

INGLÊS

Instrução: As questões 51 a 59 referem-se ao texto abaixo.

Antony's lines from Act III, Scene 2 of Julius Caesar

01. Friends, Romans, countrymen, lend me your ears;
02. I come to bury Caesar, not to praise him.
03. The evil that men do lives after them;
04. The good is often interred with their bones;
05. So let it be with Caesar. The noble Brutus
06. Has told you Caesar was ambitious:
07. If it were so, it was a grievous fault,
08. And grievously has Caesar answered it.
09. Here, under leave of Brutus and the rest—
10. For Brutus is an honourable man;
11. So are they all, all honourable men—
12. Come I to speak in Caesar's funeral.
13. He was my friend, faithful and just to me:
14. But Brutus says he was ambitious;
15. And Brutus is an honourable man.
16. He has brought many captives home to Rome
17. Whose ransoms did the general coffers fill:
18. Did this in Caesar seem ambitious?
19. When the poor have cried, Caesar has wept:
20. Ambition should be made of sterner stuff:
21. Yet Brutus says he was ambitious;
22. And Brutus is an honourable man.
23. You all did see that on the Lupercal
24. I thrice presented him a kingly crown,
25. Which he did thrice refuse: was this ambition?
26. Yet Brutus says he was ambitious;
27. And, sure, he is an honourable man.
28. I speak not to disprove what Brutus spoke,
29. But here I am to speak what I do know.
30. You all did love him once, not without cause:
31. What cause withholds you then, to mourn for him?
32. O judgment! you are fled to brutish beasts,
33. And men have lost their reason. Bear with me;
34. My heart is in the coffin there with Caesar,
35. And I must pause till it come back to me.

Adaptado de: SHAKESPEARE, W. *The Life and Death of Julius Caesar*. Disponível em: <http://shakespeare.mit.edu/julius_caesar/full.html>. Acesso em: 12 nov. 2016.

51. Considere as seguintes afirmações acerca do texto.

I - Antony dissimula seu propósito ao longo de sua fala.

II - Os prisioneiros romanos foram enviados de volta para Roma.

III- Antony, em discurso indireto, questiona a veracidade das asserções de Brutus (l. 05-06, 14, 21 e 26).

Quais estão corretas?

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

52. De acordo com o texto, Antony

- (A) afirma que os erros de Caesar deixarão de afetar a vida dos romanos após sua morte.
- (B) considera a ambição de Caesar um defeito devidamente punido.
- (C) foi convidado por Brutus a falar sobre Caesar.
- (D) está desolado, porque Caesar fez o povo chorar devido a sua ambição.
- (E) contesta a atitude de seus conterrâneos.

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

- () A expressão **If it were** (l. 07) pode ser substituída por **Were it** sem prejuízo de sentido e de correção gramatical.
- () A repetição da palavra **honourable** ao longo da fala (l. 10, 11, 15, 22 e 27) reforça o sentido original da palavra.
- () A palavra **which** no segmento **Which he did thrice refuse** (l. 25) pode ser substituída, sem prejuízo de sentido e de correção gramatical, pela palavra **that**.
- () A palavra **you** (l. 32) refere-se a Caesar.

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

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

54. Associe as palavras da coluna da esquerda aos seus respectivos sinônimos, na coluna da direita, de acordo com o sentido que têm no texto.

- | | |
|-----------------------------|-----------------|
| () <i>grievous</i> (l. 07) | 1 - equanimous |
| () <i>faithful</i> (l. 13) | 2 - weird |
| () <i>just</i> (l. 13) | 3 - dreadful |
| | 4 - peculiar |
| | 5 - meticulous |
| | 6 - trustworthy |

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

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

55. Considere o segmento *For Brutus is an honourable man* (l. 10).

Assinale a alternativa em que a palavra **for**, nas frases abaixo, é utilizada com o mesmo significado e função gramatical do segmento acima.

- (A) But for John, we should have lost the game.
- (B) She will do anything for the sake of her children.
- (C) The bill should be listed as paid, for I mailed it on time.
- (D) He lost the fight, for all his boasting.
- (E) For an amateur, he sings rather well.

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

- () A palavra **Yet** (l. 21 e 26) pode ser substituída, sem alteração de sentido e de correção gramatical, por **Even**.
- () As palavras **did** (l. 23, 25 e 30) e **do** (l. 29) são utilizadas para dar ênfase ao enunciado.
- () Os exemplos das ações praticadas por Caesar corroboram as afirmações atribuídas a Brutus.
- () A intenção de Anthony é fazer os ouvintes refletirem.

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

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

57. Considere as afirmações abaixo.

- I - As expressões **a kingly crown** (l. 24) e **a good leader**, na frase **They considered him a good leader**, possuem a mesma estrutura e função gramatical.
- II - As palavras **thrice** (l. 24 e 25) e **once** (l. 30) podem ser substituídas por **three times** e **one day**, respectivamente.
- III- A palavra **must**, no segmento **And I must pause till it come back to me** (l. 35), pode ser substituída, sem prejuízo do sentido, pela expressão **have to**.

Quais estão corretas?

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

58. A palavra **sure** (l. 27), como empregada no texto, manifesta

- (A) hesitação.
(B) certeza.
(C) sarcasmo.
(D) louvor.
(E) conformidade.

59. Em qual das alternativas abaixo o segmento grifado apresenta a mesma função gramatical de **what I do know** (l. 29)?

- (A) I'm not sure **what to do**.
(B) You can borrow **what I have**.
(C) **What he did** was unforgivable.
(D) I listened to **what you said**.
(E) The only question is **what remains to be done**.

Instrução: As questões 60 a 66 referem-se ao texto abaixo.

Old Light

01. I heard a tale that the sun god was said
02. to live in a whale and that's why light seems
03. to come out of its eyes and why rainbows
04. form in the mist of the gray whale's breath.
05. It's true, light comes, but it is an old light,
06. seeing. They look. The way they lift
07. themselves from the sea: they are shining,
08. water falling from them as they rise, exhale,
09. inhale and return below the surface of the
10. water.
11. The gray whales themselves are an
12. intelligence we haven't yet grasped, Life-
13. covered with several hundred pounds of
14. barnacles and small-eyed. If we could see
15. them the brief timescale of the planet,
16. they would look like shape-shifters. If we
17. thought of time by something other than our
18. own notions, million-fold years ago, before
19. our own knowledge of evolution, we'd see
20. these whales they walked on land.
21. Even now, existing within their immense
22. bones, there is body evidence, a hand,
23. human; vestigial hipbones; and remnants of
24. legs they no longer need. They lived
25. land when we lived in water. When we look
26. at them we see our own future.
27. And when they come up again for air
28. and the water falls from them back into the
29. seawater, it is a shine of beauty in a world of
30. desert, dunes in the background. As their
31. hind legs have disappeared into them, out of
32. our sight, and their hands have become
33. hidden, the compass set into their brains,
34. you'd think you might be able to be one with
35. them, as with a cousin, but it's a cousin lost
36. in time. It makes us so small in the
37. firmament. It makes us remember something
38. we can't quite name, only feel.
39. Looking at these whales in the shallow
40. water, thinking of the great turn of evolution
41. and change on earth, we wonder if one day
42. we will return to the seawater, along with
43. these long-enduring, longest-living mammals
44. on Earth.

Adaptado de: HOGAN, Linda. *Sightings: The Gray Whales' Mysterious Journey*. Washington, D.C.: National Geographic, 2002. p. 29-30.

60. Assinale a alternativa que preenche, correta e respectivamente, as lacunas das linhas 15, 20 e 24.

- (A) across – how – on
(B) on – like – above
(C) over – like – above
(D) over – as – on
(E) across – as – over

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

- () As baleias, de acordo com indícios morfológicos, já apresentaram características que, hoje, são consideradas humanas.
() O atual habitat das baleias cinzentas revela que não há um único caminho para a evolução.
() A observação das baleias cinzentas leva a autora a centenas de milhas da costa, onde as baleias, ao emergirem, adquirem um esplendor ímpar.
() A autora, ao observar a emergência das baleias cinzentas, compara a visão que tem diante de si à imagem de um deserto coberto de dunas.

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

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

62. A alternativa que apresenta o sinônimo mais adequado para a palavra **grasped** (l. 12), como empregada no texto, é

- (A) rescued.
(B) appreciated.
(C) cherished.
(D) relinquished.
(E) adopted.

63. Considere os segmentos retirados do texto e as respectivas propostas de reescrita.

- I - ***If you could see them*** (l. 14-15) – Could you see them.
- II - ***the water falls from them back into the seawater*** (l. 28-29) – the water falls from their back into the seawater.
- III- ***we wonder if one day we will return to the seawater*** (l. 41-42) – we wonder whether one day we will return to the seawater.

Quais estão corretas?

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

64. Considere as afirmações sobre o significado da expressão ***shape-shifters*** (l. 16), no contexto em que se encontra.

- I - A capacidade das baleias de serem animais que vivem no mar, mas que necessitam emergir para respirar.
- II - A transformação das baleias ao longo do processo evolutivo.
- III- O conhecimento do homem sobre a evolução das baleias cinzentas permite percebê-las sob nova perspectiva.

Quais estão corretas?

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

65. Considere as propostas de reescrita do segmento ***As their hind legs have disappeared into them [...], the compass set into their brains*** (l. 30-33).

- I - While their hind legs were disappearing into them [...], the compass set into their brains
- II - Because their hind legs have disappeared into them [...], a compass set into their brains..
- III- In the same way that their hind legs have disappeared into them [...], the compass set into their brains.

Quais poderiam substituir o segmento acima, 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.

66. A tradução mais adequada para a expressão ***you'd think you might be able to*** (l. 34), como empregada no texto, é

- (A) você gostaria de pensar que seria possível.
(B) você deveria pensar na capacidade.
(C) você poderia pensar em.
(D) você desejaria poder.
(E) você pensaria que poderia.

Instrução: As questões **67** a **75** referem-se ao texto abaixo.

01. In *Leonard Cohen Makes it Darker*, in the
02. October 17, 2016 edition of *The New Yorker*,
03. David Remnick provides a succinct history-
04. by-anecdote of the Canadian singer-
05. songwriter's impending album, *You Want It*
06. *Darker*, an intriguing section devoted to Bob
07. Dylan's take on Cohen, and a witty
08. perspective on the old icon.

09. Remnick suggests that there are deep
10. connections between the two old bards when
11. he quotes Dylan: "When people talk about
12. Leonard, they fail to mention his melodies,
13. which to me, along with his lyrics, are his
14. greatest genius. [...] Even the counterpoint
15. lines—they give a celestial character and
16. melodic lift to every one of his songs. As far
17. as I know, no one else comes close to this in
18. modern music. [...] His gift or genius is in
19. connection to the music of the spheres. In
20. *Sisters of Mercy*, for instance, the verses are
21. four elemental lines which change and move
22. at predictable intervals . . . but the tune is
23. anything but predictable. The song just
24. comes in and states a fact. And after that
25. anything can happen and it does, and
26. Leonard allows it to happen. His tone is far
27. from condescending or mocking. He is a
28. tough-minded lover who doesn't recognize
29. the brush-off. Leonard's always above it all.
30. *Sisters of Mercy* is in perfect meter, with no
31. chorus, quivering with drama. This is an
32. example of a deceptively unusual musical
33. theme, with or without lyrics. But it's so
34. subtle a listener doesn't realize he's been
35. taken on a musical journey and dropped off
36. somewhere, with or without lyrics."

37. And it is Cohen who says that "Dylan has
38. lines, hundreds of great lines, that have the
39. feel of unhewn stone. But they really fit in
40. there. But they're not smoothed out. They're
41. inspired but not polished. That is not to say
42. he doesn't have lyrics of great polish. That
43. kind of genius can manifest all the forms and
44. all the styles."

45. For some odd reason, Cohen also says: "I
46. have all my marbles, so far. I have many
47. resources, some cultivated on a personal
48. level, but circumstantial, too: my children
49. and grandchildren live nearby. So I am
50. extremely blessed. At a certain point, if you
51. still have your marbles and are not faced
52. with serious financial challenges, you have a

53. chance to put your house in order. It's a
54. cliché, but it's underestimated as an
55. analgesic on all levels. Putting your house in
56. order, if you can do it, is one of the most
57. comforting activities and the benefits of it are
58. incalculable."

59. When asked about the devotional tones of
60. his verses Cohen declares: "I start with
61. artistic dedication. I know that if the spirit is
62. on you, it will touch on to the other human
63. receptors. But I dare not begin from the
64. other side. It's like pronouncing the holy
65. name—you don't do it. But if you are lucky,
66. and you are graced, and the audience is in a
67. particular salutary condition, then these
68. deeper responses will be produced."

REMICK, D. *Leonard Cohen makes it Darker*. Available at: www.TAGARCHIVES.com: Leonard Cohen – Bob Dylan Interface. Accessed on Nov. 9th, 2016.

67. Consider if the statements below are true (T) or false (F), according to the text.

- () Dylan foregrounds the transcendence of Cohen's tunes.
- () According to Cohen, Dylan's rough expression is detrimental to his otherwise genius.
- () According to Cohen, the spiritual impact of his music also depends on the audience.
- () According to Dylan, it is the subtlety of Cohen's lyrics that take the listener on a musical journey.

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

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

68. Consider the following statements.

- I - In the segment...**but the tune is anything but predictable** (l. 22-23), Dylan asserts that Cohen's songs can be foretold.
- II - The expression **I have all my marbles** (l. 45-46) denotes the integrity of the singer's intellectual and creative capacity.
- III- Leonard Cohen declares that his lyrics are solely mundane.

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. The expression **succinct history-by-anecdote** (l. 03-04) refers to

- (A) Remnick's article.
- (B) Cohen's life history.
- (C) Cohen's album.
- (D) Dylan's witty perspective.
- (E) The old icon.

70. The words **impending** (l. 5), **quivering** (l. 31) and **unhewn** (l. 39) can be substituted, without change in meaning, by

- (A) upcoming – shaking – matching
- (B) upcoming – controlled – matching
- (C) recent – settled – unpolished
- (D) forthcoming – vibrating – rough
- (E) recent – trembling – uniform

71. Select the alternative in which the word **take** in the fragment **an intriguing section devoted to Bob Dylan's take on Cohen** (l. 6-7) has the same meaning and grammatical class.

- (A) The idea somehow failed to *take on*.
- (B) The train stops only to *take on* passengers.
- (C) She was asked for her take on the recent developments.
- (D) I always take him on the same spot at the same time.
- (E) They take on a new job every two years.

72. Select the alternative which presents the word and its respective synonym.

- (A) **witty** (l. 7) – enticing
- (B) **condescending** (l. 27) – welcoming
- (C) **smoothed out** (l. 40) – tangled
- (D) **deceptively** (l. 32) – undeniably
- (E) **brush-off** (l. 29) – disregard

73. Select the alternative to which the words **this** (l. 17), **which** (l. 21) and **they** (l. 39) refer, respectively,

- (A) his songs – the music of the spheres – hundreds of great lines
- (B) a celestial character and melodic lift – four elemental lines – hundreds of great lines
- (C) greatest genius – lines – hundreds of great lines
- (D) a celestial character and melodic lift – the verses – lyrics of great polish
- (E) his songs – four elemental lines – great lines

74. Consider the following propositions of rewriting the segment **the verses are four elemental lines which change and move at predictable intervals** (l. 20-22).

- I - the verses are four elemental lines, changing and moving at predictable intervals.
- II - the verses are four basic lines which can change and move at predictable intervals.
- III- the verses are four elemental lines, subject to be changed and moved at predictable intervals.

Which are correct?

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

75. Select the alternative in which the word **dare** (l. 63) presents the same meaning and grammatical function as used in the text.

- (A) You should try it if you dare.
- (B) The singer did not dare a new rendition of his famous song.
- (C) She dared the anger of her family.
- (D) She dares not let herself tamed.
- (E) He would not be so foolish to take a dare.