

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 — Nível 8 (3/4 horas semanais)

Duração da prova: 120 minutos

2000

1.ª FASE

1.ª CHAMADA

PROVA ESCRITA DE INGLÊS

Material admitido: dicionários unilingues.

Deve responder a **todos** os itens da **Parte A**.

A **Parte B** é constituída por três secções, correspondentes aos diferentes blocos temáticos. Destas, seleccionará apenas **uma**, que será obrigatoriamente a referente à obra de leitura extensiva que trabalhou durante o ano lectivo, cujo conhecimento deverá relacionar com a área de conteúdo sociocultural respectiva. A sua resposta a esta secção deverá situar-se entre **150** e **250** palavras.

PART A

Read the following text:

Billie's Blue Notes

*Bandleader **Artie Shaw** gave Billie Holiday a major break and made history when he hired the African-American singer to appear with his white band.*

I first met Billie when I came to New York when I was 19. I wanted to be black, so I hung out up in Harlem, I met Billie. She was a singer. She was about 15. Cute, nice, slim little girl. 5 I liked how she sang. And I hate singing. There are very few singers I want to hear, at all. Anyway, I heard her singing the blues. And I kidded her, I said, "One day I'm going to have a band, and you're going to sing in it." And she said, "Yeah, that'll be the day."

In 1935, I came down to New York and I hired her. She couldn't believe it. A colored girl in a white band? I said, "Come on, we're gonna try it." We went down South. She was scared, 10 "What am I gonna do?" I said, "We're gonna try it. I'm scared, too." So we played a gig in some little dance hall or some amusement park, and after her first couple of songs, they accepted her immediately. She goes to the crook of the piano, and I started the next tune, and a redneck down in front yelled, "Let the nigger wench sing another song." Real loud. That was his designation for a black woman, a colored girl. Well, Billie had kind of a hot temper. I could see 15 her flushing. I put my hand on her and said, "Shhh." So that was the end of that. Had to hustle her out. I had arranged with the bus driver and a couple of cops if anything like that happened, take her off the stand, put her in the bus and drive away.

*Newsweek, July 19, 1999
(abridged and adapted)*

1. Speculate on the reasons why Artie Shaw wanted to be black.
2. Account for the intentions that lie behind the use of the following expression: 'a black woman, a colored girl' (l. 14).
3. Say what Billie Holiday might have done to be put in a bus and driven away.
4. Go through the text and cite 3 examples of words/expressions specially used by Americans.
5. Identify the subject implicit in the sentence 'Real loud.' (l. 13).
6. Rephrase the following dialogue in reported speech:

'One day I'm going to have a band, and you're going to sing in it.' (ll. 6-7)

'Yeah, that'll be the day.' (l. 7)

7. In the context of African-American music there are statements in the text related to key social, cultural and historical issues, such as:
 - 'I wanted to be black...' (l. 3);
 - '... I'm going to have a band, and you're going to sing in it.' (ll. 6-7);
 - 'Yeah, that'll be the day.' (l. 7);
 - 'In 1935... I hired her.' (l. 8)

Expand on this relationship. Use between 70 and 100 words.

PART B

SECTION 1

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

Look at the picture and read its caption:



With placards proclaiming their faith in themselves and their cause, striking Memphis sanitation workers prepare for their protest on March 28, 1968.

The Turbulent Years, Alexandria, Time-Life Books, 1998

Protests for the recognition of Civil Rights were common in the USA in the 60s and 70s. Comment on what the message 'I am a man' seeks to convey, bearing in mind the individual conflicts in which the characters in *The Crying of Lot 49* are involved.

SECTION 2

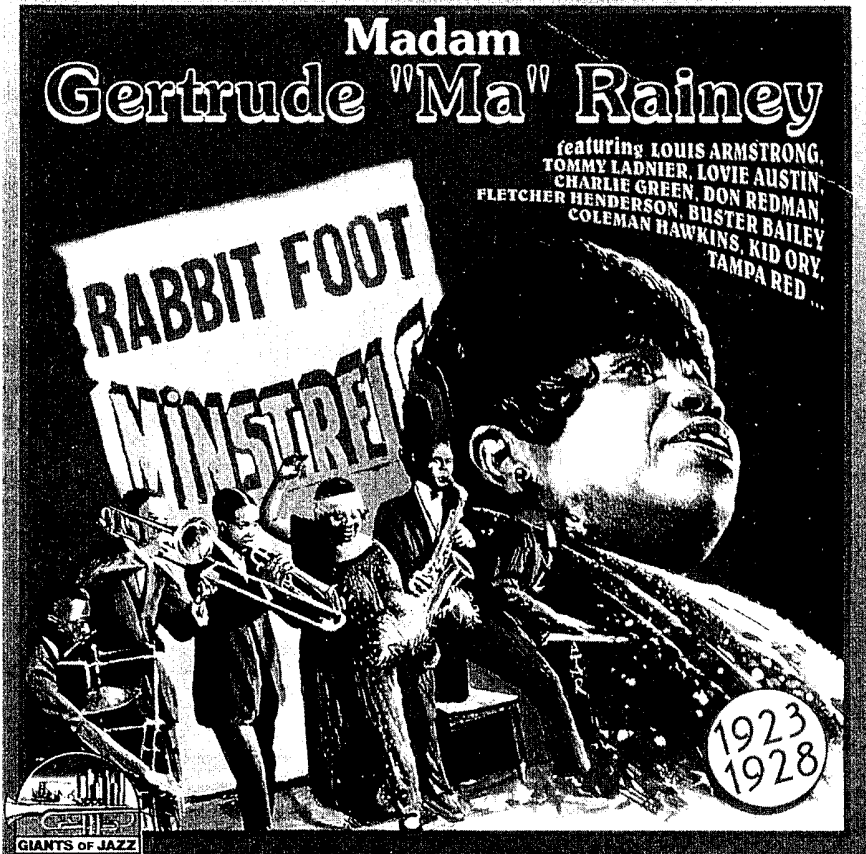
Cultura Americana

Bloco B: Sons da América – Estórias da História

Obra de leitura extensiva:

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

Look at the following CD cover:



Madam Gertrude "Ma" Rainey, 1923-1928, Giants of Jazz, CD 53281, 02/99

Bearing in mind the band in *Ma Rainey's Black Bottom*, evaluate the role played by band singers in the creation of an American musical identity.

V.S.F.F.

650/5

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 dictionary entries:

Look Back in Anger, a play by J. Osborne, first produced by the English Stage Company at the Royal Court Theatre on 8 May 1956, published 1957. It proved a landmark in the history of theatre, a focus for reaction against a previous generation (see KITCHEN SINK DRAMA)*, and a decisive contribution to the corporate image of the Angry Young Man.

Drabble, Margaret and Shringler, Jeremy, eds., *The Concise Oxford Companion to English Literature*, Oxford, OUP, 1990

***Kitchen Sink Drama**, a term applied in the late 1950s to the plays of writers such as Wesker, S. Delaney, and J. Osborne, which portrayed working-class or lower-middle-class life, with an emphasis on domestic realism.

Bearing in mind the class origin of the characters portrayed in *Look Back in Anger*, explain how people like these suffered the most from government policies such as those subsequently carried out by Margaret Thatcher’s government.

FIM

COTAÇÕES

• Parte A

1.	.....	15 pontos
2.	.....	15 pontos
3.	.....	15 pontos
4.	..... (3 × 5)	15 pontos
5.	.....	10 pontos
6.	..... (2 × 5)	10 pontos
7.	.....	40 pontos
		120 pontos

• Parte B

..... 80 pontos

TOTAL **200 pontos**