

FRENTE: INGLÊS

PROFESSOR(A): ANQUISIS SILVA

ASSUNTO: IDENTIFICAÇÃO DE GÊNEROS TEXTUAIS

EAD – ITA/IME

AULA 10



Resumo Teórico

- Os gêneros textuais são classificados de acordo com as características comuns que os textos possuem em relação à linguagem e ao conteúdo.
- Existem diferentes gêneros textuais que têm por objetivo estabelecer uma interação entre o emissor e o receptor de determinada informação.
- São exemplos desses gêneros crítica jornalística, publicidade, receita de bolo, menu do restaurante, bilhete, charge, tirinha, bula de remédio, blog, e-mail, etc.
- Cada gênero tem características que o difere dos demais. Essas características (layout, vocabulário, informação visual, argumentação) ajudam na antecipação da informação disposta naquele texto.
- O vocabulário de cada gênero textual também pode ser característico e ajudar na compreensão da mensagem do texto.



Exercícios

01. Identifique os diferentes gêneros textuais presentes abaixo:

A)

FOR SALE	LARGE green lounge, excellent condition, \$50. Garden seats and large pots. 75 6515
CANE CHAIRS (2) one large \$35. 1 small \$10. 70 3211.	SEWING MACHINE Brother industrial plain sewer, excellent condition, very sme use, surf outdoor worker or factory \$650. 759 9022 after 6 pm.
PHILIP TV 63cm color in good condition \$350. Lounge 6 seater as new \$350. 708 1217.	SKI BOOTS, ladies 0 ½ white & black, men's size 12 in navy, weinmann wind ups, \$50 each or best offer. Ladies socks included. 71 6801.
PHILIPS refrigerator, good working condition. \$100. 74 2091.	

B)

Northern Lights

To: Silvia

Subject: Northern Lights

Hi Silvia
How are you? I've just finished a really fantastic book by a British author called Philip Pullman. You like fantasy, don't you? You'd love this. Do you want to borrow it?
Let me know.
Marcos

SEND NOW

C)

New York
16 March

Dear Anna,
Please write and tell me if you can come.
I'm looking forward to practicing my Italian and, most of all, to seeing you again.
Life is just the same here. We have got more or less the same students in our class but we have a new teacher this term. She's nice but we have to work very hard! Everyone really misses you.

D)



Chats Katty online

Good morning 5:39PM

🔗🔗🔗🔗🔗🔗🔗🔗🔗🔗🔗🔗 5:40PM ✓

how did u get that letters in circles???? 5:41PM

now i can add styles to whatsapp chat with C00L fonts app 5:48PM ✓

its awesome...even u are able to mix different fonts in single msg! wait...let me also get this cool fonts app from playstore 5:48PM

go get it tiger 5:50PM ✓

E)

straight /streit/ adj 1 not bent or curved: *Draw a straight line. I hate having such straight hair.* 2 level or upright: *Put the mirror straight.* 3 with no water added (used of an alcoholic drink) 4 serious: *This is his first straight play.* 5 **straight answer** an honest answer 6 **straight choice** a simple choice between two things 7 **keep a straight face** inf not smile or laugh even when something is funny.

F) 1 (15 oz.) can Hormel Chili No Beans
 1 (6 oz.) can vegetable juice
 1/2 cup chopped onion
 3 cups frozen vegetables,
 thawed, drained
 4 cups cooked rice

In large sauce pan, combine chilli, vegetable juice, and onion; cook 5 minutes over medium heat. Stir in mixed vegetables. Cover; simmer an additional 4 minutes. Serve over rice. Serve four.

G) **F** Our purpose in this paper is to examine the Portuguese teacher's speech, resorting to the concept of discourse heterogeneity developed by the French theory of discourse analysis (AD), so as to find out the image of the Portuguese language that is constructed from such speech. The results lead us to assume that the teachers present a stereotyped and limiting image of their native language by means of a repetitious speech.

H) **INDICATIONS:** For the temporary relief of minor aches and pains associated with the common cold, headache, toothache, muscular aches, backaches, for the minor pain of arthritis, for the pain of menstrual cramps and for reduction of fever.

DIRECTIONS: Adults: Take 1 caplet every 4 to 6 hours while symptoms persist. If pain of fever does not respond to 1 caplet, 2 caplets may be used but do not exceed 6 caplets in 24 hours, unless directed by a doctor. The smallest effective dose should be used.



02. O que nos permite identificar os gêneros textuais acima?
 () O formato (layout)
 () Os recursos tipográficos (negrito, itálico, etc.)
 () O vocabulário específico de cada tipo de texto.
 () O tipo de letra (fonte)
 () As figuras.
03. Com base nos diferentes textos, liste o que você espera encontrar em cada um deles. Observe o exemplo abaixo:
Exemplo: Descrição do produto, preço, telefone, etc.



Disponível em: <<https://twitter.com/socalopinion/status/591271194818531330>>. Acesso em: 12 ago. 2015.

04. O mundo tem assistido estarecido a uma crise de refugiados na Europa que pode trazer graves consequências para aquele continente e para o resto do mundo de uma forma geral. A charge anterior, por meio de uma análise das informações verbais e não-verbais, nos leva a deduzir que para muitos refugiados
- A) fuga para a Europa é a única saída para evitar a morte, pois nos seus países de origem há perseguição e violência incontrolável.
 - B) Europa é a esperança de uma vida digna e livre de qualquer ameaça, muito embora a travessia possa ser encarada como um desafio muito perigoso.
 - C) travessia do Mar Mediterrâneo em direção a algum país da Europa representa a salvação de toda a família.
 - D) tentativa de imigrar para a Europa comumente acaba em morte, o que é exatamente do que a maioria dos imigrantes tentam escapar quando está em seu país de origem.
 - E) tentativa de chegar à Europa pelo Mar Mediterrâneo quase sempre é bem sucedida, apesar dos riscos de morte que sempre se apresentam.
05. A frase presente na charge – “Isn't that the guy we were trying to get away from?” – pode ser reescrita sem alteração de sentido em todas as alternativas abaixo, exceto?
- A) Isn't that the guy who we were trying to get away from?
 - B) Isn't that the guy from who we were trying to get away?
 - C) Isn't he the guy that we were trying to get away from?
 - D) Isn't that the guy from whom we were trying to get away?
 - E) Isn't that the guy we were trying to escape from?

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“Obviously, our customers aren’t trying hard enough!”

Disponível em: <<http://www.glasbergen.com>>. Acesso em: 17 maio 2015.

06. Após a análise dos aspectos verbal e visual da charge anterior podemos concluir que o executivo
- acha que a culpa do baixo rendimento nas vendas da empresa é dos hábitos de seus funcionários.
 - vê, na falta de poder de persuasão da sua equipe de venda a razão do fraco desempenho nas vendas da empresa.
 - está convencido de que mais empenho por parte de seus clientes poderia resolver parte dos problemas de venda da sua empresa.
 - prefere pôr a culpa do fraco desempenho nas vendas da empresa na falta de empenho de seus clientes.
 - acha que uma mudança nos hábitos de vendas de sua equipe poderia criar na sua clientela um maior empenho para adquirir seus produtos.

A STREETCAR NAMED DESIRE – PASSAGE 1

A Streetcar Named Desire is a classic of the American theater. Tennessee Williams’ landmark work was a *tour de force* in its original stage production in 1947 and continues to resonate with audiences and readers today despite – or perhaps because of – its simplistic though layered story. A faded Southern belle, Blanche DuBois, arrives at her sister’s seedy New Orleans apartment where she is tortured by her brutish brother-in-law, Stanley Kowalski. Blanche puts on airs of class and happiness throughout the play, though internally she is miserable and haunted by her tragic and scandalous past. Stanley forces Blanche to face her dolorous reality with his vitriol and, finally, his act of sexual aggression, and in doing so, he causes her to lose her tenuous grip on sanity. Most have argued (correctly) that the play is about the ways the past haunts our present or (again correctly) that it is about the ways class and sexuality impact our lives. However, few have seen the play for what it is: an allegory for the theater itself.

Before Williams wrote *Streetcar*, the theater had been dominated by melodrama. A brief interlude in the 1930s brought political theater to center stage (pardon the pun), but by the 1940s, its principal playwright, Clifford Odets, had left New York for Hollywood, and the sensationalized and maudlin form of melodrama once again flourished. The theater was in limbo, and Williams had a desire to bring something new to the world. It would bring the realism of the political theater of the 1930s but without the political (read: socialist) underpinnings. To that end, he created lifelike characters who spoke in realistic dialect.

But to make his point that melodrama was flawed, he added an equally unrealistic character. Blanche, unlike the other characters, speaks theatrically, acts larger than life on stage, and uses floral language and heightened mannerisms. Blanche is a character not to be trusted. She lies about everything, and the only thing that finally exposes her lies is reality itself: Stanley. He finally forces her off the stage and into the insane asylum by forcing himself on her sexually. And with that, realism forcibly removed melodrama from the stage.

A STREETCAR NAMED DESIRE – PASSAGE 2

It is not possible to imagine *A Streetcar Named Desire* without the influence of Marlon Brando, the actor who rose to fame playing Stanley Kowalski. On the page, the part is fairly simplistic. Stanley is a monster and a beast without any redeeming qualities. But Brando and the play’s original director, Elia Kazan, imagined the character as having a soft underbelly, rooted in his own sorrow, insecurities, and soulful complexity. Brando’s Stanley is a brute, yes, but he is a brute who hates the fact that he is so awful. He is also unable to control himself and his passions, and this lack of control is equally embarrassing to him, even as it is also threatening to Blanche and alluring to her sister Stella.

For instance, after he hits Stella, he comes back to her, famously begging for forgiveness by shouting “Stella” outside their apartment. But in Brando’s depiction on the stage and later on the screen, he is soaked from the rain and looks completely desperate, as though he needs Stella to live. He looks and seems totally helpless and weak, the exact opposite of the brute he appears later when he forces himself onto Blanche.

The play is excellent and memorable, even when read. But it is Brando’s interpretation of the male lead role that makes the play indelible. Without Brando, the play would still have a deep meaning, but with Brando’s interpretation, the play becomes even more profound.

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07. No primeiro parágrafo da primeira passagem podemos encontrar todas as informações abaixo, exceto
- um interpretação crítica de *A Streetcar Named Desire*.
 - uma explicação de por que as audiências de hoje se identificam com *A Streetcar Named Desire*.
 - um breve resumo do enredo de *A Streetcar Named Desire*.
 - informação sobre a época da produção *A Streetcar Named Desire*.
 - o principal argumento do autor no que se refere a *A Streetcar Named Desire*.
08. Pode-se inferir da primeira passagem que *A Streetcar Named Desire*
- foi a primeira peça de Tennessee Williams.
 - é melhor no palco do que impressa.
 - não tinha tendências socialistas.
 - não era melodramática.
 - não teria sido bem sucedida sem Marlon Brando.
09. A segunda passagem argumenta que o retrato de Stanley Kowalski de Marlon Brando
- proporcionou ao ator grande fama;
 - é mais sutil do que foi escrito;
 - é o que realmente fez de *A Streetcar Named Desire* um clássico.
- Está(ão) correto(s)
- Somente o item I.
 - Somente o item II.
 - Somente os itens I e II.
 - Somente os itens II e III.
 - Todos os itens.

10. A conjunção *however*, destacada no primeiro parágrafo da primeira passagem, pode ser substituída sem alteração de sentido por qual das alternativas abaixo?
- Nonetheless
 - Furthermore
 - Hence
 - Thus
 - Inasmuch as



CHRONIC TRAUMATIC ENCEPHALOPATHY

Concussions are brain injuries that occur when a person receives a blow to the head, face, or neck. Although most people who suffer a concussion experience initial bouts of dizziness, nausea, and drowsiness, these symptoms often disappear after a few days. The long-term effects of concussions, however, are less understood and far more severe. Recent studies suggest that people who suffer multiple concussions are at a significant risk for developing chronic traumatic encephalopathy (CTE), a degenerative brain disorder that causes a variety of dangerous mental and emotional problems to arise weeks, months, or even years after the initial injury. These psychological problems can include depression, anxiety, memory loss, inability to concentrate, and aggression. In extreme cases, people suffering from CTE have even committed suicide or homicide. The majority of people who develop these issues are athletes who participate in popular high-impact sports, especially football. Although both new sports regulations and improvements in helmet technology can help protect players, the sports media and fans alike bear some of the responsibility for reducing the incidence of these devastating injuries.

Improvements in diagnostic technology have provided substantial evidence to link severe – and often fatal – psychological disorders to the head injuries players receive while on the field. Recent autopsies performed on the brains of football players who have committed suicide have shown advanced cases of CTE in every single victim.

In response to the growing understanding of this danger, the National Football League (NFL) has revised its safety regulations. Players who have suffered a head injury on the field must undergo a “concussion sideline assessment” – a series of mental and physical fitness tests – before being allowed back in the game. In an effort to diminish the amount of head and neck injuries on the field, NFL officials have begun enforcing stricter penalty calls for helmet-to-helmet contact, leading with the head, and hitting a defenseless player. Furthermore, as of 2010, if a player’s helmet is accidentally wrenched from his head during play, the ball is immediately whistled dead. There is hope that these new regulations, coupled with advances in helmet design, will reduce the number of concussions player endure, and thus curb the number of CTE cases.

Efforts by the NFL and other professional sports leagues are certainly laudable; indeed, we should commend every attempt to protect the mental and physical health of players. However, new regulations at the professional level cannot protect amateur players, especially young people. Fatal cases of CTE have been reported in victims as young as 21. With appropriate equipment and form, tackling need not be dangerous. Proper tackling form – using the arms and shoulders to aim for a player’s midsection rather than leading with the top of the head – should be taught at an early age. Youth, high school, and college leagues should also adopt safety rules even more stringent than the NFL’s. Furthermore, at an early age, athletes should be educated about the serious dangers of head injuries.

Perhaps the most important factor in reducing the number of traumatic brain injuries, however, lies not with the players, the coaches, or the administrators, but with the media and fans. Sports media producers have become accustomed to showcasing the most aggressive tackles and the most intense plays. NFL broadcasts often replay especially violent collisions, while the commentators marvel at the physical prowess of the players involved. Some sports programs even feature weekly countdowns of the hardest hits. When the media exalts such hazardous behavior, professionals are rewarded for injuring each other on the field, and amateurs become more likely to try to imitate their favorite NFL athletes. Announcers, commentators, television producers, and sportswriters should engage in a collective effort to cease glorifying brutal plays. In turn, fans should stop expecting their favorite players to put their lives on the line for the purposes of entertainment. Players must stop being encouraged to trade their careers, health, happiness, and their lives for the sake of a game.

Disponível em: <<http://www.englishforeveryone.org>>. Acesso em: 6 maio 2018.

11. De acordo com o texto, o autor aparentemente acredita que
- dirigentes da NFL ainda não implementaram, completamente, normas de segurança mais rigorosas.
 - médicos precisam fazer mais pesquisas sobre os potenciais efeitos a longo prazo do CTE.
 - atletas amadores sofrem mais sérios efeitos a longo prazo do que atletas profissionais.
 - torcedores também têm uma parcela de culpa nas lesões dos atletas.
 - jovens não devem ser encorajados a jogar futebol americano devido aos riscos do CTE.
12. De acordo com o autor, todas as proposições a seguir são verdadeiras, exceto?
- O ataque por si não é perigoso, no entanto jogadores que usam uma forma de ataque inoportuna podem sofrer sérias lesões.
 - Cientistas estabeleceram uma ligação entre jogadores que tiraram a própria vida e a de outros com casos de CTE.
 - Dirigentes da NFL não têm tomado nenhuma providência para resolver o problema citado no texto.
 - Atletas que são elogiados por ataques excepcionalmente brutais são propensos a continuarem com esse comportamento perigoso.
 - Programas esportivos dão destaque a ataques excepcionalmente duros.

13. De acordo com o autor do texto, que situação(ões) pode(m) contribuir para um aumento na incidência de CTE em jogadores amadores?
- menos procedimentos de segurança do que para jogadores profissionais;
 - a falta de educação voltada para os jogadores jovens sobre os perigos de ferimentos na cabeça;
 - um desejo de imitar os jogadores profissionais.
- A) Somente a proposição I.
 B) Somente a proposição II.
 C) Somente as proposições I e II.
 D) Somente as proposições II e III.
 E) Todas as proposições.
14. O tom usado pelo autor no último parágrafo do texto pode ser considerado:
- Apologético
 - Deprimido
 - Confuso
 - Solene
 - Sem esperança
15. No último parágrafo o autor escreve que *"Players must stop being encouraged to trade their careers, health, happiness, and their lives for the sake of a game."* Qual dos seguintes aparatos literários é usado nessa frase?
- Ironia, caracterizado pela expressão de algo que é contrário ao significado pretendido.
 - Clímax, caracterizado pelo arranjo de palavras, frases ou causas em uma ordem de poder ascendente.
 - Litotes, caracterizado pelo emprego figurado de uma expressão, que diz pouco para dar a entender mais.
 - Hipérbole, caracterizado pelo uso do exagero para enfatizar o efeito retórico.
 - Apóstrofo, caracterizado por uma súbita mudança de abordar o público em geral para abordar uma pessoa específica, grupo ou abstração personificada.

Gabarito

01	02	03	04	05
–	–	–	D	B
06	07	08	09	10
D	D	C	E	A
11	12	13	14	15
D	C	E	D	B

– Demonstração.