

CONHECIMENTOS ESPECÍFICOS

1 The 1960s were, from the British film industry's point
of view, the best of times and yet, in the end close to being the
worst of times as well.

4 There was a sudden flowering of new acting talent;
there were new writers and directors; there was an outbreak of
7 movies that looked, sharply and wittily, at aspects of British
working-class life that had rarely been explored before. Films
were churned out in remarkable numbers — 76 of them in
10 1968, for example, compared with the annual 25 or so that we
can manage these days.

13 A fascinating decade, certainly. Such a pity that for
film-makers, as perhaps for many others, it all turned out to be
a fool's paradise.

Hugh Cory. *Advanced Writing with English in Use*:
CAE. Oxford: Oxford University Press, 1999, p.122.

Judge the following items according to the text.

- 61 The word “yet” (ℓ.2) is synonymous with **nevertheless**.
62 The word “outbreak” (ℓ.5) means **sudden increase**.
63 The adverb “wittily” (ℓ.6) is the same as **aggressively**.
64 Prior to the 1960s, Britain had a small but thriving film
industry.
65 Very few quality British films were produced during the 1960s.

1 An important stimulus for changing the way we teach
language came during the 1970s when linguists and language
educators began a reappraisal of language itself. Up to, and
4 including the 1960s, language was generally seen as a system
of rules, and the task for language learners was to internalize
these rules by whatever means were at their disposal. However,
7 during the 1970s, a much richer conceptualization of language
began to emerge. Language was seen as a system for the
expression of meaning, and linguists began to analyze language
10 as a system for the expression of meanings, rather than as a
system of abstract syntactic rules. The realization that language
could be analyzed as a system for expressing meanings had a
13 profound effect on language teaching. At least it had a
profound effect at the levels of syllabus design and textbook
writing. Whether the effect was quite so pervasive or profound
16 in language classrooms themselves is open to question. If
language is a system for expressing meanings, and if different
learners have different communicative ends in view, then surely
19 these different communicative ends should be reflected in the
things that learners are taught. In other words, there ought to be
different syllabuses for different learners.

David Numan. *Second Language Teaching and
Learning*. Boston: Heinle & Heinle Publishers, 1999, p.9.

Based on the text, judge the items from 66 through 72.

- 66 Learning another language is a matter of acquiring new
linguistic habits.
67 Without doubt, the most pervasive changes in language
learning classes over the last years are those that can be
described as communicative language teaching.
68 Different learners have different communicative requirements
which should be reflected in the content of the curriculum.

69 Nowadays, language has been seen as a unified system, and the
ultimate aim of the learner is to approach the target language
norms.

70 The phrasal verb “ought to be” (ℓ.20) is used to indicate a
condition.

71 Learners should be fed an undifferentiated linguistic diet
regardless of their communicative ends.

72 The word “reappraisal” (ℓ.3) is the same as **reassessment**.

1 Lexical competence is a central part of communicative
competence, and teaching vocabulary a central part of teaching
language. However, vocabulary knowledge involves
4 considerably more than just knowing the meaning of a given
word in isolation; it also involves knowing the words that
co-occur with it. These patterns, or collocations, consist of
7 pairs or groups of words that co-occur with very high
frequency and are important in vocabulary learning because
they assist the learner in committing these words to memory. If
10 collocational associations are not learned as part of L2
vocabulary knowledge, the resulting irregularities will
immediately mark the learner's speech or writing as odd in
13 some way and as decidedly non-native. Very commonly,
collocations are associated pairs such as adjective-noun or
verb-noun, but it is misleading to think of them in terms of
16 pairs only. One reason is that they often occur as multiword
linear sequences three to five words long. Another reason is
that a collocate member may co-occur with a cluster or range
19 of words, rather than being limited to one word with which it
pairs. These restrictions may at first glance seem to present
additional learning problems to overcome, but in fact they may
22 be incorporated into vocabulary study as useful aids in
learning. Vocabulary is best learned in context and words that
are naturally associated in a text are more easily learned than
25 those having no such associations.

M. Celce-Murcia. *Teaching English as a Second or Foreign
Language*. Boston: Heinle & Heinle, 2001, p. 285 (adapted).

Based on the text above, it is correct to affirm that

- 73 collocations can be exactly defined as associated pairs such as
adjective-noun or verb-noun.
74 collocational associations work as memory aids.
75 knowing a word also means knowing if its occurrence is
restricted by certain collocations.
76 collocations represent a more advanced type of word
knowledge that should be left to higher-level students who are
enhancing and consolidating vocabulary learned.
77 lexical competence plays a very important role in the
development of the ability to communicate successfully and
appropriately.
78 the word “odd” (ℓ.12) means **deviating from what is
expected**.

1 Discourse can be defined as a stretch of language
 2 consisting of several sentences that are perceived as being
 3 related in some way. Coherent texts contain text-forming
 4 devices. These are words and phrases that enable the writer or
 5 speaker to establish relationships across sentence or utterance
 6 boundaries. Conjunctions, for example, are cohesive devices
 7 which signal relationships that can only be fully understood
 8 through reference to other parts of the text. There are different
 9 types of conjunctions and they signal different relationships in
 10 the sentences. Linguistic elements help to establish the
 11 coherence of language. However, these devices do not always
 12 guarantee that a speaker or writer will be understood. Nor does
 13 their absence mean that a speaker or writer will not be
 14 understood. Although some fragments may not contain any
 15 cohesive devices, they can make sense. It is possible to have
 16 pieces of coherent discourse that do not contain overt cohesive
 links. It makes sense because it is possible to create a context
 in which it fits together at a functional level.

David Nunan. *Second Language Teaching and Learning*.
 Boston: Heinle & Heinle Publishers, 1999, p.122 (adapted).

Judge the following items according to the text above.

- 79 Contextual coherence is achieved through a relationship between the discourse and the context in which it occurs.
- 80 Coherent texts all contain clearly apparent text-forming devices.
- 81 The word “However” (ℓ.11) expresses an idea of contrast.
- 82 The expression “Nor” (ℓ.12) means **not either**.
- 83 The pronoun “These” (ℓ.4) refers to **texts**.

Putting Stars in Their Places

1 When it comes to raw power (the lasting kind), few
 2 people in Hollywood have as much as Ana Martinez. She is not
 3 a movie mogul, making or breaking fortunes with sideways
 4 glances. She’s not an A-list actress parading on red carpets and
 commanding billion-fan-armies on Twitter.

Ms. Martinez decides where stars are placed on the
 7 Walk of Fame.

“I’m the one publicists and agents are either very nice
 to or very upset with,” she said in her matter-of-fact tone. “And
 10 I’ve been called every name in the book. People can get pretty
 threatening when they don’t get their way.”

A word to the wise: Don’t mess with Ms. Martinez.
 13 Employed by the Hollywood Chamber of Commerce, she has
 reigned over the world’s most famous sidewalk for 25 years,
 placing more than 600 stars, and takes her job very seriously.

16 “I have had to adopt a certain persona,” she said,
 demonstrating a scowl that could stop traffic. “But I’m actually
 quite nice.”

19 Stars in cement: it’s pretty silly when you think about
 it. We’re going to honor you by letting people step on you?

But the Hollywood Walk of Fame, started in 1958 and
 22 now embedded with 2,484 stars, is big business. The chamber
 estimates that about 10 million people visit the 15-block stretch
 of Hollywood Boulevard each year, making it one of the top
 25 tourist attractions on the West Coast. Licensing for related
 souvenirs generates about \$500,000 annually, according to
 licensing experts.

Internet: <www.nytimes.com> (adapted).

Based on the text above, judge the items from 84 through 98.

- 84 The title of the article is a word play which makes it ambiguous.

- 85 There is a syntactical incoherence in the first sentence, since “few” (ℓ.1), which is used for countable nouns, and “much” (ℓ.2), used for uncountable, are used simultaneously.
- 86 The word “about” (ℓ.23) is an adverb which means **approximately**.
- 87 It is correct to report that Ms. Martinez informed that she had been called every name in the book.
- 88 In line 9, “matter-of-fact” is spelt with hyphens to indicate it is an adverb modifying “tone”.
- 89 The expression ‘get their way’ (ℓ.11) is an idiomatic expression which means **are given the place they demand**.
- 90 In line 12, “Don’t mess with Ms. Martinez.” is a piece of advice made more emphatic by the use of the imperative.
- 91 “Employed” (ℓ.13) is a verb in the past tense.
- 92 The excerpt “she has reigned over the world’s most famous sidewalk for 25 years” (ℓ.13-14) is an example of the use of present perfect continuous.
- 93 In line 17, “could” indicates possibility.
- 94 The word “But” (ℓ.21) expresses the same idea as **nevertheless**.
- 95 The term “actually” (ℓ.17) means the same as **presently**.
- 96 Adapted from the excerpt “it’s pretty silly when you think about it” (ℓ.19-20), the following is a correct question-tag construction: it’s pretty silly when you think about it, don’t you?
- 97 The preposition “in” in the fragment “in 1958” (ℓ.21) can be replaced by **on** without this constituting a violation of any syntactical rule.
- 98 The Hall of Fame may be seen as an example of how Americans are able to make money out of something which seems improbable.

1 Robert Lee Frost (March 26, 1874 — January 29,
 1963) was an American poet. He is highly regarded for his
 realistic descriptions of rural life and his command of
 4 American colloquial speech. His work frequently employed
 settings from rural life in New England in the early twentieth
 century. His poetry examines complex social and philosophical
 7 themes. One of the most popular and critically respected
 American poets of his generation, Frost was frequently honored
 during his lifetime, receiving four Pulitzer Prizes for Poetry.

10 In 1894 he sold his first poem, **My Butterfly. An
 Elegy** for \$15 (equivalent to \$403 today). Proud of his
 accomplishment, he proposed marriage to Elinor Miriam
 13 White, but she felt she had to finish college before they
 married. Frost then went on an excursion to the Great Dismal
 Swamp in Virginia and asked Elinor again upon his return.
 16 Having graduated, she agreed, and they were married at
 Lawrence, Massachusetts on December 19, 1895.

Frost attended Harvard University from 1897–1899,
 19 but he left voluntarily due to illness. Shortly before dying,
 Robert’s grandfather called him to live on his farm. Robert
 worked on the farm for nine years, while writing early in the
 22 mornings and producing many of the poems that would later
 become famous.

Internet: <www.en.wikipedia.org> (adapted).

Based on the text above, judge the items from 99 through 106.

- 99 The words “highly” (ℓ.2), “frequently” (ℓ.4) and “critically” (ℓ.7) are examples of adverbs.
- 100 The adverb “then” (ℓ.14) indicates, in this context, **in that time**.
- 101 A few years before he died, Robert was invited to live on his grandfather’s farm.
- 102 The word “later” (ℓ.22) is, in this context, the comparative form of the adjective **late**.
- 103 The word “respected” (ℓ.7) is a verb in the simple past.
- 104 The word “philosophical” (ℓ.6) is an adjective formed with the addition of a suffix to a noun.
- 105 The sentence “One of the most popular and critically respected American poets of his generation, Frost was frequently honored during his lifetime, receiving four Pulitzer Prizes for Poetry.” (ℓ.7-9) contains a passive voice construction.
- 106 The word “felt” (ℓ.13) is the past of the verb **fall**.

For many readers the limits of human art are touched in **King Lear**, which with **Hamlet** appears to be the height of the Shakespearean canon*. My own preference is for **Macbeth**, where I never get over my shock at the ruthless economy, its way of making every speech, every phrase count. Still, **Macbeth** has only the one huge character, and even **Hamlet** is dominated by its hero and the lesser figures are blinded (as we are) by his transcendent brilliance, Shakespeare’s power of individualization is strongest in **King Lear** and, oddly enough, in **Measure for Measure**, two plays in which there are no minor characters. With **Lear** we are at the center of centers of canonical excellence as we are in particular cantos of the **Inferno** or the **Purgatorio**, or in a Tolstoyan narrative like **Hadji Murad**.

*canon: a sanctioned or accepted group or body of related works
<the *canon* of great literature>

H. Bloom. **The Western Canon**. New York: Riverhead Books, 1995 (adapted).

Based on the text, judge the items below.

- 107 No other Shakespearean play shows such a strong individualized power than the one found in **King Lear**.
- 108 The same canonical greatness is also achieved in other literary works, besides Shakespeare’s.
- 109 The limits of human art are touched in **King Lear** for all those who read it.
- 110 **King Lear** and **Hamlet** are certainly the summit of Shakespeare’s canon.
- 111 **Measure for Measure** and **King Lear** both display a strong mastery of personalization of characters.

1 The word culture is often defined in two different ways. In one sense it is the sum total of a people’s achievements and contributions to civilization: art, music,
4 literature, architecture, technology, scientific discoveries, and philosophy. This is sometimes referred to as “culture with a big C”. The second meaning includes the behavioral patterns or life
7 styles of the people: when and what they eat, how they make a living, the way they organize their society, the attitudes they express towards friends and members of their families, how
10 they act in different situations, which expressions they use to show approval and disapproval, the traditions they must observe, and so on.

13 Now language teachers are growing increasingly aware of the fact that a people’s culture is a complex and dynamic phenomenon. Not only does every country possess a
16 myriad of subcultures, but the international expansion of technology and communications is contributing to rapid transformation in daily life patterns.

E. D. Allen and R. M. Valette. **Classroom Techniques: Foreign Languages and English as a Second Language**. San Diego, New York, Chicago, Washington D.C., Atlanta, Sydney, Toronto, 1987 (adapted).

Taking this text into consideration, it is correct to conclude that

- 112 the global development of technology and communications is linked to human everyday life behavior.
- 113 seldom is culture found defined in two distinct ways.
- 114 ‘culture with a big C’ (ℓ.5-6) includes several different fields of human knowledge.
- 115 what people do to earn a living can also be taken as culture.
- 116 only now have teachers become conscious of the complexity and dynamicity of cultures.

It is pointless to ask how many dialects of English there are: there are indefinitely many, depending solely on how detailed we wish to be in our observations. But they are of course more obviously numerous in the long settled Britain than in the more recently settled North America or in the still more recently settled Australia and New Zealand. The degree of generality in our observation depends crucially upon our standpoint as well as our experience. An Englishman will hear an American Southern primarily as an American and only as a Southern in addition if further subclassification is called for and if his experience of American English dialect enables him to make it. To an American the same speaker will be heard first as a Southerner and then (subject to similar conditions) as, say, a Virginian, and then perhaps as a Piedmont Virginian. One might suggest some broad dialectal divisions which are rather generally recognized. Within North America, most people would be able to distinguish Canadian, New England, Midland, and Southern varieties of English.

R. Quirk and S. Greenbaum. **A University Grammar of English**. 28th edn. Essex, England: Longman Group UK Limited, 1993 (adapted).

Taking this text into consideration, it is correct to deduce that

- 117 an Englishman can easily identify the specific region where a certain variety of English is spoken.
- 118 it is a senseless task to try to define how many dialects of a language there may be.
- 119 the older a particular country is the more dialects are to be found.
- 120 within North America, Americans would be capable of distinguishing Canadian from New England, or Midland and southern varieties of English.