look Back in Anger*, Longman York Notes

**Relate the main points raised in the statement above to the 'human condition' lived by the people of Britain in recent decades.**

**FIM**

## COTAÇÕES

### • Grupo I

1. ....	15 pontos
2. ....	15 pontos
3. ....	15 pontos
4. ....	15 pontos
5. ....	9 pontos
6. ....	11 pontos
7. ....	40 pontos
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	120 pontos

• Grupo II .....	80 pontos
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	80 pontos

<b>TOTAL .....</b>	<b>200 pontos</b>
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