

Instrução: As questões 31 a 37 referem-se ao texto abaixo.

01. He was a failed poet and an atheist. But, in 1931,
 02. CS. Lewis went on to become the most celebrated
 03. Christian writer of the twentieth century. His new
 04. faith helped him find his true voice. 'Everything I
 05. write/ he said, Ns evangelistic' Lewis found a way
 06. to point his readers to God.
 07. For nearly 40 years, the Christian Writers Guild
 08. has been training writers to take up the same
 09. sword. Thousands have completed our writing
 10. course; they know the joy that comes from
 11. answering their true calling. Today the CWG enters
 12. a new era - we are expanding our services to
 13. include a writer's advocacy center, college credit
 14. courses, literary registration services, writing
 15. contests and more.
 16. Enroll in our "Whafs Your Story?" correspondence
 17. course, and we will help you craft an incredible new
 18. chapter in your life as a writer. And as a Christian.
 19. Let us teach you how to tell your story. For your free
 20. starter kit or more information call 1-886-495-5177
 21. or visit www.ChristianWritersGuild.com.

Writer's Digest, July 2003.

31. O texto está divulgando

- (A) um livro de CS. Lewis.
- (B) uma revista cristã.
- (C) uma associação literária.
- (D) um curso para escritores.
- (E) um centro evangélico.

32. De acordo com o texto, CS. Lewis

- (A) foi um grande poeta inglês.
- (B) tornou-se cristão na década de 1930.
- (C) adaptou o Evangelho em seus livros.
- (D) fundou o Christian Writers Guild.
- (E) venceu um concurso literário.

33. A pergunta que pode ser respondida com base nas informações do texto é

- (A) How old was CS. Lewis in 1931?
- (B) When exactly was the CWG founded?
- (C) What makes the CWG enter a new era?
- (D) Who directs the Guild today?
- (E) Where was CS. Lewis born?

34. Considere as palavras do escritor reproduzidas no texto (l. 04-05) e selecione a melhor opção para completar a frase abaixo.

CS. Lewis said that everything he

- (A) has written is evangelistic.
- (B) wrote was evangelistic.
- (C) had written has been evangelistic.
- (D) wrote would be evangelistic.
- (E) writes has been evangelistic.

35. A palavra **joy** (l. 10) poderia ser substituída, sem alteração do sentido contextual, por

- (A) bliss.
- (B) gratitude.
- (C) excellence.
- (D) honour.
- (E) seriousness.

36. A palavra **craft** (l. 17) pode ser traduzida, neste contexto, por

- (A) gravar.
- (B) enganar.
- (C) resumir.
- (D) elaborar.
- (E) esculpir.

37. O sufixo **-er** tem a mesma função na palavra **starter** (l. 20) e na palavra

- (A) richer.
- (B) chapter.
- (C) poorer.
- (D) semester.
- (E) writer.

Instrução: As questões 38 a 45 referem-se ao texto abaixo.

31. The past quarter-century of American popular
32. culture was ruled by the great mega-franchises of
33. science fiction - *Star Wars*, *Star Trek*,
34. *Independence Day*, *The Matrix*. But lately, since
35. the turn of the millennium or so, we've been
36. dreaming very different dreams. The stuff of those
37. dreams is fantasy - swords and sorcerers, knights
38. and ladies, magic and unicorns. With *The Two*
39. *Towers*, the new installment of *The Lord of the*
40. *Rings* trilogy, we have seen what might be called
41. the enchanting of America. The evidence is a new
42. preoccupation with a nostalgic, magical vision of a
43. medieval age.
44. It all started with a little-known Oxford
45. professor whose specialty was the West Midland
46. dialect of Middle English. Beginning with *The*
47. *Hobbit*, a story he invented in the early 1930s to
48. amuse his children, John Ronald Reuel Tolkien's
49. novel first became merely popular and then
50. turned into a phenomenon. The recent Tolkien
51. revival began when America's long summer
52. romance with technology was dwindling. The
53. magic would have to come from somewhere else,
54. and we found it in fantasy. Swords, not lasers.
55. Magic, not electricity. The past, not the future.

Time, Dec. 2, 2002.

38. The best title for the text above is

- (A) Tolkien Tradition Revisited.
- (B) Fantasy Forever!
- (C) Science Fiction Franchises.
- (D) Fantasy in Literature.
- (E) American Popular Culture.

39. The text tells the reader that

- (A) sci-fi movies became popular twenty-five years ago.
- (B) since the turn of the millennium, Americans have had fantastic dreams.
- (C) Tolkien wrote *The Lord of the Rings* to instruct his children.
- (D) Americans' faith in science and technology has diminished.
- (E) *The Hobbit* was written in the West Midland dialect.

40. The author is mainly concerned with

- (A) J.R.R. Tolkien's books.
- (B) sorcerers, knights, magic and unicorns.
- (C) the way people regard technology today.
- (D) the new *The Two Towers* film.
- (E) a recent shift of interest for Americans.

41. The best translation for the word **installment** (l. 09) in Portuguese is

- (A) parte.
- (B) instalação.
- (C) periódico.
- (D) publicação.
- (E) versão.

42. The phrase **the enchanting of America** (l. 11) means, in Portuguese,

- (A) o recanto da América.
- (B) a América encantada.
- (C) a cantoria americana.
- (D) o encantamento da América.
- (E) o charme da América.

43. The word **merely** (l. 19) could be substituted, without any change in meaning, by

- (A) completely.
- (B) mostly.
- (C) simply.
- (D) hardly.
- (E) frankly.

44. Consider the following sentences.

- I - The magic should come from another place.
- II - It would be necessary for the magic to come from elsewhere.
- III - The magic had to come from any other place.

Which of them means the same as the sentence **The magic would have to come from somewhere else** (l. 22-23)?

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

45. Complete the sentence below with the best alternative.

Tolkien wrote much.....his trilogy.....World War II, but denied that his stories were analogousthat great battle.

- (A) of - during - to
- (B) of - at - with
- (C) about - during - into
- (D) for - in - to
- (E) of - in - into

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

01. Literary purists cringe, but publishers know the
02. easiest way to sell a book is with a new cover from
03. Hollywood. *The Hours*, Michael Cunningham's
04. novel inspired by Virginia Woolf's 1923
05. masterpiece *Mrs. Dalloway*, became a best seller
06. only after winning the Pulitzer Prize in 1999. Now
07. it has another life: 250,000 copies with a film
08. image of Meryl Streep, Julianne Moore and Nicole
09. Kidman, who plays Woolf. "Movie art on books
10. isn't as aesthetically pleasing to some purists",
11. says Cari Lennertz of BookSense, the marketing
12. organization for independent bookstores. "But it's
13. essential to increased attention, display and
14. accessibility to a much larger potential readership."
15. Hollywood-inspired covers, he says, help "movie-
16. goers, of whom there are more of than readers - a
17. lot more, alas - make the connection to the book".
18. Consider *A Beautiful Mind*, Sylvia Nasar's biography
19. of John Nash, a brilliant but mentally troubled
20. mathematician. The original paperback pictures
21. Nash on the cover. The movie tie-in edition shows
22. Russell Crowe, who portrayed Nash in the film.
23. The publisher continues to print both editions, but
24. the cover with the actor is far more popular than
25. the one with the actual subject of the book.

USA Today, Dec. 30, 2002.

46. De acordo com o texto,

- (A) as editoras estão vendendo menos atualmente do que em décadas passadas.
- (B) a indústria cinematográfica pode contribuir para a venda de livros.
- (C) os filmes baseados em livros são superiores às obras originais.
- (D) os puristas são contrários à idéia de basear filmes em livros.
- (E) as capas dos livros são cada vez mais interessantes.

47. Indique a alternativa que completa corretamente a lacuna da frase abaixo.

Os filmes citados no texto servem para a idéia principal do texto.

- (A) sintetizar
- (B) desenvolver
- (C) refutar
- (D) definir
- (E) ilustrar

48. De acordo com o texto, o romance *The Hours*

- (A) foi escrito por Virginia Woolf.
- (B) foi considerado uma obra-prima.
- (C) ganhou um prêmio importante.
- (D) inspirou *Mrs. Dalloway*.
- (E) teve sua primeira edição em 1923.

49. A pergunta que **NÃO** pode ser respondida com as informações contidas no texto é

- (A) What is on the new cover of *The Hours*?
- (B) What is meant by "movie art on books"?
- (C) Is Virginia Woolf a character in *The Hours*?
- (D) Who is the leading actor of *A Beautiful Mind*?
- (E) Why are both covers of *A Beautiful Mind* still printed?

50. A palavra **alas** (l. 17) poderia ser traduzida por

- (A) repentinamente.
- (B) estranhamente.
- (C) conseqüentemente.
- (D) infelizmente.
- (E) naturalmente.

51. A expressão **mentally troubled mathematician** (l. 19-20) tem a mesma combinação de elementos que a expressão

- (A) very burnt steak.
- (B) pretty nice book.
- (C) physically well shaped.
- (D) dirty looking historian.
- (E) nice picture frame.

52. A palavra **far** (l. 24) poderia ser substituída, sem alteração de sentido contextual, por

- (A) away.
- (B) much.
- (C) distant.
- (D) farther.
- (E) very.

53. A expressão **the actual subject of the book** (l. 25) refere-se a

- (A) Sylvia Nasar (l. 18).
- (B) biography (l. 18).
- (C) John Nash (l. 19).
- (D) paperback (l. 20).
- (E) Russell Crowe (l. 22).

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

01. When Mr Hiram B. Otis, the American Minister,
02. bought Canterville Chase, every one told him he
03. was doing a very foolish thing, as there was no
04. doubt at all that the place was haunted. Indeed,
05. Lord Canterville himself, who was a man of the
06. most punctilious honour, had felt it his duty to
07. mention the fact to Mr Otis, when they came to
08. discuss terms.
09. "We have not cared to live in the place
10. ourselves", said Lord Canterville, "since my grand-
11. aunt, the Dowager Duchess of Bolton, was
12. frightened into a fit, from which she never really
13. recovered, by two skeleton hands placed on her
14. shoulders as she was dressing for dinner, and I
15. feel bound to tell you, Mr Otis, that the ghost has
16. been seen by several living members of my family,
17. as well as by the rector of the parish, the Rev.
18. Augustus Dampier. After the unfortunate accident
19. to the Duchess, none of our younger servants
20. would stay with us, and Lady Canterville often got
21. very little sleep at night, in consequence of the
22. mysterious noises that came from the corridor and
23. the library."

Oscar Wilde, *The Canterville Ghost*

54. According to the text, it is correct to say that
- (A) Mr Otis never dreamed of owing Canterville Chase.
 - (B) Lord Canterville spoke openly of events which occurred in Canterville Chase.
 - (C) the Rev. Augustus Dampier was a former resident of Canterville Chase.
 - (D) Lady Canterville enjoyed living in Canterville Chase despite the noises.
 - (E) the Duchess of Bolton died in consequence of a heart attack.

55. The word **haunted** (l. 04) is correctly used in all sentences **BUT**

- (A) They shouldn't buy a house that is haunted.
- (B) He looked at me with haunted eyes.
- (C) The memory of it haunted me then.
- (D) A spirit haunted the attic for many years.
- (E) He investigated the strange haunted case.

56. The word **Indeed** (l. 04) is used in the text for
- (A) emphasis.
 - (B) contrast.
 - (C) comparison.
 - (D) concession.
 - (E) cause.

57. The sentence **We have not cared to live in the place ourselves** (l. 09-10) means they

- (A) could not afford to live there.
- (B) did not mind living there.
- (C) had left the place uncared for.
- (D) had planned to live there all alone.
- (E) would rather live somewhere else.

58. The sentence **I feel bound to tell you** (l. 14-15) means that Lord Canterville felt

- (A) sorry to tell.
- (B) determined to tell.
- (C) forced to tell.
- (D) troubled to tell.
- (E) confident to tell.

59. Select the correct alternative to complete the sentence below.

The active version of the sentence **the ghost has been seen by several living members of my family** (l. 15-16) is the sentence **several living members of my family.....**

- (A) saw the ghost.
- (B) had seen the ghost.
- (C) were seeing the ghost.
- (D) have seen the ghost.
- (E) were to see the ghost.

60. The sentence **none of our younger servants would stay with us** (l. 19-20) means that they

- (A) decided to continue with us.
- (B) weren't sure whether to leave.
- (C) didn't mind living in the house.
- (D) refused to remain.
- (E) would rather not to move.