

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
2002

1.ª FASE
1.ª CHAMADA

PROVA ESCRITA DE INGLÊS

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.

Nos 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.

V.S.F.F.

650/1

Read the following text:

We flew southward down the channel and, at 11:33, crossed the coastline and headed straight for Nagasaki about 100 miles to the west. Here, again, we circled until we found an opening in the clouds. It was 12:01 and the goal of our mission had been reached.

We heard the prearranged signal on our radio, put on our arc-welder's glasses and
5 watched tensely the manoeuverings of the strike ship about half a mile in front of us.

"There she goes!" someone said.

Out of the belly of *The Great Artiste*, what looked like a black object went downward.

We removed our glasses after the first flash, but the light still lingered on, a bluish-green light that illuminated the entire sky all around. A tremendous blast wave struck our ship and
10 made it tremble from nose to tail. This was followed by four more blasts in rapid succession, each resounding like the boom of cannon fire hitting our plane from all directions.

Observers in the tail of our ship saw a giant ball of fire rise as though from the bowels of the earth. Next they saw a giant pillar of purple fire. 10,000 feet high. Shooting skyward with enormous speed.

By the time our ship had made another turn in the direction of the atomic explosion, the
15 pillar of purple fire had reached the level of our altitude. Only about forty-five seconds had passed. Awestruck, we watched it shoot upward like a meteor coming from the earth instead of from outer space, becoming ever more alive as it climbed skyward through the white clouds. It was no longer smoke, or dust, or even a cloud of fire. It was a living thing, a new species of
20 being born before our incredulous eyes.

William E. Laurence, *New York Times*, September 9, 1945, in Ambrose, Stephen and Brinkley, Douglas, *Witness to America, An Illustrated Documentary History of the United States from the Revolution to Today* (abridged and adapted)

1. Give a title to the text and justify your choice.
2. Taking into account the content of the text, discuss the name given to the plane – *The Great Artiste* – and justify your opinion.
3. Identify the figure of speech in the following expression:
...from the bowels of the earth. ... (ll. 12-13)
4. Identify the author's point of view towards the subject by choosing from the box below two words that best apply to the text. Justify your choice.

critical	cynical	objective
realistic	dramatic	
romantic	depressing	humorous

5. Say what the following refer to in the text:

- 5.1. she (l. 6)
- 5.2. it (l. 10)
- 5.3. they (l. 13)
- 5.4. it (l. 18)

6. Rewrite the following sentence, beginning as indicated, without changing the meaning:

Observers in the tail of our ship saw a giant ball of fire rise as though from the bowels of the earth. (ll. 12-13)

A giant ball of fire...

7. Relate the statement 'It was a living thing, a new species of being born before our incredulous eyes.' (lines 19/20) to the impact the atomic bomb had on American society and humanity in general. 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*

Look at the following picture:



Almost anything could be sold door-to-door: especially successful were encyclopedias, cleaning equipment and make-up

Phillips, Charles, et al., *The 20th Century Year by Year*

The countries of the western world have become consumer societies. Relate the above picture and its caption to the theme of 'the Consumer Society' as it appears in *The Crying of Lot 49*.

V.S.F.F.

650/3

SECTION 2

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

Read the following text:

By setting *Ma Rainey* at the end of the 1920s, when black music was at a crossroads in its development, Wilson is able to explore one of the main roots of African-American culture and identity – the blues. Through a dramatic conflict between Ma Rainey, the blues singer, and Levee, a herald of the new emerging style of jazz – swing – Wilson suggests that black music – and particularly the blues – contains ancient cultural clues to the true identity of African Americans which they cannot ignore except at their peril.

Pereira, Kim, *August Wilson and the African-American Odyssey*
(abridged)

Consider the above review and expand it, focusing on the role played by Toledo and Levee.

SECTION 3

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

The conflict portrayed in *Look Back in Anger* has deep roots in the politics of the 50s, that were strengthened years later – the 80s. Expand on the way politics may interfere with people's lives bearing the play in mind.

FIM

COTAÇÕES

• Grupo I

1.	15 pontos
2.	15 pontos
3.	14 pontos
4. (2 × 8)	16 pontos
5. (4 × 2)	8 pontos
6.	12 pontos
7.	40 pontos
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	120 pontos

• Grupo II 80 pontos

80 pontos

TOTAL **200 pontos**