



REINGRESSO E MUDANÇA DE CURSO	2017	LÍNGUA INGLESA
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CADERNO DE QUESTÕES

INSTRUÇÕES AO CANDIDATO

- Você deverá ter recebido o Caderno com a Proposta de Redação, a Folha de Redação, dois Cadernos de Questões e o Cartão de Resposta com o seu nome e o número de inscrição e modalidade de ingresso. Confira se seus dados no Cartão de Respostas estão corretos e, em caso afirmativo, assine-o e leia atentamente as instruções para seu preenchimento.
- Verifique se este Caderno contém enunciadas 20 (vinte) questões de múltipla escolha de **LÍNGUA INGLESA** e se as questões estão legíveis, caso contrário **informe imediatamente ao fiscal**.
- Cada questão proposta apresenta quatro opções de resposta, sendo apenas uma delas a correta. A questão que tiver sem opção assinalada receberá pontuação zero, assim como a que apresentar mais de uma opção assinalada, mesmo que dentre elas se encontre a correta.
- Não é permitido usar qualquer tipo de aparelho que permita intercomunicação, nem material que sirva para consulta.
- O tempo disponível para a realização de todas as provas, incluindo o preenchimento do Cartão de Resposta é, no mínimo, de **uma hora** e, no máximo, de **quatro horas**.
- Para preencher o Cartão de Resposta, use, exclusivamente, caneta esferográfica de corpo transparente de ponta média com tinta azul ou preta (preferencialmente, com tinta azul).
- Certifique-se de ter assinado a lista de presença.
- Quando terminar, entregue ao fiscal a Folha de Redação, que será desidentificada na sua presença, o Cartão de Respostas, que poderá ser invalidado se você não o assinar. Se você terminar as provas antes de três horas do início das mesmas, entregue também ao fiscal os Cadernos de Questões e o Caderno de Redação.

AGUARDE O AVISO PARA INICIAR SUAS PROVAS

Text 1:

Why our future depends on libraries, reading and daydreaming

Neil Gaiman

Fiction has two uses. Firstly, it's a gateway drug to reading. The drive to know what happens next, to want to turn the page, the need to keep going, even if it's hard, because someone's in trouble and you have to know how it's all going to end... that's a very real drive. And it forces you to learn new words, to think new thoughts, to keep going. To discover that reading per se is pleasurable. Once you learn that, you're on the road to reading everything. And reading is key. There were noises made briefly, a few years ago, about the idea that we were living in a post-literate world, in which the ability to make sense out of written words was somehow redundant, but those days are gone: words are more important than they ever were: we navigate the world with words, and as the world slips onto the web, we need to follow, to communicate and to comprehend what we are reading. People who cannot understand each other cannot exchange ideas, cannot communicate, and translation programs only go so far.

And the second thing fiction does is to build empathy. When you watch TV or see a film, you are looking at things happening to other people. Prose fiction is something you build up from 26 letters and a handful of punctuation marks, and you, and you alone, using your imagination, create a world and people in it and look out through other eyes. You get to feel things, visit places and worlds you would never otherwise know. You learn that everyone else out there is a me, as well. You're being someone else, and when you return to your own world, you're going to be slightly changed.

Empathy is a tool for building people into groups, for allowing us to function as more than self-obsessed individuals.

You're also finding out something as you read vitally important for making your way in the world. And it's this:

The world doesn't have to be like this. Things can be different.

Fiction can show you a different world. It can take you somewhere you've never been. Once you've visited other worlds, you can never be entirely content with the world that you grew up in. Discontent is a good thing: discontented people can modify and improve their worlds, leave them better, leave them different.

And while we're on the subject, I'd like to say a few words about escapism. I hear the term bandied about as if it's a bad thing. As if "escapist" fiction is a cheap opiate used by the muddled and the foolish and the deluded, and the only fiction that is worthy, for adults or for children, is mimetic fiction, mirroring the worst of the world the reader finds herself in.

If you were trapped in an impossible situation, in an unpleasant place, with people who meant you ill, and someone offered you a temporary escape, why wouldn't you take it? And escapist fiction is just that: fiction that opens a door, shows the sunlight outside, gives you a place to go where you are in control, are with people you want to be with (and books are real places, make no mistake about that); and more importantly, during your escape, books can also give you knowledge about the world and your predicament, give you weapons, give you armour: real things you can take back into your prison. Skills and knowledge and tools you can use to escape for real.

As JRR Tolkien reminded us, the only people who inveigh against escape are jailers.

Available at: <<http://www.theguardian.com/books/2013/oct/15/neil-gaiman-future-libraries-reading-daydreaming>>. Accessed on 18 Jan. 2016 (adapted).

Glossary

gateway drug: droga cujo consumo leva ao consumo de outras drogas; *drive*: impulso; *per se*: por si mesma; *bandied*: jogado de um lado para o outro; *muddled*: confuso; *inveigh*: atacar com palavras.

01 In the first paragraph of Text 1, Neil Gaiman uses a metaphor to describe fiction. This metaphor is the expression in bold type in:

- (A) "Firstly, it's a **gateway drug** to reading."
- (B) "we were living in a **post-literate world** (...)."
- (C) "(...) and **translation programs** only go so far (...)."
- (D) "(...) in which the ability to make sense out of **written words** was somehow redundant (...)."

02 In the sentence "Once you learn that, you're on the road to reading everything" (first paragraph of Text 1), the word "that" refers to:

- (A) "new words".
- (B) "drive to know".
- (C) "what happens next".
- (D) "reading per se is pleasurable".

03 The sentence "And reading is key" (first paragraph of Text 1) also contains a metaphor (key), which means something that

- (A) is surprisingly pleasurable.
- (B) is of fundamental importance.
- (C) solves the problems of a post-literate world.
- (D) offers the code to decipher a text.

04 According to the first paragraph of Text 1, reading is even more important nowadays because we

- (A) should be aware of the suffering of others.
- (B) must save written words from being redundant.
- (C) make contact with the world through texts written on the web.
- (D) find it increasingly more difficult to make sense of written words.

05 According to the second paragraph of Text 1, a difference between reading fiction and watching a film or TV show is that

- (A) fiction is a lonely experience.
- (B) fiction requires far more imagination.
- (C) film and TV make it possible to imagine other people's lives.
- (D) film and TV promote a more intense sense of reality.

06 "Empathy: the power of understanding and imaginatively entering into another person's feelings" (Dictionary.com). A passage that expresses the dictionary meaning of "empathy" in the second paragraph of Text 1 is:

- (A) "You get to feel things".
- (B) "(...) when you return to your own world, you're going to be slightly changed".
- (C) "(...) you, and you alone, using your imagination, create a world and people it".
- (D) "You learn that everyone else out there is a me, as well. You're being someone else".

07 In the sentence “You’re also finding out something as you read vitally important for making your way in the world” (fourth paragraph of Text 1), the word “as” could be replaced by

- (A) once.
- (B) since.
- (C) while.
- (D) like.

08 According to the sixth paragraph of Text 1, in showing a different world to the reader, fiction promotes the desire to

- (A) change the real world.
- (B) abandon the real world.
- (C) destroy the real world.
- (D) return to the real world.

09 For Neil Gaiman, escapist fiction

- (A) improves socialization by bringing together people with similar tastes.
- (B) promotes freedom by offering imaginary alternatives to the real world.
- (C) creates alienation by distancing people from the problems they have to face in reality.
- (D) stimulates violence by encouraging people to revolt against their present situation.

Text 2:

Reading for fun improves children’s brains, study confirms

Alice Sullivan

It won’t surprise anyone that bright children tend to read for pleasure more than their less skilled peers. But does reading for pleasure increase the rate of children’s learning? This is the question Matt Brown and I set out to answer using the British Cohort Study, which follows the lives of more than 17,000 people born in a single week in 1970 in England, Scotland and Wales.

Every few years we interview the study participants to track different aspects of their lives, from education and employment to physical and mental health – an approach that lets us look at what influences an individual’s development over a long period of time.

Of the 17,000 members, 6,000 took a range of cognitive tests at age 16. We compared children from the same social backgrounds who achieved similar tested abilities at ages five and 10, and discovered that those who frequently read books at age 10 and more than once a week when they were 16 had higher test results than those who read less. In other words, reading for pleasure was linked to greater intellectual progress, both in vocabulary, spelling and mathematics. In fact, the impact was around four times greater than that of having a parent with a post-secondary degree.

Reading clearly introduces young people to new words, so the link between reading for pleasure and vocabulary development is expected. But the link between reading for fun and progress in maths may be more surprising. I would suggest that reading also introduces young people to new ideas. Along with teaching them new vocabulary, it helps them understand and absorb new information and concepts at school. Independent reading may also promote a more self-sufficient approach to learning in general.

Some people are concerned that young people today read less in their spare time than previous generations. This is particularly worrying because our research suggests that it is likely to negatively affect their intellectual development. We also know that reading for pleasure tends to decline in secondary school. Our findings emphasise how important it is for schools and libraries to provide access to a wide range of books and help young people discover authors they will enjoy.

Available at: < <https://www.theguardian.com/books/booksblog/2013/sep/16/reading-improves-childrens-brains> >.
Accessed on 06 Jan. 2017.

Glossary

skilled: dotado, *bright*: inteligente; *peers*: semelhantes; *cohort*: grupo; *track*: acompanhar, mapear; *post-secondary degree*: grau obtido numa instituição de ensino superior; *self-sufficient*: autossuficiente; *secondary school*: ensino médio.

- 10 The study conducted by Alice Sullivan and Matt Brown concluded that
- (A) intelligent children like to read more than less gifted children.
 - (B) reading during childhood had less effect than having a parent with a degree.
 - (C) young people nowadays read less than adults from previous generations.
 - (D) children who read for pleasure tend to have a higher intellectual development than those who don't.
- 11 One aim of the study was to track the intellectual development of
- (A) different individuals over a long period of time.
 - (B) adults who used to read for pleasure when they were children.
 - (C) children during their school years.
 - (D) gifted children who read more frequently than their peers.
- 12 One indication that the study still hasn't been concluded is the
- (A) suggestion of actions to be taken in the future in the last paragraph of the text.
 - (B) absence of an answer to the question proposed by the researchers in the first paragraph of the text.
 - (C) presence of verbs in the present tense to refer to the study in the second paragraph of the text.
 - (D) use of words that indicate doubt ("I would suggest"; "may also") to present some of the conclusions of the researchers in the fourth paragraph of the text..
- 13 With regard to the cognitive tests applied during the research, the third paragraph of Text 2 indicates that
- (A) all people interviewed for the study took a cognitive test when they were 16.
 - (B) less than half the participants of the study took a cognitive test when they were 16.
 - (C) only children with the same background took a cognitive test when they were 16.
 - (D) adolescents who read more than once a week took a cognitive test when they were 16.
- 14 In the first sentence of the fourth paragraph of Text 2 ("Reading clearly introduces young people to new words, so the link between reading for pleasure and vocabulary development is expected"), the word "clearly" could be replaced by
- (A) easily.
 - (B) correctly.
 - (C) evidently.
 - (D) intelligently.

15 Also in the first sentence of the fourth paragraph of Text 2 (“Reading clearly introduces young people to new words, so the link between reading for pleasure and vocabulary development is expected”), the word “so” introduces an idea of

- (A) intensity.
- (B) condition.
- (C) equivalence.
- (D) consequence.

16 According to the fourth paragraph of Text 2, the possibility that reading introduces children to new concepts and ideas may explain why children who have the habit of reading also have a

- (A) better performance in mathematics.
- (B) more intense pleasure in reading.
- (C) more developed self-sufficiency.
- (D) greater ease to learn new words.

Text 3:

Book Lover

Robert William Service

1 I keep collecting books I know
I'll never, never read;
My wife and daughter tell me so,
And yet I never heed.
5 “Please make me,” says some wistful tome,
“A wee bit of yourself.”
And so I take my treasure home,
And tuck it in a shelf.

And now my very shelves complain;
10 They jam and over-spill.
They say: “Why don't you ease our strain?”
“Some day,” I say, “I will.”
So book by book they plead and sigh;
I pick and dip and scan;
15 Then put them back, distressed that I
Am such a busy man.

Now, there's my Boswell and my Sterne,
my Gibbon and Defoe;
To savour Swift I'll never learn,
20 Montaigne I may not know.
On Bacon I will never sup,
For Shakespeare I've no time;
Because I'm busy making up
These jingly bits of rhyme.

25 Chekov is caviar to me,
While Stendhal makes me snore;
Poor Proust is not my cup of tea,
And Balzac is a bore.
I have their books, I love their names,
30 And yet alas! they head,
With Lawrence, Joyce and Henry James,

My Roster of Unread.

- I think it would be very well
If I commit a crime,
35 And get put in a prison cell
And not allowed to rhyme;
Yet given all these worthy books
According to my need,
I now caress with loving looks,
40 But never, never read.

Available at: <<http://www.poemhunter.com/best-poems/robert-william-service/book-lover/>>. Accessed on: 06 Jan. 2017.

Glossary

heed: dar atenção; *wistful*: melancólico; *tome*: livro, volume; *wee*: pequeno; *tuck*: enfiar; *jam*: (se) apertar, (se) espremer; *over-spill*: transbordar; *plead*: implorar; *dip*: mergulhar rapidamente; *sup*: comer no jantar; *jingly*: característica de algo que tem um som repetitivo, como um tilintar; *roster*: lista. The proper names mentioned in lines 17-31 refer to famous writers.

- 17 The poetic self in “Book Lover” has a problem with his books. According to the poem, he
- (A) doesn’t like the books he reads.
 - (B) doesn’t read most of the books he buys.
 - (C) only buys the books he already knows.
 - (D) fights with his family because of the books.
- 18 The poetic self believes the books one reads become part of one’s character; this becomes clear in the passage:
- (A) “‘Please make me,’ says some wistful tome,/‘A wee bit of yourself” (lines 5-6).
 - (B) “So book by book they plead and sigh;/I pick and dip and scan” (lines 13-14).
 - (C) “Now, there’s my Boswell and my Sterne,/my Gibbon and Defoe” (lines 17-18).
 - (D) “Chekov is caviar to me,/While Stendhal makes me snore” (lines 25-26).
- 19 The lines “Chekov is caviar to me,/While Stendhal makes me snore” (lines 25-26) indicate that the poetic self
- (A) loves Chekov, but thinks Stendhal is boring.
 - (B) admires Chekov, and thinks Stendhal is relaxing.
 - (C) hates Chekov, and thinks Stendhal is annoying.
 - (D) dislikes Chekov, but thinks Stendhal is funny.
- 20 At a certain point in the poem, the poetic self voices his desire to be sent to prison. He hopes that in prison he will
- (A) get away from his books.
 - (B) have time to read his books.
 - (C) dedicate himself to his poetry.
 - (D) liberate himself from his family.

