

***Seu modelo de prova está na página seguinte**

Curso de Inglês Instrumental Online

**preparatório para Provas de
Proficiência do Mestrado e
Doutorado com Certificado de
Proficiência**

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CAPLLE

2017.2

INSTRUÇÕES:

1. Antes do início da prova, solicita-se desligar os telefones celulares.
2. Verifique se o caderno contém 6 páginas numeradas. Caso contrário, solicite ao fiscal a substituição do mesmo. Rubrique todas as páginas.
3. Escreva suas respostas à tinta (preferencialmente, com caneta esferográfica de tinta azul). **Todas as respostas devem ser escritas em língua portuguesa.**
4. Atenha-se ao conteúdo dos enunciados, escreva com caligrafia legível e certifique-se de ter respondido a todas as perguntas.
5. É facultativo o uso individual de dicionário em papel.
6. O candidato poderá rabiscar, riscar ou anotar somente no caderno da prova.
7. Não é permitido o uso de *notebook* ou *palmtop* ou qualquer outro aparelho eletrônico.
8. A duração da prova é de 2 horas e 30 minutos.
9. Nenhum candidato poderá entregar a prova antes de haver decorrido uma (1) hora do início da mesma.
10. Ao candidato não é permitido levar consigo nenhum material escrito ao deixar a sala da prova.
11. Serão considerados aprovados os candidatos que demonstrarem proficiência, com aproveitamento igual ou superior a 70% de acertos.

Nome Completo

Assinatura (conforme documento de identificação)

Curso (CPG/PPG) – caso seja aluno da UFRGS

Affect theory is an approach to culture, history, and politics that focuses on nonlinguistic forces, or affects. Affects make us what we are, but they are neither under our “conscious” control nor even necessarily within our awareness—and they can only sometimes be captured in language. Affect theory can be linked to other conversations happening in the humanities—including Michel Foucault’s “analytics of power,” new attention being paid to animals, the study of secularism, and my home field of religious studies. Affect theory helps us understand power by encouraging us to think of power as theater.

One of the background figures of affect theory, Princeton psychologist Silvan Tomkins, began not as a psychologist, but as a playwright. This interest in theater stayed with Tomkins while he was coming up with the ideas that would become affect theory. He’s a drama kid at heart—and affect theory is a drama kid’s understanding of people and their relationships. Drama kids know that acting isn’t about memorizing words on a page. Although learning 300 lines of text might seem hard, it’s actually the easiest part of an actor’s job. Acting is about taking those lines and packing each and every word—and the spaces between the words—with emotional nuance.

An actor’s instrument is not a script, but a body. Effective actors will meticulously use every aspect of their bodies—their voice, hands, face, posture, stride, gaze, gait, and muscles—to build an affective symphony. Directors, too, use a nonverbal repertoire—including timing, staging, and perspective—to weave a thick knot of affects through their script. The most expertly scripted play can be ruined by underwhelming acting, clumsy direction, or confusing staging. This is because the work of making bodies move is not done by words alone, or even by words primarily. Drama kids think not only about script, but about expression, oration, gesticulation, blocking, staging, sound, atmosphere, and a whole embodied toolkit of movements and gestures. These elements are assembled into finely-tuned affect-distribution machines. A play’s success is measured by its ability to deliver a feast of affects.

Affect theory sees power in the same terms. As anthropologist Kathleen Stewart writes, “power is a thing of the senses.” (*Ordinary Affects*, 84) **Rather than thinking about politics as a set of propositions that are thoughtfully considered by rational, choosing subjects (“Vote for x if you want bridges. Vote for y if you want bombers.”), affect theory sees it as a performance.** *Religious Affects* talks about this specifically with reference to religion, exploring examples such as global Christian evangelicalism, American Islamophobia, and contemporary secularisms—but religion is only one of many formations of power, and so the affect method can be applied to anything that we humans do. All that it takes is to recognize that power is first and foremost what Sara Ahmed calls an “affective economy” rather than a set of ideas. Affect theory helps us evade the “linguistic fallacy,” the belief that power is primarily conducted by thoughts and language. Instead, power as a “thing of the senses” feels before it thinks. It is hooked not to our transcendent rational consciousness, but to our animality.

Pundits like to talk about politics as if it is done from the top down. Sneaky politicians put up a front in order to dupe “the masses” into doing what they want. But affect theorists see power as a performance, a dynamic *between* actor and audience. Politicians may “use” voters to get things done, but voters also “use” politicians to provide a particular experience—an evening at the theater. (And politicians undoubtedly “use” voters in the same way.) Whereas rhetorical analysis asks how affects are raised to achieve political objectives, affect theorists argue that politics is being done in order to amplify affects.

This doesn’t mean that the consequences of politics are in any way trivial—that they don’t deal deprivation, pain, and death, or flourishing, peace, and happiness unevenly across societies. Politics is no less urgent for being structured by affects. **If anything**, affect theory shows that

52 even a high-minded avoidance of politics or a studied indifference is an affective construct—and
53 therefore a political procedure. **What affect theory shows is that a political formation is best**
54 **understood not as a package of more-or-less coherent ideas but as a swirling vortex of**
55 **emotions.** This goes just as much for the incoherent rage-fests of a Trump rally (the lust for
56 hatred, the desire for strength, the refusal of shame) as it does for the soaring optimism and calls
57 for a more just society of a Sanders speech: both are avenues for the production of affects.

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59 The political is not just occasionally interrupted by affect. It is affect. The currency that
60 connects our bodies and fuses us into communities is not a rationally elected choice, but a felt
61 compulsion. This is the insight of affect theory: sovereign consciousness—including reason—is
63 an effect of a matrix of moving lines of force, travelling through us and leaving power in their
64 wake.

* Extraído e adaptado de: Schaefer, Donovan. *What is Affect Theory?* 2016. Disponível em: <<http://donovanschaefer.com/what-is-affect-theory/>>. Acessado em: 20/02/2018.

De acordo com o texto A, escolha a alternativa que contém a resposta correta nas questões que seguem.

- De acordo com o texto, a teoria do afeto

- a) estuda somente as forças não linguísticas.
- b) pode ser relacionada com outras áreas de conhecimento nas ciências humanas.
- c) nega a “analítica do poder” de Michel Foucault.
- d) defende o secularismo.
- e) analisa o teatro de operações do poder.

- Segundo o trecho contido entre as linhas 09 e 15, o psicólogo Silvan Tomkins, da Universidade Princeton,

- a) abandonou seu interesse pelo teatro para desenvolver a teoria do afeto.
- b) considera que as crianças são mais capazes de demonstrar seu afeto que os adultos.
- c) entende que a memorização de um texto desconectada da atuação é apenas uma parte menor do trabalho do ator.
- d) desenvolveu uma forma de atuação independente de texto.
- e) procura carregar o texto com emoções extremadas.

- Qual dos seguintes elementos carregados de sentido no teatro NÃO está mencionada no texto?

- a) Acessório de cena.
- b) Entonação de voz.
- c) Expressão facial.
- d) Coordenação dos tempos em cena.
- e) Criação de uma atmosfera.

- De acordo com o texto, é INCORRETO dizer que o livro *Religious Affects*

- a) mostra como as pessoas respondem à religião através do afeto.
- b) discute a aversão ao islamismo nos Estados Unidos.
- c) considera a religião como uma das muitas formações do poder.
- d) contempla o poder como uma “economia afetiva” formada basicamente por uma série de ideias.
- e) considera que a teoria do afeto pode ser aplicada a tudo que os seres humanos fazem.

- Considere as seguintes afirmações sobre a teoria do afeto:

- I. A teoria do afeto desvincula-se do objeto linguístico para prestar atenção apenas às forças extralinguísticas que atuam no campo interpessoal.
- II. A “falácia linguística” consiste em desconsiderar amplamente aquilo que é manifestado pelo nosso sentido animal.
- III. A razão é apenas um dos fatores da matriz de forças que nos unem em comunidades.

Quais estão corretas de acordo com o texto?

- a) Somente I.
- b) Somente II.
- c) Somente III.
- d) Somente II e III.
- e) I, II e III.

- Qual a palavra ou expressão que melhor transmite a ideia de “*If anything*” (linha 51) no contexto em que ela se encontra?

- a) Na verdade.
- b) Portanto.
- c) Se alguma coisa.
- d) Contudo.
- e) Se assim for.

- Traduza para o português, de forma correta e fluente, os trechos que seguem:

- a) *Rather than thinking about politics as a set of propositions that are thoughtfully considered by rational, choosing subjects, affect theory sees it as a performance.* (linhas 29–31)

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- b) *What affect theory shows is that a political formation is best understood not as a package of more-or-less coherent ideas but as a swirling vortex of emotions.* (linhas 53–54)

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**HOW FLYING SERIOUSLY MESSES WITH OUR MINDS:
travelling by plane has become an everyday activity,
but our bodies and brains are still affected by it***

With the tiny screen bouncing around in front of us, tinny sound quality and frequent interruptions, watching a movie during a flight is hardly an immersive experience.

Yet, frequent fliers may have found themselves — or at least witnessed others — welling up at the most innocuous of films while on a long airline journey. Even lighthearted comedies such as *Bee Movie*, *Bridesmaids* and *The Simpsons* can trigger the water works in passengers who would normally remain dry-eyed if watching these on the ground.

Physicist and television presenter Brian Cox and musician Ed Sheeran have both admitted they can get a bit over-emotional when watching movies on aircraft. A new survey by Gatwick Airport in London found 15% of men and 6% of women said they were more likely to cry when watching a film on a flight than they would if seeing it at home.

One major airline has gone as far as issuing “emotional health warnings” before inflight entertainment that might upset its customers.

There are many theories about why flying might leave passengers more vulnerable to crying — sadness at leaving loved ones, excitement about the trip ahead, homesickness. But there is also some evidence that flying may also be responsible.

An emerging body of research is suggesting that soaring 10km above the ground inside a sealed metal tube can do strange things to our minds, altering our mood, changing how our senses work and even making us itch more.

The environment flights create might have made us more emotional - and more ready to cry at a sad movie. “There hasn’t been much research done on this in the past as for healthy people these do not pose much of a problem,” says Jochen Hinkelbein, president of the German Society of Aerospace Medicine and assistant medical director for emergency medicine at the University of Cologne. “But as air travel has become cheaper and more popular, older and less fit people are travelling by air. This is leading to more interest in the field.”

Hinkelbein is one of a handful of researchers who are now examining how the conditions we experience on flights can affect the human body and mind.

There can be no doubt that aircraft cabins are peculiar places for humans to be. They are a weird environment where the air pressure is similar to that atop a 2.4km-high mountain. The humidity is lower than in some of the world’s driest deserts while the air pumped into the cabin is cooled as low as 10°C to whisk away the excess heat generated by all the bodies and electronics onboard.

The reduced air pressure on airline flights can reduce the amount of oxygen in passengers’ blood between 6 and 25%, a drop that in hospital would lead many doctors to administer supplementary oxygen. For healthy passengers, this shouldn’t pose many issues, although in the elderly and people with breathing difficulties, the impact can be higher.

*Extraído e adaptado de: “Gray, Richard. Travelling by plane has become an everyday activity, but our bodies and brains are still affected by it. 19 September 2017. Disponível em: <<http://www.bbc.com/future/story/20170919-how-flying-seriously-messes-with-your-mind>>. Acessado em: 01/02/2018.

De acordo com o texto B, escolha a alternativa que contém a resposta correta nas questões que seguem.

- Conforme as informações apresentadas nas linhas 1–2, é INCORRETO afirmar que assistir a um filme durante um voo caracteriza-se por

- a) utilizar uma tela bem pequena.
- b) apresentar som de qualidade metálica.
- c) sofrer interrupções frequentes.
- d) ser uma experiência envolvente.
- e) ter limitações na qualidade sonora.

- Considerando a parte sublinhada do subtítulo do texto: “*Travelling by plane has become an everyday activity, but our bodies and brains are still affected by it*”, assinale a alternativa que DIFERE das outras em relação à parte afetada.

- a) Welling up (linha 4).
- b) Water works (linha 6).
- c) Dry-eyed (linha 7).
- d) Over-emotional (linha 10).
- e) To cry (linha 11).

- Com base nas informações apresentadas entre as linhas 4–12, assinale a alternativa INCORRETA sobre o efeito das viagens no nosso corpo e cérebro.

- a) É comum os passageiros chorarem de emoção ao assistirem a filmes em voos longos.
- b) Até passageiros acostumados a viajar de avião se emocionam.
- c) O texto menciona um físico e apresentador de TV que admite ficar bem emocionado ao assistir a filmes durante uma viagem de avião.
- d) Uma pesquisa recente em Londres mostra uma taxa maior de choro por parte do sexo masculino ao assistir a um filme em uma viagem de avião do que por parte do sexo feminino.
- e) Uma pesquisa no aeroporto de Gatwick mostrou que as mulheres gostam mais de chorar ao assistirem a um filme a bordo de um avião do que em casa.

- Assinale a alternativa que melhor expressa, no contexto, a ideia de “homesickness” (linha 18).

- a) Feeling of longing to be home again.
- b) Worry about a loved one’s health.
- c) Sickness of a family member.
- d) Fear of falling ill while away from home.
- e) Flight sickness.

- De acordo com as informações apresentadas nas linhas 25–30, assinale a explicação INCORRETA relativa ao aumento de pesquisas voltadas para o efeito das viagens de avião sobre a emoção dos passageiros.

- a) As viagens de avião estão mais baratas e mais populares.
- b) Os idosos estão viajando de avião com maior frequência.
- c) Pessoas em pior condição física estão viajando de avião.
- d) Houve um aumento significativo de emergências médicas em voos nos últimos anos.
- e) As pessoas saudáveis são menos suscetíveis às mudanças que ocorrem nesse ambiente.

- De acordo com as informações apresentadas nas linhas 35–44 sobre as cabines de aviões das companhias aéreas, é CORRETO afirmar que

- a) A umidade nas cabines é alta e é ajustada automaticamente para o conforto dos passageiros.
- b) O calor produzido pelas pessoas e por aparelhos fica neutralizado por causa da altura.
- c) As cabines das aeronaves constituem um ambiente ajustável às necessidades de cada passageiro.
- d) A pressão reduzida do ar pode baixar a quantidade de oxigênio no sangue a níveis problemáticos para idosos.
- e) As cabines são lugares absolutamente confortáveis para seres humanos.

- Traduza para o português, de forma correta e fluente, os trechos que seguem:

- a) *An emerging body of research is suggesting that soaring 10km above the ground inside a sealed metal tube can do strange things to our minds, altering our mood, changing how our senses work and even making us itch more.* (linhas 21–23)

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- b) *Hinkelbein is one of a handful of researchers who are now examining how the conditions we experience on flights can affect the human body and mind.* (linhas 32–33)

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