



UNIVERSIDADE FEDERAL DO PARANÁ
COMISSÃO DE HOMOLOGAÇÃO DE PEDIDOS DE
REVALIDAÇÃO DE DIPLOMA DE REFUGIADOS
NÚCLEO DE CONCURSOS/PROGRAD
Edital nº 38/2022 – NC – Prova objetiva – 28/08/2022

INSCRIÇÃO	TURMA	NOME DO CANDIDATO
ASSINO DECLARANDO QUE LI E COMPREENDI AS INSTRUÇÕES ABAIXO:		ORDEM

434 – LETRAS – INGLÊS

INSTRUÇÕES

- Confira, acima, o seu número de inscrição, turma e nome. Assine no local indicado.**
- Aguarde autorização para abrir o caderno de prova. **Antes de iniciar a prova**, confira a numeração de todas as páginas.
- A prova desta fase é composta de 30 questões objetivas de múltipla escolha, com 5 alternativas cada uma, sempre na sequência **a, b, c, d, e**, das quais somente uma deve ser assinalada.
- A interpretação das questões é parte do processo de avaliação, não sendo permitidas perguntas aos aplicadores de prova.
- Ao receber o cartão-resposta, examine-o e verifique se o nome nele impresso corresponde ao seu. Caso haja irregularidade, comunique-a imediatamente ao aplicador de prova.
- O cartão-resposta deverá ser preenchido com caneta esferográfica preta, tendo-se o cuidado de não ultrapassar o limite do espaço para cada marcação.
- A duração da prova é de 4 horas. Esse tempo inclui a resolução das questões e a transcrição das respostas para o cartão-resposta.
- Terá sua prova anulada e será automaticamente desclassificado** do processo de revalidação de diploma o candidato que:
 - recusar-se a entregar o material de prova ao término do tempo destinado para a sua realização;
 - faltar com o devido respeito para com qualquer membro da equipe de aplicação da prova, autoridades presentes ou outro candidato;
 - praticar atos contra as normas ou a disciplina ou que gerem desconforto durante a aplicação da prova;
 - deixar de cumprir instruções/determinações do aplicador de prova ou inspetor;
 - descumprir as instruções contidas no caderno de prova;
 - for surpreendido em comunicação com outro candidato ou terceiros, verbalmente, por escrito ou por qualquer outro meio de comunicação;
 - utilizar meios fraudulentos ou ilegais para obter para si ou para terceiros a aprovação no processo de revalidação de diploma;
 - não se submeter ao controle de detecção de metal;
 - não permitir a coleta de sua assinatura;
 - ausentar-se do recinto durante a realização da prova sem o acompanhamento de membro da equipe de aplicação do processo de revalidação de diploma;
 - afastar-se da sala durante a realização da prova portando o material de prova;
 - retirar-se da sala de prova antes de decorrida uma hora e trinta minutos do início da prova;
 - retirar-se definitivamente da sala de prova em desacordo com o item 7.18 do edital (os três últimos candidatos de cada turma só poderão se retirar da sala de prova simultaneamente).
- Ao concluir a prova, permaneça em seu lugar e comunique ao aplicador de prova. Aguarde autorização para entregar o caderno de prova e o cartão-resposta.
- Após sair definitivamente da sala de prova, dirija-se imediatamente ao portão de saída e retire-se do local de prova, sob pena de ser excluído do processo de revalidação de diploma.
- Se desejar, anote as respostas no quadro disponível no verso desta folha, recorte na linha indicada e leve-o consigo.

DURAÇÃO DESTA PROVA: 4 horas

✕

RESPOSTAS					
01 -	06 -	11 -	16 -	21 -	26 -
02 -	07 -	12 -	17 -	22 -	27 -
03 -	08 -	13 -	18 -	23 -	28 -
04 -	09 -	14 -	19 -	24 -	29 -
05 -	10 -	15 -	20 -	25 -	30 -

01 - Maria Helena da Rocha Pereira, em seu Estudos de História da Cultura Clássica: Cultura Grega, vol. 1, Lisboa: Fundação Calouste Gulbenkian, 1998, escreve: “[...] se a Antiguidade era firme em acreditar na existência de Homero, no entanto, já na época alexandrina houve quem atribuisse um autor diferente a cada um dos poemas. Desde o final do séc. XVIII que Wolf fundamentou cientificamente as dúvidas, e a questão tem prosseguido. E o debate entre analíticos (que distinguem autores vários) e unitários (que aceitam um só) é constantemente enriquecido com novos argumentos”. Com base nesse texto, o que é a “Questão Homérica”?

- a) O estudo da vida de Homero.
- b) O debate a respeito das relações intertextuais entre a *Ilíada* e a *Odisseia*.
- ▶c) O debate a respeito da composição dos poemas homéricos.
- d) O debate a respeito da existência da Guerra de Troia.
- e) O debate a respeito das motivações de Aquiles em sua querela com Agamêmnon.

02 - Leia a passagem abaixo do prólogo da peça *Andria*, do comediógrafo Terêncio:

Menandro fez uma *Andria* e a *Perinthia* (...)
e as coisas que convinham da *Perinthia* à *Andria*
[Terêncio] confessa ter usado e traduzido para a sua.
O fato vituperam e defendem quanto a isso
não ser apropriado as peças misturar (...)
Mas quando eles acusam-no, Névio, Plauto e Ênio
acusam, que o poeta considera autoridades,
dos quais prefere a negligência emular
a fazer uso da obscura diligência deles.
(Terêncio, *Andria* 10-22)

Com base nesse trecho, considere as seguintes afirmativas:

1. A passagem esclarece que a prática comum de criação literária no período inicial da literatura latina envolvia tradução de obras gregas.
2. Terêncio reconhece que o procedimento de contaminação (mistura) das obras gregas em uma só latina poderia ser avalizada por outros poetas e dramaturgos importantes do período imediatamente anterior, especialmente Plauto.
3. Terêncio valoriza positivamente a "obscura diligência" no contato direto com os originais, elegendo esse procedimento como aquele que deve ser seguido na criação de obras literárias latinas.
4. Terêncio tem que se defender nesse prólogo pois, ao invés de criar literatura original, apenas traduzia autores gregos, o que não era considerado apropriado em Roma em sua época.

Assinale a alternativa correta.

- a) Somente a afirmativa 1 é verdadeira.
- ▶b) Somente as afirmativas 1 e 2 são verdadeiras.
- c) Somente as afirmativas 2 e 3 são verdadeiras.
- d) Somente as afirmativas 3 e 4 são verdadeiras.
- e) As afirmativas 1, 2, 3 e 4 são verdadeiras.

Os textos A e B são referência para as questões 03 a 05.

TEXTO A

“A função da literatura está ligada à complexidade da sua natureza, que explica inclusive o [seu] papel contraditório mas humanizador (talvez humanizador porque contraditório). Analisando-a, podemos distinguir pelo menos três faces: (1) ela é uma construção de objetos autônomos como estrutura e significado; (2) ela é uma forma de expressão, isto é, manifesta emoções e a visão de mundo dos indivíduos e dos grupos; (3) ela é uma forma de conhecimento, inclusive como incorporação difusa e inconsciente.

Em geral pensamos que a literatura atua sobre nós devido ao terceiro aspecto, isto é, porque transmite uma espécie de conhecimento, que resulta em aprendizado, como se ela fosse um tipo de instrução. Mas não é assim. O efeito das produções literárias é devido à atuação simultânea dos três aspectos, embora costumemos pensar menos no primeiro, que corresponde à maneira pela qual a mensagem é construída; mas esta maneira é o aspecto, senão mais importante, com certeza crucial, porque é o que decide se uma comunicação é literária ou não [...] Toda obra literária é antes de mais nada uma espécie de objeto construído; e é grande o poder humanizador desta construção, enquanto construção.

[...] Por isso, um poema hermético, de entendimento difícil, sem nenhuma alusão tangível à realidade do espírito ou do mundo, pode funcionar neste sentido, pelo fato de ser um tipo de ordem, sugerindo um modelo de superação do caos. A produção literária tira as palavras do nada e as dispõe como um todo articulado. Este é o primeiro nível humanizador, ao contrário do que geralmente se pensa. A organização da palavra comunica-se ao nosso espírito e o leva, primeiro, a se organizar; em seguida, a organizar o mundo. Isto ocorre desde as formas mais simples, como a quadrinha, o provérbio, a história de bichos, que sintetizam a experiência e a reduzem a sugestão, norma, conselho ou simples espetáculo mental”.

(CANDIDO, Antonio. *O Direito à literatura e outros escritos*. Lisboa, Angelus Novus, 2004, p. 18-19)

TEXTO B

Os motivos para ler, como para escrever, são muito diversos, e muitas vezes não [são] claros mesmo para os leitores ou escritores mais autoconscientes. Talvez o motivo último para a metáfora, ou seja, para a escrita e a leitura, seja o desejo de ser diferente, de estar em outra parte. Nesta afirmação eu sigo Nietzsche, que nos advertia que aquilo para o que conseguimos encontrar palavras já está morto em nosso coração, de modo que há sempre uma espécie de desprezo no ato de falar. Hamlet concorda com Nietzsche, e os dois talvez tenham entendido o desprezo ao ato de escrever. Mas não lemos para descarregar nossos corações, portanto não há desprezo no ato de ler. As tradições nos dizem que o eu livre e solitário escreve para vencer a mortalidade. Creio que o eu, em sua busca para ser livre e solitário, em última análise lê com um só objetivo: encarar a grandeza. Esse confronto mal disfarça o desejo de juntar-se à grandeza, que é a base da experiência estética outrora chamada de o Sublime: a busca de uma transcendência de limites. Nosso destino comum é a velhice, a doença, a morte, o esquecimento. Nossa esperança comum, tênue mas persistente, é alguma versão de sobrevivência.

Encarar a grandeza quando lemos é um processo íntimo e dispendioso, e jamais estive em grande voga crítica. Agora, mais que nunca, está fora de moda, quando a busca de liberdade e solidão é condenada como politicamente incorreta, egoísta e não adequada à nossa sociedade angustiada.

[...] Se se acredita que todo o valor atribuído a poemas, peças, romances ou contos é apenas uma mistificação a serviço da classe dominante, então porque se deve ler afinal, em vez de ir servir às desesperadas necessidades das classes exploradas? A ideia de que beneficiamos os humilhados e ofendidos lendo alguém das origens deles, em vez de ler Shakespeare, é uma das mais curiosas ilusões já promovidas por ou em nossas escolas".

(BLOOM, Harold. *O Cânone Ocidental*. 2. ed. Trad. Marcos Santarrita. Rio de Janeiro, Objetiva, 1995, p. 495-497)

03 - Em face das formulações de Harold Bloom, considere as seguintes afirmativas:

1. **O conceito de Sublime, tal como enunciado no texto desse autor, remete a um conjunto de categorias estéticas cujas bases ressoam formulações presentes nos estudos sobre a arte desenvolvidos a partir do trabalho de filósofos como Kant e Hegel.**
2. **A posição sustentada pelo autor quanto à função da leitura do texto literário na sociedade contemporânea pode ser caracterizada como individualista e, como tal, desvinculada de compromissos com as necessidades das "classes exploradas".**
3. **O crítico argumenta em defesa de uma democratização do acesso aos grandes textos da literatura universal, como é o caso das obras de Shakespeare, que, segundo ele, poderiam ser de grande valia para a superação das desigualdades sociais.**

Assinale a alternativa correta.

- a) Somente a afirmativa 1 é verdadeira.
- b) Somente a afirmativa 2 é verdadeira.
- c) Somente a afirmativa 3 é verdadeira.
- ▶ d) Somente as afirmativas 1 e 2 são verdadeiras.
- e) As afirmativas 1, 2 e 3 são verdadeiras.

04 - Tendo em conta as formulações presentes nos excertos extraídos dos trabalhos dos críticos Antonio Candido e Harold Bloom, considere as seguintes afirmativas:

1. **Ambos os autores sustentam a mesma posição quanto à função primordial da leitura do texto literário: trata-se de uma oportunidade para o refinamento das habilidades individuais, prática que, em nossos dias, não tende a ser apropriadamente valorizada pela sociedade.**
2. **Pode-se ver em Antonio Candido a defesa de uma literatura "hermética, de difícil entendimento", precisamente por tal repertório deslocar nossa sensibilidade do campo das experiências cotidianas, por meio da invenção e da fantasia, o que coincide com as posições de Bloom.**
3. **A concepção da literatura como "uma construção de objetos autônomos como estrutura e significado", tem afinidade com o conceito de literatura de correntes imanentistas dos estudos literários, como a dos formalistas russos ou do New Criticism anglo-saxão.**

Assinale a alternativa correta.

- a) Somente a afirmativa 1 é verdadeira.
- b) Somente a afirmativa 2 é verdadeira.
- ▶ c) Somente a afirmativa 3 é verdadeira.
- d) Somente as afirmativas 1 e 3 são verdadeiras.
- e) As afirmativas 1, 2 e 3 são verdadeiras.

05 - Considerando as formulações de Antonio Candido, é correto afirmar:

- a) Depreende-se da afirmação a “produção literária tira as palavras do nada” que o crítico alinha-se com uma visão romântica da arte: trata-se da invenção do novo, de uma criação inusitada e original, capaz de comover a sensibilidade humana.
- ▶ b) Para este crítico, dos três aspectos envolvidos na composição do conceito de função da literatura, o primordial é o de ser ela “uma construção de objetos autônomos como estrutura e significado”, ao qual ele atribui papel decisivo no efeito “humanizador” do literário.
- c) Segundo argumenta o crítico, por “manifesta[r] emoções e a visão de mundo dos indivíduos e dos grupos”, a literatura resulta complexa e contraditória uma vez que as perspectivas irracionistas do plano emocional estariam em conflito com a racionalização subjacente à ideia de visão de mundo.
- d) A ênfase no estudo dos textos literários a partir da “maneira pela qual a mensagem é construída” é reveladora dos interesses desse crítico pelo estilo de época conhecido como Maneirismo, do qual ele tratou em seus estudos detalhados da poesia do século XVII.
- e) O comentário final sobre as formas mais simples “como a quadrinha, o provérbio, a história de bichos”, trai um viés evolucionista que caracteriza as bases críticas das principais obras desse autor, bem como das correntes teórico-críticas hegemônicas nos estudos literários na metade do século XX.

06 - In relation to the acoustic characteristics, consider the following sentences:

1. **When producing monophthongs, there is no obstruction to the escape of air through the mouth, and they are all voiced, i.e. the vocal cords vibrate in the air flow.**
2. **When producing diphthongs, there is no obstruction to the escape of air through the mouth, and they are all voiced.**
3. **When producing consonants, restrictions to the air flow can be made in various ways, each giving a different characteristic sound.**

Choose the correct alternative.

- a) Only sentence 1 is correct.
- b) Only sentence 2 is correct.
- c) Only sentence 3 is correct.
- d) Only sentences 2 and 3 are correct.
- ▶ e) Sentences 1, 2 and 3 are correct.

Questions 07 to 09 are concerned with the text that follows:**Accent and Identity**

Search the Internet for accent reduction, and you'll get about 1,180,000 hits offering software programs, personal tutoring, and online and telephone classes. With so much help available for people who want to improve, modify, neutralize, reduce, or even eliminate their accents, is anyone interested in keeping one?

Preying on insecurities of nonnative speakers and **their** need to fit in, the accent-elimination business promises that you can increase intelligibility, gain confidence, eliminate career barriers, and even improve professional image through accent reduction therapy and speech pathology.

The message is clear: having an accent is undesirable. But to whom is it undesirable: the bearer of the accent, the listener, speech pathologists, or society as a whole?

With these questions in mind, I, as a nonnative speaker of English, interviewed other nonnative speakers. [...] Based on my observations and interviews, whether you keep or lose your accent seems to go beyond established theories of brain and speech development.

Second Language, Second Identity

The idea that "second language learning involves the acquisition of a second identity" (Brown 2000, 182) sounds like second language learners may have a personality disorder, but I believe the idea to be true. Some of my interviewees agreed that they often feel as if they are different people when speaking English. [...].

One of my interviewees said she felt that speaking without an accent would be like not telling the truth about herself. If people don't hear the accent, she continued, they assume different things about you in terms of cultural and behavioral expectations. Therefore, a nonnative speaker's unaccented speech may cause confusion about the speaker's identity and interfere with communication.

On the other hand, having an accent may keep you from being taken seriously. One of my interview subjects used the term accentism in reference to biases, challenges, and even lost opportunities that nonnative speakers may face in a society. Sadly, people with accents are not always perceived as competent, educated, or even trustworthy. [...].

Do You Want to Lose Your Accent?

Interestingly enough, when asked if they would like to lose their accents completely, most of my interviewees said no, noting that accent is a big part of their identity and makes them feel special and original. Speaking with an accent in the United States has fewer negative consequences than, say, in Germany. According to my interviewees, although it's not always easy, most of the time they are able to **accomplish** their goals. Americans, being influenced by diverse and democratic history, seem to be more tolerant of accents than citizens in other nations in the world. In the United States, I believe, you can complain, demand, persuade, comment, and pursue and be heard even if you speak with an "atrocious" accent.

(Hanson, I. Accent and Identity. *Complete Links*. v. 5. Issue 3. September, 2007. Available at [http://www.tesol.org/read-andpublish/journals/other-serial-publications/complete-links/complete-links-volume-4-issue-3-\(september-2007\)](http://www.tesol.org/read-andpublish/journals/other-serial-publications/complete-links/complete-links-volume-4-issue-3-(september-2007)). Access on 09/10/2016.)

07 - Taking into account non-native speakers of English, consider the following statements:

1. Hanson rebuts the common sense idea that non-native speakers of English should strive to eliminate their accent. The interviews she carried out supplied evidence that the “accent-elimination business”, as she put it, was in steep decline.
2. Seeing that there were many professionals interested in having non-native speakers of English eliminate their accents, Hanson decided to interview other non-native speakers of English in order to find out if treatments based on theories of brain and speech development would be effective in the elimination of foreign accents.
3. The interviews Hanson carried out showed positive and negative aspects involved in the question of eliminating or maintaining a non-native accent.
4. In her interviews, Hanson observed how critical to one’s identity the issue of keeping or erasing one’s accent was. Most of them said they would rather face the inconveniences that came with the display of their accent than deny an important part of their identity.

Mark the correct alternative.

- a) Only statement 1 is correct.
- b) Only statement 2 is correct.
- ▶ c) Only statements 3 and 4 are correct.
- d) Only statements 1, 2 and 4 are correct.
- e) Only statements 1, 3 and 4 are correct.

08 - The word “**their**”, underlined and in bold in the second paragraph of the text, refers to:

- a) insecurities.
- ▶ b) non-native speakers of English.
- c) software programs for accent reduction.
- d) accent elimination professionals.
- e) accents.

09 - The word “**accomplish**”, which appears underlined and in bold in the last paragraph of the text, can be substituted, without compromising its meaning, by the term:

- ▶ a) achieve.
- b) modify.
- c) expand.
- d) question.
- e) transform.

10 - The abstractions of speech unit which differ one meaning from another are called:

- a) segments.
- ▶ b) phonemes.
- c) morphemes.
- d) diphthongs.
- e) phones.

11 - The branch of Linguistics that studies human speech and concerns with the physical properties of the sound is called:

- a) articulation.
- b) morphology.
- c) perception.
- ▶ d) phonetics.
- e) dialectology.

Questions 12 and 13 are concerned with the text that follows:

The Three Circle Model

“The Three-circle Model of World Englishes was developed by Kachru in 1985 and it remains one of the most influential models for grouping the varieties of English in the world (Mollin, 2006, p.41). Kachru (1985) described the spread of English in terms of three concentric circles: the Inner Circle, the Outer Circle and the Expanding Circle. **These** circles represent “the type of spread, the patterns of acquisition and the functional domains in which English is used across cultures and languages” (Kachru, 1985, p.12). Although Kachru’s three-circle of English is still an important initial stepping stone for the division of Englishes, drawbacks and variations have been identified by several authors, including Kachru **himself** (Yoneoka, 2002).”

(Adapted from: *Essays, UK*. (November 2013). The Three Circle Model. Retrieved from <http://www.ukessays.co.uk/essays/english-language/the-three-circle-model.php?cref=1.1>.)

12 - According to the author:

- ▶ a) Many authors have considered Kachru’s Three Circle Model a breakthrough for the division of Englishes.
- b) Many authors have questioned Kachru’s model, although Kachru maintains it without modifications.
- c) The Three Circle Model was completely abandoned as new theories of World Englishes have come up.
- d) The Three Circle Model was developed to group the variety of English native speakers around the world.
- e) The drawbacks and variations mentioned by the authors were disregarded by Kachru.

13 - In relation to the pronouns in bold letters in the text, consider the following sentences:

1. The pronoun **“it”**, in line 1, refers to the English language.
2. The pronoun **“these”**, in line 3, refers to the three concentric circles.
3. The pronoun **“himself”**, in line 6, refers to the several authors and Kachru.
4. The pronoun **“himself”**, in line 6, refers to Kachru.

Mark the correct alternative.

- a) Only affirmatives 1 and 3 are correct.
- b) Only affirmatives 1 and 4 are correct.
- c) Only affirmatives 2 and 3 are correct.
- ▶ d) Only affirmatives 2 and 4 are correct.
- e) Only affirmatives 1, 2 and 4 are correct.

14 - Which of the following pairs correctly complies with the order of voiced and voiceless sounds?

- a) /p/-/b/.
- b) /k/-/g/.
- c) /v/-/b/.
- d) /g/-/d/.
- ▶ e) /d/-/t/.

Questions 15 and 16 are concerned with the text that follows:

Look at the three main parts in the paragraph below written by a student of English as a foreign language:

“(1) Parents can help their children be successful in school by encouraging them. (2) Children usually enjoy playing games instead of studying their lessons, so parents have to take the responsibility to monitor their studying and to remind them to do their homework. Parents should also encourage their children to study by buying story books with pictures, or they can buy text books or CDs that help children learn to spell and read. The best way to encourage children to study efficiently is to reward them when they get an “A”. (3) Thus, if parents really want their children to succeed in school, they need to pay attention to their children’s studies and encourage them.”

15 - The right labels for numbers 1, 2 and 3 are, respectively:

- a) The controlling idea, the main argument, and the result.
- ▶ b) The topic sentence, the support, and the concluding sentence.
- c) The controlling idea, the arguments, and the topic sentence.
- d) The main argument, the supporting arguments, and the topic sentence.
- e) The topic sentence, the examples, and the result.

16 - The connector “Thus” in the final sentence of the paragraph could be substituted without compromising the meaning of the sentence. Which of the following connectors is the correct option?

- a) Because.
- b) However.
- ▶ c) So.
- d) Moreover.
- e) For example.

Question 17 is concerned with the text that follows:

The state should offer free parenting classes, taught by experts, to anyone who wishes to become a parent. First and most important, such parenting classes could save children’s lives. Every year, over 2 million American children are hurt, maimed, or killed by their own parents, according to the National Physicians Association. Some of these tragedies could be prevented by showing parents how to recognize and deal with their frustration and anger. Next, good parenting skills do not come naturally, but must be learned. Dr. Phillip Graham, chairman of England’s National Children’s Bureau, says that most parents have “no good role models” and simply parent the way they were parented. The courses would not only improve parenting skills, but might also identify people at high risk of abusing children. Third, critics might argue that the state has no business getting involved in parenting, which is a private responsibility. However, the state already makes the decision about who is a fit parent – in the courts, child-protection services, and adoption agencies – but often this is too late for the well-being of the child. Finally, if we do nothing, the hidden epidemic of child abuse and neglect will continue. We train our children’s teachers, doctors, day-care workers, and bus drivers. We must also educate parents.

(Adapted from: FAWCETT, S. Evergreen. *A Guide to Writing with Readings*. MA: Wadsworth Cengage Learning, 2011.)

17 - Read the following assumptions and mark them as true (T) or false (F).

- () The paragraph is against the proposition of courses for parents.
- () The sentence: "Next, good parenting skills do not come naturally, but must be learned" is the second supporting statement.
- () The author presents four supporting statements for the topic sentence.
- () The conclusion sentence is "We must also educate parents."

The correct sequence from top to bottom is:

- ▶ a) F – T – F – T.
- b) T – F – T – F.
- c) F – F – T – T.
- d) T – T – F – F.
- e) F – T – T – F.

Questions 18 and 19 are concerned with the text that follows:

**Computer says no: Irish vet fails oral English test needed to stay in Australia
Louise Kennedy, a native English speaker with two degrees, says flawed technology is to blame**

An Irish veterinarian with degrees in history and politics has been unable to convince a machine she can speak English well enough to stay in Australia. Louise Kennedy is a native English speaker, has excellent grammar and a broad vocabulary. She holds two university degrees – both obtained in English – and has been working in Australia as an equine vet on a skilled worker visa for the past two years. But she is now scrambling for other visa options after a computer-based English test – scored by a machine – essentially handed her a fail in terms of convincing immigration officers she can fluently speak her own language.

Earlier this year, Kennedy decided she would seek permanent residency in Australia on the grounds of her vocation, as a shortage profession. She knew she would have to sit a mandatory English proficiency test but was shocked when she got the results of her Pearson Test of English (PTE) Academic. While she blitzed all other components of the test including writing and reading, she failed to reach the minimum score immigration requires in oral fluency. She got 74 when the government requires 79.

Kennedy went to Pearson, which administers the PTE test. Pearson is one of five test providers the immigration department uses to assess English competency for visa purposes. Other test providers have said they use human assessors to determine if people are competent speakers of English. Kennedy is convinced the PTE technology is flawed. "There's obviously a flaw in their computer software, when a person with perfect oral fluency cannot get enough points," she said. Pearson has categorically denied there is anything wrong with its computer-based test or the scoring engine trained to analyze candidates' responses. Kennedy, who is due to have a baby in October, says she will now have to pursue a bridging visa, while she seeks a more expensive spouse visa so she can remain with her Australian husband.

Australian Associated Press
Tuesday 8 August 2017 07.55 BST
Last modified on Tuesday 8 August 2017 10.54 BST

18 - According to the text, Louise Kennedy:

1. has a university degree in Veterinary she obtained in Australia.
2. has been working as a vet in Australia for the past two years.
3. is married to an Australian resident and is currently pregnant.
4. has an excellent grammar and vocabulary but reckons she is not so fluent in English.

Mark the correct alternative:

- a) Only affirmatives 1 and 3 are correct.
- b) Only affirmatives 1 and 4 are correct.
- ▶ c) Only affirmatives 2 and 3 are correct.
- d) Only affirmatives 2 and 4 are correct.
- e) Only affirmatives 2, 3 and 4 are correct.

19 - Based on the text "Computer says no: Irish vet fails oral English test needed to stay in Australia", mark the correct alternative according to the reading.

- ▶ a) The reliability of the computer-based English test Louise Kennedy has taken is questionable.
- b) Computer-based English tests are totally trustworthy.
- c) Someone from Ireland is able to pass a computer-based English proficiency test.
- d) Louise Kennedy gave up living and working in Australia because of her computer-based English test result.
- e) Louise Kennedy has been working without a visa in Australia.

Questions 20 and 21 are concerned with the text that follows:

The Four Roles of the Reader

The Four Resources Model [FRM] was originally developed in 1990 by Peter Freebody and Allan Luke. It was developed in the L1 Australian context and in relation to an understanding that language is a resource rather than simply a set of rules. It places an emphasis on the development of the four major learner roles. These are Code-Breaker, Text Participant, Text User and Text Analyst. Luke (2000) points out that the model does not propose a developmental hierarchy whereby one moves from coding practices to analytical practices. He is careful to point out the need to simultaneously address all four levels from the beginnings of literacy. The model can be used to plan L1 and L2 literacy programs.

In the literacy programs of many developing countries there is a tendency to focus almost exclusively on “Code- Breaker” skills. There is nothing necessarily wrong in doing that, particularly in L2 contexts, however the FRM suggests that this should not be the only emphasis. Modern life is complex and consequently complex texts will be encountered.

The objective of the model is best expressed in Luke and Freebody’s own words as quoted below:

“We wanted to develop a model that attempted to recognize and incorporate many of the current, well-developed techniques for training students in becoming literate. We wanted to shift the focus from trying to find the right method to determining whether the range of practices emphasized in a reading program was indeed covering and integrating the broad repertoire of textual practices required in today’s economies and cultures” (Luke & Freebody; 1989).

Therefore, the FRM is a schema, a tool for teachers, as well as a tool for sequencing learning activities. It is a tool for planning programs as well as for visually situating practices and skills in a wider scheme.

(Firkins, A.S. The Four Resource Model: A Useful Framework for Planning Programs both Inside and Outside the Classroom in Development Education. *Global Educator: Re-imagining a Just World*, Palms Australia, 2021, Vol. 2, Issue 2.)

20 - Based on the text *The Four Roles of the Reader*, number the right column according to the corresponding number on the left column.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Readers need to interact with the text in a very active manner. Understanding written, visual, and spoken texts requires both taking into account each text's interior meaning systems and the readers' previous knowledge and experiences. 2. Readers have the resources to critically analyze and transform texts by acting on knowledge that texts represent particular points of views while silencing others, and influence people's ideas. 3. In this role, readers recognize and use fundamental features and structure, including alphabet, sounds in words, structural conventions and patterns. 4. In this role, readers are able to recognize the different cultural and social functions that various texts perform inside and outside school, being aware of how these functions shape the way texts are structured, their tone, their degree of formality. | <ol style="list-style-type: none"> () Text decoder. () Text participant. () Text user. () Text analyst. |
|--|---|

Mark the correct alternative, from top to bottom:

- a) 1 – 2 – 4 – 3.
- b) 2 – 1 – 3 – 4.
- ▶ c) 3 – 1 – 4 – 2.
- d) 3 – 4 – 1 – 2.
- e) 4 – 2 – 1 – 3.

21 - According to the text *The Four Roles of the Reader*, select the affirmatives that are TRUE:

1. Although the ability to decode a text is essential, it is not sufficient to make readers fully literate in today's world.
2. The Four Resources Model was developed in the context of English as a mother tongue and it can be applied to second language literacy programs.
3. When applying Freebody and Luke's model, whether in an L1 or in an L2 literacy program, any learner should progressively develop their skills from a basic code breaking reading practice up to the highest level of a text analyst.
4. As text users, readers naturally get in contact with a wide variety of texts in all shapes so they do not need to be aware of the social purposes they fulfill.

Mark the correct alternative:

- a) Only affirmative 1 is true.
- b) Only affirmative 2 is true.
- c) Only affirmative 3 is true.
- ▶ d) Only affirmatives 1 and 2 are true.
- e) Affirmatives 1, 2, 3 and 4 are true.

- 22 - Romanticism in North-American literature is considered the first period of American creativity; it was marked by the westward expansion, when the U.S. was still finding its feet as a new nation. Which of the following is a FALSE statement about this literary period?**
- a) The movement validated strong emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe.
 - b) Among the main representative names of the American Romanticism are Washington Irving, Ralph Waldo Emerson, Herman Melville and Edgar Allan Poe.
 - c) Romanticism legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art.
 - ▶ d) Romantic writers penned a multitude of sermons, treatises, chronicles, histories, letters, conversion narratives, political pronouncements, slave and captivity narratives, travel reports, and promotional tracts.
 - e) Romantic literature made an early appearance with the Leatherstocking Tales of James Fenimore Cooper, with the emphasis on heroic simplicity and the fervent landscape descriptions of an already-exotic mythicized frontier peopled by "noble savages".
- 23 - Modernism, a broadly defined multinational cultural movement, reached its most radical peak on the eve of World War I. It grew out of the philosophical, scientific, political, and ideological shifts that followed the Industrial Revolution. For artists and writers, the Modernist project was a re-evaluation of the assumptions and aesthetic values of their predecessors. About this movement, it is correct to affirm that:**
- a) Ezra Pound, the most aggressively modern of the Modernist poets, made "Emotion recollected in tranquility" his battle cry.
 - b) James Joyce wrote what is arguably the most famous poem of the twentieth century – "The Waste Land" – using revolutionary techniques of composition, such as the collage.
 - c) Poets most often associated with Modernism include W. H. Auden, Hart Crane, Benjamin Franklin, and Wallace Stevens.
 - d) Modernism emerged from English and German Romanticism, the Biblical criticism of Herder, the skepticism of Hume, and the philosophy of Kant and German Idealism.
 - ▶ e) "The Waste Land", published in 1922, became the archetypical Modernist text, rife with allusions, linguistic fragments, and mixed registers and languages.
- 24 - Old English literature, also called Anglo-Saxon literature, is the literature written in Old English c. 650 – c. 1100. In relation to this period in Anglo-Saxon literature, it is INCORRECT to say:**
- a) Beowulf is the oldest surviving Germanic epic and the longest Old English poem; it was likely composed between 700 and 750.
 - b) Great works of Old English poetry include The Wanderer, The Seafarer, The Battle of Maldon, and The Dream of the Rood.
 - c) Poetry in this period is alliterative; one of its features is the kenning, a metaphorical phrase used in place of a common noun.
 - ▶ d) Two known poets from this period are William Shakespeare, considered the first Old English Christian poet, and Edmund Spenser.
 - e) Old English poetry has survived almost entirely in four manuscripts: the Exeter Book, the Junius Manuscript, the Vercelli Book, and the Beowulf manuscript.
- 25 - Consider the novel Frankenstein, or the Modern Prometheus, written by Mary Shelley, and the following assumptions:**
1. The novel is constructed of three concentric layers, one within the other. In the outermost layer, Robert Walton, in his letters to his sister, describes his voyage towards the North Pole and his encounter with Victor Frankenstein. In the main, middle layer, Frankenstein tells Walton how he created the monster and abandoned it in disgust, how it revenged itself by murdering all those he loved and how he finally turned and pursued it. In the very center the monster himself describes the development of his mind after the flight from the laboratory and his bitterness when men reject him.
 2. The novel is about a student of natural philosophy who learns the secret of imparting life to a creature constructed from bones he has collected in charnel-houses. The story is not a study of the macabre, as such, but rather a study of how a man uses his power, through science, to manipulate and pervert his own destiny.
 3. Frankenstein was written during the Romantic era, which was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 and 1850. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical.
- Mark the correct alternative.**
- a) Only affirmative 1 is correct.
 - b) Only affirmative 3 is correct.
 - c) Only affirmatives 1 and 2 are correct.
 - d) Only affirmatives 2 and 3 are correct.
 - ▶ e) Affirmatives 1, 2 and 3 are correct.

26 - Which of the following is a true statement about the novel *Wuthering Heights*, by Emily Brontë, first published in 1847?

- ▶ a) The dynamic antagonism or antithesis in the novel tends to subvert, if not to reject, literary conventions. In *Wuthering Heights*, realism in presenting Yorkshire landscape and life and the historical precision of season, dates, and hours co-exist with the dreamlike and the unhistorical.
- b) The protagonists' wanderings are rarely motivated by flight from previously-chosen goals. Consider Catherine's marriage for social position, stability, and wealth, her efforts to evade the consequences of her marriage.
- c) The protagonists are driven by irresistible passion—lust, curiosity, ambition, intellectual pride, envy. The emphasis is on their desire for transcendence, to overcome the limitations of the body, of society, of time rather than their moral transgressions. They yearn to escape the limitations inherent to life and may find that the only escape is true love. The longings of Heathcliff can be fulfilled only by Catherine.
- d) Death is not only a literal happening or plot device, but also and primarily a psychological concern. For the protagonists, death will end their happiness in being truly loved.
- e) Although in Gothic fiction buildings are central to meaning, the supernatural, wild nature, dream and madness, physical violence, and perverse sexuality are set off against social conventions and institutions. Initially, this may create the impression that the novel is two books in one, but finally Thruscross Grange and *Wuthering Heights* fuse.

27 - Read the poem, "Fire and Ice", by the North-American writer Robert Frost:

Fire and Ice

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Consider the following assumptions:

1. Frost stands at the crossroads of 19th-century American poetry and modernism, for in his verse may be found the culmination of many 19th-century tendencies and traditions as well as parallels to the works of his 20th-century contemporaries.
2. Robert Frost wrote his verse regular; he never completely abandoned conventional metrical forms for free verse, as so many of his contemporaries were doing.
3. As Frost portrays him, man might be alone in an ultimately indifferent universe, but he may nevertheless look to the natural world for metaphors of his own condition. Thus, in his search for meaning in the modern world, Frost focuses on those moments when the seen and the unseen, the tangible and the spiritual intersect.

Mark the correct alternative.

- a) Only assumption 1 is correct.
- b) Only assumption 3 is correct.
- c) Only assumptions 1 and 2 are correct.
- d) Only assumptions 2 and 3 are correct.
- ▶ e) Assumptions 1, 2 and 3 are correct.

28 - Read the following excerpt of the play *A Streetcar Named Desire* by Arthur Miller:

BLANCHE: I, I, I took the blows in my face and my body! All of those deaths! The long parade to the graveyard! Father, mother! Margaret, that dreadful way! So big with it, it couldn't be put in a coffin! But had to be burned like rubbish! You just came home in time for the funerals, Stella. And funerals are pretty compared to deaths. Funerals are quiet, but deaths – not always. Sometimes their breathing is hoarse, and sometimes it rattles, and sometimes they even cry out to you, "Don't let me go!" Even the old, sometimes, say, "Don't let me go." As if you were able to stop them! But funerals are quiet, with pretty flowers. And, oh, what gorgeous boxes they pack them away in! Unless you were there at the bed when they cried out, "Hold me!" you'd never suspect there was the struggle for breath and bleeding. You didn't dream, but I saw! Saw! Saw! And now you sit there telling me with your eyes that I let the place go! How in hell do you think all that sickness and dying was paid for? Death is expensive, Miss Stella! And old Cousin Jessie's right after Margaret's, hers! Why, the Grim Reaper had put up his tent on our doorstep!... Stella. Belle Reve was his headquarters! Honey – that's how it slipped through my fingers! Which of them left us a fortune? Which of them left a cent of insurance even? Only poor Jessie – one hundred to pay for her coffin. That was all, Stella! And I with my pitiful salary at the school. Yes, accuse me! Sit there and stare at me, thinking I let the place go! I let the place go? Where were you! In bed with your – Polack!

The following theme is NOT present in Tennessee William's *A Streetcar Named Desire*:

- a) Reality and illusion.
- ▶ b) Post war disillusionment.
- c) The decay of the Old South.
- d) Loneliness and the need for compassion.
- e) Sexual and psychological violence.

29 - Consider the names of the following plays written by William Shakespeare. Mark the alternative that is NOT a comedy.

- a) The Merchant of Venice.
- b) The Taming of the Shrew.
- c) A Midsummer Night's Dream.
- d) The Two Gentlemen of Verona.
- ▶e) The Tempest.

30 - Concerning Shakespeare's plays, mark the INCORRECT alternative.

- ▶a) The Tempest is a play about the glories of reconciliation and forgiveness. As it is an autobiography, the last speech signifies Shakespeare's personal adieu from the stage.
- b) The happy conclusion of Much Ado About Nothing is the reason the play is classified as a comedy. However, the true humor is created through the remarkable collection of characters who dazzle the audience.
- c) King Lear is considered the most complex and analytical of all Shakespeare's great tragedies, although presents a simple plot: an aging monarch who decides to divide his kingdom amongst his three daughters.
- d) Hamlet presents the most famous monologue of all Shakespearean plays, and the philosopher-prince is one of the most remarkable of his characters.
- e) Macbeth is a tragedy about murder, betrayal, and lusty ambition. Shakespeare enriches this text with transcendent poetic imagery.