

# TRANSFERÊNCIA FACULTATIVA – 2025

## CADERNO DE QUESTÕES – LÍNGUA INGLESA

### Instruções ao Candidato

- Você deve ter recebido o Caderno com a Proposta de Redação, a Folha de Redação, dois Cadernos de Questões e o Cartão de Respostas com o seu nome, o seu número de inscrição e a 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 Respostas é, no mínimo, de **uma hora e trinta minutos**, no máximo, de **quatro horas**.
- Para escrever a Redação e preencher o Cartão de Respostas, use, exclusivamente, caneta esferográfica de corpo transparente de ponta grossa com tinta azul ou preta (preferencialmente, com tinta azul).
- Certifique-se de ter assinado a lista de presença.
- Se você terminar as provas antes de três horas do início das mesmas, entregue também ao fiscal os Cadernos de Questões e o Caderno com a Proposta de Redação.
- Quando terminar, entregue ao fiscal a Folha de Redação, que será desidentificada na sua presença, e o Cartão de Respostas assinado e com a frase abaixo transcrita. A não entrega implicará a sua eliminação no Concurso.

AGUARDE O AVISO PARA INICIAR SUAS PROVAS.

FRASE A SER TRANSCRITA PARA O CARTÃO DE RESPOSTAS NO  
QUADRO “EXAME GRAFOTÉCNICO”

Seu futuro depende de muitas coisas, mas principalmente de você.

Frank Tyger



## ABSTRACT

### The impact of streaming services on youth television viewing habits and media literacy

Streaming services have revolutionized the entertainment industry, playing an important role in attracting young people for movies and television series. The availability of streaming services such as NetFlix, Amazon, Apple TV and other platforms have drastically reduced traditional television viewing. Because of the availability of the shows at any time, youth are used to “marathoning”, resulting in a single session watching complete seasons of different shows in one sitting.

Streaming watching has helped the youth to increase their knowledge about various cultures, beliefs, and perspectives, which has helped in improving their overall understanding of the world. However, this has also led to exposure to inappropriate content, resulting in parental monitoring of the content viewed.

The present research has identified that streaming services have beneficial effects on the media literacy of the youth. Nevertheless, the exposure to inadequate content needs to be monitored, so that the beneficial aspects of streaming viewing outweigh the harm it might cause.

Available at: 10.29121/shodhkosh.v5.i1.2024.946. Access 28 Nov. 2024.

**01** One of the effects of the revolution of streaming services on young people’s entertainment habits is:

- (A) they seldom have access to NetFlix, Amazon and Apple TV.
- (B) they are watching more streaming content than traditional television.
- (C) they are going to the movies and watching TV shows more frequently.
- (D) they have increased the time they spend on watching traditional TV.

**02** Netflix, Amazon and Apple TV are mentioned in the text as examples of:

- (A) TV series offering a variety of movies and TV shows.
- (B) sources of improvement of inappropriate knowledge of the world.
- (C) platforms which have strongly affected traditional television viewing.
- (D) TV channels which have increased time spent on streaming viewing.

**03** The phenomenon popularly known as “marathoning” implies:

- (A) enjoying all TV series in one sitting.
- (B) watching uninterruptedly all the episodes of TV series.
- (C) spending a lot of time watching movies and shows on TV.
- (D) making all the episodes of a TV series available to the youth.

**04** Exposure to inappropriate content is mentioned in the text as:

- (A) the effect of the reduction of traditional TV viewing by the youth.
- (B) the result of the youth’s habit of “marathoning”.
- (C) the result of parental monitoring of the content viewed by the youth.
- (D) a possible disadvantage of the increase of streaming viewing by the youth.

**05** The improvement of the youth's understanding of the world, according to what is stated in the text, is a consequence of:

- (A) the inspiration of different cultures.
- (B) the imposition of various beliefs.
- (C) the increase of streaming watching.
- (D) the supremacy of streaming platforms.

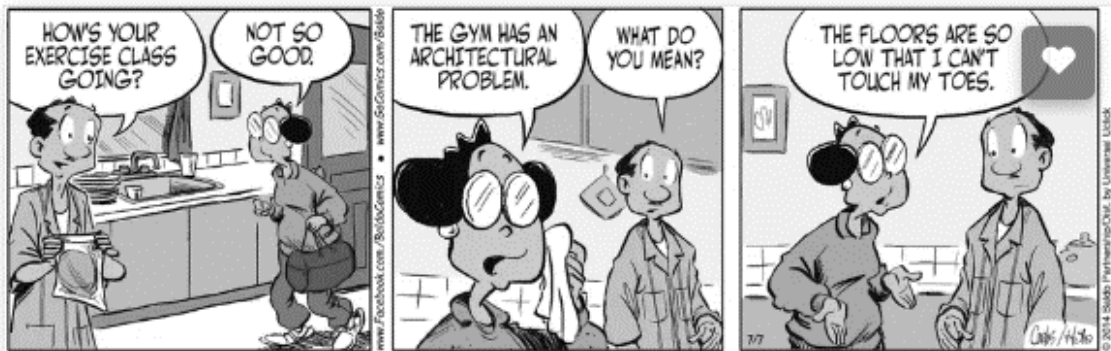
**06** The sentence which indicates that the text is an *abstract* of a study on streaming viewing by the youth is:

- (A) "The present research has identified that streaming services have beneficial effects on the media literacy of the youth".
- (B) "Streaming services have revolutionized the entertainment industry, playing an important role in attracting young people for movies and television series."
- (C) "Nevertheless, the exposure to inadequate content needs to be monitored, so that the beneficial aspects of streaming viewing outweigh the harm it might cause."
- (D) "However, this has also led to exposure to inappropriate content, resulting in parental monitoring of the content viewed."

**07** The two connectors *however* and *nevertheless*, underlined in the text, indicate an idea of:

- (A) contrast
- (B) conclusion
- (C) addition
- (D) condition

Text 2



Available at: [https://www.cartoonstock.com/directory/b/becoming\\_complacent.asp](https://www.cartoonstock.com/directory/b/becoming_complacent.asp).  
Access at: 93 dez. 2024.

**08** The effect of humor in the cartoon lies in the fact that:

- (A) the woman's glasses prevent her from seeing the real reason of her physical condition.
- (B) the woman knows that it is the man, and not her, who is incapable of doing physical exercises in the gym.
- (C) the floors of the gym are not high enough for the woman to be able to touch her toes.
- (D) the woman's impossibility of touching the floor is not a result of an architectural problem, but probably of her physical condition.

- 09** When the man in the cartoon asks, “what do you mean?”, he is seeking for:
- (A) help from his wife to clean the kitchen while she did some physical exercises.
  - (B) a description of the exercise which required touching the toes on a low floor.
  - (C) an explanation for his wife’s apparently incoherent answer about her experience at the gym.
  - (D) detailment of the architectural problem of the gym which had apparently improved her training.

Text 3

**'Blitz' review: In wartime London, a family's search for sanity**

**Adam Graham**

By Detroit News Film Critic

A mother and her son are separated in wartime London in "Blitz," director Steve McQueen's drama about clinging onto hope in the middle of chaos.

British actress Saoirse Ronan is Rita, who has to say goodbye to her son George (newcomer Elliott Heffernan, in his first role), who joins the thousands of children who are sent by train to live in the English countryside as Germany throws bombs on London during World War II.

Their parting is tense. "Don't forget to be a good boy," she tells him, all love. "I hate you," George replies. The boy, who is bi-racial and never knew his father, is scared by the situation and terrified to be on his own.

Midway into his journey, he jumps off the train to make his way back to London on foot. He ends up in a series of mini-adventures that play out like chapters in a Charles Dickens novel.

Director McQueen efficiently identifies beauty even in the darkest of spaces, whether in a subway station where people are taking cover from air raids, or in the neighborhoods destroyed by bombs.

For McQueen, the diversity of London is a constant issue in the film as is the prevalence of racism. "Blitz" is a story of struggle and never giving up in the face of imminent doom.

Available at: <https://www.detroitnews.com/story/entertainment/movies/2024/11/21/blitz-review-in-wartime-london-a-family-s-search-for-sanity/76474861007/> Access at: 27 Nov. 2024. Adapted.

- 10** The reason behind George’s rude reply to his mother’s recommendation is the fact that:
- (A) he knows his mother’s love is not really genuine.
  - (B) his mother had just sent him away abruptly.
  - (C) he is terrified to leave his mother on her own.
  - (D) he is scared by the situation in which he finds himself.
- 11** Some scenes of “Blitz” are compared to a Charles’s Dickens novel because of:
- (A) the series of adventures the boy experiences.
  - (B) the boy’s experiences during his train journey.
  - (C) his jumping off the train without warning.
  - (D) his great courage to make his way back to London.
- 12** The review of the film Blitz offers a positive evaluation of the film. The sentence, in the text, which explicitly expresses this evaluation is:
- (A) ““Blitz" is a story of struggle and never giving up in the face of imminent doom.”
  - (B) “Director McQueen efficiently identifies beauty even in the darkest of spaces”.
  - (C) “The boy, who is bi-racial and never knew his father, is scared by the situation and terrified to be on his own.”
  - (D) “For McQueen, the diversity of London is a constant issue in the film as is the prevalence of racism.”

**13** Scenes of a subway station where people are taking cover from air raids, or the neighborhoods destroyed by bombs are evidence of the fact that:

- (A) the mother has to leave London with her son.
- (B) the film focusses on the importance of railway stations during the war.
- (C) all characters are scaping from the bombing in London by train.
- (D) the film takes place during the bombing of London during the war.

Text 4

### **What Was the First Book Ever Written?**

By The Editors of Encyclopaedia Britannica

The Epic of Gilgamesh, from ancient Mesopotamia, is often cited as the first great literary composition, although some shorter have survived that are even earlier (notably the “Kesh Temple Hymn” and “The Instructions of Shuruppak”). Apart from its length, the Epic of Gilgamesh may be considered the earliest significant composition because of its enduring impact on literature through the ages. It is believed to have influenced other ancient literary works, including the Iliad, the Odyssey, Alexander romance literature, and the Hebrew Bible (Old Testament), all of which continue to have significant literary impact in their own right.

Available at: <https://www.britannica.com/story/what-was-the-first-book-ever-written#> Access at: 02 dec. 2024. Adapted.

**14** According to text 4, Mesopotamia was the place where:

- (A) the first significant piece of literature was written.
- (B) the first revised edition of the *Epic of Gilgamesh* was published.
- (C) the *Epic of Gilgamesh* influenced other ancient literary works.
- (D) the *Kesh Temple Hymn* was firstly published.

**15** *The Kesh Temple Hymn* and *The Instructions of Shuruppak* are compositions which were:

- (A) composed after *The Epic of Gilgamesh*.
- (B) written before *The Epic of Gilgamesh*.
- (C) produced at the same time as *The Epic of Gilgamesh*.
- (D) influenced by the *Hebrew Bible*.

**16** *The Epic of Gilgamesh* maybe be considered the earliest significant composition because of its great influence on:

- (A) literature throughout centuries.
- (B) *The Kesh Temple Hymn* and *The Instructions of Shuruppak*.
- (C) Mesopotamian literary language.
- (D) earlier shorter compositions.

**17** The Iliad, the Odyssey, Alexander romance literature, and the Hebrew Bible:

- (A) were influenced by *The Epic of Gilgamesh*.
- (B) exercised influence on *The Epic of Gilgamesh*.
- (C) were written at the same time as The Instructions of Shuruppak.
- (D) are not considered works of literature.

As questões **18**, **19** e **20** se referem ao seguinte período, retirado do texto 4:

*The Epic of Gilgamesh, from ancient Mesopotamia, is often cited as the first great literary composition, although some shorter compositions have survived [...].*

**18** The conjunction “*although*”, in the sentence, establishes an idea of:

- (A) condition
- (B) conclusion
- (C) concession
- (D) consequence

**19** The word “*shorter*” contains the suffix “er”, which performs the same semantic function as in the underlined word:

- (A) Earlier compositions have survived.
- (B) The writer of *The Epic of Gilgamesh* is unknown.
- (C) The *Hebrew Bible* was written after *The Epic of Gilgamesh*.
- (D) *The Epic of Gilgamesh* has demonstrated the power of literature.

**20** The verb tense used in “*shorter compositions have survived*” implies an action which:

- (A) was taking place during the exact moment the utterance was produced.
- (B) started and finished at a definite time in the past and has impact for the future.
- (C) started at some indefinite time in the past and has relevance for the present.
- (D) took place before a determinate action in the past which has no relevance for the present.

