

## 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

2.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:

### BACK TO THE ROOTS

*Long before Aretha demanded respect, black female vocalists discovered liberation in the blues*

Blues music emerged in the aftermath of U.S. slavery. With a lineage consisting largely of spirituals and work songs, the blues was the first musical genre to reflect black people's experience of 'freedom' in the U.S.

In addition to functioning as an affirmation of newfound physical liberty, travel served a practical purpose: many blacks – primarily men, who were less constrained by family ties than women – took to the road in search of work. These journeys, made on foot and by freight train, gave rise to the figure of the male blues singer – a lone black man with a guitar, traveling the countryside singing about his life. Although black men were first to sing the blues, the first blues recording was made by a black woman. Within one month of its release, Mamie Smith's 1920 version of Perry Bradford's *Crazy Blues* sold 75,000 copies at one dollar apiece. The buyers were almost exclusively black people, for whom a dollar was a small fortune in 1920, and so this represented phenomenal sales.

As the first broadly known traveling blues woman, Gertrude 'Ma' Rainey represented for women in her audiences a tangible incarnation of freedom. A pioneer on the black entertainment circuit, she shaped women's blues for many generations.

Bessie Smith, who earned the title 'Empress of the Blues' in part through the sale of some 750,000 copies of her first record, took women's blues to a new level. Smith became the first black woman 'superstar', traveling with her own tent show, attracting huge audiences.

Looking at early women's blues from a modern perspective, we can detect emerging feminist themes. Perhaps no one employed this strategy with more profound results than the incomparable Billie Holiday, who paved the way for an entire generation of black women vocal stylists, including Ella Fitzgerald and R-and-B singers like Aretha Franklin.

*Time*, 8 June, 1998  
(abridged and adapted)

1. Find justification in the text for the title 'Back to the Roots'.

2. Explain the meaning of the following expression:

'... a tangible incarnation of freedom. ...' (l. 16)

3. Relate the 'newfound physical liberty and travel' (l. 6) to the establishment of the blues as stated in the text.

4. Justify the use of the inverted commas for the following words:

4.1. freedom (l. 5)

4.2. Ma (l. 15)

4.3. superstar (l. 20)

5. Go through the text and identify ONE non identifying/non defining/non restrictive relative clause.

6. Justify the use of the singular form 'was' in the following phrase:

'... the blues was the first musical genre...' (l. 4)

7. Explain why the blues, as an American musical genre, was primarily shaped by women. 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*

Read the following sentence:

Very early in this novel, a metaphor communicates society's oppressiveness.

*Contemporary Literary Criticism*, Fall, 1991

Identify what is behind the metaphor used in *The Crying of Lot 49*, bearing in mind post-war American society.

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:

Webster's Dictionary begins by defining blues as 'low spirits, mental depression' with despondency and melancholy listed as synonyms.

Duff, Alan, *That's Life!*, London, Cambridge University Press, 1979  
(abridged)

Relate the above definition of the blues to the definition(s) given in *Ma Rainey's Black Bottom* through the characters Toledo, Levee and Ma Rainey.

## SECTION 3

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

John Osborne and the world of the 'Angry Young Man' expressed psychological revulsion and impatience towards society. Comment on this statement, relating it to the messages conveyed in *Look Back in Anger*.

**FIM**

## COTAÇÕES

### • Grupo I

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