

Para entender a estruturação das provas de Língua Estrangeira, observe, nos textos apresentados, a existência de uma única linha temática relacionada a tendências e modismos.

INTERVIEW WITH A FASHION DESIGNER

Earle Bannister, a fashion designer in the Baltimore area, has captured the viewers' attention at many fashion shows. I was one of those viewers. - Gary Tanner

GT - How did you come about becoming a fashion designer?

E. Bannister - I began sewing in April of 1989 while attending Morgan State University.

05 My younger sister taught me how to use a sewing machine and the rest is history.

GT - What inspires you from time to time the most, the models, the fabric, the movies or the music, or something else entirely?

E. Bannister - I get my inspirations from old black and white movies and old jazz music. I identify with the portrayed lifestyle of America in the 1930's and 40's. It seems that back then quality was paramount. Things made back then are still around today. I really identify with that work ethics. It makes me be creative with my ideas but still remain classic.

10

GT - What is the major difference in designing for men versus designing for women?

E. Bannister - The major difference for me is that I am a man and I know how I want to look in my clothes. I can only guess how a woman wants to look and feel in her clothes. So my women's clothes come off very sexy and revealing. However, my men's clothes are classic with an artsy twist that keeps the garment very masculine.

15

GT - How do you describe your design, as conservative, fun and sophisticated, or wild and adventurous?

E. Bannister - My design style is always ever changing but my signature is in every garment. I would say that I am a sophisticated adventurous designer because I am always searching for new ways to do simple things. Everyone wants something different without it being too different. That is the fine line we designers must walk on. I enjoy the challenge.

20

GT - One more..., once the outfits have been seen in a fashion event, where do they go next?

E. Bannister - The outfits go to the next show. Every season I do about 25 to 30 fashion shows all over the country. Once the season is over, I design a new line. Before I introduce the new line, I auction off the old line and make a donation to charity in my community. We have been doing this since 1995. The auction is very exciting and it gives people an opportunity to own an E. Bannister show piece at a really good price while supporting a charity.

25

GT - My gratitude for sharing with us your work and your responses. I know time is an absolute value to you as it is to all of my interviewees. But what would it be like for the world of models without the fashion designers? Thank you for being with us.

30

<http://www.apollogt-studio.com/ebannister.html>

Questão 01

The text is the transcription of an interview with a fashion designer.

Bannister was chosen to be interviewed because:

- (A) his outfits have repelled men
- (B) his style has been conventional
- (C) his moods have inspired women
- (D) his work has impressed the public

Questão 02

The expression *One more* in the text (ℓ. 23) introduces a question.

It implies the following idea on the part of the reporter:

- (A) regret for asking further questions
- (B) concern about ending the interview
- (C) pleasure for being chosen as an interviewer
- (D) excitement at being invited to the upcoming event

Questão 03

In *We have been doing this since 1995* (ℓ. 26 - 27), *this* refers to:

- (A) original pieces are offered to celebrities
- (B) unsold outfits are recycled for other shows
- (C) old collections are used for humanitarian purposes
- (D) new seasons are introduced by previous lines of clothing

Questão 04

Bannister asserts that his inspiration stems from the past due to:

- (A) high regard for classical music
- (B) artificial effects of black and white movies
- (C) conventional living standards of old America
- (D) deep admiration for the importance of quality

Questão 05

So my women's clothes come off very sexy and revealing. However, my men's clothes are classic
(ℓ. 14 - 15)

The transition words *so* and *however* imply the notions contained respectively in:

- (A) likewise and but
- (B) therefore and then
- (C) hence and moreover
- (D) thus and nevertheless

Questão 06

Cohesion in the text may be achieved through the use of synonyms.

The series of synonymous words that best illustrates this process is:

- (A) twist, event, show and season
- (B) clothes, garment, outfits and piece
- (C) history, old, paramount and classic
- (D) fashion, models, line and responses

Questão 07

The interviewer's last words express politeness by means of thanking and:

- (A) apologizing for being late
- (B) requesting a new interview
- (C) offering a contribution to charity
- (D) praising the interviewee's activities

RITUALS OF THE WORKPLACE: *RITES OF ADORNMENT*

- In many respects, clothing operates as a kind of language, communicating explicit and implicit meanings. Just as linguists distinguish between “marked” and “unmarked” conceptual categories, we may distinguish between marked and unmarked work uniforms. Broadly speaking, marked uniforms are required in those professions that come into regular contact with extraordinary
- 05 danger, filth or power over life and death – the clergy, the military, air pilots, the judiciary, medicine and health, cleaning and garbage collection – as well as those who come into an unusually intimate contact with the domestic domain or other restricted spaces, such as postal letter carriers, electrical meter readers, or dishwasher repair persons. In many work domains, uniforms signal a degree of subordination. Police patrol officers wear uniforms, while detectives wear jacket and
- 10 tie and senior officers wear standard business attire (except when on dress parade or at special occasions). Fast-food counter workers wear uniforms, while managers tend to wear business attire. Yet uniforms on the job are expected of even the most high ranked physicians, airline pilots, judges, military officers, and members of the clergy; significantly, all these professions have unusually direct contact with matters of life and death.
- 15 Those occupations and job types that do not require formally marked uniforms nonetheless are characterized by elaborate unwritten dress codes. Construction workers might be expected to wear blue jeans and flannel shirts. Certain professionals like academics or software engineers might often dress down in jeans, but will usually indicate their status through various subtle or not so subtle signifiers, from tweed jackets to expensive haircuts.
- 20 The large scale entrance of women into the professions since the 1960s has posed many ideological and aesthetic challenges to the dominant fashion system, yet many of the basic principles, associated with exclusively male executive office subcultures, have endured. Black, the classic uniform of the (male) medieval clergy, remains the preferred color for those who traffic in financial capital (such as bankers) or cultural capital (such as artists). Jewelry is still
- 25 expected in most professional contexts to be muted and understated; even a male lawyer’s earring should be subtle and tasteful. Getting dressed for work poses more political and symbolic challenges for professional women than for professional men. Most female executives must put considerable thought into skirt length, visible cleavage, coiffure and manicure. Professional maternity clothes, perhaps the most visible signifier of work-family integration, pose especially
- 30 fraught fashion challenges for working women.

MARK AUSLANDER
<http://www.bc.edu>

Questão 08

One of the functions attributed to titles is that of anticipating the central theme of texts.

The title *Rituals of the Workplace: Rites of Adornment* introduces the following idea:

- (A) work associations express fashion systems
- (B) clothing conventions pose aesthetic challenges
- (C) professional activities determine dressing codes
- (D) ideological concepts indicate occupational contexts

Questão 09

– *the clergy, the military, air pilots, the judiciary, medicine and health, cleaning and garbage collection* –
(ℓ. 5 - 6)

The pair of dashes is used in the text to:

- (A) indicate conventionality of fashion styles
- (B) introduce examples of professional groups
- (C) illustrate instances of hierarchical positions
- (D) list relationships among financial communities

Questão 10

The fragment that indicates varying levels of difficulty for choosing work wear is the following:

- (A) "Broadly speaking, marked uniforms are required in those professions that come into regular contact with extraordinary danger, filth or power over life and death" (ℓ. 3 - 5)
- (B) "Certain professionals like academics or software engineers might often dress down in jeans, but will usually indicate their status through various subtle or not so subtle signifiers, from tweed jackets to expensive haircuts." (ℓ. 17 - 19)
- (C) "Black, the classic uniform of the (male) medieval clergy, remains the preferred color for those who traffic in financial capital (such as bankers) or cultural capital (such as artists)." (ℓ. 22 - 24)
- (D) "Getting dressed for work poses more political and symbolic challenges for professional women than for professional men." (ℓ. 26 - 27)

Questão 11

The transition signals *as well as* (ℓ. 6) and *while* (ℓ. 9) convey respectively the notions of:

- (A) emphasis and time
- (B) addition and contrast
- (C) alternation and cause
- (D) comparison and result

Questão 12

The large scale entrance of women into the professions since the 1960s has posed many ideological and aesthetic challenges (ℓ. 20 - 21)

many of the basic principles, associated with exclusively male executive office subcultures, have endured. (ℓ. 21 - 22)

The temporal reference expressed by the verb forms **has posed** and **have endured** is best analyzed as:

- (A) situations beginning at a prior point continuing into the present
- (B) actions occurring at a specified prior time with current relevance
- (C) actions completed in the past prior to other past points in time
- (D) situations developed over a prior time period and now completed

Questão 13

The professionals who belong to the group that requires marked work attires are:

- (A) software engineers, bank clerks and repair persons
- (B) sales executives, business managers and fire fighters
- (C) garbage collectors, health workers and patrol officers
- (D) judiciary personnel, construction workers and fast-food waiters

Questão 14

The flexible dressing code peculiar to some professionals such as academics and software engineers is best characterized by:

- (A) visible fashion trends
- (B) stereotyped work wear
- (C) unpredictable status markers
- (D) distinct clothing conventions

DESPERATELY SEEKING MOBILE PHONE MANNERS

Rudeness among cell phone users seems to be all the rage! As cellular or mobile phones proliferate rapidly, with more than 100 million U.S. users, so are complaints about cell phone rudeness. "No Cell Phones" signs are popping up all over. Restaurants, theaters, libraries, museums, doctors' offices have imposed bans on the devices because of boorish behavior.



"People on the street jabbering away, in restaurants, in public toilets for heaven's sake!" said New Yorker Judy Walters. She's not joking. According to an industry-sponsored telephone survey conducted in March, 39 percent of those polled said they would answer a cell phone call in the bathroom.

Cell phone devotees respond that there's way too much blame being placed on the devices and their users. "People should give cell phone users a break and quit slamming them," said Dina Medina of San Francisco. "Cell phones are a fact of life, are not going away and actually help improve people's lives." However, the following tips should be observed:

- 15 • Remember that the person you are with should take precedence over a call.
- Use caller ID to screen calls and let voice mail take them if they are not urgent.
- Use silent or vibrating options when indoors. Or just turn off the phone.
- Don't yell. There is no need to speak louder than you would on any other phone.
- Use text messaging if available.
- 20 • Keep your phone close at hand for first-ring answering.
- If it's noisy, call back from somewhere quieter.
- Call other cell users during business hours, and not during meal times.

DAVE CARPENTER
<http://www.weblinguas.com.br/ingles>

Questão 15

The cell phone proliferation is an undeniable fact.

The author's position in relation to the use of cell phones is best expressed as:

- (A) unlimited dislike
- (B) restrictive partiality
- (C) unrestrictive rejection
- (D) limited understanding

Questão 16

Preventive measures have been taken in relation to the use of mobile phones.

One of them is described in the following fragment:

- (A) "Rudeness among cell phone users seems to be all the rage!" (ℓ. 1)
- (B) " 'No Cell Phones' signs are popping up all over." (ℓ. 3 - 4)
- (C) "She's not joking." (ℓ. 7)
- (D) " 'People should give cell phone users a break and quit slamming them,' " (ℓ. 12)

Questão 17

A favorable opinion about cell phones is offered by:

- (A) Dina Medina
- (B) Judy Walters
- (C) a New Yorker
- (D) Dave Carpenter

Questão 18

If it's noisy, call back from somewhere quieter. (ℓ. 21)

The suffix – **er** in **quieter** is semantically equivalent to the suffix in:

- (A) manners (title)
- (B) users (ℓ. 1)
- (C) caller (ℓ. 16)
- (D) louder (ℓ. 18)

Questão 19

The tip **Keep your phone close at hand for first-ring answering** (ℓ. 20) expresses the author's concern with the noise made by cell phones upon receiving calls.

The other suggestion that conveys the same concern is:

- (A) "If it's noisy, call back from somewhere quieter."
- (B) "Call other cell users during business hours, and not during meal times."
- (C) "Use silent or vibrating options when indoors. Or just turn off the phone."
- (D) "Don't yell. There is no need to speak louder than you would on any other phone."

Questão 20

The author's choice of pronoun – **you** – while listing the tips is intended to:

- (A) bring the audience closer
- (B) make the evidence stronger
- (C) develop the argument more fully
- (D) express the bans more effectively

BODY DECORATION

To look fiercer, brave, attractive, powerful and wealthy, people of different cultures all over the world decorate their bodies and faces.

Tattooing is one of the oldest known forms of decorating the human body. Egyptians tattooed the dead to protect them against evil spirits.

- 05 Mummies from 2000 B.C. have been found with tattoos, and anthropologists have even found prehistoric tattooed men.

Some of the native Polynesian people of New Zealand, known as the Maori, wore very intricate full facial tattoos. Each one was so unique it was like a thumbprint. Many years ago, when Maori chiefs signed documents and deeds with Europeans, they drew pictures of their face patterns as a signature.

- 10 documents and deeds with Europeans, they drew pictures of their face patterns as a signature.

The Japanese also use tattooing. They consider it an art form, and preserve the works of great tattoo masters in museums.

Sometimes people are like peacocks, dressing up to attract that special

- 15 someone's attention.

Among the Fulani nomads in Nigeria, the men compete to lure girls by getting all done up in jewelry, painting wild patterns on their faces and wearing colorful beaded costumes. They also exaggerate their eyes and make wild facial expressions.

- 20 In our contemporary society, some people pierce their ears, have their noses made smaller, have their teeth straightened or capped or made whiter, get hair implants and extensions, have fat sucked off their hips or have parts of the body plumped up. All in the pursuit of the ultimate personal statement. I guess beauty truly is in the eye of the beholder.



<http://www.zuzu.org>

Questão 21

The first drawing illustrates the idea expressed in the following statement:

- (A) tattooing the dead was common
- (B) painting faces was a strategy for attraction
- (C) decorating the body was an indication of bravery
- (D) drawing pictures was an effective sign of leadership

Questão 22

Forms of body decoration are related to different kinds of symbolism.

The alternative expressing the widest range of purposes throughout history is:

- (A) from sign of power to preservation of artistic works
- (B) from anthropological research to personal attraction
- (C) from competition among men to pursuit of great wealth
- (D) from protection against evil influences to aesthetic appeal

Questão 23

The title **Body Decoration** combines two nouns.

The same pattern is also found in the following pair:

- (A) tattooed men and art form
- (B) tattoo masters and hair implants
- (C) hair extensions and facial tattoos
- (D) face patterns and different cultures

Questão 24

One of the communicative goals of the last paragraph is:

- (A) presenting relevant accounts
- (B) disregarding the main theme
- (C) expressing a personal opinion
- (D) confronting different viewpoints

Questão 25

I guess beauty truly is in the eye of the beholder. (l. 23)

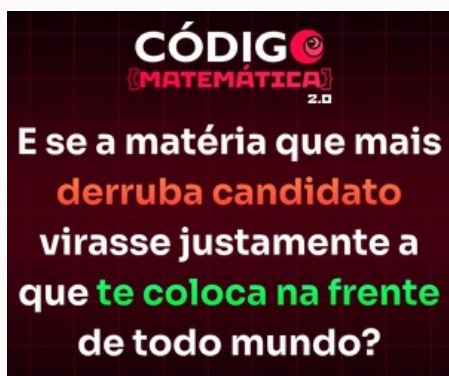
This sentence is equivalent in meaning to:

- (A) I think beauty is really a matter of external judgment.
- (B) I believe beauty is in fact a pursuit of religious faith.
- (C) I assume beauty is indeed a product of refined criteria.
- (D) I understand beauty is actually a quality of human nature.

Cursos que Indicamos

Conheça os cursos e dê o próximo passo na sua preparação.

Clique na imagem ou no botão para acessar.



Código Matemática 2.0

Conhecer o curso



Curso Preparatório ENEM

Conhecer o curso



Curso Preparatório Redação ENEM

Conhecer o curso

