



Rua Rui Barbosa, 724 Centro/Sul
Fone: (86) 2106-0606 • Teresina - PI
Site: www.procampus.com.br
E-mail: procampus@procampus.com.br

GRUPO EDUCACIONAL PRO CAMPUS JUNIOR

aluno(a) _____

2ª Série - Ensino Médio

TURMA _____

MANHÃ

FLÁVIA

TRABALHO DE INGLÊS - ENSINO REMOTO

Leia o texto para responder, em português, à(s) questão(ões) 01 e 02

Medi-evil: the monstrous middle ages



"Blemmyae" from the *Nuremberg Chronicle*
(1493) (www.theoi.com)

Monsters are still everywhere. Godzilla keeps stomping through silver-screen cities, zombies lurch through eight seasons of the TV series "The Walking Dead" and the vampires of "Twilight" nibble necks across thousands of pages of the book series by Stephanie Meyer.

But those looking for some historical context should head to the Morgan Library and Museum in New York to see around 70 works (such as illuminated manuscripts) from the 9th to the 16th century that show how ogres of the imagination have always inspired terror and wonder. In a time when the distant was unknowable, they filled the gaps. Almost always from afar, the monster was a substitute for those perceived to stray from the norm.



Pale Man in *Pan's Labyrinth* (www.cinematropical.com)

Keep your eyes peeled for a perennial medieval favourite, the Blemmye: disgusting headless humanoids with their faces transplanted onto their chests. These were quite possibly the inspiration for Guillermo Del Toro's Pale Man in the film *Pan's Labyrinth* (2006) – a horrifying fellow whose eyeballs peer out abjectly from his clawed hands.

(<https://espresso.economist.com>, 09.06.2018. Adaptado.)

1) De acordo com o texto, cite dois exemplos de monstros que ocorrem em obras contemporâneas.

- 2) De acordo com o texto, que tipo de sensação os monstros Blemmyae despertam? Por que os Blemmyae podem ter sido a inspiração para a criação do Homem Pálido no filme *O labirinto do fauno* (2006)?

- 3) Observe a imagem abaixo :



(Leave your phone while you drive)

Além do alerta sobre não dirigir enquanto se usa o celular, qual outra mensagem você pode depreender do anúncio anterior?

- 4) No cartaz da questão anterior, é possível identificar qual recurso verbal bastante usado para persuadir o público de peças publicitárias?
- Uso de verbo no imperativo.
 - Intertextualidade com a literatura.
 - Tom dramático para causar impacto.
 - Referência direta a acidentes de trânsito.
 - os verbos estão no passado
- 5) Ainda sobre a imagem da questão 03 ,no anúncio, a linguagem verbal se une à imagem para transmitir uma mensagem de que:
- as paisagens reais não se parecem tão boas quanto nas redes.
 - o uso de redes sociais enquanto se dirige é muito perigoso.
 - a realidade precisa ser documentada nas redes sociais.
 - as fotografias tiradas durante o trânsito são melhores.
 - devemos usar o celular mesmo dirigindo

TEXTO PARA A PRÓXIMA QUESTÃO:

Leia o trecho do artigo de Jason Farago, publicado pelo jornal *The New York Times*, para responder à(s) questão(ões) a seguir.

She led Latin American Art in a bold new direction



Tarsila do Amaral, via Museum of Modern Art

Antropofagia ("Cannibalism"), 1929, a seminal work of Brazilian Modernism by Tarsila do Amaral that is part of a new show of her work at MoMA.

In 1928, Tarsila do Amaral painted *Abaporu*, a landmark work of Brazilian Modernism, in which a nude figure, half-human and half-animal, looks down at his massive, swollen foot, several times the size of his head. *Abaporu* inspired Tarsila's husband at the time, the poet Oswald de Andrade, to write his celebrated "Cannibal Manifesto," which flayed Brazil's belletrist writers and called for an embrace of local influences – in fact, for a devouring of them. The European stereotype of native Brazilians as cannibals would be reformatted as a cultural virtue. More than a social and literary reform movement, cannibalism would form the basis for a new Brazilian nationalism, in which, as de Andrade wrote, "we made Christ to be born in Bahia."

The unconventional nudes of *A Negra*, a painting produced in 1923, and *Abaporu* unite in Tarsila's final great painting, *Antropofagia*, a marriage of two figures that is also a marriage of Old World and New. The couple sit entangled, her breast drooping over his knee, their giant feet crossed one over the other, while, behind them, a banana leaf grows as large as a cactus. The sun, high above the primordial couple, is a wedge of lemon.

(Jason Farago. www.nytimes.com, 15.02.2018. Adaptado.)

- 6) (Unesp 2019) De acordo com o artigo de Jason Farago, o "Manifesto Antropofágico", escrito por Oswald de Andrade, foi influenciado :
- pelo quadro *Abaporu*, produzido por Tarsila do Amaral em 1928.
 - pela exuberância das paisagens tropicais brasileiras.
 - pelo quadro *Antropofagia*, produzido antes da Semana de Arte Moderna.
 - pelo estereótipo dos povos indígenas brasileiros.
 - pelo sincretismo religioso na Bahia e pelo primitivismo nas artes plásticas.

7) Complete the sentences with Simple Past or Present Perfect:

- Gregory _____ (to go) away last weekend.
- I _____ (never / to eat) Japanese sushi in my life.
- My sister loves this writer. She _____ (to read) all of his books.
- _____ (to have) a maths test yesterday?
- We _____ (to see) a concert when we went to London.

8) (Fac. Pequeno Príncipe - Medici 2016) Choose the correct alternative to complete the blanks in the correct tense with the verbs in parentheses.

"My boyfriend, John, and I 1 _____ (be) together for about six months. My 16th birthday was coming up and I was so excited because my previous birthdays 2 _____ (be) bad. Of course I was 3 _____ (crush) when he told me his family was going away to Florida that weekend! While he was 4 _____ (go), my sister 5 _____ (take) me to the mall to get my mind off it. The whole time I kept texting him how much I missed him. I really 6 _____ (start) to get bummed out and we 7 _____ (shop) all day, so she decided to take me home. On the way, my sister said she wanted to stop at her boyfriend's house to say hi. When we 8 _____ (walk) in my friends all screamed, 'Surprise!' I was happy about the party but still upset because John wasn't there. Then my sister told me to go to the closet to get my presents. I walked over and opened the door, and there stood John with a big red ribbon on his shirt! It turns out he 9 _____ (plan) the whole party just so I could finally have an amazing birthday. I couldn't 10 _____ (ask) for a better day, or a better boyfriend!"

Disponível em: <<http://www.seventeen.com/love/dating-advice/advice/a9286/love-stories-present-perfect/>>. Acesso em: junho de 2015.

- have been; had been; had crashed; gone; had taken; started; had shopped; had walked; had planned; have asked.
- were; have been; crush; went; taked; started; shopped; had walked; have planned; ask.
- have be; were; have crushed; went; taken; had start; had shop; have walk; have plan; have ask.
- have been; had been; crushed; gone; took; started; had shopped; walked; had planned; have asked.
- have been; were; had crushed; went; have taken; have start; shopped; had walk; have planned; have asked.

9) (Unifor 2014) "**Bohemian Rhapsody**" é uma canção cuja letra foi escrita por Freddie Mercury, gravada originalmente pela banda **Queen** em 1975 no álbum **A Night at the Opera**. Esta canção possui uma estrutura musical incomum para a música popular, o que a faz ser considerada por muitos uma obra de rock progressivo. Suas seis sessões não possuem um refrão. Foi lançada como compacto e tornou-se um estrondoso sucesso comercial.

Is this the real life?
Is this just fantasy?
Caught in a landslide
No escape from reality



Open your eyes
 Look up to the skies and see
 I'm just a poor boy
 I need no sympathy...

Nothing really matters (1)

Anyone can see (2)

Nothing really matters (3)

Nothing really matters to me (4)

Anyway the wind blows (5)

<http://www.vagalume.com.br/queen/bohemian-rhapsody.html#xzz2iwy13son>

Nos últimos versos, os pronomes **nothing**, **anyone** **anyway** passam a ideia de:

- a) 1 – Não me importo; 2 – Ninguém pode ver; 3 – Nada me importa; 4 – Nada importa pra mim; 5 – De qualquer maneira o vento sopra.
 b) 1 – Não me importa; 2 – Qualquer um pode ver; 3 – Não me importa; 4 – Nada importa pra mim; 5 – De qualquer maneira o tempo leva.
 c) 1 – Nada de fato me importa; 2 – Qualquer um pode ver; 3 – Nada de fato me importa; 4 – Nada de fato me importa; 5 – De qualquer maneira o vento sopra.
 d) 1 – Ninguém pode ver; 2 – Nada importa; 3 – Não me importo; 4 – Nada importa pra mim; 5 – De qualquer maneira o vento sopra.
 e) 1 – Nada me importa; 2 – Alguém pode ver; 3 – Nada importa pra mim; 4 – Não há problema algum; 5 – De qualquer maneira o vento leva.

10) Complete with the correct Indefinite Pronoun :

- a) _____ went to the match.
 b) There was _____ at the party when I arrived.
 c) I will tell _____ the truth about my life.
 d) _____ wanted to play with me.
 e) Is there _____ else I can do for you?.

11) Complete the sentences below with the correct form of Past Perfect and simple past:

- a) It _____ to rain after we _____ to the station. (start / get)
 b) We _____ the village where we _____ as children. (visit / live)
 c) By the time we _____ the inn all the guests _____. (reach / leave)
 d) We _____ him just after he _____ news of his dismissal. (meet / get)
 e) I _____ I _____ that play before. (say/see)

12) Complete a frase abaixo sobre o PastPerfect:

O tempo verbal "pastperfect" indica um momento _____. Ele é utilizado quando se deseja deixar claro que _____ **aconteceu** _____ no passado. Não importa qual dos eventos é mencionado primeiro, pois o tempo verbal deixa claro qual dos dois aconteceu antes.

13) Complete com o artigo : A/ AN / THE ou X (sem artigo):

- a) Are you coming to _____ party next Saturday?
 b) I bought _____ new TV set yesterday.
 c) I think _____ man over there is very ill. He can't stand on his feet.
 d) I watched _____ video you had sent me.
 e) She was wearing _____ ugly dress when she met him.

14) Complete com Some, Any, No e suas variações:

- a) We bought _____ apples at the market
- b) They don't have _____ children
- c) I have _____ to tell you.
- d) We didn't understand _____ the teacher said.
- e) _____ ate the last piece of cake

15) Em "...this thing that was approaching to possess her", empregue-se o tempo :

- a) simple past
- b) past perfect
- c) past continuous
- d) present perfect

16) When or While ? Chose the correct answer :

- a) I saw him _____ I was on my way home
- b) _____ he was young, he used to smoke a lot .
- c) George had a terrible accident _____ he was a child.
- d) _____ Jane was taking a bath, the doorbell rang three times.
- e) _____ he lived in London, he met many interesting people.

17) Escreva frases no Past Perfect, utilizando as palavras a seguir :

- a) You / study English

- b) It / rain

- c) She/ drive the new car

- d) John and Mary / save money.

- e) Jim / work out.

Leia o texto abaixo e responda as questões 18, 19 e 20 :

A Ring Tone Meant to Fall on Deaf Ears

By PAUL VITELLO

Published: June 12, 2006



In that old battle of the wills between young people and their keepers, the young have found a new weapon that could change the balance of power on the cellphone front: a ring tone that many adults cannot hear. In settings where cellphone use is forbidden — in class, for example — it is perfect for signaling the arrival of a text message without being detected by an elder of the species.

The technology, which relies on the fact that most adults gradually lose the ability to hear high-pitched sounds, was developed in Britain but has only recently spread to America — by Internet, of course.

Recently, in classes at Trinity and elsewhere, some students have begun testing the boundaries of their new technology. One place was Michelle Musorofiti's freshman honors math class at Roslyn High School on Long Island.

At Roslyn, as at most schools, cellphones must be turned off during class. But one morning last week, a high-pitched ring tone went off that set teeth on edge for anyone who could hear it. To the students' surprise, that group included their teacher. "Whose cellphone is that?" Miss Musorofiti demanded,

demonstrating that, at 28, her ears had not lost their sensitivity to strangely annoying, high-pitched, though virtually inaudible tones. "You can hear that?" one of them asked .

Adults are not supposed to be able to hear that, **are they?**", said another, according to the teacher's account. She had indeed heard that, Miss Musorofiti said, adding, "Now turn it off."

The cellphone ring tone that she heard was the offshoot of an invention called the Mosquito, developed last year by a Welsh security company to annoy teenagers and gratify adults, not the other way around. It was marketed as an ultrasonic teenager repellent, an ear-splitting 17-kilohertz buzzer designed to help shopkeepers disperse young people loitering in front of their stores while leaving adults unaffected.

www.nytimes.com/2006/06/12/technology/12ring.html

VOCABULARY

1. will *vontade*
2. keeper *responsável; encarregado*
3. setting *local; cenário*
4. to rely (ied) on *contar com;*
5. high-pitched *estridente pitch tom; grau de intensidade*
6. to spread *estender-se; espalhar-se*
7. boundary *limite*
8. freshman *calouro; aluno do 1º- ano do Ensino Médio*
9. honor *estudo avançado*
10. to set teeth on edge *dar aflição*
edge beira; limite; extremidade
11. annoying *irritante*
12. account *relato*
13. offshoot *ramificação; variante*
14. ear-splitting *ensurdecedor*
15. to split *tromper, rachar*
16. buzzer *campainha; alarme*
17. to loiter (ed) *matar o tempo; passar o tempo sem fazer nada*

18) Qual é a característica inovadora do dispositivo existente no telefone enfocado no texto?

19) Com que propósito esse dispositivo foi originalmente desenvolvido?

20) Que fato surpreendeu os alunos do colégio Roslyn?
