

INGLÊS

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

01. Juliet had a book open on her lap, but she was
02. not reading. She did not take her eyes from
03. what was going by. She was alone in a double
04. seat and there was an empty double seat
05. across from her. This was the space in which
06. her bed was made up at night. The porter was
07. busy at the moment, dismantling the car's
08. nighttime arrangements. In some places, the
09. dark-green zippered shrouds still hung down to
10. the floor. There was the smell of that cloth, like
11. tent cloth, and a slight smell of nightclothes
12. and toilets. A blast of fresh winter air was felt
13. whenever anyone opened the doors at either
14. end of the car. The last people were going to
15. breakfast, other people coming back.
16. There were tracks in the snow, small animal
17. tracks. Strings of beads, looping, vanishing.
18. Juliet was twenty-one years old and already
19. the possessor of a B.A. and an M.A. in classics.
20. She was working on her Ph.D. thesis in
21. Toronto, but had decided to take some time
22. out to teach Latin at a private girls' school in
23. Vancouver. She had no training as a teacher,
24. but an unexpected vacancy at half-term had
25. made the school willing to hire her. Probably
26. no one else had answered the ad. The salary
27. was less than any qualified teacher would be
28. likely to accept. But Juliet was happy to be
29. earning any money at all, after her years on
30. stingy scholarships.
31. She was a tall girl, fair-skinned and fine-boned,
32. with light-brown hair that would not retain a
33. bouffant style, even when sprayed. She had
34. the look of an alert schoolgirl: head held high,
35. a neat rounded chin, wide thin-lipped mouth,
36. snub nose, bright eyes, and a forehead that
37. was often flushed with effort or appreciation.
38. Her professors were delighted with her — they
39. were grateful these days for anybody who took
40. up ancient languages, and particularly for
41. someone so gifted — but they were worried as
42. well. The problem was that she was a girl. If
43. she got married — which might happen, as she
44. was not bad-looking for a scholarship girl, not
45. bad-looking at all — she would waste all her
46. hard work and theirs. And if she did not get
47. married, her life would probably become bleak
48. and isolated — she would lose out on
49. promotions to men (who needed them more,
50. since they had families to support). Either way,

51. she would not be able to defend the oddity of
52. her choice, to defy what people would see as
53. the irrelevance, or dreariness, of classics, to
54. slough off that prejudice the way a man could.
55. Odd choices were simply easier for men, most
56. of whom would still find women glad to marry
57. them. Not so the other way around.

Adaptado de: **MUNRO, Alice. Chance.**
In: *Runaway*. London: Vintage, 2013. p. 52-53.

51. Considere as seguintes afirmações sobre o texto.

- I - As condições climáticas são perceptíveis através do que Juliet vê pela janela do trem e através da temperatura do ar.
II - Juliet aceitou uma proposta de trabalho muito aquém de sua formação acadêmica e experiência como professora.
III - Uma das hipóteses sobre o futuro de Juliet combina a sensação de isolamento com a dificuldade de obter promoções no trabalho.

Quais estão corretas?

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

52. Assinale a alternativa correta a respeito do texto.

- (A) Juliet, apesar de sua juventude, sente-se estimulada pelo reconhecimento profissional, proporcionado pelo novo emprego.
(B) Tanto casar quanto ficar solteira são cenários que a voz narrativa associa a aspectos da vida profissional de Juliet.
(C) A escolha por cursar Letras Clássicas levou Juliet a sair de sua casa em Toronto.
(D) O impacto de uma escolha acadêmica potencialmente estranha, por parte de uma mulher atraente, pode ser socialmente atenuado por meio do casamento.
(E) Juliet combate o preconceito de algumas pessoas contra os livros clássicos, reagindo com assertividade.

53. Considere as possibilidades de reescrita do segmento *Juliet had a book open on her lap, but she was not reading* (l. 01-02).

- I - Even though she was not reading it, Juliet had a book open on her lap.
- II - Despite she was not reading it, Juliet had a book open on her lap.
- III- In spite of the fact that she was not reading it, Juliet had a book open on her lap.

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 III.
- (E) I, II e III.

54. Considere as seguintes afirmações sobre o texto.

- I - O segmento *She was working on her PhD thesis* (l. 20) indica um processo já finalizado no momento descrito pelo texto.
- II - O segmento *Probably no one else had answered the ad* (l. 25-26) faz alusão a uma situação anterior ao momento descrito entre as linhas 1 e 15.
- III- O segmento *If she got married* (l. 42-43) indica uma possibilidade para o futuro de Juliet.

Quais estão corretas?

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

Universitário

55. Associe as palavras da coluna da esquerda a seus respectivos sinônimos na coluna da direita, de acordo com o sentido com que estão empregadas no texto.

- | | |
|-------------------------------|----------------|
| () <i>stingy</i> (l. 30) | 1. miserable |
| () <i>snuob</i> (l. 36) | 2. upturned |
| () <i>dreariness</i> (l. 53) | 3. despair |
| | 4. meager |
| | 5. narrow |
| | 6. joylessness |

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

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

56. Considere as seguintes afirmações acerca da descrição física de Juliet no texto.

- I - O cabelo de Juliet não consegue manter um determinado penteado, mesmo com o auxílio de produto específico.
- II - Os adjetivos *fair-skinned* (l. 31), *light-brown* (l. 32) e *bright* (l. 36) denotam cores claras.
- III- A timidez e a retração de Juliet são sugeridas pela cabeça baixa e pela facilidade com que seu rosto fica corado.

Quais estão corretas?

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

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

- () A palavra *would* (l. 32) indica a recorrência de uma situação.
- () A palavra *as* (l. 43) poderia ser substituída tanto por *given that* quanto por *due to*, sem prejuízo da correção gramatical e do significado original do texto.
- () O segmento *who needed them more, since they had families to support* (l. 49-50) poderia ser substituído por *who needed them more, inasmuch as they had families to support*, sem prejuízo da correção gramatical e do significado original do texto.
- () O segmento *Odd choices were simply easier for men, most of whom would still find women glad to marry them* (l. 55-57) poderia ser substituído por *Odd choices were simply easier for those men who would still find women glad to marry them*, 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 – F – V – V.
- (B) V – F – V – F.
- (C) F – V – F – V.
- (D) V – F – F – V.
- (E) V – V – V – F.

58. Considere as seguintes afirmações acerca do texto.

- I - A palavra *who* (l. 49) poderia ser substituída por *that*, sem prejuízo da correção gramatical e do significado original do texto.
- II - A palavra *what* (l. 52) poderia ser substituída por *which*, sem prejuízo da correção gramatical e do significado original do texto.
- III- As palavras *whom* (l. 56) e *them* (l. 57) referem-se à mesma palavra.

Quais estão corretas?

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

59. Assinale a alternativa que poderia substituir adequadamente o segmento *slough off* (l. 54).

- (A) postpone
- (B) prevent
- (C) shake up
- (D) shake off
- (E) put away

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

01. "Mistrust all enterprises that require new
02. clothes," says EM Forster in *A Room With a*
03. *View*, adapting a quote Henry David
04. Thoreau. What a spoilsport. With the
05. acquisition of new and unusual kit comes the
06. chance to become someone fresher, sexier or,
07. at the very least, someone who is prepared to
08. give yellow a go.
09. The reason we are so desperate to buy or
10. borrow new clothes, says the academic and
11. broadcaster Shahidha Bari in her clever, subtle
12. book, is because they appear to bestow
13. us a charm and intellect that we can't quite
14. muster for ourselves. Yet the moment we
15. acquire that new coat or those new trousers,
16. we realise that nothing much has changed at
17. all. For no matter how fancy we look on the
18. surface,we still come with metaphorical
19. trailing threads and odd socks.
20. Bari wants us to think not so much about what
21. clothes say as how they make us feel. Take the
22. suit. The one that she has in mind is worn by
23. Cary Grant in *North by Northwest* (1959).
24. Designed by Grant's Savile Row tailor, Kilgour,
25. French and Stanley, this suit combines a
26. ventless jacket with high-waisted, forward
27. pleated trousers. It is a suit (or suits – during
28. the five month shoot Grant got through eight
29. replicas, since hanging from Mount Rushmore by
30. your fingertips involves a certain wear and tear)
31. that is simultaneously authoritative and
32. insouciant.
33. _____ the appeal of the suit is that it doesn't
34. look as if it's trying too hard, Bari is convinced
35. that beneath that sheeny worsted surface, it is
36. doing important work. She is good at dresses
37. too. By rights, of course, they have no business
38. being in any modern woman's wardrobe.
39. Nearly a hundred years after it became
40. acceptable for "advanced" females to wear
41. "divided skirts" the tennis court, why
42. would anyone voluntarily shimmy themselves
43. into a garment designed to cling to one's body
44. while simultaneously restricting its movement?
45. Bari is particularly good on how a dress looks
46. while on a hanger – like a second skin waiting
47. for flesh and blood to make it live. It is this
48. sense of the dress as an alternative self that
49. makes it so potent, far more charged, say, than
50. well-cut trousers or Merino jumpers: "This
51. dress – not a poem, not a painting but a dress

52. – is something, maybe even all things, that we
53. are not." Which is why it is the item most likely
54. to be languishing, unworn, at the back of the
55. wardrobe, waiting for the moment when we
56. feel good enough – thin enough, feminine
57. enough, just enough enough – to put it on.

Adaptado de
<<https://www.3quarksdaily.com/3quarksdaily/2019/06/dressed-by-shahidha-bari-and-the-pocket-two-books-on-these-secret-life-of-clothes.html>>.
Acesso em: 19 jul. 2019.

60. Assinale a alternativa que preenche adequadamente as lacunas das linhas 03, 12, 18 e 41, respectivamente.

- (A) from – to – under – on
- (B) from – on – underneath – on
- (C) of – on – under – in
- (D) in – to – below – on
- (E) from – to – underneath – in

61. Assinale a alternativa que preenche adequadamente a lacuna da linha 33.

- (A) Despite
- (B) In spite
- (C) Although
- (D) However
- (E) Regardless

62. Assinale a alternativa que apresenta termos que, conforme empregados no texto, pertencem à mesma classe de palavras.

- (A) *spolysport* (l. 04) – *high-walsted* (l. 26) – *authorltatve* (l. 31)
(B) *academic* (l. 10) – *fancy* (l. 17) – *ventless* (l. 26)
(C) *desperate* (l. 09) – *subtle* (l. 11) – *slmultaneously* (l. 31)
(D) *clever* (l. 11) – *sheeny* (l. 35) – *shlummy* (l. 42)
(E) *Insouciant* (l. 32) – *worsted* (l. 35) – *well-cut* (l. 50)

63. Considere as seguintes afirmações acerca do vocabulário do texto.

- I - A expressão *give yellow a go* (l. 08) indica que amarelo não é uma cor popular para roupas.
II - A expressão *wear and tear* (l. 30) diz respeito aos vários ternos rasgados durante a gravação do filme em que Cary Grant atuou.
III- O paralelismo das ocorrências da palavra **enough** permite afirmar que, na construção **enough enough** (l. 57), o primeiro termo funciona como um adjetivo, ao passo que o segundo é um advérbio.

Quais estão corretas?

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

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

- () O trecho *Bari wants us to think not so much about what clothes say as how they make us feel* (l. 20-21) pode ser substituído por **Bari wants us to think more of how clothes make us feel rather than of what they say**, sem prejuízo da correção gramatical e do significado original do texto.
() O segmento *it is* (l. 47) pode ser omitido, sem prejuízo da correção gramatical e do significado original do texto.
() O trecho *It is this sense of the dress as an alternative self that* (l. 47-48) pode ser substituído por **This sense of the dress as an alternative self is what**, sem prejuízo da correção gramatical e do significado original do texto.
() A palavra *since* (l. 29) pode ser substituída por **as from**, sem prejuízo de correção gramatical e do significado original do texto.

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

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

65. Assinale a alternativa que contém o verbo usado na mesma estrutura gramatical e função sintática de *Designed* (l. 24).

- (A) The outfit, which was sewn by my best friend, won the competition.
(B) The actress had that dress created specially for her.
(C) Custom-made, my friend's gown cost her a fortune.
(D) Wasted jeans like this are trendy nowadays.
(E) Unworn by my brothers for many years, that suit was my choice for our sister's wedding.

66. Considere as seguintes afirmações sobre o texto.

- I - Roupas novas nos dão satisfação e nos fazem sentir inteligentes desde o momento em que as compramos.
II - A expressão *walting for flesh and blood* (l. 46-47) denota a expectativa por parte das mulheres de que a roupa se ajuste ao corpo.
III- O vestido é apresentado como uma peça de vestuário associada a diferentes situações da vida da mulher e a aspectos de sua identidade.

Quais estão corretas?

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

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

01. The earliest experience of art must have been
02. that it was incantatory, magical; art was an
03. instrument of ritual. The earliest theory of art,
04. that of the Greek philosophers, proposed that
05. art was mimesis, imitation of reality. It is at this
06. point that the peculiar question of the value of
07. art arose. the mimetic theory, by its very
08. terms, challenges art to justify itself.
09. Plato, who proposed the theory, seems to have
10. done so in order to rule that the value of art is
11. dubious. he considered ordinary material
12. things as themselves mimetic objects,
13. imitations of transcendent forms or structures,
14. even the best painting of a bed would be only
15. an "imitation of an imitation." For Plato, art was
16. not particularly useful (the painting of a bed is
17. no good to sleep on), nor, in the strict sense,
18. true. And Aristotle's arguments in defense of
19. art do not really challenge Plato's view that all
20. art is a lie. But he does dispute Plato's
21. idea that art is useless. Lie or not, art has a
22. certain value according to Aristotle because it
23. is a form of therapy. Art is useful, after all,
24. Aristotle counters, medicinally useful it
25. arouses and purges dangerous emotions.
26. In Plato and Aristotle, the mimetic theory of art
27. goes hand in hand with the assumption that art
28. is always figurative. But advocates of the
29. mimetic theory need not close their eyes to
30. decorative and abstract art. The fallacy that art
31. is necessarily a "realism" can be modified or
32. scrapped without ever moving outside the
33. problems delimited by the mimetic theory.
34. The fact is, all Western consciousness of and
35. reflection upon art have remained within the
36. confines staked out by the Greek theory of art
37. as mimesis or representation. It is through this
38. theory that art as such becomes problematic,
39. in need of defense. And it is the defense of art
40. which gives birth to the odd vision by which
41. something we have learned to call "form" is
42. separated off from something we have learned
43. to call "content," and to the well-intentioned
44. move which makes content essential and form
45. accessory.
46. Even in modern times, when most artists and
47. critics have discarded the theory of art as
48. representation of an outer reality in favor of the
49. theory of art as subjective expression, the main
50. feature of the mimetic theory persists. Whether
51. we conceive of the work of art on the model of

52. a picture or on the model of a statement,
53. content still comes first. The content may have
54. changed. It may now be less figurative, less
55. lucidly realistic. But it is still assumed that a
56. work of art is its content. Or, as it's usually put
57. today, that a work of art by definition says
58. something.

Adapted from: SONTAG, Susan. *Against Interpretation and Other Essays*. Penguin Modern Classics, Straus and Giroux, 2009. p. 3-4.

67. Select the alternative that contains the words that fill in the gaps in lines 07, 11, 20 and 24, respectively.

- (A) For – Despite – moreover – in that
- (B) Because – Since – thus – due to
- (C) Because – Although – thus – considering
- (D) Due to – Because – regardless – as long as
- (E) For – Since – therefore – in that

68. Which alternative contains a correct statement about the text?

- (A) Despite their different views, Aristotle and Plato have similar beliefs regarding the relationship between art and truth, as well as that between art and usefulness.
- (B) Despite the fact that many artists and critics have discarded the theory of art as a subjective expression in favor of a theory of art as representation of an outer reality, art is still in need of defense, as society still reproduces its earliest experiences with art.
- (C) The Greek theory of art has radically changed throughout the years, but the assumption that a work of art should say something is still present nowadays, despite some contemporary views by artists and critics.
- (D) As a result of the claims made by the Greek theory of art, the defense of art remains necessary today, a time when the content of art may even be less figurative.
- (E) According to Plato, the value of art was dubious because it is an imitation, not the real object, and this caused art to be seen as incantatory and magical, as objects themselves were not considered to be real.

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

- () Plato's theory suggests that the value of art is questionable.
- () Art has been expected to justify itself since people had their earliest experience with it.
- () Rather than seen as a representation of reality, art is nowadays regarded as a subjective expression by most artists.
- () The dichotomy between form and content does not prevail, regardless of the contemporary view of art as subjective expression.

The sequence should read, from top to bottom,

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

70. Consider the statements about the uses of the word **that** in the following segments retrieved from the text.

- I - In *must have been that it was incantatory* (l. 01-02), it belongs to the same word class as in *that of the Greek philosophers* (l. 04).
- II - In *that of the Greek philosophers* (l. 04), it belongs to the same word class as in *proposed that art was mimesis, imitation of reality* (l. 04-05).
- III - In *must have been that it was incantatory* (l. 01-02), it belongs to the same word class as in *proposed that art was mimesis, imitation of reality* (l. 04-05).

Which ones are correct?

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

71. Select the alternative in which the word **even** has the same meaning and grammatical class as in the fragment *even the best painting of a bed would be only an "imitation of an imitation."* (l. 14-15).

- (A) Courts usually have an even number of members.
- (B) The road ran even throughout the trip.
- (C) The new rules helped even the competition up.
- (D) The market can run even higher as big funds out money back into stocks.
- (E) The odds were even before the season started.

72. Consider the following statements.

- I - The word *it* (l. 22) refers to *art* (l. 21)
- II - The word *it* (l. 39) refers to *the defense of art* (l. 39)
- III- The word *its* (l. 56) refers to *art* (l. 57)

Which ones are correct?

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

73. The words *advocates* (l. 28), *scrapped* (l. 32) and *accessory* (l. 45) can be replaced, without change in meaning, by

- (A) supporters – discarded – secondary
- (B) lawyers – retired – dependent
- (C) defendants – considered – subsidiary
- (D) attorneys – regarded – complementary
- (E) campaigners – scratched – supplementary

74. Consider the following propositions for rephrasing the sentence *Whether we conceive of the work of art on the model of a picture or on the model of a statement, content still comes first* (l. 50-53).

- I - Content still comes first regardless of whether we conceive of the work of an art on the model of a picture or on the model of a statement.
- II - Content, whether conceived on the model of a picture or on the model of a statement, still comes first.
- III- Whether being conceived the work of art on the model of a picture or on the model of a statement, content still comes first.

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

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

75. Consider the use of the modal verb in the following sentence.

The earliest experience of art must have been incantatory, magical.

Select the alternative that best presents its negative form.

- (A) The earliest experience of art mustn't have been incantatory, magical.
- (B) The earliest experience of art shouldn't have been incantatory, magical.
- (C) The earliest experience of art mustn't be incantatory, magical.
- (D) The earliest experience of art can't have been incantatory, magical.
- (E) The earliest experience of art doesn't have to be incantatory, magical.