

LÍNGUA INGLESA

PASSAGE ONE

Think of Brazilians, and a dizzying palette comes to mind. Half a millennium of mingling by Africans, Europeans and indigenous Indians gave this New World nation a hundred faces and more colours than Crayola. One national household survey turned up no fewer than 136 terms by which Brazilians classified their complexions, from “snow white” to “cinnamon”. The record-keepers, hoping to tidy things up, reduced the official racial types to just five: white, oriental, indigenous, black and pardo (brown). But to this day most Brazilians simply shrug and say they are a mixed-blooded people.

In many ways, this fluid self-image has been at the centre of the country’s identity. But if the advocates of new racial politics have their way, this whole concept could change. Brazilian lawmakers are now weighting two bills that would shake things up, making four decades of American job-preference policies pale by comparison.

The Racial Quota Law and the Racial Equality Statute would create a sweeping system of racial preferences in universities, the civil service and the private sector. An initial quota of 20% (rising later to nearly 50%) of senior civil-service jobs and vacancies at federal universities are to be set aside for those of “African” ancestry. The doors would also be opened to the poor, to Indians and, under a separate statute, to the physically handicapped. If all this became law, Brazil’s complex collage could become a portrait in black and white.

Nobody disputes the arguments for such legislation, only its effect. Even 118 years after slavery, the racial divide still runs deep. Except on the football pitch and in music, or during the fleeting days of carnival, precious few of the 80m black and brown Brazilians ever rise to commanding heights in business or public life. Negros and pardos spend a third less time in the classroom than whites, earn half the wages and are far more likely to be out of work. “Anyone who looks at the numbers honestly can see where blacks are in society — at the bottom,” argues David Raimundo dos Santos, a Franciscan friar and champion of racial quotas. “We need quotas to create social unity. “

Others are not so sure. More than 500 Brazilian scholars, artists and other worthies, among them Caetano Veloso, a pop music idol, are calling on Congress to reject quotas. Imposing

on a multi-hued society rigid quotas of white and non-white, the say, is not only artificial but risky. Ominously, a few of the universities that already use quotas have created evaluation committees to police student applications for possible “race fraud”.

“No Black and White Matter: A new attempt to distinguish among Brazil’s many colors”, downloaded from <http://www.economist.co.uk/world/1a/displaystory.cfm?story...id=7176779>

Please answer the following questions by selecting the alternative that best represents what is said in the passage above.

16. Brazilians think of themselves as:

- a) mixed-blooded people.
- b) half Africans and half Europeans.
- c) native South Americans.
- d) very homogeneous in terms of skin complexion and texture.
- e) a combination of oriental and indigenous indians.

Resolução:

Encontra-se a resposta no trecho:

“But to this day most Brazilians simply shrug and say they are a mixed-blooded people.”

Alternativa A

17. The Racial Quota Law that has just been proposed:

- a) would classify racial types in just five categories.
- b) would create a system of racial preferences in public and private sectors.
- c) would help government officials to introduce two view racial types, “Snow White” and “Cinnamon” in household surveys.
- d) would not alter Brazilian self-image fundamentally.
- e) would have no impact on college admissions.

Resolução:

Encontra-se a resposta no trecho:

“The Racial Quota Law and the Racial Equality Statute would create a sweeping system of racial preferences in universities, the civil and the private sector.”

Alternativa B

18. After 118 years of slavery

- Brazil has become a multi-colored democracy, offering equal opportunities for everyone.
- there is no need for affirmative action policies.
- there is a clear racial split.
- there is wage inequality between black and whites but equal access to a good education.
- Black and Brown Brazilians have equal chances of success in public life but not in the private sector.

Resolução:

Mesmo após 118 anos sem escravidão, o Brasil apresenta um grande contraste racial. Essa conclusão pode ser tirada do trecho: "Even 118 years after slavery, the racial divide still runs deep."

Alternativa C

19. People disagree on the effects of such legislation:

- because there is wide disagreement on the existence of racial divisions in Brazil.
- because it is difficult and artificial in a mixed-blooded society to separate white people from non-white people, opening the door for "race fraud".
- because the bill is based on a dispute between right and left wings in Congress.
- since some Brazilians agree with Franciscan ideas and do not like the opinions of pop musicians.
- because it will riot affect job openings in the private sector.

Resolução:

De acordo com o último parágrafo do texto, em uma sociedade com muitas cores e tonalidades ("...multi-hued society...") é difícil fazer a divisão por cotas de brancos e não brancos ("...white and non-white..."). Essa divisão abriria brecha para fraudes nas faculdades ("...a few of the universities...police student applications for possible 'race fraud'...").

Alternativa B

PASSAGE TWO

On March 6, 1920, the Plymouth Theatre in New York was, filled to capacity with more than a thousand spectators eager to witness John Barrymore's Shakespearean debut in Richard III. Many in the audience that night were skeptical of Barrymore's ability. Despite recent triumphs in several dramatic roles, he was still better known around Broadway for light comedy and heavy carousing. By the end of the evening, however, it was apparent that Barrymore had made theatrical history. His sinister, almost painful beauty as Shakespeare's hump-backed tyrant had made the audience gasp and his unprecedented psychological interpretation won praise as a welcome departure from the "tragic elevation" of his Victorian and Edwardian predecessors. The production was hailed by

leading critics as the beginning of a new era for Shakespeare on the American Stage.

John Barrymore's journey to Shakespearean distinction had been neither sudden nor easy. He was born in Philadelphia on February 15, 1882 into an illustrious theatrical family. His grandmother, Louisa Lane Drew, served for three decades as manager of Philadelphia's Arch Street Theatre. His father, Maurice Barrymore, was a dashing leading man. His mother, Georgiana Drew, was an accomplished comedienne, and his uncle, John Drew, was the "First Gentleman of the American Stage." Yet he resisted the family trade, preferring to try his hand as a painter and commercial illustrator while frequenting New York's clubs and nightspots. Only economic necessity forced him to join his sister Ethel and his brother Lionel on the stage, which to him was simply "the easiest place to earn a decent living."

In 1920, Barrymore joined forces with the producer-director Arthur Hopkins and the designer Robert Edmond Jones (with whom he had first worked a season earlier on Redemption) to attempt his most ambitious undertaking to date: Shakespeare's Richard III. Aware of his limited vocal prowess, Barrymore studied intensively with a voice coach to prepare for the role. When the production opened on March 6, critics were nearly unanimous in praising Barrymore's "intellectual, stealthy, crafty and subtly malevolent royal monster." To Heywood Brown of the Tribune, his Richard was "the most inspired performance which this generation has seen." The production was destined for only a limited run, however; less than four weeks after the opening, Barrymore suffered a nervous breakdown, the result of his intense performance arid months of overwork. Hopkins was forced to refund more than thirty-five thousand dollars to disappointed ticket holders.

Biography written by Michael A. Morrison, downloaded from <http://www.shakespearean.com/Biography.htm>

Please answer the following questions by selecting the alternative that best represents what is said in the passage above.

20. Some people had doubts about Barrymore's ability as a dramatic actor since:

- he had never played a dramatic role before.
- he was not from a famous theatrical family.
- he used to play in small theaters around Philadelphia.
- he had limited vocal prowess.
- he was better known as a comedy actor though he tried several dramatic roles successfully.

Resolução:

Encontra-se a resposta no trecho:

"Despite recent triumphs in several dramatic roles, he was still better known around Broadway for light comedy and heavy carousing."

Alternativa E

21. In order to play Richard III, John Barrymore:

- a) did not need any preparation.
- b) started taking painting lessons with his brother Lionel.
- c) had to pay thirty-five thousand dollars to a theater manager.
- d) studied hard with a voice coach.
- e) worked as a voice coach.

Resolução:

No último parágrafo do texto temos que Barrymore estudou intensamente para superar sua limitada voz, e se preparar adequadamente para atuar como Ricardo III.

Alternativa D

22. Critics praised Barrymore's interpretation:

- a) because they saw a portray of Richard III which represented no departure from the "tragic elevation" of past interpretations.
- b) because they received thirty-five thousand dollars to do so.
- c) because they perceived that Barrymore presented a novel way to portray Richard III, focusing on the psychological dimension of the character.
- d) because it was the first time Barrymore played a dramatic role.
- e) because they knew that Barrymore was a famous comic actor.

Resolução:

Encontra-se a resposta no trecho:

"...his unprecedented psychological interpretation won praise as a welcome departure from the "tragic elevation" of his Victorian and Edwardian predecessors. The production was hailed by leading critics as the beginning of a new era for Shakespeare on the American Stage."

Alternativa C

PASSAGE THREE

Two years after the withdrawal of the painkiller viox, federal health regulators still lack the resources necessary to track the safety of new drugs and respond quickly to any problems that might crop up, a panel of experts who advise the government said Friday.

The Institute of Medicine experts said the U.S. Food and Drug Administration (FDA) needs more money, people and power to ensure the safety of the drugs it regulates. Also needed are labeling and advertising restrictions on newly approved drugs that would stress the uncertainties that remain about their safety, the Institute of Medicine said in "The Future of Drug Safety," a report issued Friday.

Problems in FDA oversight were highlighted when the popular painkiller Vioxx was pulled from the market in 2004, five years after its approval, after long-term use was linked to an increased risk of heart attack and stroke.

"FDA's performance in approving drugs or monitoring their safety after approval has been questioned and criticized," the report noted.

In a statement, the FDA cited its current work toward change.

The institute said there was an appearance of a crisis in drug safety but did not determine whether one actually exists. It did paint the picture of a lopsided agency, with less-than-adequate amounts of time and money being spent on drugs' safety once people begin using them in great numbers.

"More drugs are being approved faster with less time to intensively investigate premarketing safety data," the report said. And the FDA does not have the resources to keep up once the drugs reach the market in assessing safety or informing the public about any risks that might develop.

"We found an imbalance in the regulatory attention and resources available before and after approval," said Sheila Burke, chairwoman of the committee that wrote the report. "Staff and resources devoted to pre-approval functions care substantially greater. Regulatory authority that is well-defined and robust before approval diminishes after a drug is introduced to the market."

The experts acknowledged that the agency and others in the drug industry had taken some steps to try to improve drug safety but that they were not "equal to the task. Major obstacles remain."

"While we have done a lot of work over the past two years to improve the drug safety enterprise at FDA, we recognize more remains to be done," said FDA spokeswoman Susan Bro, adding that new efforts were forthcoming. "All drugs have risks. Our challenge is to uncover them, as soon as possible and effectively communicate them to providers and patients so they can make informed decisions about their health care."

The institute proposed a series of steps to improve safety review, including boosting FDA's budget whether through an appropriation from Congress or taxes.

It also recommended the FDA review the safety of all new drugs, five years after their introduction — making their initial approval almost tentative and subject to withdrawal.

New drugs also would carry a symbol — perhaps a black triangle — for two years alerting patients and doctors that uncertainties may remain about their risks and benefits. Advertising would be restricted during that two-year period, if legally permissible, according to the report.

"Negro steps needed to ensure drug safety, panel says."

CNN International,

<http://www.cnn.com/2006/HEALTH/09/22/drug.safety.ap/index.html>

<downloaded on September 22, 2006>

Please answer the following questions by selecting the alternative that best represents what is said in the passage above.

23. One proposal that has been considered for protecting new drug consumers against undesirable effects is:

- a) To reduce the FDA's budget.
- b) Let buyer beware.
- c) To increase advertising of new and still risky drugs.
- d) To delegate the testing of new drugs to individual physicians and their patients.
- e) To identify new and still risky drugs with a special sign.

Resolução:

No último parágrafo do texto lê-se a informação de que novos remédios poderiam ter um símbolo de identificação, para que consumidores e médicos saibam dos possíveis riscos e benefícios do medicamento receitado.

Alternativa E

24. One important problem in the functioning of new drug regulation in the United States is:

- a) The disproportionate attention given to pre-testing as opposed to post-testing of new drugs.
- b) The tendency for new drugs to be adopted by less risk-averse consumers.
- c) The decline in pharmaceutical research done in the United States.
- d) The transfer of pharmaceutical research from the United States to Europe.
- e) The fact that all new drugs have risks.

Resolução:

Encontra-se a resposta no trecho:
"We found an imbalance in the regulatory attention and resources available before and after approval," said Sheila Burke..."

Alternativa A

25. Vioxx was withdrawn from the market, after being approved by the FDA and marketed for several years, because:

- a) It did not carry a black triangle to indicate that it was still risky to take it.
- b) The FDA had not yet approved advertising plans for Vioxx.
- c) The product had been developed outside the United States.
- d) Several serious side effects were detected.
- e) Vioxx was not being used as a painkiller.

Resolução:

O remédio Vioxx foi tirado do mercado por estar relacionado a vários efeitos colaterais detectados nos pacientes que usaram por longos períodos de tempo.

Alternativa D

COMENTÁRIO DA PROVA

O IBMEC apresentou em seu exame vestibular três textos variados apenas com questões de interpretação de texto, como era esperado. As questões foram bem formuladas e mediram a capacidade de leitura, interpretação e conhecimento vocabular do candidato, favorecendo o aluno que se preparou especificamente para esse tipo de prova. O alunos do CPV tiveram em aula, durante o curso, a preparação necessária para entender os termos mais difíceis, além disso, foram abordados em sala dois dos três temas propostos: diferenças sociais e indústria farmacêutica.