

INGLÊS

Instrução: As questões 51 a 58 estão relacionadas ao texto abaixo.

The Road Not Taken

01. Two roads diverged in a yellow wood,
02. And sorry I could not travel both
03. And be one traveler, long I stood
04. And looked down one as far as I could
05. To where it bent in the undergrowth;

06. Then took the other, as just as fair,
07. And having perhaps the better claim,
08. Because it was grassy and wanted wear;
09. Though as for that the passing there
10. Had worn them really about the same,

11. And both that morning equally lay
12. In leaves no step had trodden black.
13. Oh, I kept the first for another day!
14. Yet knowing how way leads on to way,
15. I doubted if I should ever come back.

16. I shall be telling this with a sigh
17. Somewhere ages and ages hence:
18. Two roads diverged in a wood, and I –
19. I took the one less traveled by,
20. And that has made all the difference.

Adaptado de: FROST, Robert. *The Road not Taken*.
Disponível em: <<http://www.poetryfoundation.org/poem/173536>>. **Acesso em:** 08 set. 2014.

- 51.** Assinale a afirmativa correta acerca do poema.
- (A) O poema fala das viagens feitas ao longo da vida e de como é importante retornar ao ponto de partida para experimentar novos caminhos.
 - (B) O poema vale-se de uma metáfora ao representar como estradas as escolhas feitas ao longo da vida.
 - (C) O poema traz um lamento por más escolhas feitas no passado que poderão causar arrependimentos futuros.
 - (D) O poema fala de uma viagem feita em uma manhã no passado e de como a estrada era bela, circundada por árvores de folhas amareladas.
 - (E) O poema fala do quão gratificante é, para os viajantes, usar estradas menos conhecidas, por onde menos pessoas trafegam, por serem mais selvagens e belas.

52. Considere as seguintes afirmações a respeito do conteúdo do texto.

- I - A palavra *sigh* (l. 16) enfatiza o tom melancólico do poema.
- II - A primeira estrofe fala da precipitação com que o eu lírico optou pelo caminho a ser seguido.
- III - A estrofe final sugere satisfação do eu lírico com a escolha feita, pois o caminho percorrido foi o menos trilhado.

Quais estão corretas?

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

53. A expressão *wanted wear* (l. 08), conforme empregada no texto, faz referência ao fato de que a estrada escolhida

- (A) era desprovida de atrativos.
- (B) carecia de cuidados.
- (C) convidava o viajante a utilizá-la.
- (D) apresentava melhores condições de tráfego.
- (E) parecia ser pouco trafegada.

54. Assinale o fragmento de frase que apresenta a mesma estrutura gramatical do título do poema.

- (A) Some unheard melodies
- (B) An idea not too bold
- (C) A text never read
- (D) Veil not my eyes
- (E) The point of no return

55. Considere as seguintes propostas de alteração da pontuação do texto.

I - Substituição do ponto e vírgula ao final da linha 5 por ponto.

II - Supressão das vírgulas na linha 6.

III- Acréscimo de reticências ao final na linha 16.

Quais resultariam gramaticalmente corretas e não alterariam o sentido literal, se implementadas no texto?

(A) Apenas I.

(B) Apenas II.

(C) Apenas III.

(D) Apenas I e III.

(E) I, II e III.

56. Considere as seguintes propostas de reescrita do verso *I doubted if I should ever come back* (l. 15).

I - I feared I would never come back.

II - I inquired if I would be able to come back.

III- I couldn't tell that coming back would ever be advisable.

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

(A) Apenas I.

(B) Apenas II.

(C) Apenas III.

(D) Apenas II e III.

(E) I, II e III.

57. Assinale a alternativa que poderia substituir *hence* (l. 17), sem prejuízo do sentido literal e da correção gramatical do verso.

(A) ago

(B) past

(C) after

(D) to come

(E) since

58. Assinale a alternativa que apresenta a reescrita do verso *And that has made all the difference* (l. 20), sem prejuízo do sentido literal e da correção gramatical.

(A) And that made the whole difference.

(B) And that makes a huge difference.

(C) What has made all the difference.

(D) What made the whole difference.

(E) Which has made all the difference.

Instrução: As questões 59 a 66 estão relacionadas ao texto abaixo.

01. Orientalism means several interdependent
02. things. The most readily accepted designation
03. for Orientalism is an academic one. Anyone
04. who teaches, writes about, or researches the
05. Orient, either in its specific or its general
06. aspects, is an Orientalist, and what he or she
07. does is Orientalism.
08. Related to this academic tradition is a
09. more general meaning for Orientalism as a
10. style of thought based a distinction
11. made between 'the Orient' and 'the Occident.'
12. Thus a very large mass of writers and thinkers
13. have accepted the basic distinction between
14. East and West as the starting point for
15. elaborate theories, epics, novels, social
16. descriptions, and political accounts concerning
17. the Orient, its people, customs, 'mind,'
18. destiny, and so on.
19. The interchange between the academic
20. and the more or less imaginative meanings of
21. Orientalism is a constant one, and since the
22. late 18th century there has been a
23. considerable traffic between the two. Here I
24. come to the third meaning of Orientalism,
25. which is something more historically and
26. materially defined than either of the other
27. two. Orientalism can be discussed and
28. analyzed as the corporate institution for
29. dealing with the Orient—dealing with it by
30. making statements about it, authorizing views
31. of it, describing it, by teaching it, settling it: in
32. short, Orientalism as a Western discourse for
33. dominating, restructuring, and having
34. authority the Orient.
35. The Orient is not an inert fact of nature. It
36. is not merely there, just as the Occident itself
37. is not just there either. As both geographical
38. and cultural entities such regions as 'Orient'
39. and 'Occident' are man-made. Therefore as
40. much as the West itself, the Orient is an idea
41. that has a history and a tradition of thought,
42. imagery, and vocabulary that have given it
43. reality and presence in and for the West. The
44. two geographical entities thus support and to
45. an extent reflect each other. It would be
46. wrong to conclude that the Orient is
47. essentially an idea, or a creation with no
48. corresponding reality. There are cultures and
49. nations whose location is in the East, and
50. their lives, histories, and customs have a
51. brute reality obviously greater than anything
52. that could be said about them in the West.

53. But the phenomenon of Orientalism as
54. studied here deals principally, not with a
55. correspondence between Orientalism and
56. Orient, but with the internal consistency of
57. Orientalism and its ideas about the Orient
58. or beyond any correspondence, or lack
59. thereof, with a 'real' Orient.

Adaptado de: SAID, Edward. Orientalism. In: Ashcroft, Bill et al. (ed.) *The Postcolonial Studies Reader*. London/ New York: Routledge, 1995. p. 87-91.

59. Assinale a alternativa que preenche, correta e respectivamente, as lacunas das linhas 10, 34 e 58.

- (A) in – on – in spite of
(B) on – in – although
(C) within – on top of – regardless
(D) upon – over – despite
(E) for – above – within

60. De acordo com o texto, Orientalismo é

- (A) um conceito complexo que engloba várias acepções, deixando entrever práticas discursivas que denotam uma relação de poder.
(B) o estudo dos aspectos culturais das civilizações orientais, assim como o estudo comparado dessas civilizações com aquelas surgidas no ocidente.
(C) o estudo das trocas acadêmicas e institucionais entre oriente e ocidente, desde o final do século dezoito.
(D) um conceito fundamental para a compreensão do mundo atual, já que divisões geográficas não são precisas nem dão conta do caráter cultural das civilizações.
(E) um conceito que engloba os preconceitos das nações ocidentais em relação ao oriente, quase sempre representado, por pensadores e escritores, de forma irreal e inferiorizada.

61. Considere as seguintes afirmações acerca do texto.

- I - O texto responsabiliza os estudiosos das questões orientais pelas concepções equivocadas que circulam no ocidente, acerca do que venha a ser o oriente, seus povos, costumes e manifestações culturais.
- II - O texto reconhece que a noção do que seja o ocidente é também uma construção cultural, e não apenas uma questão de delimitação geográfica.
- III - A crítica ao orientalismo é evidenciada pela afirmação de que tal doutrina não encontra qualquer sustentação nas práticas culturais e na realidade histórica dos povos que efetivamente habitam o oriente.

Quais estão corretas?

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

62. Assinale o substantivo formado pelo mesmo processo de formação de **Orientalism**.

- (A) altruism
- (B) misorientation
- (C) hopelessness
- (D) cataclysm
- (E) interdisciplinary

63. Assinale a alternativa que poderia substituir a palavra **Thus** (l. 12), sem prejuízo do sentido literal e da correção gramatical.

- (A) However
- (B) Though
- (C) In addition
- (D) Therefore
- (E) Eventually

64. Considere as seguintes propostas de reescrita do trecho **Thus a very large mass of writers and thinkers have accepted the basic distinction between East and West** (l. 12-14).

- I - Thus the basic distinction between East and West have been accepted by a very large mass of writers and thinkers.
- II - Thus the basic distinction between East and West has been accepted by a very large mass of writers and thinkers.
- III - Thus the basic distinction between East and West is being accepted by a very large mass of writers and thinkers.

Quais poderiam substituir o trecho destacado, sem prejuízo do sentido literal e da correção gramatical?

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

65. Assinale a alternativa que apresenta a tradução mais adequada para o adjetivo **brute** (l. 51), conforme empregado no texto.

- (A) brutal
- (B) exótica
- (C) violenta
- (D) concreta
- (E) chocante

66. O fragmento de frase **or lack thereof** (l. 58-59) está empregado no parágrafo para

- (A) reforçar a ideia de que não há consistência interna na concepção de orientalismo.
- (B) reforçar a ideia de que o discurso do orientalismo apresenta consistência, mesmo na ausência de correspondência com o oriente real.
- (C) reforçar a ideia principal do estudo do autor, que é a correspondência entre oriente e orientalismo para além das noções do que seja "real".
- (D) apontar a inexistência de qualquer correspondência entre o oriente real e o discurso orientalista.
- (E) apontar a falta de consistência interna do orientalismo como discurso, por sua incapacidade de lidar com o oriente "real".

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

01. The study of game aesthetics is a very
02. recent practice, spanning less than two
03. decades. Unlike game studies in mathematics
04. or the social sciences, are much older,
05. games became subject to humanistic study
06. only after computer and video games became
07. popular. This lack of persistent interest might
08. seem odd, but only if we see traditional
09. games and computer games as intrinsically
10. similar, they are not. We might try to
11. explain this lack by noting that games are
12. usually seen as trivial and lowbrow by the
13. aesthetic and theoretical elites cultivate
14. the analysis of artistic media objects:
15. literature, the visual arts, theatre, music, etc.
16. But this does not explain the fact that
17. aesthetic studies of games are now not only
18. possible, but even encouraged and supported
19. with funding. What happened to cause this
20. change?
21. A possible explanation could be that digital
22. games, unlike traditional games or sports,
23. consist of non-ephemeral content (stored
24. words, sounds and images), which places
25. them much closer to the ideal object of the
26. Humanities, the work of art. Thus, they
27. become visible and textualizable for the
28. aesthetic observer, in a way the previous
29. phenomena were not.
30. However, this sudden visibility, probably
31. also caused by the tremendous economic and
32. cultural success of computer games, produces
33. certain blind spots in the aesthetic observer,
34. especially if he/she is trained in textual/visual
35. analysis, as is usually the case. Instead of
36. treating the new phenomena carefully, and as
37. objects of a study for which no methodology
38. yet exists, they are analyzed with tools that
39. happen to be at hand, such as film or
40. narrative theories. Therefore we need to
41. outline and promote a methodology for the
42. aesthetic study of games, which, given the
43. current nascent state of the field, will
44. doubtlessly give way to more sophisticated
45. approaches in the years to come.

Adapted from: Aarseth, Espen. **Playing Research: Methodological approaches to game analysis.**
Available at: <<http://hypertext.rmit.edu.au/dac/papers/Aarseth.pdf>>. Accessed on July 26th, 2014.

67. Select the alternative that adequately fills in the blanks in li-nes 04, 10 and 13.

- (A) which – which – who
- (B) which – whose – that
- (C) what – which – who
- (D) that – what – that
- (E) that – which – whose

68. Consider the statements below.

- I - Digital games are not studied as works of art because they are considered a popular form of entertainment, but the development of a specific methodology might change that.
- II - Since digital games are a very recent phenomenon, there is no specific methodology to study them and it will take many years for that to be accomplished.
- III- There has been a new trend of aesthetic studies of digital games, even though the field still lacks a specific methodology.

Which are correct, according to the text?

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

69. Mark the sentences below with T (true) or F (false) depending on whether they match the information in the text or not.

- () Film and narrative theories suffice for the study of digital games.
- () The study of digital games in mathematics and social sciences started some twenty years ago.
- () Digital games are similar to works of art because they can be perceived as texts.
- () Interest in game studies has been growing, despite prejudiced views of certain intellectuals.

The sequence that adequately fills in the parentheses is

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

70. Select the alternative which presents only nouns in their plural forms.

- (A) *mathematics* (l. 03) – *analysis* (l. 14) – *previous* (l. 28)
(B) *decades* (l. 03) – *analysis* (l. 14) – *places* (l. 24)
(C) *humanities* (l. 26) – *phenomena* (l. 36) – *approaches* (l. 45)
(D) *places* (l. 24) – *success* (l. 32) – *approaches* (l. 45)
(E) *aesthetics* (l. 01) – *mathematics* (l. 03) – *media* (l. 14)
-

71. Select the alternative that has adequate synonyms to the words *odd* (l. 08), *lowbrow* (l. 12) and *nascent* (l. 43) as used in the text.

- (A) strange – vulgar – permanent
(B) inappropriate – easy – solid
(C) unusual – unsophisticated – emerging
(D) crazy – unrefined – promising
(E) exotic – noteworthy – fading
-

72. Select the alternative which presents the words or phrases to which *he/she* (l. 34), *they* (l. 38) and *which* (l. 42) refer.

- (A) *this sudden visibility* (l. 30) – *the new phenomena* (l. 36) – *a methodology for the aesthetic study of games* (l. 41-42)
(B) *this sudden visibility* (l. 30) – *objects of a study* (l. 37) – *the aesthetic study of games* (l. 41-42)
(C) *certain blind spots* (l. 33) – *film or narrative theories* (l. 39-40) – *we* (l. 40)
(D) *the aesthetic observer* (l. 33) – *objects of a study* (l. 37) – *the aesthetic study of games* (l. 41-42)
(E) *the aesthetic observer* (l. 33) – *the new phenomena* (l. 36) – *a methodology for the aesthetic study of games* (l. 41-42)
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73. Consider the following alternative writings to the clause *a study for which no methodology yet exists* (l. 37-38).

- I - a study that lacks a tailored methodology
II - a study devoid of a specific methodology
III- a study whose proper methodology still does not exist

Which could adequately replace the original clause without altering the literal meaning of the sentence?

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

74. Select the alternative that could adequately replace **given** (l. 42) without altering the literal meaning of the sentence.

- (A) once
- (B) considering
- (C) since
- (D) taken
- (E) as

75. Which of the alternatives below could replace **will doubtlessly give way to** (l. 43-44) without changing the literal meaning of the sentence?

- (A) will irrevocably make room for
- (B) will questionably originate
- (C) will certainly yield to
- (D) will definitively open
- (E) will suspiciously produce

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