

## INGLÊS

**Instrução:** As questões 51 a 59 estão relacionadas ao texto abaixo.

01. Obi was away in England for a little under  
02. four years. He sometimes found it difficult to  
03. believe that it was as short as that. It seemed  
04. more like a decade than four years, which  
05. with the miseries of winter when his longing  
06. to return home took on the sharpness of  
07. physical pain. It was in England that Nigeria  
08. first became more than just a name to him.  
09. That was the first great thing that England did  
10. for him. But the Nigeria he returned to was in  
11. many ways different from the picture he had  
12. carried in his mind during those four years.  
13. There were many things he could no longer  
14. recognize, and others — like the slums of  
15. Lagos — which he was seeing for the first  
16. time.  
17. As a boy in the village of Umuofia, he had  
18. heard his first stories about Lagos from a  
19. soldier home ..... leave from the war. Those  
20. soldiers were heroes who had seen the great  
21. world. They spoke of Abyssinia, Egypt,  
22. Palestine, Burma and so on. Some of them  
23. had been village ne'er-do-wells, but now they  
24. were heroes. They had bags and bags of  
25. money, and the villagers sat ..... their feet  
26. to listen to their stories. One of them went  
27. regularly to a market in the neighbouring  
28. village and helped himself to whatever he  
29. liked. He went in full uniform, breaking the  
30. earth with his boots, and no one dared touch  
31. him. It was said that if you touched a soldier,  
32. Government would deal with you. Besides,  
33. soldiers were as strong as lions because of  
34. the injections they were given ..... the army.  
35. It was from one of these soldiers that Obi had  
36. his first picture of Lagos.  
37. 'There is no darkness there,' he told his  
38. admiring listeners, 'because at night the  
39. electric shines like the sun, and people are  
40. always walking about, that is, those who want  
41. to walk. If you don't want to walk, you only  
42. have to wave your hand and a pleasure car  
43. stops for you.' His audience made sounds of  
44. wonderment. Then by way of digression he  
45. said: 'If you see a white man, take off your  
46. hat for him. The only thing he cannot do is  
47. mould a human being.'

**ACHEBE, Chinua. *No Longer at Ease*. New York / London: Everyman's Library, 2010. p. 162.**

**51.** Assinale a alternativa que preenche adequadamente as lacunas das linhas 19, 25 e 34.

- (A) at – at – at
- (B) at – on – at
- (C) on – on – in
- (D) on – at – at
- (E) on – at – in

**52.** Assinale a alternativa que apresenta um resumo adequado do texto.

- (A) Após muitos anos afastado, Obi retorna ao seu país natal, e aos poucos vai tomando consciência da visão distorcida que tinha quando criança em função das mentiras e histórias fantásticas que os soldados contavam para os habitantes dos vilarejos.
- (B) Ao conhecer a Nigéria, Obi não reconhece ali a imagem que tinha em mente, a qual formara ainda na infância, no vilarejo de Umuofia, a partir de relatos dos soldados que conheceram o mundo durante a guerra.
- (C) Vivendo na Inglaterra, Obi relembra imagens da Nigéria, formadas na infância a partir de relatos de soldados que haviam conhecido o mundo e narravam nos vilarejos as maravilhas que testemunharam.
- (D) Retornando à Nigéria após anos de invernos miseráveis e sofrimentos físicos, Obi não reconhece a cidade de Lagos, cujas favelas em nada se assemelham à imagem maravilhosa que os soldados, verdadeiros heróis de guerra, haviam-lhe passado quando criança em Umuofia.
- (E) Retornando a sua Nigéria natal, Obi surpreende-se com as mudanças ocorridas e também com os cenários que desconhecia, incompatíveis com a imagem fantástica criada na infância a partir de relatos de um soldado.



57. Considere as seguintes afirmações acerca do texto.

- I - O segmento *took on* (l. 06) poderia ser substituído por **assumed**.
- II - A expressão *ne'er-do-wells* (l. 23) confere um sentido enaltecedor aos soldados.
- III- A palavra *wonderment* (l. 44) enfatiza a dúvida por parte das pessoas que ouviam o soldado.

Quais estão corretas?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e III.
- (E) I, II e III.

58. Assinale com **V** (verdadeiro) ou **F** (falso) as afirmações abaixo, acerca da estrutura do texto.

- ( ) A palavra *But* (l. 10) poderia ser substituída por **However**, seguida por vírgula, sem prejuízo da correção gramatical e do significado original do texto.
- ( ) O trecho *the Nigeria he returned to* (l. 10) poderia ser substituído por **the Nigeria to which he returned**, sem prejuízo da correção gramatical e do significado original do texto.
- ( ) A palavra *Besides* (l. 32) poderia ser substituída por **Notwithstanding**, sem prejuízo da correção gramatical e do significado original do texto.
- ( ) O trecho *a pleasure car stops for you* (l. 42-43) poderia ser substituído por **a pleasure car will stop for you**, sem prejuízo da correção gramatical e do significado original do texto.

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

- (A) F – V – F – V.
- (B) F – F – V – V.
- (C) V – V – F – V.
- (D) V – V – V – F.
- (E) V – F – F – F.

59. Assinale a alternativa que apresenta reescrita adequada, em discurso indireto, para a frase *Then by way of digression he said: 'If you see a white man, take off your hat for him'* (l. 44-46).

- (A) Then by way of digression he warned one to take off one's hat if one had seen a white man.
- (B) Then by way of digression he said that if we saw a white man, we should take off our hats for him.
- (C) Then by way of digression he advised us to see a white man and take off our hats for him.
- (D) Then by way of digression he told us that if we saw a white man, we should take off his hat for him.
- (E) Then by way of digression he told that when we saw a white man, we must take off our hats for him.

**Instrução:** As questões 60 a 66 estão relacionadas ao texto abaixo.

01. The Academy of Motion Picture Arts and Sciences has announced a new category in time for next February's awards ceremony: "achievement in popular film". The idea is that, alongside the time-honoured "Best Picture" category, there will be another for films which have a broader appeal: blockbusters, in other words. Ironically, the announcement has been anything but popular. On social media, responses to this idea have ranged from hostile to very hostile indeed. Many feel that the once-prestigious Oscars are dumbing down to the level of the MTV Awards. What's next—Best kiss? Loudest shoot-out? Most skyscrapers flattened by aliens in a single action sequence?

17. The concept of the "Hit Oscar" or the "Popcorn Oscar", as it has been nicknamed, raises other questions, too. To start with, who decides whether or not a film is popular? What are the criteria or thresholds? And isn't it an insult to nominees, the implicit suggestion being that hit films can't be artistic (and vice versa)?

25. The timing, too, is off. "Black Panther", Marvel's Afrofuturist superhero blockbuster, could well have been nominated for best picture in 2019. Indeed, it could well have won, ..... acknowledging the superhero boom as well as emphasising just how successful films with black casts and creative teams can be. But it is now likely that "Black Panther" will be shoved into the "popular" ghetto, and that the best-picture prize will go to an indie drama. If so, the introduction of a new category will have helped maintain the status quo, rather than upending it.

38. It is understandable that the Oscars' organisers should want to shake up the ceremony's format, bearing in mind how low its television ratings have fallen. One reason for this decline, the theory goes, is that best-picture winners are no longer the films that the great American public is queuing up to see.

46. But if hugely profitable, crowd-pleasing films aren't winning best picture these days, it is not because the Academy's voters are becoming more snobbish or sophisticated in their tastes. It is because Hollywood has stopped making middlebrow historical epics

52. that used to be a shoo-in. What the introduction of the popular category acknowledges is that there are now hardly any studio films in the chasm between shiny comic-book movies and quirky indie experiments. The industry is producing nothing for grown-up viewers who want more scale and spectacle than they can get from a low-key drama, but who don't fancy seeing people in colourful costumes firing laser beams at each other.

63. The new division between best picture and popular picture may be ill-judged, but it reflects a pre-existing dichotomy between arthouse and multiplex fare. So have pity on the poor Academy. If Hollywood studios weren't quite so obsessed with superhero franchises, the Oscars might not be in this mess in the first place.

**Adaptado de:**

<<https://www.economist.com/prospero/2018/08/11/the-academy-announces-a-misguided-new-category>>. Acesso em: 08 ago. 2018.

**60.** Assinale a alternativa que preenche adequadamente a lacuna da linha 29.

- (A) thus
- (B) however
- (C) although
- (D) furthermore
- (E) since

**61.** Considere as afirmações abaixo.

I - O texto faz uma crítica contundente à Academia de Artes e Ciências Cinematográficas pela criação de uma categoria de premiação para filmes populares no Oscar.

II - O autor considera o "Oscar Pipoca" problemático, porque, entre outras razões, não há critérios claros para se caracterizar um filme como popular.

III- O texto afirma que a nova categoria visa aumentar a audiência da cerimônia do Oscar, a qual vinha caindo em função de a Academia não privilegiar filmes pelos quais o público faz filas.

Quais estão corretas, de acordo com o texto?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas II e III.
- (E) I, II e III.

62. De acordo com o texto, existe um descompasso entre o que a Academia premia e ao que o grande público norte-americano assiste, o que pode ser atribuído
- (A) ao gosto sofisticado e um tanto esnobe dos membros da Academia.
  - (B) ao fato de o público estar assistindo menos à televisão.
  - (C) à inexistência de filmes baseados em quadrinhos que tenham as qualidades dos grandes épicos.
  - (D) ao fato de haver poucos estúdios produzindo filmes que combinem espetáculo e densidade dramática.
  - (E) à obsessão de Hollywood por franquias de super-heróis de apelo infantil.

63. Considere os seguintes trechos extraídos do texto.

I - *The idea is that, alongside the time-honoured "Best Picture" category, there will be another for films* (l. 04-07).

II - *It is understandable that the Oscar's organisers should want to shake up the ceremony's format* (l. 38-40).

III- (...) *best-picture winners are no longer the films that the great American public is queuing up to see* (l. 42-45).

Em quais a palavra **that** pode ser tanto omitida quanto substituída por **which**?

- (A) Apenas II.
- (B) Apenas III.
- (C) Apenas I e II.
- (D) Apenas I e III.
- (E) I, II e III.

64. Associe as palavras da coluna da esquerda às suas respectivas traduções, na coluna da direita, de acordo com o sentido com que estão empregadas no texto.

- |                              |                   |
|------------------------------|-------------------|
| ( ) <i>shoot-out</i> (l. 15) | 1. de baixo custo |
| ( ) <i>chasm</i> (l. 55)     | 2. abismo         |
| ( ) <i>low-key</i> (l. 60)   | 3. tiroteio       |
|                              | 4. discreto       |
|                              | 5. conexão        |
|                              | 6. explosão       |

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

- (A) 3 - 1 - 5.
- (B) 3 - 5 - 1.
- (C) 3 - 2 - 4.
- (D) 6 - 1 - 5.
- (E) 6 - 4 - 2.

65. Assinale a alternativa que poderia substituir adequadamente a palavra *upending* (l. 37).

- (A) increasing
- (B) concluding
- (C) overturning
- (D) questioning
- (E) preserving

66. Considere as possibilidades de reescrita do segmento *The new division between best picture and popular picture may be ill-judged, but it reflects a pre-existing dichotomy between arthouse and multiplex fare* (l. 63-66).

I - Ill-judged as the new division between best picture and popular picture may be, it reflects a pre-existing dichotomy between arthouse and multiplex fare.

II - Despite the fact that the new division between best picture and popular picture may be ill-judged, it reflects a pre-existing dichotomy between arthouse and multiplex fare.

III- Despite the possibility of being ill-judged, the new division between best picture and popular picture reflects a pre-existing dichotomy between arthouse and multiplex fare.

Quais poderiam substituir o segmento, sem prejuízo do sentido original e da correção gramatical?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e II.
- (E) I, II e III.

**Instrução:** As questões 67 a 75 estão relacionadas ao texto abaixo.

01. There really is no such thing as Art. There are  
02. only artists. Once these were men who took  
03. coloured earth and roughed out the forms of  
04. a bison on the wall of a cave; today some buy  
05. their paints, and design posters for hoardings;  
06. they did and do many other things. There is  
07. no harm in calling all these activities art .....  
08. we keep in mind that such a word may mean  
09. very different things in different times and  
10. places, and as long as we realize that Art with  
11. a capital A has no existence. .... Art with a  
12. capital A has come to be something of a  
13. bogey and a fetish. You may crush an artist  
14. by telling him that what he has just done may  
15. be quite good in its own way, only it is not  
16. 'Art'. And you may confound anyone enjoying  
17. a picture by declaring that what he liked in it  
18. was not the Art ..... something different.  
19. Actually I do not think that there are any  
20. wrong reasons for liking a statue or a picture.  
21. Someone may like a landscape painting  
22. because it reminds him of home, or a portrait  
23. because it reminds him of a friend. There is  
24. nothing wrong with that. All of us, when we  
25. see a painting, are bound to be reminded of a  
26. hundred-and-one things which influence our  
27. likes and dislikes. As long as these memories  
28. help us to enjoy what we see, we need not  
29. worry. It is only when some irrelevant  
30. memory makes us prejudiced, when we  
31. instinctively turn away from a magnificent  
32. picture of an alpine scene because we dislike  
33. climbing, that we should search our mind for  
34. the reason for the aversion which spoils a  
35. pleasure we might otherwise have had. There  
36. are wrong reasons for disliking a work of art.  
37. Most people like to see in pictures what they  
38. would also like to see in reality. This is quite a  
39. natural preference. We all like beauty in  
40. nature, and are grateful to the artists who  
41. have preserved it in their works. Nor would  
42. these artists themselves have rebuffed us for  
43. our taste. When the great Flemish painter  
44. Rubens made a drawing of his little boy, he  
45. was surely proud of his good looks. He  
46. wanted us, too, to admire the child. But this  
47. bias for the pretty and engaging subject is apt  
48. to become a stumbling-block if it leads us to  
49. reject works which represent a less appealing  
50. subject. The great German painter Albrecht  
51. Dürer certainly drew his aging mother with as  
52. much devotion and love as Rubens felt for his  
53. chubby child. His truthful study of careworn  
54. old age may give us a shock which makes us  
55. turn away from it — and yet, if we fight  
56. against our first repugnance we may be richly

57. rewarded, for Dürer's drawing in its  
58. tremendous sincerity is a great work. In fact,  
59. we shall soon discover that the beauty of a  
60. picture does not really lie in the beauty of its  
61. subject-matter.

**Adaptado de: GOMBRICH, E. H. *The Story of Art*.  
London / New York: Phaidon, 2007. p. 15-18.**

**67.** Select the alternative that adequately fills in the gaps in lines 07, 11 and 18.

- (A) as long as – For – but
- (B) if – Once – yet
- (C) provided – Therefore – however
- (D) whereas – Because – but
- (E) so – Since – despite

**68.** According to the text,

- (A) it is impossible to say what Art is because many times what artists call "art" is at odds with what people assume art to be.
- (B) artists are often crushed by criticism because, at the end of the day, for an artwork to be acknowledged as such it must please the public.
- (C) Art is an abstraction, and people often respond to it based on very subjective criteria, which may lead to prejudiced critical evaluations.
- (D) a person who does not find beauty in an artwork does so out of prejudiced views based on irrelevant memories.
- (E) the quality of an artwork lies on the beauty of its subject-matter, but some people are unable to perceive this due to prejudiced views.

**69.** Mark the statements below with **T** (true) or **F** (false), according to the text.

- ( ) The indefinability of what Art is allows different interpretations of what is beautiful or not.
- ( ) The author believes that liking an artwork needs no justification, but disliking it does.
- ( ) Representations of beautiful things are easily perceived as good art.
- ( ) An artist can make a great picture out of a repugnant subject-matter.

The correct sequence of filling in the parentheses, from top to bottom, is

- (A) T – T – T – T.
- (B) T – T – F – F.
- (C) F – F – F – T.
- (D) F – T – T – T.
- (E) F – F – F – F.

70. Consider the segment *you may crush an artist by telling him that what he has just done may be quite good* (l. 13-15). If the word **artist** were replaced by its plural form, how many additional alterations would have to be made to keep the segment grammatically correct?

- (A) 3.
- (B) 4.
- (C) 5.
- (D) 6.
- (E) 7.

71. Select the alternative that offers adequate synonyms to the words *crush* (l. 13), *magnificent* (l. 31) and *rebuffed* (l. 42) as used in the text.

- (A) crash – terrific – criticized
- (B) defeat – dreadful – praised
- (C) hurt – outstanding – censured
- (D) crumble – awesome – despised
- (E) overwhelm – appalling – loathed

72. Consider the following statements.

- I - The pronoun *its* (l. 15) refers to *what he has just done* (l. 14).
- II - The pronoun *it* (l. 23) refers to *Someone* (l. 21).
- III- The pronoun *It* (l. 29) refers to *when some irrelevant memory makes us prejudiced* (l. 29-30).

Which ones are correct?

- (A) Only I.
- (B) Only II.
- (C) Only III.
- (D) Only II and III.
- (E) I, II and III.

73. Consider the following propositions for rephrasing the sentence *All of us, when we see a painting, are bound to be reminded of a hundred-and-one things which influence our likes and dislikes* (l. 24-27).

- I - When we see a painting, all of us are bound to be reminded of a hundred-and-one things which influence our likes and dislikes.
- II - All of us are bound to be reminded of a hundred-and-one things which influence our likes and dislikes when we see a painting.
- III- A hundred-and-one things which influence our likes and dislikes are bound to be reminded by all of us when we see a painting.

If applied to the text, which ones would be correct and keep the literal meaning?

- (A) Only I.
- (B) Only II.
- (C) Only III.
- (D) Only I and II.
- (E) I, II and III.

74. Select the alternative that could replace the segment *are bound to* (l. 25) without changing the literal meaning of the sentence.

- (A) are restricted to
- (B) are likely to
- (C) are obliged to
- (D) are willing to
- (E) are beholden to

75. Consider the following sentence.

**It is only when some irrelevant memory makes us prejudiced that we should search our mind for the reason for the aversion.**

Select the alternative with the proposition that best rephrases it.

- (A) Only when does some irrelevant memory make us prejudiced is it that we should search our mind for the reason for the aversion.
- (B) Only when does some irrelevant memory make us prejudiced should we search our mind for the reason for the aversion.
- (C) Only when does some irrelevant memory make us prejudiced we should search our mind for the reason for the aversion.
- (D) Only when some irrelevant memory makes us prejudiced we search our mind for the reason for aversion.
- (E) Only when some irrelevant memory makes us prejudiced should we search our mind for the reason for aversion.