

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

2.ª FASE

2003

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.

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:

Letter to my nephew

This innocent country set you down in a ghetto in which, in fact, it intended that you should perish. Let me spell out precisely what I mean by that, for the heart of the matter is here, and the root of my dispute with my country. You were born where you were born and faced the future that you faced because you were black and *for no other reason*. The limits of your ambition were, thus, expected to be set forever. You were born into a society which spelled out with brutal clarity, that you were a worthless human being. Wherever you have turned, James, in your short time on this earth, you have been told where you could go and what you could do (and *how* you could do it) and where you could live and whom you could marry. I know your countrymen do not agree with me about this, and I hear them saying, "You exaggerate". They do not know Harlem, and I do. So do you. Know whence you came. If you know whence you came, there is really no limit to where you can go. The details and symbols of your life have been deliberately constructed to make you believe what white people say about you. Please try to be clear, dear James, through the storm which rages about your youthful head today, about the reality which lies behind the words *acceptance* and *integration*. There is no reason for you to try to become like white people, and there is no basis whatever for their impertinent assumption that *they* must accept *you*. The really terrible thing, old buddy, is that *you* must accept *them*.

Baldwin, James, "My Dungeon Shook: Letter to my Nephew on the One Hundredth Anniversary of the Emancipation", in *The Fire Next Time*, (abridged)

1. State James Baldwin's purpose in writing this letter to his nephew.
2. List three points made by the author to show that his nephew does not live in an 'innocent country'.
3. Explain the meaning of the following sentences in their context:
 - 3.1. '... the root of my dispute with my country.' (l. 3)
 - 3.2. '... the storm which rages about your youthful head today...' (ll. 13-14).
4. Justify the use of italics in lines 4, 8, 16 and 17.
5. Identify in the text a:
 - 5.1. relative defining/restrictive clause.
 - 5.2. causative clause.

6. From the examples below identify those in which the adjective is used predicatively.

6.1. 'This innocent country...' (l. 1)

6.2. '... you were black...' (l. 4)

6.3. '... brutal clarity...' (l. 6)

6.4. '... white people...' (l. 12)

6.5. '... to be clear...' (l. 13)

7. Outline the kind of reality and the type of acceptance and integration the author seeks to convey (line 14). Relate them to the Civil Rights Movement, bearing in mind the consequences for many African Americans of USA government policy. Use between 70 and 100 words.

II

SECTION 1

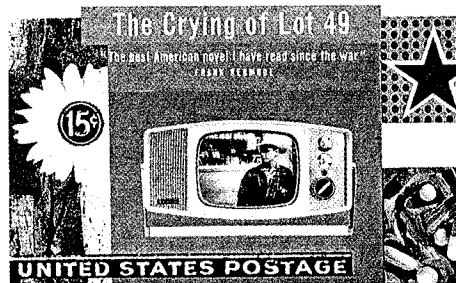
Cultura Americana
Bloco A: Um Acontecimento – A Bomba Atômica
Obra de leitura extensiva:
Pynchon, T., *The Crying of Lot 49*

Look at the cover of the novel *The Crying of Lot 49* by Thomas Pynchon, published by Vintage in 1966.

Identify some or all of the icons selected and relate them to the pursuit of prosperity and the consumer society in post-war America as seen by Pynchon.



PYNCHON



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:

SURDYVANT: Irv, that horn player... the one who gave me these songs... is he gonna be here today? Good. I want to hear more of that sound. Times are changing. This is a tricky business now. We've got to jazz it up... put in something different. You know, something wild... with a lot of rhythm.

Wilson, A., *Ma Rainey's Black Bottom* (abridged)

Comment on the above extract from *Ma Rainey's Black Bottom* and expand on the theme of professionalization in African American music.

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:

The novelty of Thatcherism was in proposing a unified vision of the nation's decline, linking together economic retreat, political humiliation and moral degeneracy: The time for counter-attack is long overdue. We are reaping what was sown in the Sixties. So away with laxity and loose morals, synonyms of neglect and decay! The way to recovery lay in order, hard work and sacrifice. In short, a return to Victorian creeds and archetypes.

François Bédarida, *A Social History of England 1851-1990*

Bearing in mind Thatcher's criticism of the Sixties and her defence of "Victorian creeds and archetypes", establish a parallel with similar views of a golden past present in John Osborne's *Look Back in Anger*.

FIM

COTAÇÕES

• Grupo I

1.	15 pontos
2. (3 × 5)	15 pontos
3. (2 × 8)	16 pontos
4.	14 pontos
5. (2 × 5)	10 pontos
6.	10 pontos
7.	40 pontos
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	120 pontos

• Grupo II 80 pontos

80 pontos

TOTAL **200 pontos**