

EXAME NACIONAL DO ENSINO SECUNDÁRIO

12.º Ano de Escolaridade — Via de Ensino
(2.º, 3.º e 4.º cursos)

Duração da prova: 120 minutos
2002

2.ª FASE

PROVA ESCRITA DE INGLÊS (NÍVEL INFERIOR)

Material admitido: dicionários unilingues e/ou bilingues.

I

1. After reading through the passage below, choose an appropriate title and justify your choice.
Write no more than 35 words.

Their idea was a musical homage to Portuguese culture. They began nearly 15 years ago in a suburb of the Portuguese capital, Lisbon, that gave them their name: Madredeus.

Today, these four male musicians accompanying one female voice are one of the world's most faithfully followed groups, despite the fact that no one can agree on a genre into which to slot them. They have been labeled gothic, baroque, derivative of Lisbon's famous fado music, religious, mystical – none of which alone is accurate.

This year Madredeus have played before audiences in São Paulo – 90,000 people – Helsinki, Belgrade, Mexico and London. Over the years they have given more than 100 concerts in both Italy and Spain; have toured Japan seven times, Germany five.

The group's average age is 41, but their followers range from teenagers to grandparents. All this despite the fact that, Brazil apart, most of their fans don't know Portuguese. Madredeus concerts have almost no body language: the four men wear black and concentrate on classical guitars, keyboard, cello, accordion.

Lone singer Teresa Salgueiro usually stands still and distant as a nightingale, her voice pouring out sound that has been called angelic. 'No body language is also a language,' insists Pedro Ayres Magalhães, principal songwriter, guitarist and one of the group's founders. Ayres says it was a conscious decision that the musicians shouldn't distract from the sound, 'so that people are not interested in our weight or our hairstyles.'

He calls what they perform 'musical fantasy with Portuguese roots,' made with a universal audience in mind. Those roots reach into nostalgia, peacefulness, perhaps the famed Portuguese melancholy. Ayres explains the fantasy in 'the choreography of the group' – that of a woman waiting. This woman also fantasizes about God, about love, about destiny. She fantasizes about the person she waits for, the things she wants to have, or have again. An audience might imagine her on the edge of a cliff or on a boat as much as on a stage.

25 This role of 'lady-in-waiting' belongs to Salgueiro, who joined the group as a 17-year-old. Now 31, she says she sees Madredeus as on a journey 'navigating among other cultures through our music.' The lyrics written for her extraordinary voice are for her 'a hymn to life and hope.' The wistfulness of Madredeus' music is caught in a footnote to one of Ayres' songs on one of their nine albums, *Antologia*: 'Lovers belong to each other as the sun belongs to the sea – not much, but enough to be going on with.'

30 *Movimento* (Movement) is the new album from Madredeus: sixteen new songs, sixteen new landscapes, sixteen new passions tailor-made by hand for Teresa Salgueiro's crystalline voice. Sixteen new tales of the Spirit and of the Heart, continuing Madredeus' pledge to travel everywhere and share their unique, beautiful music with the world.

35 *Movimento* is also more than a new movement in the Madredeus symphony: all the musicians have contributed material to the album, strengthening the band's unity through the diversity of their shared experiences.

Rod Usher, *TIME*, *Special Issue*, Winter 2000/01
<http://madredeus.mind.pt/ingles.biografia.htm>

2.

2.1. In paragraphs 1 and 2 find words/expressions meaning the same as:

- 2.1.1. tribute
- 2.1.2. outskirts
- 2.1.3. artistic type
- 2.1.4. classify
- 2.1.5. called
- 2.1.6. correct

2.2. Complete these sentences according to the information in paragraphs 3 to 5.

- 2.2.1. Madredeus have toured the world over, including...
- 2.2.2. Although, with the exception of Brazil, ...
- 2.2.3. The band's sobriety on stage involves personal appearance, namely... and...
- 2.2.4. Even the singer, Teresa Salgueiro, doesn't...
- 2.2.5. Powerful choreography is achieved based on an apparent...
- 2.2.6. Indeed, what the band wants is...

3. In 25-40 words each, answer these questions on the final part of the text. Use your own words as much as possible.

- 3.1. In paragraph 6, Pedro Ayres Magalhães defines the impression the band wants to convey. How does that relate to the 'Portuguese roots' he considers as the basis for their music?
- 3.2. How important is the latest Madredeus' album in terms of what they seek to accomplish?
- 3.3. Do you think that artists like Madredeus play a significant role in preserving national cultural traditions in a time of globalisation? Justify your opinion.

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4. Rewrite the sentences below, without changing their meaning, beginning them as indicated.

4.1. The quality of their music has given Madredeus international fame.

Madredeus...

4.2. Madredeus have achieved recognition only thanks to their efforts to be honest and original.

Only thanks to...

II

Write 120-150 words on ONE of the following topics, either 1. or 2. or 3.

1. Consider this statement:

As our lifestyles grow more similar, there are unmistakable signs of a powerful countertrend: a backlash against uniformity, a desire to assert the uniqueness of one's culture and language, a repudiation of foreign influence.

John Naisbitt & Patricia Aburdene, *Megatrends 2000. Ten Directions for the 1990s*, New York, Avon Books, 1990

Comment on the opinion expressed above, bearing in mind what the members of Madredeus and other well-known Portuguese artists have been doing, and the reception of their policies by their audiences.

2. As we well know, misunderstandings and feelings of exclusion can lead to dramatic consequences and even conflict.

Explain the role of conflicts arising from social differences in the novel you have studied:

F. Scott Fitzgerald's *The Great Gatsby*

or

B. MacLaverty's *Cal*

3. Globalisation, in its various forms, has been the source of mixed feelings in several parts of the world.

Identify the controversial aspects of this issue and state what should be done to make sure the phenomenon is as positive for all as its supporters claim.

FIM

COTAÇÕES

I

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|-------------------------|-----------|
| 1. | 15 pontos |
| 2. | |
| 2.1. (6 × 5) | 30 pontos |
| 2.2. (6 × 5) | 30 pontos |
| 3. (3 × 15) | 45 pontos |
| 4. (2 × 10) | 20 pontos |

II

- | | |
|---------------------|-----------|
| 1. ou 2. ou 3. | 60 pontos |
|---------------------|-----------|

TOTAL	200 pontos
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