

# PROVA OBJETIVA – PRIMEIRA FASE – SEGUNDA ETAPA

## LÍNGUA INGLESA

### Text for questions from 32 to 34

1 Most of the recent scholarly works on the evolution  
of diplomacy highlight the added complexity in which “states  
and other international actors communicate, negotiate and  
4 otherwise interact” in the 21<sup>st</sup> century. Diplomacy has to take  
into account “the crazy-quilt nature of modern  
interdependence”. Decision-making on the international stage  
7 involves what has been depicted as “two level games” or  
“double-edged diplomacy”. With accentuated forms of  
globalization the scope of diplomacy as the “engine room” of  
10 International Relations has moved beyond the traditional core  
concerns to encompass a myriad set of issue areas. And the  
boundaries of participation in diplomacy — and the very  
13 definition of diplomats — have broadened as well, albeit in a  
still contested fashion. In a variety of ways, therefore, not only  
its methods but also its objectives are far more expansive than  
16 ever before.

Yet, while the theme of complexity radiates through  
the pages of this book, changed circumstances and the  
19 stretching of form, scope, and intensity do not only produce  
fragmentation but centralization in terms of purposive acts.  
Amid the larger debates about the diversity of principals,  
22 agents, and intermediaries, the space in modern diplomacy for  
leadership by personalities at the apex of power has expanded.  
At odds with the counter-image of horizontal breadth with an  
open-ended nature, the dynamic of 21<sup>st</sup>-century diplomacy  
25 remains highly vertically oriented and individual-centric.

To showcase this phenomenon, however, is no to  
28 suggest ossification. In terms of causation, the dependence on  
leaders is largely a reaction to complexity. With the shift to  
multi-party, multi-channel, multi-issue negotiations, with  
31 domestic as well as international interests and values in play,  
leaders are often the only actors who can cut through the  
complexity and make the necessary trade-offs to allow  
34 deadlocks to be broken. In terms of communication and other  
modes of representation, bringing in leaders differentiates and  
elevates issues from the bureaucratic arena.

37 In terms of effect, the primacy of leaders reinforces  
elements of both club and network diplomacy. In its most  
visible manifestation via summit diplomacy, the image of club  
40 diplomacy explicitly differentiates the status and role of  
insiders and outsiders and thus the hierarchical nature of  
diplomacy. Although “large teams of representatives” are  
43 involved in this central form of international practice, it is the  
“organized performances” of leaders that possess the most  
salience. At the same time, though, the galvanizing or catalytic  
46 dimension of leader-driven diplomacy provides new avenues  
and legitimation for network diplomacy, with many decisions  
of summits being outsourced to actors who did not participate  
49 at the summit but possess the technical knowledge, institutional  
credibility, and resources to enhance results.

### QUESTÃO 32

In reference to the text, decide whether the following statements are right (C) or wrong (E).

- 1 The hierarchical structure of the diplomatic services in the 21<sup>st</sup> century is remarkably different from that prevalent in the previous centuries.
- 2 In the first paragraph, the author presents the main ideas he collected from “Most of the recent scholarly works” (l.1) on which his argument is built along the text.
- 3 The text presents an opposition between club diplomacy and network diplomacy, which are different and irreconcilable ways of settling international conflicts.
- 4 Discussions about inclusiveness and diversity in diplomatic circles have led to the expansion of the power of some countries.

### QUESTÃO 33

In relation to the content and the vocabulary of the text, decide whether the following statements are right (C) or wrong (E).

- 1 From the third paragraph, it is correct to infer that the more complex the diplomatic scenario, the more necessary the presence of leaders is.
- 2 As far as textual unity is concerned, “Yet” provides a transition from the first to the second paragraphs, and establishes a contrast between the ideas in each of them.
- 3 The expressions “two level games” (l.7) and “double-edged diplomacy” (l.8) refer to a kind of diplomacy characterized by the presence of two types of actors: political leaders and technical diplomats.
- 4 The idea expressed by the fragment “diversity of principals, agents, and intermediaries” (l. 21 and 22) stands in sharp contrast to the one introduced by “horizontal breadth with an open-ended nature” (l. 24 and 25).

### QUESTÃO 34

Each of the fragments from the text presented below is followed by a suggestion of rewriting. Decide whether the suggestion given maintains the meaning, coherence and grammar correction of the text (C) or not (E).

- 1 “At odds with” (l.24): As bizarre as
- 2 “make the necessary trade-offs to allow deadlocks to be broken” (l. 33 and 34): strike a compromise as a way out of an impasse
- 3 “to encompass a myriad set of issue areas” (l.11): to comprise a vast range of fields of interest
- 4 “To showcase this phenomenon, however, is no to suggest ossification” (l. 27 and 28): Highlighting this fact does not amount to acknowledging stagnation

## Text for questions from 35 to 38

1 Barbara Dawson, director of the Hugh Lane Gallery  
in Dublin, remembers very clearly the day in 1997 when she  
climbed the steep stairs and entered Francis Bacon's studio at  
4 7 Reece Mews, South Kensington. It had been left the way it  
was when he passed away, on April 28 1992, and it was a  
chaos of slashed canvases, paint-splashed walls, cloths,  
7 brushes, champagne boxes, and a large mirror. She stood and  
stared for a long time, in a kind of incredulity, "and actually it  
became quite beautiful." She began to see "paths cut through  
10 it," and details. "The last unfinished painting was on the easel  
when I went in there, and on the floor underneath the easel was  
13 a short article on George Michael, the singer, about how he  
liked to be photographed from one side. It was like looking  
into somebody's mind".

16 7 Reece Mews was tiny, and apart from the studio  
consisted of two rooms — a kitchen that contained a bath, and  
a living room that doubled as a bedroom. The studio had one  
skylight, and Bacon usually worked there in the mornings. He  
19 tried to paint elsewhere — in South Africa, for example, when  
he was visiting family, but couldn't. (Too much light, was the  
rather surprising objection.) He liked the size and general  
22 frugality, too.

Dawson recognised that the studio was the making of  
Bacon's art in a more profound sense than just being a  
25 comfortable space to paint in, and determined that it should not  
be dismantled. John Edwards, to whom Bacon had bequeathed  
Reece Mews, felt similarly, and after months of painstaking  
28 cataloguing by archaeologists, conservators and photographers,  
the Hugh Lane Gallery took delivery of the studio, in 1998. It  
was opened to the public in 2001.

31 What is visible now, in a climate-controlled corner of  
the gallery, a gracious neo-classical building on Parnell Square  
in Dublin, is in fact a kind of faithful "skin" of objects; the  
34 tables and chairs have all been returned to their original places,  
the work surfaces seem as cluttered as they were — but the  
deep stuff, the bedrock, has been removed and is kept in  
37 climate-controlled archival areas. In the end, there were 7,500  
items — samples of painting materials, photographs, slashed  
canvases, umpteen handwritten notes, drawings, books,  
40 champagne boxes.

Bacon was homosexual at a time when it was still  
illegal, and while he was open about his sexuality, his notes for  
43 prospective paintings refer to "bed[s] of crime]", and his  
homosexuality was felt as an affliction, says Dawson. It wasn't  
easy. The sense of guilt is apparent in his work, as well as his  
46 fascination with violence. "His collections of pictures, dead  
bodies, or depictions of violence — he's not looking at  
violence from the classic liberal position". It was all, concedes  
49 Dawson, accompanied by intellectual rigour, and an insistent  
attempt at objectivity — "he's trying to detach from himself as  
well."

52 Everything was grist, and in his studio even his own  
art fed other art. He returned to his own work obsessively,  
repeating and augmenting. And of course, he responded  
55 negatively — and violently — as well as positively; a hundred  
is a lot of slashed canvases to keep around you when you're  
working, especially when they are so deliberately slashed. In  
58 a way, all this might serve as a metaphor for the importance of  
our understanding of his studio as a whole.

## QUESTÃO 35

Decide whether the statements below are right (C) or wrong (E) according to the ideas and facts mentioned in the text.

- 1 The two driving forces behind the Hugh Lane Gallery project were Dawson and Edwards.
- 2 Bacon left part of his properties to Edwards.
- 3 The author of the text claims that the fact that George Michael liked having his profile photographed revealed a lot about his personality.
- 4 Bacon believed that his inability to work in South Africa was due to the visits of his relatives.

## QUESTÃO 36

According to the text and in reference to Bacon's studio, decide whether the statements below are right (C) or wrong (E).

- 1 Bacon's original studio was transplanted and reassembled in the Irish capital city.
- 2 The studio at 7 Reece Mews will soon provide an invaluable and lasting wealth of information and enjoyment for experts on Bacon's art.
- 3 The interior of Bacon's studio is in sharp contrast to Hugh Lane Gallery's front façade.
- 4 Bacon's studio was rather small but its living room was twice the size of the bedroom.

## QUESTÃO 37

According to the information given in the text about Bacon's personal life, his relationship with art, and his work, decide whether the statements below are right (C) or wrong (E).

- 1 Heinous crimes provided the seeds for Bacon's major works.
- 2 Bacon makes a deliberate effort not to allow his personal life to take central stage in his art.
- 3 Bacon objected to the manner in which artists from the classical period approached violence as a subject matter.
- 4 The fact that Bacon ripped a considerable number of paintings is consistent with his personality but plays a minor role in understanding his art.

## QUESTÃO 38

About the vocabulary the author uses in his text, decide whether the statements below are right (C) or wrong (E).

- 1 "umpteen" (ℓ.39) could be correctly replaced by **torn**.
- 2 "cluttered" (ℓ.35) is synonymous with **scratched**.
- 3 "prospective paintings" (ℓ.43) can be understood as paintings about which Bacon was still thinking or planning.
- 4 "took delivery" (ℓ.29) means received something that has already been paid for.

## Text for questions from 39 to 42

1 He — for there could be no doubt of his sex, though  
the fashion of the time did something to disguise it — was in  
the act of slicing at the head of an enemy which swung from  
4 the rafters. It was the colour of an old football, and more or  
less the shape of one, save for the sunken cheeks and a strand  
or two of coarse, dry hair, like the hair on a coconut. Orlando's  
7 father, or perhaps his grandfather, had struck it from the  
shoulders of a vast Pagan who had started up under the moon  
in the barbarian fields of Africa; and now it swung, gently,  
10 perpetually, in the breeze which never ceased blowing through  
the attic rooms of the gigantic house of the lord who had slain  
him.

13 Orlando's fathers had ridden in fields of asphodel,  
and stony fields, and fields watered by strange rivers, and they  
had struck many heads of many colours off many shoulders,  
and brought them back to hang from the rafters. So too would  
16 Orlando, he vowed. But since he was sixteen only, and too  
young to ride with them in Africa or France, he would steal  
away from his mother and the peacocks in the garden and go to  
19 his attic room and there lunge and plunge and slice the air with  
his blade. (...) His fathers had been noble since they had been  
at all. They came out of the northern mists wearing coronets on  
22 their heads. Were not the bars of darkness in the room, and the  
yellow pools which chequered the floor, made by the sun  
falling through the stained glass of a vast coat of arms in the  
25 window? Orlando stood now in the midst of the yellow body  
of a heraldic leopard. When he put his hand on the window-sill  
to push the window open, it was instantly coloured red, blue,  
28 and yellow like a butterfly's wing. Thus, those who like  
symbols, and have a turn for the deciphering of them, might  
observe that though the shapely legs, the handsome body, and  
31 the well-set shoulders were all of them decorated with various  
tints of heraldic light, Orlando's face, as he threw the window  
open, was lit solely by the sun itself. A more candid, sullen  
34 face it would be impossible to find. Happy the mother who  
bears, happier still the biographer who records the life of such  
a one! Never need she vex herself, nor he invokes the help of  
37 novelist or poet. From deed to deed, from glory to glory, from  
office to office he must go, his scribe following after, till they  
40 reach whatever seat it may be that is the height of their desire.  
Orlando, to look at, was cut out precisely for some such career.  
The red of the cheeks was covered with peach down; the down  
43 on the lips was only a little thicker than the down on the  
cheeks. The lips themselves were short and slightly drawn back  
over teeth of an exquisite and almond whiteness. Nothing  
46 disturbed the arrowy nose in its short, tense flight; the hair was  
dark, the ears small, and fitted closely to the head. But, alas,  
that these catalogues of youthful beauty cannot end without  
49 mentioning forehead and eyes. Alas, that people are seldom  
born devoid of all three; for directly we glance at Orlando  
standing by the window, we must admit that he had eyes like  
52 drenched violets, so large that the water seemed to have  
brimmed in them and widened them; and a brow like the  
swelling of a marble dome pressed between the two blank  
55 medallions which were his temples. Directly we glance at eyes  
and forehead, thus do we rhapsodize. Directly we glance at  
eyes and forehead, we have to admit a thousand disagreeables  
58 which it is the aim of every good biographer to ignore.

Virginia Woolf. *Orlando – A biography*, 1928 (adapted).

## QUESTÃO 39

According to the text, decide whether the following statements are right (C) or wrong (E).

- 1 Lunging, plunging and slicing the air with a blade were activities with which Orlando engaged as some sort of rehearsal for the roles he believed he would eventually play.
- 2 Orlando acquired, from an early age on, a disconcerting habit of cross-dressing.
- 3 One could find some live animals up in the attic of Orlando's house.
- 4 Orlando cut a striking figure.

## QUESTÃO 40

In relation to Orlando's family, decide whether the following statements are right (C) or wrong (E).

- 1 Orlando's family have enjoyed their title from time immemorial.
- 2 Orlando's mother was a victim of his, because he would make off with her money while she was busy in the garden.
- 3 Orlando's father or his grandfather traversed vast expanses of land beheading people of different races along the way.
- 4 His mother, when pregnant, foresaw a life of success for Orlando, a life which would make her happy.

## QUESTÃO 41

As far as Orlando's physical features are concerned, decide whether the following statements are right (C) or wrong (E).

- 1 His eyes and brow were his most striking facial features.
- 2 Orlando's lips and cheeks had a sweet fragrance reminiscent of fresh fruit.
- 3 There was some fine, silky, soft hair both on his lips and cheeks.
- 4 His teeth were not perfectly aligned and had the colour of nuts.

## QUESTÃO 42

In reference to the content of the text, its vocabulary and syntactic structure, decide whether the following statements are right (C) or wrong (E).

- 1 The use of the words "dome" (l.54) and "temples" (l.55) has the effect of creating a faint aura of saintliness and religiousness about Orlando.
- 2 By being informed that Orlando had a "sullen face" (l. 34 and 35), the reader learns that Orlando was a serious and grave young man.
- 3 In lines 4, 7 and 9, although with different syntactic functions, the word **it** refers to the same thing: "the head of an enemy which swung from the rafters" (l. 3 and 4).
- 4 The repetition of single words and of phrases results in a tiresome text, one in which the author tries to tell a story but is stuck in descriptive language.

## Text for questions 43 and 44

1 When Memory Banda's younger sister was forced to  
 marry at just 11 years old, Memory became determined to  
 ensure that no more girls had to experience her sister's fate.  
 4 Since then, this remarkable young woman from rural Malawi  
 has helped to persuade her government to raise the minimum  
 age of marriage across her country, and is blazing a trail for  
 7 girls that we all should follow.

Memory's sister became pregnant during a traditional  
 sexual "cleansing ceremony", a rite of passage in some parts of  
 10 Malawi that is supposed to prepare pubescent girls for  
 womanhood and marriage. She was forced to marry the father  
 of her unplanned child, a man in his early 30s, and was  
 13 burdened with all the responsibilities of adulthood. Now 16,  
 she is raising three children alone; she has been unable to  
 return to school.

16 The incident inspired Memory to push for a better  
 future for girls. She became involved with a local grassroots  
 group, Girls Empowerment Network, joining other young  
 19 women and civil-society groups across Malawi to urge village  
 authorities and parliamentary ministers to put an end to child  
 marriages. Last month, Memory's efforts — along with those  
 22 of thousands of others — paid off, when Malawi's government  
 enacted a new law that sets the minimum age for marriage  
 at 18.

25 Memory's achievement is an important one. Every  
 year, some 15 million girls are married before the age of 18,  
 and their plight is all too often ignored. A girl forced into  
 28 marriage typically faces pressure to bear children before she is  
 physically or emotionally ready to do so. And the result can be  
 deadly. Girls who give birth before they turn 15 are five times  
 31 more likely to die in pregnancy or childbirth than women in  
 their 20s.

The consequences of child marriage are lifelong.  
 34 Child brides typically drop out of school, losing the chance to  
 acquire the skills and knowledge needed to lift themselves and  
 their families out of poverty. Like Memory's sister, they often  
 37 are married to older men — a situation that leaves them less  
 able to ensure that they are treated well.

Education for girls is crucial to ending child marriage.  
 40 The transition from primary school to secondary school is  
 particularly important, as it usually coincides with adolescence,  
 a period in a girl's life that lays the foundation for success and  
 43 wellbeing in womanhood. Girls with secondary education are  
 up to six times less likely to marry early compared to girls with  
 little or no education.

46 Girls must be convinced and assured of their worth,  
 but they should not be left to end child marriage on their  
 own. Families, communities, and societies share a joint  
 49 responsibility to end it. Governments need to adopt legislation  
 that sets 18 as the minimum age for marriage — leaving no  
 room for exceptions such as traditional practices or parental  
 52 consent — the same way that fathers, brothers, and male  
 leaders must be engaged to care for and empower girls.

It is up to all of us to serve as role models for the girls  
 55 in our lives. We have all benefited from the wisdom of our  
 parents, partners, colleagues, and mentors. It is now up to us to  
 nourish and nurture girls' ambitions. Let girls be girls, not  
 58 brides.

## QUESTÃO 43

In reference to the ideas presented in the text, decide whether the  
 statements below are right (C) or wrong (E).

- 1 Programs and campaigns to end child marriage should focus on  
 girls who are already attending secondary school.
- 2 The authors regard Memory Banda's efforts as successful  
 because she was able to get her young sister divorced from her  
 older husband.
- 3 The text reveals two elements of child marriage which work  
 together to disempower women: gender and age difference.
- 4 One can correctly deduce from the text that Memory's sister  
 became pregnant with the complicity of those involved in her  
 cleansing ceremony.

## QUESTÃO 44

In reference to the linguistic features of the text, decide whether  
 the following statements are right (C) or wrong (E).

- 1 In the sentence "Since then (...) should follow" (l. 4 to 7), the  
 reference to Memory's sister is based on the fragment "this  
 remarkable young woman" and the two occurrences of "her".
- 2 By using the expression "blazing a trail" (l.6), the authors  
 inform the reader that Memory has opened a glowing and  
 intense path as a result of her work.
- 3 The adjective "grassroots" (l.17) indicates that Memory  
 became involved with an elite group from rural areas of  
 Malawi.
- 4 The meaning and the grammar correction of the extract "Every  
 year (...) often ignored" (l. 25 to 27) are maintained if this  
 sentence is replaced by: Annually *circa* 15 million girls marry  
 before turning 18, but their predicament is ignored by all more  
 often than not.