

1982/83 - INGLÊS

1a. QUESTÃO - ITEM 1

Valor 1,0

ENUNCIADO: TRADUZA

Geodesy is that branch of applied mathematics which determines, by observation and measurement, the size and shape of the earth, the coordinates of points, the lengths and directions of lines on the earth's surface, and the variations of terrestrial gravity. Geodesy is generally considered to have two separate parts. The first, geometrical geodesy, concerns the size and shape of the earth, the intercontinental ties among the land masses of the earth, and determination of positions, lengths of lines, and azimuths; as the name implies, it has to do with the geometry of the earth. The second, physical geodesy, concerns the gravity field of the earth, or the direction and magnitude of the physical force which links the earth to objects on its surface and in surrounding space. A study of gravity is useful in determining the shape, but not the size, of the earth. Although these two parts of geodesy may be studied separately, in practice they are closely interwoven.

(Hoising, C.E. and Mitchell, M.M. - "Introduction to Geodesy" - American Elsevier Publishing Company, Inc., New York, 1970).

2a. QUESTÃO - ITEM 2

Valor 1,0

ENUNCIADO: TRADUZA

In some of the Quechua dialects of Peru and Bolivia one speaks of the future as "behind oneself" and the past as "ahead". Such interpretations of time have given rise to remarks by foreigners that the Quechuas have "a perverted philosophical instinct". However, the Quechuas argue, "If you try to see the past and future with your mind's eye, which can you see?" The obvious answer is "that we can see the past and not the future, to which the Quechua replies, "Then, if you can see the past, it must be ahead of you; and the future, which you cannot see, is behind you". Such an explanation does not mean that the Quechuas worked out a philosophical interpretation of the past and future before talking about it, but it does suggest that there may be equally valid, but opposite ways of describing the same thing.

(Bender, F.G. - "American English Thetic" - Holt, Rinehart and Winston, Inc., New York, 1971).

3a. QUESTÃO - ITEM 3

Valor 1,0

ENUNCIADO: TRADUZA

We have learned that there were several reasons why people have come to the United States: religious and political freedom, adventure, economic advancement. In this story that you will now hear, we find yet another reason for coming: opportunity to pursue the career one wants to pursue. This story is told by a Frenchman, Sacha Guitry, who was a famous actor; and the story is about a fellow countryman of his. The story is told in Sacha Guitry's autobiography entitled *I, Mousty Savas*. It is about Lily pars, who sang for the Metropolitan Opera Company during the 1930s and the 1940s. Sacha Guitry's story goes something like this.

Do you like fairy tales? There was once a little girl who lived in southern France. She played the piano and she liked to sing. She liked to imitate the birds. But her parents did not like to have her do this. They told her to work instead of wasting her time.

Now there are some things you can do quietly and your parents do not know that you are doing them. You can write and you can draw, and you can mold figures out of clay. But you cannot sing without their knowing it. So, again and again, her parents told this little French girl not to sing.

One day the little girl left home. She went across the ocean on a big liner. She traveled six days and seven nights to a new country. Here she took voice lessons and soon became a famous singer.

After several years the French people heard about her and asked her whether she would come back and sing for them. But the country that she lived in would not let her go.

Finally she begged them to let her go for just a short time. So, one night in May of 1914, the French people came to the opera house in Paris to hear her sing. She made a beautiful entrance. She went down four steps and walked twelve steps in profile. A spotlight accompanied her across the stage. It seemed that the girl was giving off her own light. She was dressed in white satin and she wore a few

expensive jewels. She was 23 but she looked 19 because she was very tiny. "And", Sacha Guitry says, "it is enormous for a singer not to be enormous". She was very young, very beautiful, and very sure of herself. She looked like a champion. But the French people wanted to know whether she could sing. They wondered whether her voice had been overrated.

When she sang, the audience applauded hesitantly at first. She sang another group of songs, and they applauded greatly. At the end of her concert they stood up and clapped cried. They were so proud of her.

However, Sacha Guitry says that this story ends, a little sadly for the French people. Lily Pons was born in France. But the French did not appreciate her voice. So her voice was born in the United States. And when she sang French songs, she sang with an American accent.
(Doty, G.O. and Ross, J. - "Language and Life in the U.S.A" - Harper and Row, Publishers, New York, 1960).

UTILIZANDO UNICAMENTE AS INFORMAÇÕES CONTIDAS NO TEXTO ANTERIOR, ASSINALE COM X A ÚNICA AFIRMATIVA DE CADA ITEM, JULGADA CORRETA.

1) De acordo com o texto:

- Lily Pons cantou para a Metropolitan Opera Company durante os anos 30 e os anos 40, conforme sua autobiografia.
- os pais de Lily Pons não gostavam de vê-la imitando os pássaros e sim cantando e tocando piano.
- Sacha Guitry foi o famoso ator francês que incentivou Lily Pons
- Lily Pons tomou lições de canto nos Estados Unidos.

2) De acordo com o texto:

- Lily Pons retornou definitivamente à França em 1934.
- Lily Pons era alta, bonita e segura de si.
- após ouvirem falar de Lily Pons por vários anos os franceses convidaram-na a voltar à França e cantar para eles.
- os franceses gostavam do sotaque americano de Lily Pons.

3) De acordo com o texto:

- aos dezenove anos de idade, Lily Pons cantou para os franceses.
- no final da audição a platéia ficou orgulhosa de Lily Pons.
- Lily Pons apresentou-se hesitantemente no palco no início da audição.
- a platéia já conhecia as canções que Lily Pons iria cantar.

4) De acordo com o texto:

- Sacha Guitry era francês mas emigrou para os Estados Unidos por razões profissionais.
- Sacha Guitry escreveu sobre Lily Pons em sua autobiografia.
- Sacha Guitry tornou Lily Pons famosa nos Estados Unidos.
- Sacha Guitry convenceu Lily Pons a voltar à França e cantar para os franceses.

1987/83 - FRANCIS

1a. QUESTÃO - ITEM 1

Valor 1,0

ENUNCIADO: TRADUZA

L'idée de faire des économies d'énergie n'est pas nouvelle: en 1816, un jeune pasteur de l'Eglise d'Ecosse dépose un brevet intitulé "Améliorations dans la conception d'un moteur afin de diminuer la combustion du combustible".

Ce pasteur-ingénieur s'appelait le révérend Robert Stirling. Il a donné son nom au "moteur Stirling", dont l'avenir n'a jamais été aussi prometteur qu'aujourd'hui.

Le principe est très simple: un piston se déplace dans un cylindre fermé à un bout. On chauffe cette extrémité fermée du cylindre (lequel contient entre paroi et piston une certaine quantité de gaz, de l'air au début, de l'hélium aujourd'hui). Sous l'effet de la chaleur, le gaz se dilate, repousse le piston vers la partie ouverte et froide du tube. Le gaz se refroidit, se contracte, "aspirant" le piston. (Le Point - Janvier 1982).

2a. QUESTÃO - ITEM 2

Valor 1,0

ENUNCIADO: TRADUZA

CIVILISATION ET CULTURES

C'est un fait qu'actuellement tous les peuples dépendent étroitement les uns des autres. Ils sont bien loin, cependant, d'être engagés dans une unité véritable. Interdépendants sans être unis, liés par leurs corps, dissociés dans leurs aspirations. Je suis frappé de voir que, parmi les valeurs auxquelles les différents peuples sont attachés, il en est de deux sortes fort différentes: il y a, d'une part, des valeurs universelles, qui exigent de tous ceux qui les reconnaissent des comportements identiques; de l'autre des valeurs personnelles qui, par essence, impliquent la diversité. Le nom de civilisation me paraît convenir aux premières, celui de culture aux secondes.

(Berger, G. - "Prospective" n° 3 - Avril, 1959)

3a. QUESTÃO - ITEM 3

Valor 1,0

ENUNCIADO: LIA O TEXTO

Un jour que Mozart était plongé dans une profonde rêverie, il entendit un carrosse s'arrêter à sa porte. On lui annonce un inconnu qui demande à lui parler; on le fait entrer, il voit un homme d'un certain âge, fort bien mis, les manières les plus nobles et même quelque chose d'imposant: "Je suis chargé, monsieur, par un homme très considérable, de venir vous trouver. - Quel est cet homme? interrompit Mozart. - Il vient de perdre une personne qui lui était bien chère et dont la mémoire lui sera éternellement précieuse; il veut célébrer tous les ans sa mort par un service solennel, et il vous demande de composer un Requiem pour ce service. Mozart se sentit frappé de ce discours, du ton grave dont il était prononcé, de l'air mystérieux qui semblait répandu sur toute cette aventure. Il promit de faire le Requiem. L'inconnu continua: "Mettez à cet ouvrage tout votre génie: vous travaillez pour un connaisseur en musique. - Tan mieux. - Combien de temps demandez-vous? - Quatre semaines. - Eh bien! je reviendrai dans quatre semaines. Quel prix mettez-vous à votre travail? - Cent ducats. L'inconnu les compte sur la table et disparaît.

Mozart reste plongé quelques instants dans de profondes réflexions; puis, tout à coup, demande une plume, de l'encre, du papier et, malgré les remontrances de sa femme, il se met à écrire. Cette fougue de travail continua plusieurs jours; il composait jour et nuit et avec une ardeur qui sembla augmenter en avançant; mais son corps déjà faible ne put résister à cet enthousiasme; un matin, il tomba sans connaissance et fut obligé de suspendre son travail. Deux ou trois jours après, sa femme songeant à le distraire des sombres pensées qui l'occupaient, il lui répondit brusquement: "Cela est certain, c'est pour moi que je fais ce Requiem, il servira à mon service mortuaire. Rien ne put le détourner de cette idée.

A mesure qu'il travaillait, il sentait ses forces diminuer de jour en jour, et sa partition avançait lentement. Les quatre semaines qu'il avait demandées s'étant écoulées, il vit un jour entrer chez lui le même inconnu. "Il m'a été impossible, dit Mozart, de tenir ma parole.

- Ne vous gênez pas, dit l'étranger. Quel temps vous faut-il encore?

- Quatre semaines. L'ouvrage m'a inspiré plus d'intérêt que je ne pensais et je l'ai étendu beaucoup plus que je n'en avais le dessein. - En ce cas, il est juste d'augmenter les honoraires: voici cinquante ducats de plus. - Monsieur, dit Mozart

toujours plus étonné, qui êtes-vous donc?

- Cela ne fait rien à la chose. Je reviendrai dans quatre semaines". Mozart appelle sur-le-champ un de ses domestiques pour faire suivre cet homme extraordinaire, et savoir qui il était; mais le domestique maladroit vint rapporter qu'il n'avait pu retrouver sa trace.

Le pauvre Mozart se mit dans la tête que cet inconnu n'était pas un homme ordinaire, qu'il avait sûrement des relations avec l'autre monde et qu'il lui était envoyé pour lui annoncer sa fin prochaine.

Il ne s'en appliqua qu'avec plus d'ardeur à son Requiem qu'il regardait comme le monument le plus durable de son génie. Pendant ce travail, il tomba plusieurs fois dans des évanouissements alarmants. Enfin, l'ouvrage fut achevé avant les quatre semaines. L'inconnu revint au terme convenu: Mozart n'existait plus.

Sa carrière a été aussi courte que brillante. Il est mort à peine âgé de trente-six ans; mais, dans ce peu d'années, il s'est fait un nom qui ne périra point tant qu'il se trouvera des âmes sensibles.

STENDHAL.

UTILIZANDO UNICAMENTE AS INFORMAÇÕES CONTIDAS NO TEXTO ANTERIOR, ASSINALE COM UM "X" A ÚNICA AFIRMATIVA DE CADA ITEM, JULGADA CORRETA.

- 1) Qual a razão apresentada por Mozart ao estranho para não terminar sua obra no prazo inicialmente fixado?
 - os honorários recebidos foram insuficientes.
 - desejava primeiro descobrir quem realmente havia encomendado a obra.
 - estava muito fraco e não resistiu ao ritmo de trabalho que se impôs desde o início.
 - o interesse inspirado pela obra levou-o a estender-se muito mais do que previra.

- 2) Quem Mozart imaginava ser o desconhecido que o contratou?
 - um homem de certa idade, forte e de maneiras nobres.
 - uma pessoa que desejava homenagear a memória de um ente querido.
 - um homem extraordinário, que lhe fora enviado para anunciar a proximidade de sua morte.
 - o representante de um mecenas conhecedor de música e que desejava recompensar regamente o seu trabalho.

- 3) Qual a razão do término da obra antes de ter expirado o segundo prazo combinado?
 - a morte de Mozart
 - o maior ardor com que Mozart se dedicou ao trabalho após ter recebido mais cinquenta ducados.
 - o maior ardor com que Mozart se dedicou ao que ele considerava o monumento mais durável de seu gênio.
 - o auxílio prestado pela esposa de Mozart.

- 4) Quando Mozart iniciou o serviço para o qual fora contratado?
 - dois ou três dias depois, auxiliado por sua mulher.
 - imediatamente após alguns instantes de profundas reflexões.
 - quatro semanas após a contratação.
 - na manhã seguinte à sua contratação.

PORTUGUÊS - TEMAS:

- 1) "Convenha apresentar aos outros, razões boas, não apenas para nós, mas igualmente para eles."
- 2) "Quantas precauções precisamos tomar, para não dizer logo de saída a última palavra."
- 3) "É preciso exigir de cada um o que cada um pode dar."