



**CONCURSO DE ADMISSÃO
AO
CURSO DE GRADUAÇÃO**

INGLÊS

FOLHA DE QUESTÕES

2001

1ª Questão:

f. Palai

Valor 3,0 (0,6 cada ite

O texto abaixo está incompleto. Dois de seus parágrafos estão faltando. Você encontrará ao final do texto alguns parágrafos relacionados que podem vir a completar a sua estrutura. Escolha a opção que melhor completa o texto e responda aos pedidos que se seguem.

THE FINE ART OF DISGUISE

Christo Javacheff, the Bulgarian sculptor renowned as an exponent of the realism, was born in Sofia in 1935. Since 1958, he has been involved in a number of huge projects aimed both at dazzling people and making them conscious of environment. These include wrapping the Pont Neuf in Paris, and a Giant Veil Curtain which was erected in southern California in 1971.

Christo says it was the repressive Stalinist world of communist Bulgaria that first inspired his artistic vision of envelopment. He admits that had he not been born there, it would never have occurred to him to begin packaging his art.

"When I give lectures to western students who do not know what freedom means because they have been born free, I always emphasize that my art is a cry for freedom", he said.

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His task was to help with the "artistic arrangement" of farms located along the route of the Old Orient Express. The students were ordered to arrange haystacks, trucks and tractors and paint buildings in such a way as to give foreign travelers on the train an image of prosperous communist agriculture.

This started the young artist thinking about the artistic value of landscapes and buildings viewed as something different from what they really were. While working at the co-operative farm he was creating illusions, transforming reality into Utopia.

According to Christo, the only difference between a socialist factory producing nothing but yellow clouds of smoke and one of his artistic wrappings is that the factory is financed by the tax-payer. Both produce more or less a symbolic reality. In both cases there is no economic effect, only a political or aesthetic one.

1ª Questão

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2.

From there he went to Paris, where he spent almost ten years getting permission to wrap the Pont Neuf.

In later years, when his name opened doors in New York, Paris, Berlin and London, he was still rarely mentioned in his native land.

But things are different now. His work has been exhibited in Sofia and he even invited to wrap the mausoleum in the capital's central square.

But Christo, who has not been home since his defection, declined.

He used his commitments elsewhere as an excuse, but he seems deeply by the fact that his fellow countrymen were afraid to stay in touch with him during the most difficult years of the Cold War.

PARAGRAPHS

A - He went back to Bulgaria to visit his family and former friends at the end of the Cold War, but he has decided not to return there to live.

B - Christo found the eastern bloc unsympathetic to modern art and, in 1957, left for Austria, hidden in a cargo train.

C - In the early 1950's, Christo, then a 20-year-old student at the Sofia Fine Arts Academy, like all young Bulgarians had to spend part of his summer holidays on a state co-operative farm.

1 - The paragraphs that correctly complete the structure of the text are

- a) 1 - A; 2 - B
- b) 1 - B; 2 - A
- c) 1 - B; 2 - C
- d) 1 - C; 2 - B

1ª Questão*Flávia***Continua**

2. Which of the sentences below are true to the text you have just read?

- I. The article describes the life of the artist.
- II. The article discusses the writer's views.
- III. The article expresses the artist's views.
- IV. The article expresses the writer's views about communism.

- a) I, II and III
- b) I, III and IV
- c) I, and III
- d) II and IV

3. Christo left Bulgaria because...

- a) he didn't like creating illusions, transforming reality into Utopia.
- b) of the repressive Stalinist World of communist Bulgaria.
- c) he found the route of the Old Orient Express.
- d) he was homesick

4. Christo declined the invitation to go back to Bulgaria because...

- a) he was hurt.
- b) he was too busy.
- c) he was afraid of the Cold War.
- d) his countrymen were afraid of him.

5. What inspired Christo's artistic view?

- a) His work during summer holidays on a state co-operative farm.
- b) The factories producing nothing but yellow clouds of smoke.
- c) Giving lectures to western students.
- d) Wrapping the Pont Neuf

2ª Questão: Translate the following text into Portuguese. (Valor: 3,5)

The History of the Game

The game of Go is probably the oldest of all known games. It was played by the Chinese from earliest antiquity, and has been played in its present form by the Japanese for over eleven centuries. While the game originated in China, the Japanese have far surpassed the Chinese in skill at the game, and it has consequently been regarded in Japan as their national game.

In the old Chinese works three persons are named as the originators of the game, but in Japan its invention is commonly attributed to only one of these. One man is the Chinese emperor Shun, who reigned from 2255 to 2206 B.C. It is said that this emperor invented the game in order to strengthen the weak mind of his son Shang Kiun. By others the invention of the game is attributed to the predecessor of Shun, the emperor Yao, who reigned from 2357 to 2256 B.C. If this theory is correct it would make the game about forty-two hundred years old. The third theory is that Wu, a vassal of the Chinese emperor Kieh Kwei (1767 B.C.) invented the game of Go. To the same man is often attributed the invention of games of cards. It would seem that this last theory is the most credible, because it would make the invention more recent, and because the inventor is said to have been a vassal and not an emperor.

SMITH, A. The Game of Go: The National Game of Japan. Tokyo. Charles E. Tuttle Co. 1972. 224 pp.

3ª Questão: Translate the following text into Portuguese. (valor: 3,5)

CONTROL SYSTEMS

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In recent years, control systems have assumed an increasingly important role in the development and advancement of modern civilization and technology. Practically every aspect of our day-to-day activities is affected by some type of control system. Control systems are found in abundance in all sectors of industry, such as quality control of manufactured products, automatic assembly lines, machine-control tools, space technology and weapon systems, computer-aided transportation systems, power systems, robotics, and many others. Even complex problems as inventory control and social and economic-systems control are now approached from the theory of automatic control.

The basic ingredients of a control system can be described by: objectives to be controlled; control-systems components; and results or outputs.

In more technical terms, the objectives can be identified with inputs and desired outputs, actuating signals, and the results are also called outputs, or the controlled variables. In general, the objective of a control system is to control the outputs in some prescribed manner by the inputs through the elements of the control system.