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1. Não abra o caderno de questões até que a autorização seja dada pelos Aplicadores;
2. A interpretação das questões é parte do processo de avaliação, não sendo permitidas perguntas aos Aplicadores de prova;
3. Nesta prova, as questões são de múltipla escolha, com cinco alternativas cada uma, sempre na sequência a, b, c, d, e, das quais somente uma é correta;
4. As respostas deverão ser repassadas ao cartão-resposta utilizando caneta na cor azul ou preta dentro do prazo estabelecido para realização da prova, previsto em Edital;
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10. O candidato não poderá sair da sala de aplicação antes que tenha se passado 1h00min do início da aplicação das provas. Só será permitido que o candidato leve o caderno de prova objetiva após 4h00min de seu início;
11. Os três últimos candidatos deverão permanecer em sala até o fechamento da ata e assinatura dos mesmos para fechamento da sala de aplicação.

Questão 01- Read the text and choose the correct alternative.

10/26/2016 - 12H43

 Curtir { 1  Tweet

RANIER BRAGON
LAÍS ALEGRETTI
FROM BRASÍLIA

The Lower House approved in the second vote on Tuesday (25) the base text of the so called "Ceiling PEC", a bill that freezes the federal government spending for 20 years.

The measure is Michel Temer's government priority in the Congress during 2016. With 359 votes in favor, 116 against and 2 abstentions, the score frustrated the government's plans to expand the majority reached in the first vote, on October, 10th, when 366 congressmen voted for the bill and 111 against it.

After the amendments to the text are analyzed, the bill will go to the Senate, where it must also be approved in two votes.

Temer was directly involved in the articulation for the approval of the measure, hosting a dinner for more than 200 congressmen at the Alvorada Palace before the first vote and taking part of a second dinner at the home of the Lower House speaker, Rodrigo Maia (DEM-RJ), this Monday (24).

The president also dismissed ministers during the two votes so that they could temporarily retake their positions in the Congress and increase the score in favor of the proposal.

The opposition, as well as dissidents of Temer's base, argue that the new fiscal system will cut investments, mainly in education and health.

The government supporters highlighted the view that the measure is necessary to avoid the bankruptcy of the state and restore confidence in the management of the economy.

This year, the government expects to close its accounts with a shortfall of up to R\$ 170.5 billion (US\$ 54.64 billion).

The proposal restricts government spending to the IPCA (Extended National Consumer Price Index, Brazil's official inflation index) of the previous 12 months, and lasts 20 years, with the possibility of changing the way to limit spending from the tenth year.

The most appropriate title to the text above is:

- a) Brazil's Lower House of Congress approves a Cap that will slow down social investments.
- b) Brazil's Lower House of Congress votes Cap on public spending.
- c) Temer's measures will impact Brazilians schooling life.
- d) Brazil's congressman approves a controversial bill on public spending.
- e) Brazil's Lower House of Congress approves Cap on public spending.

Questão 02 – Read the comic strip below, judge the statements and then check the correct alternative:



images.cryhavok.org/v/Calvin+and+Hobbes+-+Intelligent+Life.jpg.html

- I. Calvin thinks human civilization is so primitive by seeing deforestation as an ordinary event.
 - II. Calvin thinks the more deforestation grows the more human civilization gets worried.
 - III. Calvin thinks deforestation is so ordinary that we can positively handle it.
 - IV. Calvin thinks if another civilization exists they have brighter actions than we do towards nature.
- a) All the statements are correct.
 - b) Just statements one and three are correct.
 - c) Just statements two and three are correct.
 - d) Just statements one and four are correct.**
 - e) All the statements are incorrect.

Questão 03 – Read the cartoon and choose the correct alternative.



<https://www.bostonglobe.com/opinion/2016/02/11>

In the cartoon above we have

- a) an action that was not over in the past.
- b) a definitive single completed event or action in the past.**
- c) a habitual or repeated event or action in the past.
- d) an indefinite event or action in the past.
- e) an action that started in the past and is still going on.

Calvin and Hobbes by WATTERSON

...SO IF YOU CAPTURE THE OTHER GUY'S FLAG AND MAKE IT BACK TO YOUR TERRITORY, YOU WIN.

WIN WHAT?

THE GAME.

NO LUGGAGE? NO TOASTER OVEN?

HEY, YOU CAN'T HIDE YOUR FLAG IN A TREE! IT'S TOO HARD TO CAPTURE!

THAT'S NOT A RULE. I CAN HIDE MY FLAG ANYWHERE!

WELL, IT'S A RULE NOW! FROM NOW ON, NO FLAGS IN TREES!

OK, BUT I JUST TAGGED YOU, SO YOU HAVE TO GO TO JAIL.

WHAT?? IT'S A TIME OUT! I WAS MAKING A NEW RULE!

YOU DIDN'T OFFICIALLY CALL A TIME OUT. OFF TO JAIL WITH YOU!

FORGET IT! FROM NOW ON, IF YOU'RE DISCUSSING A NEW RULE, IT'S AUTOMATICALLY A TIME OUT.

OK, TIME IN! TAG!

YOU CAN'T DO THAT! WE HAVE TO SAY "TIME IN" TOGETHER!

SINCE WHEN?? YOU'RE JUST CHANGING THE RULES SO YOU'LL WIN!

I AM NOT! I'M JUST TRYING TO KEEP YOU FROM CHEATING!

JUST A MINUTE, MUFFIN HEAD. ARE YOU CALLING ME A CHEATER?

WHO'S A MUFFIN HEAD?

STRIKE! BRAIN! YOWP! OATMEAL FACE! ARRGH!

MOM SAYS WE SHOULD TAKE UP MONOPOLY.

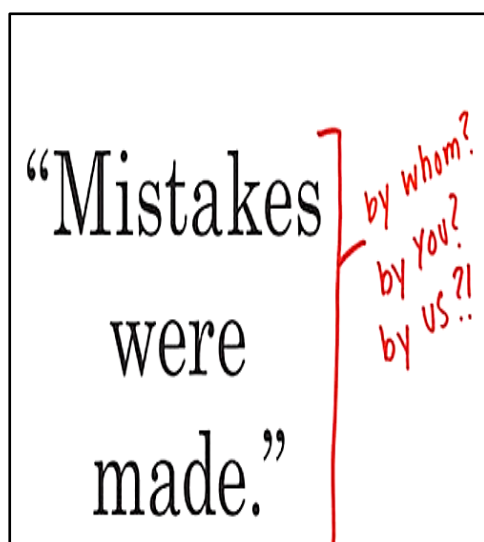
NO WAY, BUSTER. I KNOW ALL ABOUT THOSE "INTEREST-FREE BANK LOANS" TO YOURSELF!

© 1986 Watterson/Distributed by Universal Uclick

Choose the alternative that reports the utterances above correctly:

- a) Calvin said if Hobbes captured the other guy's flag and made it back to his own territory, he won. He added Hobbes couldn't hide his flag in a tree because it was too hard to capture. Hobbes answered that wasn't a rule and he could hide his flag anywhere he wanted; Calvin posted that it was a rule then and imposed he wasn't allowed to hide his flag in the trees.
- b) Hobbes agreed and informed Calvin he have just tagged him so he has to go the jail. Calvin angrily answered it was a time out and he is making a new rule.
- c) Hobbes reminded he didn't officially call a time out and said he has gone to the jail. Calvin ordered him to forget that and if he is discussing a new rule it is automatically a time out.
- d) Hobbes agreed and Calvin said he couldn't do that because we had to say 'time in' together. Hobbes asked Calvin since when and told him he was just changing the rules so he'd won. Calvin refused and said he is just trying to keep him from cheating.
- e) Hobbes angrily asked Calvin if he is calling him a cheater. Afterwards, Calvin told Hobbes my mother advised them they should take monopoly. Hobbes answered he known all about those 'interest-free bank loans'.

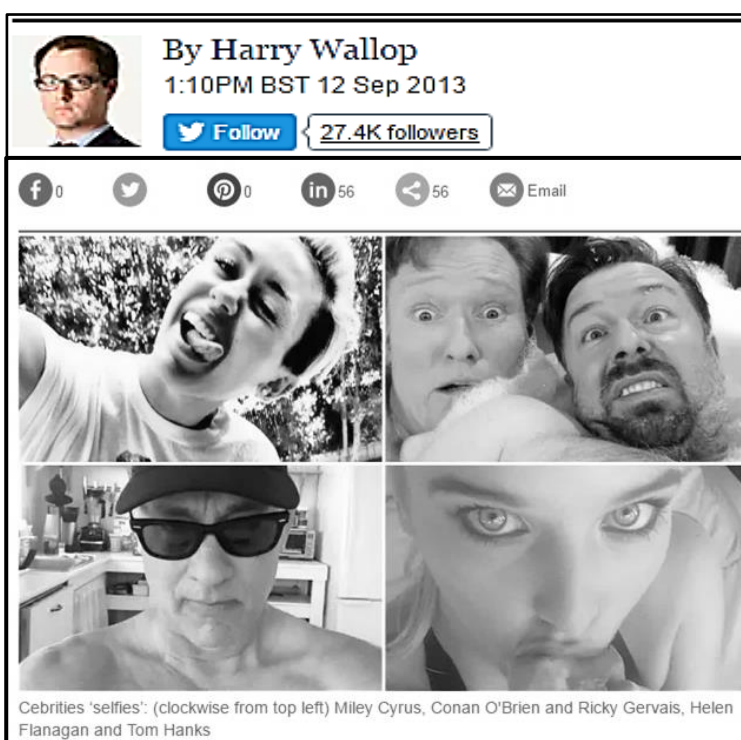
Questão 05 – According to CELCE-MURCIA, M. (1999, p. 344-350) 'the passive allows the thing or person that receives the action of the verb to occupy subject position and it can be said to have a grammatical meaning rather than a lexical one. It is a focus construction that exists to put the patient, i.e., the receiver or undergoer of an action, in subject position. The subject is acted upon and thus passive. Indeed, Shibitani (1985), has shown the passive 'defocuses' the agent. No matter when it is used or what its form, then, it will always have this core meaning. However, there are issues related to this core meaning about which ESL/EFL students need to know. In the cartoon below we



<http://opinionator.blogs.nytimes.com> (adapted)

- a) have an example of a passive voice-only, in other words, the passive voice is more limited than active voice and the sentence in English has no active voice counterpart.
- b) can rightfully infer that the agent wasn't mentioned because it is redundant, unknown or very general or the speaker is being tactful or evasive.
- c) may inquire that the agent is a well-known personage as a politician and he was included as propositional information to 'defocus' the agent.
- d) conclude that distributions of passive rarely differ among genres. Where more focus is on the outcome, passives aren't more often used.
- e) can observe that with stative verbs the more indefinite the object in the 'by' phrase is the more likely it is to be acceptable in its active voice.

Read the text below to answer the questions from 6 to 9:



<http://www.telegraph.co.uk/technology/social-media/10304570/12>

Read the text below to answer the questions from 6 to 9:

12 signs that you're addicted to social media

Emma power, a 19-year-old from Sevenoaks, declares that she feels "panic-stricken and physically sick" if she does not post 20 'selfies' on a day on Facebook. Well, at least she admits she has a problem. Harry Wallop takes a look at the 12 surest signs that you too could be addicted to social media.

1. You can't get beyond the main course in a restaurant before you get out your phone and instagram the duck confit. In fact, you are itching to snap away by the time the first course arrives. Ideally, you would chronicle the bread basket within three minutes of arriving. Because, frankly, a romantic meal for two isn't a romantic meal for two unless you have shared it with all your followers. Course by course.
2. The very first thing you do when you wake up is reach for your phone (always by the side of your bed, in fact -- usually under your pillow) and check how many times your witty comment from the night before has been retweeted or liked. You do this before you have left the bed, let alone rolled over and kissed your loved one.
3. Your children catch you trying to post Facebook updates while reading their bedtime stories. You know it's seriously bad when you agree that you will pay them 20p every time they bust you. It has got out of control when they can buy an Xbox with the proceeds.

4. You greet friends at a party by their Twitter handle. “Hey, @bobcat100, how are you?” It’s really bad when, after the second ‘Aperol Spritz’, you forget their real name. Do they even have a real name? Who knows?
5. You cannot visit the lavatory without using the 23 available seconds to investigate how many people have liked your photo. Snapchatting a selfie while sitting on the loo is a proof you have stopped understanding basic decent behaviour. Rather sadly, social media has killed off the immensely valuable and intrinsically British “loo book” market. Wenowswipe, tap, scroll, wipe.
6. Brian from accounts, on a Monday morning, asks how was your weekend. And your first reaction is “What? did you not see all the amazeball photos I posted on Instagram? How can you not know that I had a *totes* great time?” You say: “Er, it was nice. Thanks.” And then think, I must unfollow Brian, the ungrateful idiot.
7. You “like” your own updates on Facebook. You “favourite” your own Tweets. You “like” your own instagrapics. You “pin” selfies on Pinterest. Stop it. Now.
8. You “check in” at tube stations on the way to work. You “check in” when you go out to get your lunchtime Pret salad, you “check in” at the pub after work. You want to “check in” when you get home, but you suddenly realise that though you have remembered your phone (of course), you have forgotten your keys.
9. The first thing you do on hearing that someone famous has died is to Wiki their career and urgently, in a panicky rush, find the obscurest fact you can find about them so that you can post an update. “So sad about David Frost. Of course, his greatest achievement was being offered a contract at Nottingham Forest FC. #RIP”
10. Someone tells you a joke, and instead of laughing out loud, you use the phrase “lol”. As in, you actually open your mouth and instead of uttering the purest, most instinctive proof of humanity, you say “lol.” And then you laugh at your own cleverness.
11. Watching the Great British Bake Off/Downton/X-Factor your anxiety levels rise to almost unbearable levels as you desperately try to be the first person on your timeline to tweet “Soggy Bottom/Mrs Patmore’s Eyes/Has Simon had too much work done?”
12. You use the phrase “hashtag” in normal conversations. #fail. Or rather “Hashtag fail”

Questão 06 – The text main issues are about

- a) social disruptions which can affect people lives.
- b) modern embedded social media daily routines.
- c) bad habits we have towards our social media.
- d) misconceptions about the correct social media usage.
- e) unmanageability about time spent over social media.

Questão 07 – By analyzing the statements below you can infer that

- I. she feels “panic-stricken and physically sick” if she does not post 20 ‘selfies’ on a day.
- II. you cannot visit the lavatory without using the 23 available seconds to investigate how many people have liked your photo.
- III. the first thing you do on hearing that someone famous has died is to Wiki their career and urgently ...
- IV. did you not see all the amazeball photos I posted on Instagram?

- a) in statement I, “if” can be replaced by “unless” with no change in the meaning.
- b) both sentences I and II express an action which occurred at indefinite time in the past.
- c) in sentence IV we have a restrictive relative clause with relativized object.
- d) in sentence II the tenseless auxiliary modal is indicating a possibility in the past.
- e) in sentence III, it is pointedly explicit that the two actions occurred simultaneously.

Questão 08 – Read the quotations below and choose the correct alternative:

1 quotation

“Tendo em vista o eixo temático “recepção e produção de textos orais e escritos de gêneros textuais variados em língua estrangeira”, o texto torna-se o elemento-chave em torno do qual as diversas atividades de aprendizagem são organizadas. Os textos escolhidos, tanto para as práticas escritas quanto para as orais, devem ser de gêneros diferentes, retirados de suportes variados (jornais, revistas, Internet, TV, rádio, vídeos), de modo a possibilitar que o aluno vivencie, no espaço escolar, experiências de interações sócio-comunicativas reais (tais como elas serão vivenciadas fora dos limites da sala de aula). Prioriza-se a utilização de textos autênticos, da forma como eles se apresentam no original, evitando os que são artificialmente produzidos para a situação de aprendizagem visando prioritariamente ao estudo de aspectos léxico-gramaticais”. *DIAS, R. Proposta Curricular de Língua Estrangeira do Estado de Minas Gerais, 2003*

2nd quotation

“... Em se tratando da compreensão escrita em LE, alguns aspectos se colocam como essenciais. Prioriza-se, hoje, a utilização de textos autênticos, tal como eles se apresentam no original, evitando os que são artificialmente produzidos para a situação de aprendizagem. Prioriza-se também uma seleção diversificada de gêneros textuais (anúncios publicitários, cartas ao leitor, histórias em quadrinhos, artigos de opinião, horóscopos etc.) retirados de suportes diversos como jornais, revistas, livros, Internet etc., tendo por base o princípio de preparar o aluno para as práticas de leitura fora dos limites da sala de aula. As estratégias de leitura, que fazem parte da competência estratégica, devem ser ensinadas e vivenciadas durante o processo de compreensão escrita, de modo que o aluno se conscientize sobre a eficácia do seu uso e passe a fazer uso delas para ler melhor em língua estrangeira, tendo em vista os seus objetivos de leitura. Recomenda-se que a aula de leitura se componha das seguintes fases: (1) Pré-leitura: Ativação do conhecimento anterior sobre o tema do texto, (2) Compreensão geral, (3) Compreensão de pontos principais, (4) Compreensão detalhada e (5) Pós-leitura.” *DIAS, R. Proposta Curricular de Língua Estrangeira do Estado de Minas Gerais, 2003.*

The most suitable excerpt from the text that has a correlation to what is pointed by the author at the first quotation above is

- a) 'In fact, you are itching to snap away by the time the first course arrives'
- b) 'Harry Wallop takes a look at the 12 surest signs that you too could be addicted to social media.'
- c) 'Do they even have a real name? Who knows?'
- d) 'Your children catch you trying to post Facebook updates while reading their bedtime stories'
- e) Snapchatting a selfie while sitting on the loo is a proof you have stopped understanding basic decent behaviour'

Questão 09 – Imagine you are the English teacher at an intermediate English Class. You are about to present the text '*12 signs you are addicted to social media*' to your students in order to show them how important are the aspects related to 'reading strategies'. Analyze the chart below; match the column on the left to the most suitable excerpt from the text on the right. Then, choose the correct alternative:

STRATEGY	EXCERPT FROM THE TEXT
(01) Prior Knowledge	() '...you use the phrase "hashtag" in normal conversations. #fail. Or rather "Hashtag fail" ...'
(02) Morphology (word building)	() '...you greet friends at a party by their Twitter handle. "Hey, @bobcat100, how are you?" ...'
(03) Text to Self	() '... she feels "panic-stricken and physically sick" if she does not post 20 'selfies' on a day ...'
(04) Text to Life	() '...What? did you not see all the amazeball photos I posted on Instagram? How can you not know that I had a *totes* great time?" ...'
	() '...and then think, I must unfollow Brian, the ungrateful idiot...'
	() '...watching the Great British Bake Off/Downton/X-Factor your anxiety levels rise to almost unbearable levels as you desperately try to ...'

- a) 4,4,3,1,2,1
- b) 1,1,4,3,3,2
- c) 4,3,4,1,2,1
- d) 3,3,4,1,2,1
- e) 3,3,4,2,1,2

Read the cartoon below and choose the correct alternative to the questions 10 and 11:



Questão 10 – According to CELCE-MURCIA, M. (1999, p.116-124) “over the years, the important distinction between tense and aspect have become blurred. Instead, English has been said to have 12 ‘tenses’. We have tried to be careful in the preceding discussion to talk about the ‘*tense-aspect*’ system and ‘*tense-aspect*’ combinations. We feel that if the natural division between tense, which relates to time, and aspect, which has to do with the internal structure of the action occurring at any time, are dealt with separately at first, the system that results from their subsequent combination is much easier to see and, therefore, easier to learn.

By analyzing characters’ speech in the cartoon above and what was explained in the authors’ work about ‘meaning in the English Tense-aspect system’ we can state that

- a) in – ‘...**it was fantastic** ...’ – we have an event with duration that applied in the past with the implication that it could be applied in the present.
- b) in – ‘...**I just saw the most unbelievable football game ever played**’ – we have a conversational historical present used to refer to certain past events in a narration.
- c) in – ‘... **the quarterback took the ball, faded back behind his own goal posts and threw a perfect pass** ...’- we have a repetition or iteration of some ongoing past action.
- d) in – ‘... **the fans and the players were so happy they were rolling on the ground and hugging** ...’ – we have an action that occurred over a prior time period and that was completed at the moment of the speaking.
- e) in ‘...**people were jumping up and down when they kicked the extra point**’ – we have a past remote action simultaneous to some other event that is usually stated in the past as well.

Questão 11 – According to the CELCE-MURCIA, M. (1999, p.113) ‘Simple Past tense also states facts. What the core meaning of the past tense adds is a sense of remoteness. The event can be remote in time and even if the event is a recent one the “remoteness” comes in the feeling that the event is over and done with. (...) The sense of remoteness can apply even to notions other than time. (...) So the Simple Past is used when the speaker conceptualizes a complete event factually, but as remote in some way. The explanation above makes more sense in

- a) ‘**it was fantastic**’.
- b) ‘go...go ...go’
- c) ‘most unbelievable football game ever played’.
- d) ‘people were jumping up and down’.
- e) ‘you should have seen them’

Questão 12 – According to CELSE-MURCIA, M. and LARSEN-FREEMAN, D. (1999.p.547) “English conditional sentences express three different types of semantic relationships”. Look the chart below. Each image has two corresponding explanations about the uses of conditionals presented in characters’ utterances. Judge them and check the correct alternative

TEXT 01)



available at: www.gocomics.com

- Garfield’s utterances are related to a generic factual conditional whose main function is express relationships that are true and unchanging.
- Garfield’s utterances are related to a generic factual conditional that establishes either present or past relationships that are typically or habitually true.

TEXT 02)



available at: www.uptodate-amef.blogspot.com.br

- When the boy gives the reasons to not doing his homework his utterances express future and contingencies in a strong condition and result.
- The future outcome expressed in the result clause in “*if I get fired I could go bankrupt ...*” and “*if I get a job I might get fired*” - is pointed by a weaker modal of prediction that show a degree of weakened condition or result.

TEXT 03)



Available at <http://www.englishblog.com/2013/03/cartoon>

- The man’s utterance here expresses a imaginative hypothetical past conditional that narrates a possible event in the past.
- The imaginative hypothetical conditional sentence used here is a timeless implicit inference situation suggesting the man’s utterance is, in fact, regret.

TEXT 04)



http://www.seashell.com.au/images/newsletter/nl_cartoon54.jpg

- ‘If only’ presented in all characters’ speech here marks conditions that are exclusive, that is, no other condition will bring about the stated result (imaginative).
- The imaginative conditional sentence presented in all four characters’ thoughts, are in fact, hypothetical situations that express what the speakers perceive to be unlikely yet possible events.

- both inferences about text one are true.
- the inferences about texts one and three are true.
- only one inference about text two are true.
- only one inference about text four are true.
- the inferences about text two and four are true.

Read the text and choose the correct alternative to the questions from 13 to 15.

Frank T. McAndrew.

Cornelia H. Dudley Professor of Psychology, Knox College.

Let’s face it: gossips get a bad rap.

Smugly looking down from a moral high ground – and secure in the knowledge that we don’t share their character flaw – we often dismiss those who are obsessed with the doings of others as shallow. Indeed, in its rawest form, gossip is a strategy used by individuals to further their own reputations and interests at the expense of others. Studies that I have conducted confirm that gossip can be used in cruel ways for selfish purposes. At the same time, how many can walk away from a juicy story about one of their acquaintances and keep it to themselves? When disparaging gossip, we overlook the fact that it’s an essential part of what makes the social world tick; the nasty side of gossip overshadows the more benign ways in which it functions. In fact, gossip can actually be thought of not as a character flaw, but as a highly evolved social skill. Those who can’t do it well often have difficulty maintaining relationships.

As social creatures, we’re hardwired to gossip.

Like it or not, we are the descendants of busybodies. Evolutionary psychologists believe that our preoccupation with the lives of others is a byproduct of a prehistoric brain. According to scientists, because our prehistoric ancestors lived in relatively small groups, they knew one another intimately. In order to ward off enemies and survive in their harsh natural environment, our ancestors needed to cooperate with in-group members. But they also recognized that these same in-group members were their main competitors for mates and limited resources. Living under such conditions, our ancestors faced a number of adaptive social problems: who’s reliable and trustworthy? Who’s a cheater? Who would make the best mate? How can friendships, alliances and family obligations be balanced?

Avoiding gossip: a one-way ticket to social isolation

Today, good gossipers are influential and popular members of their social groups. Sharing secrets is one way people bond, and sharing gossip with another person is a sign of deep trust: you're signaling that you believe that the person will not use this sensitive information against you. Therefore, someone skillful at gossip will have a good rapport with a large network of people. At the same time, they'll be discreetly knowledgeable about what's going on throughout the group. On the other hand, someone who is not part of, say, the office gossip network is an outsider. Presenting yourself as a self-righteous soul who refuses to participate in gossip will ultimately end up being nothing more than a ticket to social isolation.

Fear of whispers keeps us in check

On the flip side, the awareness that others are likely talking about us can keep us in line. Among a group of friends or coworkers, the threat of becoming the target of gossip can actually be a positive force: it can deter "free-riders" and cheaters who might be tempted **slack off** or take advantage of others. Biologist Robert Trivers has discussed the evolutionary importance of detecting *gross cheaters* (those who fail to reciprocate altruistic acts) and *subtle cheaters* (those who reciprocate but give much less than they get). Gossip can actually shame these free riders, reining them in. (...)

Celebrity gossip actually helps us in myriad ways

Belgian psychologist Charlotte de Backer makes a distinction between *strategy learning gossip* and *reputation gossip*. When gossip is about a particular individual, we're usually interested in it only if we know that person. However, some gossip is interesting no matter whom it's about. This sort of gossip can involve stories about life-or-death situations or remarkable feats. We pay attention to them because we may be able to learn strategies that we can apply to our own lives. Indeed, de Backer discovered that our interest in celebrities may feed off of this thirst for learning life strategies. For better or for worse, we look to celebrities in the same way that our ancestors looked to role models within their tribes for guidance. At its core, our fixation on celebrities is reflective of an innate interest in the lives of other people. From an evolutionary standpoint, "celebrity" is a recent phenomenon, due primarily to the explosion of mass media in the 20th century. Our ancestors, on the other hand, found social importance in the intimate details of everyone's private life, since everyone in their small social world mattered. But anthropologist Jerome Barkow has pointed out that evolution did not prepare us to distinguish among those members of our community who have a genuine effect on us, and those who exist in the images, movies and songs that **suffuse** our daily lives. From TMZ to US Weekly, the media fuels gossip mills that mimic those of our workplaces and friend groups. In a way, our brains are tricked into feeling an intense familiarity with these famous people. After all, anyone whom we see that often and know that much about must be socially important to us. Because of the familiarity we feel with celebrities, they can serve an important social function: they may be the only "friends" we have in common with new neighbors and coworkers. The bottom line is that we need to rethink the role of gossip in everyday life; there's no need to shy away from it or to be ashamed of it. Successful gossiping entails being a good team player and sharing key information with others in ways that won't be perceived as self-serving. It's about knowing when it's appropriate to talk, and when it's probably best to keep your mouth shut

<http://theconversation.com/gossip>

Question 13 – Check the meaning of the words of the text in Column A. Match the meanings in A to another context in B, then choose the correct alternative.

A	B
Words in-text and their meaning	Words out-of-the-text contextualization
1) Busybodies - a person who is too interested in things that do not involve him or her; people who talk a lot or too much or are nosey._	A – () His novel is based on historical occurrences but it blurs the line between fact and fiction.
2) Ward off - to <u>prevent</u> someone or something <u>unpleasant</u> from harming or coming <u>close</u> to you; avert, turn away, or repel.	B – () It warned that the lake created by the overflow from the seven basins posed a serious health hazard.
3) Overshadow - to be a negative feature or influence that spoils something; to make someone or something seem less important compared to someone or something else. To prevent light from shining directly on something.	C – () The wave of repression which has crashed down upon Cuba and swept writers, intellectuals and free men into prison must be energetically repelled by this House.
4) Suffuse - to <u>spread</u> through or over something <u>completely</u> ; flush or flood through, over, or across; to become overspread as with a fluid, a color, a gleam.	D – () We should not loosen the rules against unfair trade, but rather enforce them. We should not loosen the rules against unfair trade, but rather enforce them.
5) Slack off - to <u>work</u> less hard or to be less than is <u>usual</u> or <u>necessary</u> become less in amount or intensity.	E – () But the CIA secretly developed a simple dragonfly snooper in the 1970s.

Words and their literal meanings in column A are linked to the SAME literal idea (column B) in

a) E.1 - D.5 - C.2 - B.4 - A.3.

b) A.3 – B.4 – C.1 – D.2 – E.5

c) E.1 – D.4 – C.3 – B.2 – A.5

d) A.3 – B.4 – C.5 – D.1 – E.2

e) A.4 – B.3 – C.2 – D.5 – E.1

Questão 14 – According to the text, Mc Andrew points out gossip

a) is a password to some individual's social isolation.

b) is only a byproduct of our ancestors' brains and the media.

c) can probably not be seen as a flaw due to its historical components.

d) was a good strategy to set up control, realm and welfare.

e) was a one-way path people have to get closer to each other.

Questão 15 – Mc Andrew gives the readers an advice about gossip, gossiping and gossipers from which we can infer that

- a) gossiping should be avoided.
- b) gossiping practice is a matter of balance.
- c) gossiping makes gossipers.
- d) gossipers are easy-going people.
- e) gossiping demands leadership skills.

Questão 16

Muito se ouve falar hoje em “propina”. Há até o chamado “propinoduto” da Petrobras. Mas você sabe de onde vem o termo?

A união do verbo grego “pinó” (beber) e o prefixo “pro” formaram o termo “propinó”, que expressava o gesto de oferecer um copo ou uma garrafa de bebida a alguém que tivesse se saído bem numa prestação de serviço. Esse verbo atravessou o grego e veio para o latim como “propinare”, mantendo o mesmo significado de um brinde em forma de bebida para o bom servidor. Chegou à Idade Média ainda em latim vulgar tornando-se o substantivo propina, passando a significar mais claramente “pequena gratificação” ou “gorjeta”.

Por sinal “gorjeta” tem a mesma origem de propina, embora seja um termo mais recente. Gorjeta também vem do latim: “gorja” que significa garganta. Gorjeta seria, da mesma forma que propina, um agrado para molhar a gorja (garganta) de quem prestasse um bom serviço. De “gorja” vem também o verbo “gorjear” e o substantivo “gorjeio” referindo-se ao canto dos pássaros.

Embora os dois termos tenham o mesmo sentido, “propina” nos dias de hoje tornou-se pejorativo, enquanto gorjeta continua tendo seu sentido antigo, até muito claro sobretudo quando se dá uma gorjeta a alguém para “tomar um cafezinho” ou “tomar um guaraná”.

<http://entretenimento.r7.com/blogs/bemvindo-sequeira/2015/10/14/saiba-a-curiosa-a-origem-da-palavra-propina/>

Sobre o texto transcrito acima, pode-se afirmar:

- I. O texto acima refere-se a um bom assunto relacionado à gramática histórica já que aborda a origem e evolução da língua.
- II. A abordagem feita privilegia a prescrição de regras que devem ser seguidas, desconsiderando os fatores sociais, culturais e históricos aos quais estão sujeitos os falantes da língua.
- III. De acordo com o texto, as palavras podem adquirir significados diferentes com o passar do tempo.
- IV. Palavras que adquirem significados pejorativos deveriam ser retiradas da língua e substituídas por outras com mesma significação.

Marque a alternativa que contemple as informações verdadeiras:

- a) I, II e IV.
- b) I, III e IV.
- c) I, II e III.
- d) II e III.
- e) I e III.

Questão 17 – A coerência textual é um elemento imprescindível para um bom texto. Ela está relacionada com os sentidos da redação, ou seja, com os recursos que garantem à escrita maior inteligibilidade e organização argumentativa. Um texto incoerente fica privado de significação, além de não cumprir sua principal função: comunicar. Os tipos de coerência, quando empregados corretamente, sobretudo nos textos não literários, colaboram para a construção da coerência global de um texto.

Analise atentamente o diálogo abaixo:

A: Você estudou para a prova de hoje?

B: Lógico!

A: Achou difícil compreender o tópico dois do capítulo três?

B: Veja só como o *céu está maravilhoso com as nuvens escuras de chuva!*

Sobre o diálogo acima, pode-se afirmar que:

I- Não houve incoerência no mesmo, pois a mensagem está clara em todas as falas;

II- Houve incoerência pragmática, já que a expectativa da resposta foi quebrada bruscamente;

III- Houve incoerência estilística, pois os interlocutores adotaram estilos linguísticos diferentes;

IV- Houve incoerência genérica, pois no texto aparecem gêneros diferentes;

V- Houve incoerência pragmática e sintática, pois houve ambiguidade e desordem na disposição das palavras no texto.

Marque a alternativa que contemple a (s) informação (s) verdadeira (s).

- a) I, II e IV.
- b) I, III e IV.
- c) I, II.
- d) apenas a III.
- e) **apenas a II.**

Questão 18 – Empregue o pronome relativo acompanhado ou não de preposição.

1. No cartaz havia um anúncio _____ todos ansiavam.
2. Existe uma lei universal _____ devemos obedecer.
4. Era longa a ponte _____ passávamos para a ilha.
5. Este foi o ponto _____ eu me esqueci.

Na ordem, podem ser empregados:

- I) pelo qual – a que – pela qual – de que
- II) pelo qual – de que – cujo – que
- III) do qual – por que – a que – ao qual
- IV) que – de que – a quem – que
- V) por que – à qual – pela qual – do qual

Pode(m) preencher corretamente os espaços o (s) item (s):

- a) Apenas o II.
- b) Apenas I e V.**
- c) Apenas III e V.
- d) Apenas o I e II.
- e) Apenas o II e IV.

Questão 19 – Leia os trechos abaixo e atente para os termos grifados:

- 1) "Entremos e vamos examinando o que vimos, parte por parte."
- 2) "Vejo uns entrando com armas pesadas."
- 3) "Pegaram a mala e se retiraram rapidamente."
- 4) "Não acho conveniente que a visitemos no hospital."

Os termos em destaque são classificados, respectivamente, como:

- a) Pronome demonstrativo, pronome indefinido substantivo, artigo e pronome pessoal.**
- b) Pronome demonstrativo, pronome indefinido, pronome pessoal e pronome demonstrativo.
- c) Artigo definido, numeral, artigo masculino, artigo feminino.
- d) Artigo indefinido, pronome demonstrativo, artigo, pronome pessoal.
- e) Pronome demonstrativo, numeral, artigo indefinido, pronome pessoal.

Questão 20 - No bloco número 01 abaixo, estão listados dois nomes de autores do movimento modernista da literatura brasileira; no bloco 02 , informações sobre eles. Associe adequadamente o bloco 01 ao 02.

BLOCO 01

- 1 – Carlos Drummond de Andrade
- 2 – Manuel Bandeira

BLOCO 02

- () Escreveu o poema “Os Sapos” – em seus versos apresenta uma crítica ao parnasianismo, movimento literário que se caracterizou pelo uso da linguagem rebuscada e vocabulário culto;.
- () A segunda fase de sua carreira poética chamada fase social, é marcada pela vontade do poeta de participar e tentar transformar o mundo, o pessimismo e o isolamento da 1ª fase.
- () Após a sua morte, descobriu-se um conjunto de poemas eróticos que ele mantinha em segredo intitulado “O amor natural” (1992).
- () Na fase das memórias, os temas **infância** e **família** são retomados por ele e aprofundados além dos temas universais já discutidos anteriormente.
- () O escritor sofreu com a tuberculose por muitos anos de sua vida, apresentando o sofrimento e a angústia da doença em várias obras literárias.

A sequência correta de preenchimento dos parênteses, de cima para baixo, é:

- a) 2 – 1 – 1 – 2 – 1.
- b) 1 – 2 – 2 – 1 – 2.
- c) 1 – 1 – 2 – 1 – 2.
- d) 1 – 1 – 2 – 2 – 1.
- e) **2 – 1 – 1 – 1 – 2.**

Questão 21 - Leia o poema concreto abaixo de Augusto de Campos:

DESTINO
SEM **SEMPRE**
VIDA, **ESCORRENDO**
ENTRE
OS DEDOS
NADA
PODEMOS
FAZER
TÃO VELOZ,
SEM PIEDADE
ONDE PARAR?

NÃO
SABEMOS

Disponível em: <http://lendasdecaissa.blogspot.com.br/2013/11/augusto-de-campos-humberto-de-campos.html>

Leia as informações abaixo:

- I) Corrente de vanguarda da literatura brasileira na segunda metade do século XX, o Concretismo buscou referências nas vanguardas europeias, entre elas o Cubismo e o Futurismo.
- II) No Brasil, foi liderado pelos poetas paulistas Décio Pignatari, Augusto de Campos e Haroldo de Campos. Teve início na década de 1950 e ainda hoje exerce influência sobre poetas, músicos e artistas plásticos.
- III) O Concretismo deu continuidade à poesia intimista e psicológica, cujo elemento principal é o eu lírico. Teve como principal referência os poetas da primeira fase do modernismo brasileiro.
- IV) Valendo-se de materiais gráficos e visuais, os concretistas romperam com a estrutura discursiva do verso tradicional ao propor a geometrização e a visualização da linguagem.

Dadas as informações sobre o Concretismo, é CORRETO afirmar que:

- a) Todas estão corretas.
- b) Todas estão incorretas.
- c) Estão incorretas I e II.
- d) **Está incorreta apenas a III.**
- e) Está correta apenas a I.

Questão 22 - O bloco 01 abaixo lista quatro títulos de obras em prosa e seus respectivos autores; o bloco 02 apresenta afirmações sobre essas obras.

Associe corretamente o bloco 01 ao 02.

Bloco 01)

- 1 – “Senhora”, de José de Alencar;
- 2 – “O Cortiço”, de Aluizio de Azevedo;
- 3 – “Dom Casmurro”, de Machado de Assis;
- 4 – “A Hora da Estrela”, de Clarice Lispector.

Bloco 02)

- () Tendo como cenário uma habitação coletiva, o romance difunde as teses naturalistas, que explicam o comportamento dos personagens com base na influência do meio, da raça e do momento histórico.
- () O autor faz uma dura crítica ao costume da época em que casamento, muitas vezes, não era visto como uma união de um casal apaixonado, e sim como um negócio, em que dotes são pagos.
- () Confirma o olhar certo e crítico que o autor estendia sobre toda a sociedade brasileira. Também a temática do ciúme, abordada com brilhantismo nesse livro, provoca polêmicas em torno do caráter de uma das principais personagens femininas da literatura brasileira.
- () O romance narra as desventuras de uma moça sonhadora e ingênua, recém-chegada do Nordeste ao Rio de Janeiro, às voltas com valores e cultura diferentes. A mesma leva uma vida simples e sem grandes emoções.

A sequência correta de preenchimento dos parênteses do bloco 02, de cima para baixo, é:

- a) 1 – 2 – 4 – 3.
- b) 4 – 1 – 3 – 2.
- c) 2 – 1 – 3 – 4.
- d) 1 – 2 – 3 – 4.
- e) 2 – 1 – 4 – 3.

Questão 23 - A busca pela perfeição formal, o universalismo, a linguagem rebuscada e a impessoalidade fizeram com que o Parnasianismo fosse considerado o oposto do Romantismo. Os românticos foram criticados pelos parnasianos, que os consideravam pouco exigentes com a linguagem e sentimentais em excesso. Olavo Bilac, parnasiano por excelência, por vezes, foge do rigor objetivista de sua escola como, por exemplo, nos versos em que o “eu” do poeta se manifesta claramente.

Leia os trechos abaixo do poeta Olavo Bilac:

- I) "Foste o beijo melhor da minha vida,
ou talvez o pior...Glória e tormento,"
- II) "Para! Uma terra nova ao teu olhar fulgura!
Detém-te! Aqui, de encontro a verdejantes plagas"
- III) "E ei-la, a morte! E ei-lo, o fim! A palidez aumenta;
Fernão Dias se esvai, numa síncope lenta."
- IV) "Beneditino escreve! No aconchego
Do claustro, na paciência e no sossego,
Trabalha e teima, e lima , e sofre, e sua!"
- V) "Às vezes, uma dor me desespera
Nestas ânsias e as dúvidas em que ando."

Essa fuga do rigor objetivista pode ser encontrada nos versos transcritos em:

- a) Apenas na opção I.
- b) Apenas na opção V.
- c) Nas opções I e V.
- d) Nas opções I e IV.
- e) Nas opções II e IV.

Questão 24 - Leia os trechos abaixo:

- I) “O Museu Van Gogh de Amsterdã comunicou nesta terça-feira (21) ter indícios de que um autorretrato de Vincent van Gogh (1853-1890), no qual o pintor aparece com uma jaqueta azul e um chapéu amarelo, representa na realidade seu irmão Theo (1857-1891)”.
- II) “Policiais militares apreenderam na última segunda-feira uma jibóia dentro de um posto de combustível no km 10 da rodovia BR-135, em Curvelo, Minas Gerais”.
- III) “No filme promocional da agência da ONU para os refugiados, os atores leem o poema 'O Que Eles Levaram Consigo', de JeniferToksvig”.
- IV) “Recife – O quadro é de desolação no semi-árido nordestino, que enfrenta a pior seca dos últimos 30 anos – desde a dificuldade de água para beber à destruição de plantações e perda de animais”.

Segundo o novo acordo ortográfico, não apresentam nenhum erro os trechos :

- a) I e III apenas.
- b) III e IV apenas.
- c) II e III apenas.
- d) I e IV apenas.
- e) I, II e IV.

Questão 25 – Muitos autores brasileiros são grandes mestres na escrita de crônicas; muitos deles ficaram famosos escrevendo somente esse gênero literário, já outros ficaram famosos também por esse, mas também pelos tantos outros gêneros.

São características do gênero crônica, EXCETO:

- a) A crônica é um texto escrito para ser publicado em jornais e revistas. Assim o fato de ser publicada nesses meios já lhe determina vida curta, pois à crônica de hoje seguem-se muitas outras nas próximas edições.
- b) Assim como o repórter, o cronista se inspira nos acontecimentos diários, que constituem a base da crônica. Após cercar-se desses acontecimentos diários, o cronista dá-lhes um toque próprio, incluindo em seu texto elementos como: ficção, fantasia e criticismo, elementos que o texto essencialmente informativo não contém.
- c) A crônica, é sempre um texto curto e narrado em primeira pessoa do singular, ou seja, o próprio escritor "dialoga" com o leitor. Isso faz com que a crônica apresente uma visão totalmente subjetiva e lírica de um determinado assunto: a visão do cronista.
- d) Ao desenvolver seu estilo e ao selecionar as palavras que utiliza em seu texto, o cronista está transmitindo ao leitor a sua visão de mundo. Ele está, na verdade, expondo a sua forma pessoal de compreender os acontecimentos que o cercam.
- e) Geralmente, as crônicas apresentam linguagem simples, espontânea, situada entre a linguagem oral e a literária. Isso contribui também para que o leitor se identifique com o cronista, que acaba se tornando o porta-voz daquele que lê.