

Instrução: as questões de números 31 a 37 referem-se ao texto abaixo.

01. Fine vegetable cookery is the  
02. art of knowing how to select the best  
03. ingredients, how to hold all their color  
04. and taste - even under the heat of a  
05. broiler or barbecue - and how to  
06. transform ordinary ingredients into  
07. praise-winning creations.  
08. You can master this rewarding  
09. art with the help of *Vegetables*, the  
10. introductory volume in THE GOOD  
11. COOK series. It's a fascinating way to  
12. explore new cooking skills, because it  
13. doesn't just tell you what to do - it  
14. actually shows you step by step, in  
15. mouth-watering, full-color photographs.  
16. *Vegetables* and its elegant companion  
17. volumes are like no cookbooks you've  
18. ever seen. THE GOOD COOK series  
19. helps you expand your abilities, one  
20. kind of food at a time: Poultry... Eggs &  
21. Cheese... Salads... Fish... Classic  
22. Desserts and others.  
23. We invite you to try out  
24. *Vegetables* for 10 days as our guest.  
25. See how THE GOOD COOK goes about  
26. making you an even better cook! Mail  
27. the reply card today.

( Fonte: Time-Life Books, 1982 ).

31. (UFRGS-2000) O objetivo do texto é

- (A) divulgar uma escola de culinária.
- (B) ensinar a preparar hortaliças.
- (C) promover uma coleção de livros de culinária.
- (D) deixar o leitor com água na boca.
- (E) ensinar a cozinhar em dez dias.

32. (UFRGS-2000) Qual pergunta não pode ser respondida a partir do texto ?

- (A) Is the book illustrated ?
- (B) What is the price of *Vegetables* ?
- (C) How can vegetables be purchased ?
- (D) Why is it such a fascinating experience ?
- (E) What kinds of food can be found in THE GOOD COOK ?

33. (UFRGS-2000) De acordo com o texto,

- (A) o comprador será convidado para uma festa.
- (B) todas as receitas venceram um concurso gastronômico.
- (C) as hortaliças não podem ser gratinadas.
- (D) nada no gênero se compara a esse lançamento.
- (E) *Vegetables* também ensina a fazer sobremesas.

34. (UFRGS-2000) A melhor tradução para "praise-winning creations" ( linha 3 ) é

- (A) criações que ganham elogios.
- (B) criações vencedoras de prêmios.
- (C) criaturas que ganharam prêmios.
- (D) criatividade recompensada.
- (E) criaturas dignas de elogio.

35. (UFRGS-2000) O verbo "hold" (linha 3) poderia ser substituído, sem prejuízo ao sentido, por

- (A) stop.
- (B) increase.
- (C) move.
- (D) after.
- (E) keep.

36. (UFRGS-2000) Na expressão "It's a fascinating way" (linha 10), it refere-se a

- (A) master.
- (B) series.
- (C) art.
- (D) help.
- (E) way.

37. (UFRGS-2000) A palavra "master" (linha 7) está sendo usada com o mesmo sentido do texto em

- (A) She's had their master bedroom redecorated again.
- (B) He will master the language if he studies harder.
- (C) Cel. Barnes is the master of a large cotton plantation in Georgia.
- (D) Mr. M is a master of the occult.
- (E) All the lights can be controlled with this master switch.

Instrução: as questões de números 38 a 45 referem-se ao texto abaixo.

01. Swiss cheese? Roquefort? Is it Gouda?  
02. Well... we all know the moon isn't really  
03. made of cheese. Cheese is just one of the  
04. many different images seen in the  
05. charcoal-gray, black, and white markings  
06. created by various lunar craters and  
07. basins.  
08. The most famous of these is "the man  
09. on the moon", whose face looks like a jack-  
10. o'-lantern. But that is not the only figure  
11. you can find. The Native American Haida  
12. people in British Columbia see a woman  
13. who carries a bucket, while the ancient  
14. Greeks believed the full moon was the  
15. goddess Selene riding her silver chariot  
16. across the sky.  
17. Animal figures have also been popular.  
18. The Chinese see a rabbit in the dark areas  
19. and a toad in the white. A rabbit may be  
20. the most common figure seen on the  
21. moon, with cultures in southeast Asia,  
22. Korea, and Japan, as well as the ancient  
23. Maya and Aztec civilizations all discerning a  
24. bunny's form with ears and tail.  
25. So, the next time there is a full moon, go  
26. outside and take a look. What do you see ?

(Fonte: Astronomy, Sept. 1999)

38. (UFRGS-2000) O título mais apropriado para esse texto é

- (A) What Do You See ?  
(B) The Man on the Moon.  
(C) The Moon and Ancient civilizations.  
(D) Figures Made of Cheese.  
(E) Animals on the Moon.

39. (UFRGS-2000) De acordo com o texto, as marcas na superfície lunar

- (A) são fósseis de antigos animais.  
(B) são feitas de uma substância semelhante ao queijo.  
(C) podem ser interpretadas de muitas formas.  
(D) formam animais ou pessoas, conforme a fase da lua.  
(E) não são vistas no Extremo Oriente.

40. (UFRGS-2000) A expressão "go outside and take a look" (linha 24 e 25) tem como equivalente, em português,

- (A) Saia de casa e olhe para cima.  
(B) Saia daqui e tome conta.  
(C) vá embora e olhe em volta.  
(D) Vá lá fora e dê uma olhada.  
(E) Vá lá fora e pegue um livro.

41. (UFRGS-2000) A expressão "created by" (linha 5) é uma forma passiva. Outra estrutura semelhante encontrada no texto é

- (A) isn't made. (linha 2 e 3)  
(B) can find. (linha 10)  
(C) have been. (linha 16)  
(D) may be. (linha 18)  
(E) discerning. (linha 22)

42. (UFRGS-2000) De acordo com o texto, complete a sentença abaixo com a alternativa correta.

The Chinese can see ... a rabbit ... a toad on the lunar markings.

- (A) ... neither ... nor ...  
(B) ... and ... or ...  
(C) ... either ... and ...  
(D) ... both ... or ...  
(E) ... both ... and ...

43. (UFRGS-2000) Na expressão "The most famous of these" (linha 7), these está substituindo

- (A) images (linha 4)  
(B) markings (linha 5)  
(C) craters (linha 6)  
(D) craters and basins (linha 6)  
(E) basins (linha 6)

44. (UFRGS-2000) Na oração "while the ancient Greeks believed ..." (linhas 12 e 13), a conjunção while poderia ser trocada, sem perda de sentido, por

- (A) when.  
(B) but.

- (C) as.  
(D) because.  
(E) so.

45. (UFRGS-2000) Goddess (linha 13) é a forma feminina de god. Indique a opção em que a formação do feminino está incorreta.

- (A) steward - stewardess.  
(B) priest - priestess.  
(C) duke - duchess.  
(D) emperor - empress.  
(E) consul - consules.

- (A) camareiro – camareira / aeromoço – aeromoça.  
(B) Padre – sacerdotisa.  
(C) Duque – duquesa  
(D) Imperador – imperatriz.

Instrução: As questões de números 46 a 53 referem-se ao texto abaixo.

01 Shakespeare in Love is a witty, sexy  
02 and merrily literate delight, with an  
03 enormously clever premise that only gets  
04 better as the film unfolds. The screenplay,  
05 originating as Marc Norman's brainstorm  
06 and turned by Tom Stoppard into a razor-  
07 sharp dialogue reminiscent of his  
08 Rosencrantz and Guildenstern Are Dead,  
09 dares to imagine whatever it likes about  
10 the link between Shakespeare's artistic  
11 passions and his mad yearning for a  
12 certain aristocratic beauty. Meanwhile, this  
13 tirelessly inventive comedy envisions an  
14 Elizabethan theatre filled with the same  
15 backbiting and conniving we enjoy today  
16 and has great fun presenting the creation  
17 of Romeo and Juliet problems and all.

(Fonte: New York Times, March 1999)

46. (UFRGS-2000) The text can be characterized as

- (A) a sharp analysis.  
(B) a detailed summary.  
(C) a comparative review.  
(D) an enthusiastic appraisal.  
(E) an interesting abstract.

47. (UFRGS-2000) According to the text, Shakespeare in Love

- (A) was written by Tom Stoppard.  
(B) begins better than it ends.  
(C) is a kind of brainstorm.  
(D) shows Shakespeare's madness.  
(E) is too similar to Romeo and Juliet.

48. (UFRGS-2000) The prefix un as in "unfolds" (linha 2) is used correctly in all alternatives but

- (A) unimportant.  
(B) uninteresting.  
(C) unexpensive.  
(D) unconscious.  
(E) undetermined.

49. (UFRGS-2000) The preposition "into" (linha 6) is used incorrectly in

- (A) He stood into the room, hands in his pockets.  
(B) The wicked witch turned the prince into a frog.  
(C) His text have been translated into many languages.  
(D) He then went into the details of his dream.  
(E) They ran into each other at the corner of the street.

50. (UFRGS-2000) The expression "razor-sharp" (linhas 6 e 7) defines the dialogue as

- (A) serious and profound.  
(B) original and funny.  
(C) clear and quick.  
(D) bloody and difficult.  
(E) dangerous and clever.

51. (UFRGS-2000) The expression "whatever it likes" (linha 9) could be translated as

- (A) qualquer que.  
(B) seja lá o que for.  
(C) nem tudo que.  
(D) todos que.  
(E) nem sempre que.

52. (UFRGS-2000) The word "tirelessly" (linha 13) could be replaced without any change in meaning, by

- (A) supremely.
- (B) mysteriously.
- (C) never ending.
- (D) energetically.
- (E) effortlessly.

53. (UFRGS-2000) The verb which can be classified both as a full verb and a modal is

- (A) gets (linha 3)
- (B) turned (linha 6)
- (C) dares (linha 9)
- (D) envisions (linha 13)
- (E) enjoy (linha 15)

Instrução: As questões de números 54 a 60 referem-se ao texto abaixo.

01 In Victorian England, the valet, the  
02 master's personal servant, had much  
03 prestige within the household. First, he  
04 had to have, clean and repaired, the  
05 correct outfit for every occasion, to attend  
06 to his master's toilette ( perhaps using his  
07 own recipe for shaving soap or boot  
08 polishing ) including the ironing of  
09 shoelaces and the washing of small  
10 change. The valet travelled everywhere of  
11 consequence with his master, deciphering  
12 train timetables and taking charge of  
13 valuables and cash, and he was privy to  
14 many close-kept secrets. Abroad he acted  
15 as courier and interpreter, and might well  
16 have more contacts and knowledge of  
17 foreign ways than his master. He needed  
18 to be fit, for he rose before his master and  
19 could not sleep until long after he had  
retired.

(Fonte: Pitkin Guides, 1998)

54. (UFRGS-2000) The text mainly describes the valet's

- (A) problems.
- (B) travels.
- (C) duties.
- (D) secrets.
- (E) prestige.

55. (UFRGS-2000) The text does not inform us that valets

- (A) had money and many valuables of their own.
- (B) always worked very long hours every day.
- (C) were normally very close to their masters.
- (D) were more important than other servants.
- (E) knew what clothes should be worn in different occasions.

56. (UFRGS-2000) The word "change" (l. 12) could be translated as

- (A) corrente.
- (B) troco.
- (C) roupa.
- (D) moeda.
- (E) louça.

57. (UFRGS-2000) The expression "of consequence" (l. 10) means the same as

- (A) abroad.
- (B) distant.
- (C) rich.
- (D) foreign.
- (E) important.

58. (UFRGS-2000) The expression "he was privy to" (l. 13) means that he was

- (A) the content of.
- (B) in place of.
- (C) reluctant to.
- (D) aware of.
- (E) known to.

59. (UFRGS-2000) The expression "to be fit" (l. 17) tells us that the valet needed to be

- (A) obedient.
- (B) tall.
- (C) intelligent.
- (D) clean.
- (E) healthy.

60. (UFRGS-2000) The ing forms that have, in the text, the function of nouns are

- (A) polishing (l. 7), ironing (l. 8), washing (l. 9)
- (B) shaving (l. 9), ironing (l. 8), deciphering (l. 11)



- (C) polishing (l. 7), deciphering (l. 11),  
taking (l. 12)
- (D) including (l. 8), washing (l. 9), using (l.  
6)
- (E) ironing (l. 8), washing (l. 9), shaving (l.  
9)

