



EXAME DE PROFICIÊNCIA EM LÍNGUA ESTRANGEIRA

Prova de Inglês - Tarde

25/06/2023

Texto para as questões 1 a 5

Artificial intelligence (AI) is in the process of changing the world in ways no one can fully predict. On the hazier side of the present horizon, there may come a tipping point at which AI surpasses the intelligence of humans. Of all the actual and potential consequences of AI, surely the least significant is that AI programs are beginning to write poetry. But in a certain sense, poetry may serve as a kind of canary in the coal mine — an early indicator of the extent to which AI promises to challenge humans as artistic creators. If AI can be a poet, what other previously human-only roles will it slip into?

What is the current state of AI generated poetry? In this time of rapid AI advances, the current state of the artificial poetic arts is merely a transitory benchmark. We need to set aside the old stereotype that computer programs simply follow fixed rules and do what humans have programmed them to do, and so lack any capacity for creativity. Computer programs can now learn from enormous sets of data using methods called deep learning. How the programs will behave after learning is very difficult to predict in advance. The question has arisen whether computer programs ought to be listed as coauthors of scientific papers reporting discoveries to which they contributed. There is no doubt that some forms of creativity are within the reach of computer programs.

But what about poetry? In broad strokes, an automated approach to constructing poems can operate using a generate-then-select method. First, lots of candidate texts are produced, out of which some are then selected as worth keeping. Computer programs can be very prolific in generating, but to date have proved less capable at selecting. At the risk of caricature, the computer poet can be likened to the proverbial monkey at the typewriter, pounding out reams of garbage within which the occasional Shakespearean sonnet might be found. Current computer poetry programs still bring in humans to help in selecting poetic gems embedded in vast quantities of computer-generated ore. An important question is whether an authentic creator requires some ability to evaluate their own creations. Perhaps, as Oscar Wilde argued, there is a sense in which an artist must act as their own critic — or not be a true artist at all.

<https://thereader.mitpress.mit.edu/can-ai-write-authentic-poetry/>. Acesso em 10/3/2023. Adaptado.



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01. De acordo com o texto, a composição de poemas por Inteligências Artificiais (IAs) tem sido

- a) ignorada por setores ortodoxos da comunidade científica.
- b) vista como um indicador da extensão das atividades que IAs poderão desenvolver.
- c) avaliada como a maior conquista científica dos últimos anos.
- d) percebida pelos escritores sérios como um empobrecimento artístico.
- e) considerada digna de investimentos financeiros vultosos por parte das editoras.

02. Na frase, “on the hazier side of the present horizon” (1º parágrafo) o termo “hazier” poderia ser substituído, sem prejuízo de sentido, por

- a) brighter.
- b) farther.
- c) deeper.
- d) stronger.
- e) vaguer.

03. Conforme o texto, uma característica comumente associada às Inteligências Artificiais (IAs) é que elas são

- a) convenientes como ferramentas de controle ideológico.
- b) viáveis como substituição de mão de obra humana nas indústrias.
- c) inábeis na realização de tarefas que envolvam criatividade.
- d) úteis para corrigir erros humanos na execução de cálculos matemáticos difíceis.
- e) lucrativas devido à velocidade com que executam tarefas complexas.

04. Na frase, “the question has arisen whether computer programs ought to be listed as coauthors of scientific papers reporting discoveries to which they contributed” (2º parágrafo), a palavra “whether” expressa

- a) consequência.
- b) exclusão.
- c) prioridade.
- d) dúvida.
- e) surpresa.

05. Segundo o texto, a estado atual da produção poética por Inteligências Artificiais (IAs)

- a) necessita da contribuição de seres humanos para um resultado satisfatório.
- b) demonstra o engano das previsões do escritor Oscar Wilde.
- c) supera as expectativas iniciais dos cientistas envolvidos nas pesquisas.
- d) leva à queda das vendas de livros de poemas ditos tradicionais.
- e) encoraja o investimento de jovens poetas em tecnologia de ponta.



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Texto para as questões 6 a 10

Colleagues have urged me to write something about UFOs, because the topic is hot again and I'm sort of the space alien reporter on staff. This refers not to where I'm from, but to the kind of stuff I used to write about. I wrote a book, "Captured by Aliens" in 1999 that was primarily about the scientific search for extraterrestrial life and included a long section on UFO mythology. I've interviewed people who think their bodies have become inhabited by aliens from the Pleiades.

But I'm wary of returning to that strange universe, because anything I write is guaranteed to be unsatisfying for everyone involved. My strong suspicion is that the number of UFO sightings that involve actual alien beings, from deep space, with the tentacles and the antennae, is zero. This skeptical take, however, is the boring take. A better story would be that, after all these decades as a skeptic, I've converted, because the recent rash of UFO sightings has persuaded me that these are, in actual fact, spaceships from somewhere else in the universe, or perhaps from the future.

Over the years I have found less joy in telling the believers that what they believe is not true. It gets old, always telling people to stop reading the horoscope. We all rely on our beliefs to get through the day. They are our handrails on a shaky planet. People don't need someone with a fanatical desire to be correct to come along and pry their fingers loose.

There are practical, mechanical reasons for being reluctant to engage on this. To do any kind of UFO story requires a descent into the rabbit hole of ufology, and that hole is bottomless. And this isn't the kind of story where you can do a lot of fieldwork. The classic UFO narrative — the interesting conjecture, the one with extraterrestrial beings in it — involves a ziggurat of unknowns and unknowables. We're talking about elusive spacecraft piloted by unknown beings, of unknown biology, using unknown technologies. Whose motives are unknown. The lack of resolution to the UFO debate appears to be built into the inquiry. The subject is interesting only to the extent that the phenomena under scrutiny remain mysterious — and therefore outside the normal boundaries of logic, journalism and science.

<https://www.washingtonpost.com/magazine/2021/08/11/stop-ufo-mania-no-evidence-of-aliens/>. Adaptado.



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06. Segundo o texto, o autor de “Captured by Aliens”

- a) demonstra hesitação sobre retomar o assunto tratado no livro.
- b) possui novas evidências científicas sobre seres extra-terrestres.
- c) quer abordar tópicos menos polêmicos em suas próximas publicações.
- d) vem de um lugar famoso pela presença de objetos voadores não identificados.
- e) deseja fazer uma distinção entre os fatos científicos e os mitos sobre o tema.

07. No texto, a expressão “pry their fingers loose” (3º parágrafo) indica a possibilidade de

- a) desconfiança.
- b) competição.
- c) imposição.
- d) emulação.
- e) desinteresse.

08. Segundo o autor do texto, hábitos como a leitura de horóscopos

- a) alimentam superstições infundadas em pessoas ingênuas.
- b) criam sentimento de segurança em um mundo caótico.
- c) devem ser separados das investigações sérias feitas pela astrologia.
- d) possuem relação intrínseca com o estudo da ufologia.
- e) aumentam em popularidade em momentos de crises econômicas.

09. De acordo com o texto, uma das dificuldades enfrentadas pelos estudiosos da ufologia tem a ver com

- a) a escassez de evidências concretas coletadas em pesquisa de campo.
- b) o fanatismo das pessoas que se interessam pelo assunto.
- c) as discrepâncias entre os relatos de testemunhas oculares de OVNI's.
- d) os mitos recentes criados pela ficção científica especulativa.
- e) a falta de qualidade dos registros visuais e auditivos realizados até agora.

10. Na frase “The subject is interesting only to the extent that the phenomena under scrutiny remain mysterious” (4º parágrafo), a expressão “to the extent that” poderia ser substituída, sem prejuízo de sentido, por

- a) in spite of.
- b) in order to.
- c) as opposed to.
- d) so as to.
- e) as long as.



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Texto para as questões 11 a 15

I watch the closing credits of every movie I see. I learned from my parents, who would always sit in the dark theater watching the names scroll down the screen while the ushers trickled in and the rest of the audience collected their belongings. Their ritual confused me as a kid: “Muppet Treasure Island” was over; Kermit and his friends were reunited; and the villain had his comeuppance. But my parents were still in their seats, eyes on the screen. What more were they expecting?

My parents were practicing what now feels like a lost pastime, one I happily joined in as I got older. Back in the golden age of Hollywood, the credits (albeit far less comprehensive) appeared at the beginning of the movie. Now they run at the end, like the answers to a special round of movie trivia for those in the know. Before Google, if you weren’t sure of the name of a certain scene-stealing actor, or who was responsible for the exquisite editing, the credits were your source of confirmation. Childhood movie nights at home would often end with us opening “The Film Encyclopedia,” by Ephraim Katz, an impressive volume that compiled bios and credits from the silent era to the early aughts. We’d go down rabbit holes and hop from one actor or director to another.

Our culture of on-demand binge-watching conditions us to race past the credits, taking for granted the collective creative efforts behind the movies and TV shows we so voraciously consume. Many streamers shrink credits, making them illegible on our screens; some allow us to skip them entirely. So I’m heartened when I notice those moviegoers who take a few extra minutes to sit through the credits. They might be looking for the name of someone they know, or curious about the shooting locations. Maybe they’re savoring the closing music while they reflect on what they’ve watched. Maybe they’re partially hoping to discover a bonus scene. We’re in the same club. An unspoken intimacy exists among us, the attentive viewers, and the village of filmmakers we honor. Sometimes I’m tempted to seize on this connection. I could offer a nod or a glance of recognition. Even bolder, I imagine turning to them and asking, “So, what did you think?”

<https://www.nytimes.com/2023/02/21/magazine/closing-credits-movies.html>. Adaptado.



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11. No texto, a frase “while the ushers trickled in” (1º parágrafo) se refere ao

- a) interesse do autor pelos créditos finais.
- b) trabalho dos funcionários do cinema.**
- c) epílogo da ação do filme.
- d) aspecto técnico da projeção do filme.
- e) hábito desenvolvido pelas plateias.

12. Conforme o contexto, a frase “albeit far less comprehensive” (2º parágrafo) indica que os créditos finais dos filmes antigos

- a) apresentavam informações incompletas em comparação com as películas atuais.**
- b) encorajavam a permanência dos fãs na sala de exibição.
- c) enfatizavam dados corporativos em detrimentos dos artísticos.
- d) eram valorizados pelas técnicas de design utilizadas.
- e) esclareciam as dúvidas de parte significativa da plateia.

13. Segundo o autor do texto, livros como “The Film Encyclopedia”

- a) estimulavam a pesquisa independente entre os espectadores.**
- b) confundiam os leitores devido à complexidade das informações.
- c) fortaleciam os laços afetivos entre cinéfilos e seus artistas favoritos.
- d) combinavam o trabalho de pesquisadores universitários e críticos da imprensa.
- e) enfatizavam estudos técnicos de ponta realizados pela indústria cinematográfica.

14. Segundo o autor, as atuais condições de consumo e recepção de filmes

- a) criam espectadores com baixo potencial intelectual e cognitivo.
- b) causam distúrbios psicológicos graves que exigem tratamento especializado.
- c) minimizam a importância do conjunto de trabalhadores que atuam na produção.**
- d) incentivam a criação de um campo de estudos que exige altos níveis de investimento.
- e) levam à queda do número de espectadores nos cinemas.

15. Na frase “our culture of on-demand binge-watching” (3º parágrafo), a expressão “binge-watching” pode indicar

- a) ignorância.
- b) tolerância.
- c) seletividade.
- d) excesso.**
- e) nervosismo.



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Texto para as questões 16 a 20

I've been trying to work out what the most stressful moment of my day is and I think I've got it: 5.38 am, or thereabouts. That's when I realise that, having been woken by the dog at 3am, none of my getting-back-to-sleep strategies are going to work and instead turn to catastrophising about the day ahead, reminding myself insomnia is probably worse than smoking or sitting down.

The question arose because according to research, 7.23am is the "most stressful" time of the day. Bad things tend to happen around then: verticality, showering and dressing for starters. If you are a parent, you may also be upbraided for human rights violations in the fields of "breakfast", "teeth" or "shoes". Possibly a child will pull a letter out of a book bag with the triumphant air of a conjurer with a rabbit, informing you they need to come to school this morning dressed as Pope Pius XI. If you're commuting, any number of developments are likely to be poised to ruin your day.

But that seems likely to be a transitory stress peak – the kind you get through by gritting your teeth and reminding yourself that later you'll be able to snatch a few moments to quietly stare into space. But it's more that the real problem with stress is the relentless way it accumulates; the way it keeps coming back to deliver a top up. After the 5.38am witching hour, I have multiple sweaty, chest-tightening peaks throughout the day.

We're still evolutionarily maladapted to deal with the world in which we find ourselves. None of our strategies is turning out to be particularly helpful for dealing with constant aggressive digital stimuli, the melting Antarctic, zoonotic bird flu, et al. Goodness knows what can be done while we wait for the human central nervous system to catch up with the 21st century. But in terms of getting us through those stress crunch points in the day, there are many little things that would help. Put phone chargers, public toilets and water fountains everywhere, for a start. Require all customer service helplines to give you £10 for every minute you wait and let you choose your hold music. Nationalise wifi, too, and liberate us from router-based suffering. Ah, I feel calmer already.

<https://www.theguardian.com/commentisfree/2023/feb/19/>. Adaptado.



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16. Conforme o texto, a frase “reminding myself insomnia is probably worse than smoking or sitting down” (1º parágrafo) indica o modo como o autor

- a) faz um esforço para voltar a dormir.
- b) ignora conselhos médicos recebidos.
- c) prevê que o resto do dia será ruim.
- d) resolve abandonar hábitos insalubres.
- e) adota medidas efetivas e rápidas.

17. Considerando o contexto, a expressão “with the triumphant air of a conjurer with a rabbit” (2º parágrafo) indica que a ação referida é

- a) madura.
- b) desinteressada.
- c) empática.
- d) inesperada.
- e) responsável.

18. No contexto, a frase “you may also be upbraided for human rights violations” (2º parágrafo), a palavra “upbraided” poderia ser substituída, sem prejuízo de sentido, por

- a) shunned.
- b) commended.
- c) jeopardized.
- d) scolded.
- e) condoned.

19. Segundo o texto, os adjetivos “sweaty” e “chest-tightening” (3º parágrafo) indicam

- a) resultados de técnicas de relaxamento.
- b) sintomas psíquicos imaginários.
- c) consequências de medicação inadequada.
- d) indícios de controle efetivo sobre o corpo.
- e) reações físicas adversas.

20. Conforme o contexto, a expressão “seems likely” (3º parágrafo) enfatiza

- a) probabilidade.
- b) hesitação.
- c) conflito.
- d) contradição.
- e) impossibilidade.



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Texto para as questões 21 a 25

In 2023, 3.6 million Americans will turn 40 and, if they haven't already, promptly freak out. But this group of millennials probably won't rebel like their parents. No, this generation is going to do the midlife crisis differently. They can't afford to do otherwise.

The Emerging Millennial Wealth Gap, a 2019 report from the nonpartisan think tank New America, shows that those born from 1981 to 1996 earn 20% less than baby boomers did at their age.

Many factors have conspired to leave those midlifing millennials so much poorer than their precursors. Most prominent, the dot-com bust and subsequent financial crisis of 2008 shaped their early working lives. The National Bureau of Economic Research says individuals experience 70% of their overall wage growth during the first decade of their working life; if that period overlaps with a downturn, there's likely to be a 9% reduction long term. The Center for Retirement Research's 2021 report said millennials age 28-38 had a lower net-wealth-to-income ratio than any previous generation.

They are earning and saving less, and yet this generation is inundated with signals that they should be acting more boldly. A growing chorus of experts say we should all find a new career path every 12 years or so.

So how are these newly minted fortysomethings reconsidering life? By spending less, of course. Instead of buying a new car, they'll buy a bike and get out on the road—improving their health and increasing their longevity along the way.

For many, the name of the game isn't aggressive change at all. Lucia Knight, who runs what she calls a "midlife career design consultancy", explains it this way: "There are too many plates spinning now for you to just drop them" when you want to adopt a new path. "So, you negotiate with each of the 10 plates of life to make it happen."

She works with clients to progressively tweak their lives rather than implode them. One managing director at a bank, for example, turned crocheting, a hobby she'd developed to lower her anxiety, into a profitable side hustle. Another, a nurse, started working part time so she could take an upholstery course and mull a switch to furniture making.

Hitting midlife for a millennial needn't be a source of alarm at all. Lacking money to blow up your life can actually be freeing, say some advisers. If a crisis is about reasserting control over your circumstances and destiny, there's one currency everybody has control over: their time.



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21. De acordo com o texto, a crise de meia idade na Geração do Milênio (“millennials”) pode ser marcada por

- a) rebeldia.
- b) indiferença.
- c) repetição.
- d) tradição.
- e) pânico.

22. Segundo o texto, uma das razões que contribuíram para o menor poder aquisitivo dos “millennials” norte-americanos, consideradas as gerações anteriores, tem relação com

- a) a competição entre pessoas mais experientes de outras faixas etárias.
- b) a queda de empresas que comercializam serviços ou produtos na internet.
- c) o ímpeto para mudanças frequentes de emprego ou campo de atuação.
- d) a falta de iniciativa e ousadia para fazer investimentos financeiros.
- e) a baixa oferta de postos desafiadores em empresas emergentes.

23. Conforme o texto, no que diz respeito à carreira profissional na meia idade, Lúcia Knight é favorável a

- a) considerar a opinião de pessoas próximas.
- b) aguardar o surgimento de oportunidades sólidas.
- c) implementar pequenos ajustes na vida.
- d) evitar entrevistas sem foco definido.
- e) priorizar ganhos maiores com o trabalho.

24. Considerado o contexto, a expressão “the name of the game” (6º parágrafo) significa

- a) the basic goal or purpose of an activity.
- b) the perfect chance among several options.
- c) the final problem in a series of unfortunate events.
- d) a quick and automatic response.
- e) looking for a solution in the wrong place.

25. No trecho do texto “If a crisis is about reasserting control over your circumstances and destiny, there’s one currency everybody has control over: their time.” (8º parágrafo), o pronome “their” refere-se a

- a) “advisers”.
- b) “circumstances”.
- c) “currency”.
- d) “destiny”.
- e) “everybody”.



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Texto para as questões 26 a 30

It's easy to take for granted amenities in our cars like air conditioning and the radio, which have been standard equipment for longer than many of us have been alive. But the rise of electric vehicles (EV) is giving the auto industry the chance to rethink norms and jettison ideas that belong in the past. One of those ideas may be AM radios, which some carmakers say they won't include on future EVs, and which are already unavailable on a few. Car companies blame interference from EVs' drivetrains, but the answer isn't that simple—not by a long shot.

AM, or amplitude modulation, is a popular medium for radio broadcasts across the United States, often for regional interests such as news, weather, and sports. Most radio listeners tune in while in their cars, making radio broadcasters rely heavily on commuters and travelers.

So are highly complex EVs incompatible with one of the oldest, simplest electronics? BMW and Volvo said it was due to audio quality problems rooted in electromagnetic interference, of which EVs' drivetrains produce a significant amount. Cars' engines and other complex electronics have always made AM interference, but low-wattage static is relatively easy to shield against. It's not as simple with EVs that may pull hundreds of kilowatts from their batteries, generating far more interference, reducing audio quality to a level both BMW and Volvo consider insufficient.

But it's hard to take them at their word when EVs are built with AM radios and in no small numbers. Detroit's Three—Ford, General Motors, and Stellantis—have produced or currently make EVs that include AM radio, even on flagship models.

In the U.S., radio remains a must for car buyers, with 89 percent of responders in a 2021 survey stating radio should be standard in new cars. It's not hard to figure out why AM's holding on here, either: AM signals travel further than FM broadcasts do and are cheaper to transmit, allowing them to cater to audiences in sparsely populated areas.

So, will EVs mean the end of AM radio in cars? As their inclusion in modern EVs attests, the answer is no, but that doesn't mean they're staying around either. Radio audiences are in decline, and the less-popular AM would seem to be at greater risk of fading away.



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26. Conforme o texto, uma possível justificativa para a desativação da função do rádio AM em automóveis elétricos, nos EUA, é

- a) a efetiva suspensão da categoria no território norte-americano.
- b) o conjunto de mudanças técnicas que requerem dinheiro e esforço do governo.
- c) a duplicação das transmissões a partir de estações AM sobre as ondas de FM.
- d) a interferência por ondas eletromagnéticas do sistema de transmissão dos veículos.
- e) a impossibilidade de operação simultânea nas duas faixas.

27. Segundo o texto, a retirada dos rádios AM pelos fabricantes de carros movidos à eletricidade, nos EUA, deve trazer consequências negativas às emissoras, pois

- a) aplicativos de streaming funcionam como substitutos da tecnologia AM.
- b) um forte impacto econômico pode desencadear desemprego no setor.
- c) a inconstância do dispositivo afeta a produção de programas com interatividade.
- d) anunciantes promovem cortes nas verbas publicitárias para artigos do segmento infantil.
- e) a adesão às estações se concentra em ouvintes durante seus trajetos de carro.

28. De acordo com o texto, um argumento a favor da permanência das ondas de rádio AM, nos automóveis elétricos, refere-se

- a) ao alcance de público em áreas pouco povoadas.
- b) à conversão das ondas AM em tecnologia FM.
- c) aos custos para implantação de frequência digital.
- d) à introdução de cabos blindados e filtros especiais.
- e) à atração que o componente exerce nos mais jovens.

29. No texto, o segmento “not by a long shot” (1º parágrafo) pode ser substituído, sem prejuízo de sentido, por

- a) only in the long run.
- b) without number.
- c) not by any means.
- d) no problem with that.
- e) less often than expected.

30. Considerado o contexto, a expressão “of which” (3º parágrafo) refere-se a

- a) “EVs”.
- b) “Electronics”.
- c) “problem”.
- d) “electromagnetic interference”.
- e) “drivetrains”.