



PRÉ-VESTIBULAR  
**EXTENSIVO**

2

**MATERIAL DO  
PROFESSOR**

**Inglês**

**LINGUAGENS, CÓDIGOS  
E SUAS TECNOLOGIAS**

Material exclusivo para professores  
conveniados ao Sistema de Ensino  
Dom Bosco

DOM BOSCO - SISTEMA DE ENSINO  
PRÉ-VESTIBULAR 2  
Linguagens, códigos e suas tecnologias.  
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<b>Imagem de capa</b>	mvp64/istock
<b>Produtor multimídia</b>	Cristian Neil Zaramella
<b>PCP</b>	George Baldim

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## APRESENTAÇÃO

Um bom material didático voltado ao vestibular deve ser maior que um grupo de conteúdos a ser memorizado pelos alunos. A sociedade atual exige que nossos jovens, além de dominar conteúdos aprendidos ao longo da Educação Básica, conheçam a diversidade de contextos sociais, tecnológicos, ambientais e políticos. Desenvolver as habilidades a fim de obterem autonomia e entenderem criticamente a realidade e os acontecimentos que os cercam são critérios básicos para se ter sucesso no Ensino Superior.

O Enem e os principais vestibulares do país esperam que o aluno, ao final do Ensino Médio, seja capaz de dominar linguagens e seus códigos; construir argumentações consistentes; selecionar, organizar e interpretar dados para enfrentar situações-problema em diferentes áreas do conhecimento; e compreender fenômenos naturais, processos histórico-geográficos e de produção tecnológica.


O Pré-Vestibular do Sistema de Ensino Dom Bosco sempre se destacou no mercado editorial brasileiro como um material didático completo dentro de seu segmento educacional. A nova edição traz novidades, a fim de atender às sugestões apresentadas pelas escolas parceiras que participaram do Construindo Juntos – que é o programa realizado pela área de Educação da Pearson Brasil, para promover a troca de experiências, o compartilhamento de conhecimento e a participação dos parceiros no desenvolvimento dos materiais didáticos de suas marcas.

Assim, o Pré-Vestibular Extensivo Dom Bosco by Pearson foi elaborado por uma equipe de excelência, respaldada na qualidade acadêmica dos conhecimentos e na prática de sala de aula, abrangendo as quatro áreas de conhecimento com projeto editorial exclusivo e adequado às recentes mudanças educacionais do país.

O novo material envolve temáticas diversas, por meio do diálogo entre os conteúdos dos diferentes componentes curriculares de uma ou mais áreas do conhecimento, com propostas curriculares que contemplem as dimensões do trabalho, da ciência, da tecnologia e da cultura como eixos integradores entre os conhecimentos de distintas naturezas; o trabalho como princípio educativo; a pesquisa como princípio pedagógico; os direitos humanos como princípio norteador; e a sustentabilidade socioambiental como meta universal.

A coleção contempla todos os conteúdos exigidos no Enem e nos vestibulares de todo o país, organizados e estruturados em módulos, com desenvolvimento teórico associado a exemplos e exercícios resolvidos que facilitam a aprendizagem. Soma-se a isso, uma seleção refinada de questões selecionadas, quadro de respostas e roteiro de aula integrado a cada módulo.

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# INGLÊS

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LINGUAGENS, CÓDIGOS E SUAS TECNOLOGIAS

## 7

## SIMPLE PRESENT

- Use
- Form
- Third person singular
- Adverbs of frequency

## HABILIDADES

- Associar vocábulos e expressões de um texto em LEM ao seu tema.
- Utilizar os conhecimentos da LEM e de seus mecanismos como meio de ampliar as possibilidades de acesso a informações, tecnologias e culturas.
- Relacionar um texto em LEM, as estruturas linguísticas, sua função e seu uso social.
- Reconhecer a importância da produção cultural em LEM como representação da diversidade cultural e linguística.

Neste módulo, começaremos a estudar os tempos verbais, seus usos, suas formas e conjugações. Destacaremos o tempo presente simples, o *simple present tense*, e suas particularidades.

## Use

Usa-se o tempo verbal presente simples (*present simple tense* ou *simple present tense*) para:

- expressar uma rotina, um hábito, ou seja, aquilo que fazemos ou não fazemos com frequência, regularmente.

I **always** have lunch at noon (12pm).  
We **normally** go out for dinner on Sundays.  
She **never** works on Monday.

- indicar uma verdade universal.

The Earth **is** round.  
Dogs **bark**.  
Birds **sing**.  
Babies **cry**.

- redigir manchetes.

Airplane **crashes** after takeoff.

- dar instruções e informar itinerários.

At the next intersection, **turn** right.  
On day two, **we visit** the zoo.

- resumir acontecimentos, enredos de histórias, relatos históricos, filmes etc.

June 30, 2002: Brazil **wins** his fifth FIFA World Cup title.

At the end of the day, both companies **realize** that they were wasting their time fighting for something that wouldn't bring them any profits.

## Form

Emprega-se o uso do *simple present* de forma a priorizar o tipo da frase, que pode ser afirmativa, negativa ou interrogativa.

## AFFIRMATIVE SENTENCES

- Sujeito (*I, you, we, they*) + verbo no infinitivo (*base form*)

**I work** from 7am to 6pm.  
**You study** a lot.  
**We have lunch** together every now and then.  
**They love** the same girl.

- Sujeito (*she, he, it*) + verbo adicionado de *-s, -es* ou *-ies*

**Fred reads** many books.  
**Mary watches** TV every night.  
**The chair breaks** easily.

## NEGATIVE SENTENCES

- Sujeito (*I, you, we, they*) + don't (ou *do not*) + verbo no infinitivo (*base form*)

**I don't like** soccer.  
**You don't go** to bars.  
**We don't judge** people.  
**They do not know** about that.

- Sujeito (*she, he, it*) + doesn't (ou *does not*) + verbo no infinitivo (*base form*)

**She doesn't like** to play basketball.  
**Robert doesn't cook** anything.  
**That film does not deserve** an award.

## INTERROGATIVE SENTENCES

- *Do* + sujeito (*I, you, we, they*) + verbo no infinitivo (*base form*)

**Do I think** about you?  
**Do you know** Albert Einstein?  
**Do we want** more dessert?  
**Do they hate** the war too?

- *Does* + sujeito (*she, he, it*) + verbo no infinitivo (*base form*)

**Does Paul live** near here?  
**Does this bus stop** at 82<sup>nd</sup> street?

## Importante

Para conjugarmos corretamente a terceira pessoa do singular (*he, she, it*), devemos seguir algumas regrinhas básicas:

O verbo <i>to have</i> passa para <i>has</i>		Exemplos: She <b>has</b> a beautiful cat. Peter <b>has</b> a nice jacket.
Verbos terminados em consoante + -y	Acrescenta-se <i>-ies</i> (tira-se o -y)	Exemplos: The bird <b>flies</b> in the sky. Mark never <b>studies</b> for his tests. The baby <b>cries</b> a lot. Jennifer <b>tries</b> to do her homework.
Verbos terminados em <i>-ss, -sh, -ch, -z, -x e -o</i>	Acrescenta-se <i>-es</i>	Exemplos: He <b>kisses</b> his mom every night. John <b>washes</b> his car on the weekend. Debbie <b>watches</b> TV shows all night. The teacher <b>quizzes</b> the students at class. Rachel <b>fixes</b> her hair early in the morning. Douglas <b>goes</b> to school by bus.
Todos os demais verbos	Acrescenta-se <i>-s</i>	Exemplos: Patty <b>works</b> in a factory. Molly <b>shops</b> on Sundays. Mom usually <b>comes</b> home late at night.

## Observações

- O verbo auxiliar *do* pode também ser empregado pelo locutor em uma frase afirmativa (*affirmative sentence*), de modo a enfatizar a informação para que o interlocutor a compreenda sem questionar.

You keep saying that I don't like Lisa, but I **do** like her very much.

Bobby is always trying to show his off, and sometimes he **does** get his point.



- O *do* e o *does* também são usados em respostas curtas, tanto negativas quanto positivas. A resposta à pergunta *Does he like music?* será sempre *Yes, he does* ou *No, he doesn't*. Nunca *Yes, he likes* ou *No, he doesn't like*. E assim por diante.

Does he like music? Yes, **he does**.  
Do they go to Paris often? No, **they don't**.  
Do you play tennis? Yes, **I do**.

Por se tratar de um tempo verbal que lida com hábitos, verdades universais, frequência de ações etc., é muito comum o uso de:

- Advérbios de frequência — *always, often, normally, sometimes, rarely, never*.
- Dias da semana — *Sunday, Tuesday, Fridays, Saturdays*.
- Períodos do dia — *in the morning, in the evening, in the afternoon, at night*.
- Locuções adverbiais (adverbial phrases) que indicam recorrência — *every day, every month, every year*.

## POSIÇÃO DOS ADVÉRBIOS DE FREQUÊNCIA

- Quando for utilizado um advérbio de frequência **definida** (como *every day, once a week, twice a month, three times a year, on Mondays* etc.) sua posição é, geralmente, no final da sentença.

We play volleyball **twice a month**.  
They go camping **three times a year**.

- Quando for utilizado um advérbio de frequência **indefinida** (como *always, never, often, usually, rarely, seldom*), sua posição deverá ser antes do verbo principal, a não ser que este seja um verbo *to be* (*am, are, is*). Neste caso, o advérbio deve ser utilizado logo após o *to be*.

We **never go** to the club.  
She **usually does** her homework.  
She **is always** happy.  
You **are never** late.



# ROTEIRO DE AULA

## SIMPLE PRESENT

### Quando é usado?

Para expressar uma ação habitual;

Para indicar uma verdade universal;

Para redigir manchetes;

Para dar instruções e informar itinerários;

Para resumir acontecimentos, enredos de histórias, fatos históricos, filmes etc.

### Como se usa?

#### Affirmative sentences

Sujeito (*I, you, we, they*) + verbo no infinitivo (*base form*)

Sujeito (*she, he, it*) + verbo adicionado de *-s, -es* ou *-ies*

#### Negative sentences

Sujeito (*I, you, we, they*) + *don't (ou do not)* + verbo no infinitivo (*base form*)

Sujeito (*she, he, it*) + *doesn't (ou does not)* + verbo no infinitivo (*base form*)

#### Interrogative sentences

*Do* + sujeito (*I, you, we, they*) + verbo no infinitivo (*base form*)

*Does* + sujeito (*she, he, it*) + verbo no infinitivo (*base form*)

## ROTEIRO DE AULA

### Um exemplo para cada tipo de frase

Affirmative sentence com sujeito na terceira pessoa do singular.

Resposta pessoal. Exemplo: *He drives cars and bikes.*

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Negative sentence com sujeito na primeira pessoa.

Resposta pessoal. Exemplo: *We don't like airplanes.*

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Interrogative sentence com sujeito na terceira pessoa do singular.

Resposta pessoal. Exemplo: *Does she wear sunglasses?*

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## EXERCÍCIOS DE APLICAÇÃO

1. Uerj-RJ – Leia o texto para responder à questão.

**Recent human adaptations**

Human populations live in an extraordinary variety of different habitats: hot and cold, wet and dry; in forests, grasslands and tundra. Different human groups feed on a wide variety of food sources. For many populations, diets shifted further with the development of agriculture in the past 10,000 years. To what extent have these and other factors led to genetic adaptation?

Human populations differ in various phenotypes – observable characteristics that result from interactions between genes and the environment –, but scientific studies have shown that phenotypic differences have a genetic basis and are adaptive. For example, mammals that live in cold climates tend to have larger, rounder bodies and shorter limbs than members of the same or closely related species in warm climates. These patterns do appear to also hold in humans, implying that population movements into colder climates were accompanied by adaptation to larger, stockier body shape, presumably to improve thermal efficiency. At the other end of the spectrum is the pigmy phenotype that has evolved in rainforest populations in Africa, South-East Asia and South America. Research has suggested that this phenotype may be an adaptation to food limitations, high humidity or dense forest undergrowth.

Another impressive example of adaptation is provided by human populations living at high altitude, especially in the Himalayas and the Andes. Compared to related lowland populations, these high-elevation populations show a group of physiological adaptations to low oxygen. These adaptations include markedly increased blood flow and oxygen delivery to uterus during pregnancy, substantially reducing the risk of babies with low birthweight. Current evidence suggests that these differences are not simply the result of recent acclimation, but are at least partly genetic. If this is the case, than the adaptaion must have occurred rapidly, because these high altitude regions were settled within the last 10,000 years.

Skin pigmentation is perhaps the phenotype that varies most obviously among human populations.

Dark pigmentation is strongly associated with tropical climates, and the spread of prehistoric humans into northern latitudes was accompanied by a shift to lighter skin color. We now know of at least half a dozen different gene that affect skin, hair or eye pigmentation. In particular, the evolution of light skin color occurred largely in parallel in western Eurasia and East Asia, but we still know few of the relevant genes in East Asia. Adaptation to lighter pigmentation may have been motivated by a need to increase UV absorption for Vitamin D synthesis at high latitudes or by sexual selection.

These are only a few cases of genetic adaptation. There are surely some – perhaps many – other factors yet to be found.

PRITCHARD, Jonathan; PICKRELL, Joseph; COOP, Graham. *Recent human adaptations*. The genetics of human adaptation: Hard sweeps, soft sweeps, and polygenic adaptation. Disponível em: <<https://www.sciencedirect.com/science/article/pii/S0969982209020703>>. Acesso em: ago. 2018. (Adaptado).

Emphasis can be signalled by different linguistic elements. The underlined element that expresses emphasis is:

- a) Scientific studies have shown that phenotypic differences have a genetic basis.  
**b) These patterns do appear to also hold in humans.**  
 c) This phenotype may be an adaptation to food limitations.  
 d) The adaptation must have occurred rapidly.

1. B é a alternativa correta, pois o auxiliar *do* pode ser usado como elemento promovedor de ênfase no *simple present*. Tradução da alternativa B: "De fato, esses padrões aparentemente se aplicam aos humanos".

2. Col. Naval-RJ – Match the questions to the answers.

- A. Are you on vacation?  
 B. Where's she from?  
 C. Are you and Ana married?  
 D. Is Julian Italian?

- (C) Yes, we are.  
 (B) She's from Italy  
 (D) No, he isn't  
 (A) No, I'm not.

Choose the option with the correct order.

- a) C – B – D – A**  
 b) A – B – D – C  
 c) C – D – B – A  
 d) A – D – C – B

2. A é a alternativa que faz a correspondência correta entre perguntas e respostas.

- A. Are you on vacation? (Você está de férias?)  
 No, I'm not. (Não, não estou.)  
 B. Where's she from? (De onde ela é?)  
 She's from Italy. (Ela é da Itália.)  
 C. Are you and Ana married? (Você e Ana são casados?)  
 Yes, we are. (Sim, nós somos.)  
 D. Is Julian Italian? (O Julian é italiano?)  
 No, he isn't (Não, ele não é.)

3. Epcar/Cpcar-MG – Read the text below and answer the question according to it.

**Most common prejudices**

1. What are some of the most common ways people discriminate against each other? Some of the areas where people show their intolerance are well-known, such as race.
2. But others are less acknowledged, even if more common:
3. Age: Ageism is more common than you think. Older people are thought to be inflexible and stuck in the past, while younger people are seen as inexperienced and naive. One-fifth of working adults say they experience ageism in the workplace.
4. Class: Classism usually takes form of discrimination by wealthier people against those who are less well-off. However, classism goes both ways – people of lower economic status can see the wealthy as elite snobs who, while monetarily secure, are morally bankrupt.

16. Color: Different from racism, colorism is discrimination based only on the color of a person's skin; how relatively dark or light they are. Colorism takes place within and between races. It is common in multi-ethnic and non-white societies and societies with historical racial prejudice.
22. Ability: Usually called ableism, a less well-known form of prejudice is discrimination against people with visible disabilities such as those in wheelchairs or with a learning disability. The disabled face discrimination not only from their peers, but from institutions, schools, employers, and landowners who are hesitant to accommodate the disabled.
29. Sex/gender: Possibly the most universal and long running prejudice is that based on a person's gender or sex. Historically, sexism has placed men in a more advantageous position than women.
33. Weight/size: In short, sizeism is discrimination based on a person's body size or weight. Sizeism works with social standards of beauty and usually takes the form of discrimination against the overweight – anti-fat prejudice.
38. Religion: Religious discrimination and persecution has been common throughout history. But prejudice based on religious affiliation doesn't end with organized religion; atheists are prone to discrimination and being discriminated against.
43. Sexual orientation: Most commonly, prejudice based on sexual orientation includes discrimination against those of a non-heterosexual orientation. Discrimination against the non-heterosexual takes many forms depending on the society. In some societies prejudice is open and tolerated, but in most western societies, bias against the non-heterosexual is more discreet.
50. Country of origin: Nativism is a common form of discrimination against immigrants to a country. Unlike many others forms of discrimination, nativism is many times encouraged and enforced by some public entities.
54. Which prejudice do you have? Which prejudice have you experienced?

Most common prejudices. Disponível em: <<https://aloftyexistence.wordpress.com/2011/09/20/most-common-prejudices/>>. Acesso em: ago. 2018. (Adaptado).

### Glossary

Acknowledged: reconhecidos (as)

Stuck: presos (as)

Bankrupt: falidos (as)

Peers: pares; colegas

Landowners: proprietários (as)

Prono: propensos (as)

Bias: julgamento ou opinião parcial

Choose the option which contains the correct negative for "atheists are prone to discrimination" (linha 41).

Atheists \_\_\_\_\_ prone to discrimination.

- a) don't
- b) didn't
- c) aren't
- d) can't

3. C é a alternativa certa, pois conjuga a forma negativa de *are* corretamente – *aren't*.

#### 4. Col. Naval-RJ – Texto para a próxima questão:

##### Helping at a hospital

Every year many young people finish school and then take a year off before they start work or go to college. Some of them go to other countries and work as volunteers. Volunteers give their time to help people. For example, they work in schools or hospitals, or they help with conservation.

Mike Coleman is 19 and \_\_\_\_\_ in Omaha, Nebraska, in the United States. He wants to become a teacher, but now he \_\_\_\_\_ in Namibia. He's working in a hospital near Katima Mulilo. He says, "I'm working with the doctors and nurses here to help sick people. For example, I help carry people who can't walk. Sometimes I go to villages in the mobile hospital, too. There aren't many doctors here so they need help from people like me. I don't get any money, but that's okay, I'm not here for the money".

"I'm staying here for two months, and I'm living in a small house with five others volunteers. The work is hard and the days are long, but I'm enjoying my life here. I'm learning a lot about life in Southern Africa and about myself! When I finish the two month's work, I want to travel in and around Namibia for three weeks. For example, I want to see the animals in the Okavango Delta in Botswana".

Fonte: <[vyre-legacy-access.cambridge.org](http://vyre-legacy-access.cambridge.org)>.

Which verb forms respectively complete the gaps in the text?

- a) is living / leaves
- b) lives / is living
- c) is living / lives
- d) leaves / is living
- e) leaves / is leaving

4. B é a alternativa correta, pois a primeira lacuna deve ser completada com o *simple present* do verbo *to live* (viver), por se tratar de um fato. A segunda lacuna, por sua vez, deve ser preenchida pelo *present continuous* do mesmo verbo, uma vez que se trata de uma quebra de rotina – o fato de estar morando momentaneamente na Namíbia.

#### 5. Uema-MA – Leia o texto para responder à questão.

##### Frejat

In 1985, Frejat, then guitarist for Barão Vermelho, hit the stage wearing green and yellow clothes. It was January 15<sup>th</sup>, the day in which Tancredo Neves was named president of Brazil. Cazuza sang "Pro dia nascer feliz" with lots of enthusiasm.

Frejat returns to the festival this year for a solo performance on October 1<sup>st</sup>.

Fonte: Revista TAM nas nuvens. São Paulo: New Content Editora, set/2011.

Change the following sentence to the *simple present* tense: Cazuza sang "Pro dia nascer feliz".

- a) Cazuza sings "Pro dia nascer feliz".
- b) Cazuza will sing "Pro dia nascer feliz".
- c) Cazuza has sung "Pro dia nascer feliz".
- d) Cazuza is singing "Pro dia nascer feliz".
- e) Cazuza would sing "Pro dia nascer feliz".

5. A é a alternativa que possui o uso correto do *simple present* – Cazuza sings (ele canta).

6. Das alternativas abaixo, qual delas não é uma conjugação correta do *simple present*.
- Does
  - Fixes
  - Plays

- d) Haves  
e) Studies

6. A alternativa correta é a D, pois a conjugação do verbo *to have* na terceira pessoa do singular (*he, she, it*) é *has*.

## EXERCÍCIOS PROPOSTOS

7. Das sentenças abaixo, qual delas está escrita no *simple present*?
- I always go to the mall.
  - She went to Bahamas last year.
  - We are going to my grandma's this weekend.
  - They will run 5 miles.
  - John has been studying Law for 4 years.
8. Como ficaria a sentença *You eat an apple a day* na forma negativa do *simple present*.
- You eat not an apple a day.
  - You not eat an apple a day.
  - You don't eat an apple a day.
  - You aren't eat an apple a day.
  - You didn't eat an apple a day.
9. Qual é a forma afirmativa do *simple present* da frase *Does she drive a motorcycle*?
- She drive a motorcycle.
  - She do drive a motorcycle.
  - She is drive a motorcycle.
  - She drives a motorcycle.
  - She does a motorcycle.
10. Conjugue os verbos abaixo na terceira pessoa do singular (*he, she, it*) no *simple present tense*.
- Play: \_\_\_\_\_
  - Write: \_\_\_\_\_
  - Study: \_\_\_\_\_
  - Go: \_\_\_\_\_
  - Have: \_\_\_\_\_

11. **Unifor** – Nas orações abaixo, o apóstrofe ( ' ) significa:

I'm a student.  
There's a spider on the wall.  
I don't study Spanish.  
I'll love you forever.

- A adição de uma letra.
- A omissão de uma letra somente.
- A adição de uma letra e a omissão de outra.
- A adição de duas letras.
- A omissão de uma ou mais letras.

12. **Uerj-RJ** – Texto para a próxima questão:

### The art of difference

Mutuality in recognizing and negotiating difference is crucial for people to deal with their past and the future; it is also essential in the process of creating a culture of respon-

sibility. How can this be achieved and what is the role of art in this process?

A vision based on ideologies solves both challenges of sharing – the interpretation of the past and the projections of the future. But ideologies are somehow “total”, if not totalitarian, because there is not much space for serious public negotiation. Individuals, then, lose their integrity or are restricted to their private spheres and, in the end, their memories become part of the dominant identity discourse, their aspirations are delegated. Even in less obvious systems of ideological rule, where individual subscription to the official story line seems to be consciously voluntary and collective memories are willingly encouraged for the sake of collective identities, the negotiation of difference is often not welcome: exclusion happens quickly and non-conformist doubts produce suspicion.

A democratic vision – shared aspirations for the future, based on negotiated interpretations of the past that respect diversity – is necessarily found in complex processes of private and public discourse and participatory and inclusive culture. Yet, politics tends to reduce complexity and engineer the balance between the individual and the collective rather than invest in processes of negotiation. We have learned, though, that this social engineering is a phantasm, largely limited and limiting, and, even if successful, often creates paranoid and fatal structures of homogeneity by trying to mould memories and hopes.

Humankind has gathered impressive knowledge about limitations of the human will and the failures of such “engineering”. Nevertheless, despite this, and maybe even because of it, we cannot give up trying the impossible: to create conditions for equality and solidarity for individuals to flourish. These conditions should be accompanied by narratives of a just, fair and free commonwealth of all. If history and memory seem to make this dream an unlikely scenario, can art play this part?

The role of art is precisely to keep inspiration alive, to deconstruct ideology, to recall the necessary dream of freedom, of the individual and of the common good beyond the “either/or” and beyond simplicity. In this sense, art in general prevents false hopes, and thus generates hope in the most paradoxical way: the only way of hoping that reaches beyond the private sphere without some kind of ideological distortion.

What makes art so unique? And why? Because the best narratives of art are purpose-free, uniquely non-instrumental, simply human. Art narrates what we don't understand in enlightened ways. Artists in particular offer a wealth of unseen perspectives and unexpected pathways of human exploration. Art makes us aware that all memories are personal, despite the power of collective

narratives. Arts and culture empower people to think freely, to imagine the unimagined, to feel responsible across borders and boundaries. Hopefully, the narratives of the future will be intercultural – and art will be the ally in the art of difference that needs to be further developed. “Art is about difference, art is difference”, as stated by Igor Dobricic\*. And it is difference that will be at the origin of the new bonding narratives of confidence.

WAGNER, Gottfried. *The art of difference*. Disponível em: <<https://culture360.asef.org/resources/art-difference-europe-cultural-project-eu-policies-culture>>. Acesso em: ago. 2018. (Adaptado).

\*Igor Dobricic: dramaturgo sérvio

The ideas expressed in a text might be perceived as true because of the choice and repetition of a specific tense. The verb tense that makes the ideas in the text seem true is:

- a) Future perfect
- b) Simple present
- c) Present perfect
- d) Present progressive

13. *I don't go to the zoo very often*. Substituir o pronome I pelo pronome he faria com que a sentença ficasse:

- a) He don't go to the zoo very often.
- b) He goes not to the zoo very often.
- c) He doesn't go to the zoo very often.
- d) He doesn't goes to the zoo very often.
- e) He not goes to the zoo very often.

14. Em qual das alternativas abaixo o verbo está conjugado de forma correta na terceira pessoa do singular no *simple present*?

- a) Studys
- b) Flies
- c) Playies
- d) Crys
- e) tryies

15. *She never helps me with my homework*. A forma interrogativa do *simple present* dessa sentença é:

- a) She never helps me with my homework?
- b) Never she helps me with my homework?
- c) Do she never helps me with my homework?
- d) Does she never help me with my homework?
- e) Does she never helps with my homework?

16. Das sentenças abaixo, qual delas tem o advérbio de frequência posicionado corretamente?

- a) He has never a dog.
- b) Always I go to the mall.
- c) She often eats an orange.
- d) They like normally cats.
- e) You never are late.

17. Das sentenças abaixo, qual delas tem o advérbio de frequência empregado de forma incorreta?

- a) She always is happy.

- b) They always get late to work.
- c) You never go to restaurants on Mondays.
- d) We are sometimes tired after school.
- e) He often buys flowers to his girlfriend.

18. Explique qual é a diferença de conjugação da terceira pessoa do singular do *simple present* entre os verbos *to cry* e *to play*.

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19. UEPG-PR – Texto para a próxima questão. C2-H5

#### Butterfly patterns

1. Climate change is tough to quantify. Butterflies can
2. help. Entomologists prefer “junk species” – the kind of
3. butterflies too common for most collectors – to keep
4. up with what’s going on in the insect’s world. They’re
5. easy to find and observe. When they do something
6. unusual, something’s changed in the area.
7. Art Shapiro’s team at UC Davis monitors ten local
8. study sites, some since the 1970s. The ubiquitous spe-
9. cies are the study’s favorite ones, helping distinguish
10. between lasting changes (climate warming, habitat
11. loss) and ones that will right themselves (one cold
12. winter, droughts that last years). Consistency is the
13. key: they collect details year after year, no empty data
14. sets between.
15. A few species have disappeared from parts of the study
16. area altogether, probably a lasting change. On the oth-
17. er hand, seemingly big news in 2012 might be just a
18. year’s aberration. Two butterflies came back to the city
19. of Davis last year, the umber skipper after thirty years,
20. the woodland skipper after twenty years – both likely
21. a result of a dry winter with near-perfect breeding con-
- ditions of sunny afternoons and cool nights.

RIZZO, Johna. Butterfly patterns. In *National Geographic*. February, 2013.

Assinale as sentenças que estiverem no *simple present tense*:

- a) A few species have disappeared from parts of the study area altogether (l. 14).
- b) Two butterflies came back to the city of Davis last year (l. 17).
- c) Entomologists prefer junk species (l. 2).
- d) They’re easy to find and observe (l. 5).



## ESTUDO PARA O ENEM

**20. UFV-MG (adaptada)** – Leia o texto e responda à questão abaixo. **C2-H5**

**The benefits of a new space race**

1. In October 2003, China became only the third nation  
2. to launch a human into space aboard its own rocket.  
3. Colonel Yang Liwei, China's first taikonaut, orbited the  
4. Earth for barely a day before returning, slightly shaken,  
5. to a landing in Mongolia. It was a significant technical  
6. achievement for a country that has been struggling to  
7. modernize its economy and its technology, and Chi-  
8. nese government trumpeted it to its people and the  
9. world. Although Yang's flight received considerable at-  
10. tention around the globe, what was almost ignored is  
11. the fact that after his feet were firmly on the ground,  
12. the orbital module from his Shenzhou 5 spacecraft  
13. continued to circle the Earth, carrying several military  
14. payloads. The module is apparently equipped both  
15. with a reconnaissance camera capable of spotting ob-  
16. jects on the ground about a yard long, and an array of  
17. antennas for intercepting radar and other signals from  
18. hundreds of miles away. Despite this, Shenzhou is not  
19. something the United States should be concerned  
20. about, but should actually encourage.

21. China is pursuing a human space program for three  
22. primary reasons: international prestige, domestic paci-  
23. fication, and industrial policy. A human space program  
24. enhances China's status as a major power, at least  
25. within the Pacific region. It also feeds nationalist hun-  
26. ger among the populace, making them proud of the  
27. achievements of their country even while they realize  
28. that they live under an authoritarian and corrupt gov-  
29. ernment – bread and circuses for the masses. Finally,  
30. a Chinese "white paper" about the space makes clear  
31. that the Chinese anticipate numerous technologi-  
32. cal developments to flow from their space program.  
33. Building a space capability requires improvements in  
34. manufacturing, computers and materials that the Chi-  
35. nese hope to use in other areas of their economy. Be-  
36. cause China is a rival to the US, it is not in American  
37. interests to see them gain international prestige, pacify  
38. an oppressed population, or improve their technology.

39. But now that China has entered the human spaceflight  
40. arena, and President Bush has proposed a new explo-  
41. ration plan, America's best move might be to engage  
42. the Chinese in future cooperation in human space-  
43. flight, such as dangling the possibility of sending fu-  
44. ture missions to the International Space Station, and  
45. possibly even future competition in this realm as well.  
46. For several years the Western science press has been  
47. filled with articles about China's space ambitions. Re-

48. porters have claimed that China has bold plans for a  
49. large human spaceflight program, including everything  
50. from space stations to Moon landings. Many of these  
51. reports, however, have generated bad translations of  
52. articles originally published in Chinese, or handwaved  
53. away the laws of physics. China's space ambitions are  
54. in reality much less dramatic and the requirements to  
55. achieve some of these goals much higher than the press  
56. has implied. Although most of these stories are false, it  
57. would be in America's best interest if they are true, and  
58. a shrewd strategy to encourage China's peaceful explo-  
59. ration of space, with humans, is called for.

60. Human spaceflight is enormously expensive, even in  
61. places where labor is cheap. Despite the slow and de-  
62. liberate pace of the Chinese human spaceflight pro-  
63. gram so far, it is clear that China has spent a consid-  
64. erable amount of money to acquire this new capability  
65. – nearly \$ 2 billion. In addition to developing a space-  
66. craft and launching four previous unmanned missions,  
67. China has also built a new rocket, a new launch pad,  
68. and a large assembly building for integrating all of  
69. the equipment, as well as various other support facil-  
70. ities, such as a tracking station in Namibia and sever-  
71. al tracking ships. Recovery forces such as helicopters  
72. and aircraft cost additional money. China may also  
73. demonstrate the value of spaceflight at diverting do-  
74. mestic attention from government oppression and  
75. corruption. But the Chinese government is going to do  
76. this anyway with other events, such as the 2008 Olym-  
77. pics. As for China's industrial policy, the United States  
78. long ago learned that the spin-off argument is a weak  
79. one; although developing spacecraft does produce  
80. some useful technologies, it is generally inefficient. If  
81. you want a faster computer chip, then develop one;  
82. there is no need to go to the Moon to do so. The only  
83. demonstrated payoff of human spaceflight is prestige.

DAY, Dwayne A. *The benefits of a new space race*. Disponível em:  
<<http://thespacereview.com/article/137/1>>.  
Acesso em: ago. 2018.

Das sentenças abaixo extraídas do texto, qual delas está no *simple present tense*?

- a) China became only the third nation to launch a human into space aboard its own rocket (l. 1).
- b) But now that China has entered the human spaceflight arena (l. 39).
- c) China is pursuing a human space program for three primary reasons (l. 21).
- d) It also feeds nationalist hunger among the populace (l. 25).



## 8

## PRESENT CONTINUOUS

- Use
- Form
- Action and state verbs

## HABILIDADES

- Associar vocábulos e expressões de um texto em LEM ao seu tema.
- Utilizar os conhecimentos da LEM e de seus mecanismos como meio de ampliar as possibilidades de acesso a informações, tecnologias e culturas.
- Relacionar um texto em LEM, as estruturas linguísticas, sua função e seu uso social.
- Reconhecer a importância da produção cultural em LEM como representação da diversidade cultural e linguística.

O *present continuous* pode parecer mais simples do que é. Contudo, é fundamental entender tanto suas diferentes possibilidades de uso – em ações futuras, por exemplo – quanto a forma correta de conjugar os peculiares verbos de estado.

## Use

Usa-se o tempo verbal presente contínuo (*present continuous tense* ou *present progressive tense*) para:

- ações que estejam em curso no momento da fala.

I'm **working** now.  
They're already **sleeping**.  
She's **turning** the volume up but it's not **working**.

- ações temporárias que não necessariamente estejam acontecendo no instante, mas que sejam verdade no momento da fala.

He is **watching** a good TV show this week.  
That chair is **breaking** easily when the children plays.  
She's not **listening** to good songs nowadays.  
I'm **living** with my mom at the moment.  
Are your parents **taking** care of the baby while you're here?

- mudanças graduais que estejam acontecendo ao nosso redor.

His health condition is **getting** worse.  
The company is **growing** fast.  
She's **improving** her English.  
They're **building** a wall between them by not listening to each other.  
She is **becoming** more famous day by day.  
The times are **changing**.  
It's **beginning** to look like Christmas.

- ações que possivelmente aconteçam em um futuro próximo, sobretudo quando se fala de planos já definidos ou compromissos assumidos.

I'm **working** tomorrow.  
We're not **going** to the mall tomorrow.  
Your cousin is **visiting** Ireland next January.  
She's **taking** the plane in three days.

## Form

No *present continuous* também se prioriza o tipo da frase (afirmativa, negativa ou interrogativa) para a construção da sentença.

### AFFIRMATIVE SENTENCES

- Sujeito + *am/ is/ are* + verbo com *-ing* (gerúndio)

**The student is writing** a paper for his class.

**I am reading** a book now, Peter.

**They are playing** tennis every Tuesday.

### NEGATIVE SENTENCES

- Sujeito + *am not (I'm not)/ are not (aren't)/ is not (isn't)* + verbo com *-ing* (gerúndio)

**They aren't going** to Arizona this year.

**He is not trying** very hard.

**I'm not working** tomorrow.

### INTERROGATIVE SENTENCES

- Am/ is/ are* + sujeito + verbo com *-ing* (gerúndio)

Is she eating properly?

Are you coming for the holidays?

Am I going to work with you?

#### Importante

É muito comum o emprego de expressões temporais no *present continuous*, como as que indicam o momento exato em que a ação está acontecendo (*right now, at the moment, at present*) ou em torno do momento da ação (*today, this week, this month, next month, currently*).

### ACTION AND STATE VERBS

- Os verbos de ação (*action* ou *dynamic verbs*), os quais expressam atividade, ações momentâneas ou condição física, podem sempre ser conjugados no *present continuous*.

Somebody is **knocking** at the door.

Is he **dancing** with you at the prom?

I'm not **cooking** dinner today.

- Os verbos de estado (*state* ou *stative verbs*), que incluem emoções, sentidos, percepções e compreensões, não são, normalmente, conjugados no *present continuous*.

**I believe** in you. (*I'm believing in you* está errado)  
**He needs** a better job. (*He is needing a better job* está errado)

**You look** tired. (*You're looking tired* está errado)  
**I don't understand** this subject. (*I'm not understanding this subject* está errado)

I think **I like** Bruce. (*I think I'm liking Bruce* está errado)

Porém, alguns *stative verbs* podem ser usados no *present continuous*, desde que se refiram a uma ação temporária, em curso em um certo momento; ou se o verbo tiver um significado ativo, de ação.

Verbo	Significado de estado	Significado de ação
<i>to see</i>	<i>What do you see now?</i> (sentido, visão)	<i>I'm seeing my girl tonight.</i> (ter um encontro, visitar)
<i>to expect</i>	<i>I expect that you are sleeping.</i> (supor, assumir)	<i>They are expecting their family.</i> (esperando, aguardando a chegada)
<i>to have</i>	<i>We have a house in Brooklin.</i> (posse)	<i>She's having dinner right now.</i> (comendo, fazendo a refeição)
<i>to taste</i>	<i>This coffee tastes too bitter.</i> (ter gosto amargo)	<i>I'm tasting this coffee from Brazil.</i> (testar, experimentar)
<i>to be</i>	<i>I am your best student.</i> (fato, conclusivo)	<i>She's being silly today.</i> (agindo, comportando-se)
<i>to think</i>	<i>I don't think that's a good idea.</i> (acreditar, crer)	<i>He's thinking about getting a car.</i> (considerando, planejando)
<i>to look</i>	<i>She looks great with that dress.</i> (aparentar)	<i>Is she looking for me?</i> (procurando)
<i>To weight</i>	<i>The baby weighs 3 kg.</i> (seu peso é de)	<i>The doctor is weighing the baby.</i> (pesando)

# ROTEIRO DE AULA

## PRESENT CONTINUOUS

### Quando é usado?

Em ações que estejam acontecendo no momento da fala;

Em ações temporárias que não precisem, necessariamente, estar acontecendo no momento da fala;

Em mudanças que estejam acontecendo ao nosso redor, principalmente com os verbos *to get, to change, to become, to increase, to rise, to fall, to grow, to improve, to begin e to start*;

Em ações que possivelmente aconteçam em um futuro próximo.

### Como se usa?

Affirmative sentences

Sujeito + *am/ is/ are* + verbo com *-ing* (gerúndio)

Negative sentences

Sujeito + *am not (I'm not)/ are not (aren't)/ is not (isn't)* + verbo com *-ing* (gerúndio)

Interrogative sentences

*Am/ Is/ are* + sujeito + verbo com *-ing* (gerúndio)

**ROTEIRO DE AULA****Dois exemplos para cada tipo de frase**

## Affirmative sentences

Resposta pessoal.

Ex.1: We are expecting a baby boy.

Ex.2: This exercise is driving me crazy

## Negative sentences

Resposta pessoal.

Ex.1: I'm not going to the club tonight.

Ex.2: They aren't waiting for anything else.

## Interrogative sentences

Resposta pessoal.

Ex.1: Are you coming this weekend?

Ex.2: Is she working at the moment?

## EXERCÍCIOS DE APLICAÇÃO

1. **Col. Naval-RJ** – Leia o texto para responder à questão.

### Helping at a hospital

Every year, many young people finish school and then take a year off before they start work or go to college. Some of them go to other countries and work as volunteers. Volunteers give their time to help people. For example, they work in schools or hospitals, or they help with conservation.

Mike Coleman is 19 and lives in Omaha, Nebraska, in the United States. He wants to become a teacher, but now he is living in Namibia. He's working in a hospital near Katima Mulilo. He says, "I'm working with the doctors and nurses here to help sick people. For example, I help carry people who can't walk. Sometimes I go to villages in the mobile hospital, too. There aren't many doctors here so they need help from people like me. I don't get any money, but that's okay, I'm not here for the money".

"I'm staying here for two months, and I'm living in a small house with five others volunteers. The work is hard and the days are long, but I'm enjoying my life here. I'm learning a lot about life in Southern Africa and about myself! When I finish the two months' work, I want to travel in and around Namibia for three weeks. For example, I want to see the animals in the Okavango Delta in Botswana".

Fonte: <vyre-legacy-access.cambridge.org>.

Read the fragment from the last paragraph:

When I finish the two months' work, I want to travel in and around Namibia for three weeks.

Because it is a plan, it is possible to rewrite the sentence substituting the underlined part for:

- a) am traveling.
- b) like traveling.
- c) am going traveling.
- d) can travel.
- e) traveled.

1. A é a alternativa correta, pois se trata do uso do *present continuous* como uma ideia futura já planejada. Desse modo, a conjugação *am traveling* pode ser entendida como "viajarei". A alternativa B está errada, pois modifica o sentido original para "gosto de viajar". A alternativa C está gramaticalmente errada, pois deveria ter a forma *am going to travel*. A letra D também não está certa, pois modifica o sentido original para "posso viajar". E, por fim, a opção E também não cabe porque conjuga o verbo no passado (viajei).

2. **ITA-SP** – Texto para a questão abaixo.

### Stickernomics

#### Football albums

#### Got, got, got, got, got, need

1. The World Cup is still two weeks away, but for children worldwide (plus disturbing numbers of adults)
2. the race to complete the Brazil sticker book started
3. long ago. Panini, an Italian firm, has produced sticker
4. albums for World Cups since Mexico 1970; this year's
5. version has 640 stickers to collect. Collecting them is
6. no idle pursuit, however. Getting every slot filled de-
7. livers an early lesson in probability, the value of statisti-
8. cal tests and the importance of liquidity.
9. When you start an album, your first sticker (in Britain,
10. they come in packs of five) has 640/640 probability
11. of being needed. As the spaces get filled, the odds of
- 12.

13. opening a pack and finding a sticker you want fall.
14. According to Sylvain Sardy and Yvan Velenik, two
15. mathematicians at the University of Geneva, the
16. number of sticker packs that you would have to buy
17. on average to fill the album by mechanically buying
18. pack after pack would be 899. That assumes there is
19. no supply shock to the market (the theft of hundreds
20. of thousands of stickers in Brazil in April left many
21. fearful that Panini would run short of cards).

22. It also assumes that the market is not being rigged.
23. Panini says that each sticker is printed in the same
24. volumes and randomly distributed. In a 2010 paper
25. Sardy and Velenik gamely played the role of "reg-
26. ulator" by checking the distribution of stickers for a
27. 660 sticker album sold in Switzerland for that year's
28. World Cup. Out of their sample of 6,000 stickers, they
29. expected to see each sticker 9.09 times on average
30. (6,000/660), which was broadly borne out in practice.

31. Even in a fair market, it is inefficient to buy endless
32. packs as an individual (not to mention bloody expen-
33. sive for the parents). The answer is to create a market
34. for collectors to swap their unwanted stickers. The
35. playground is one version of this market, where a
36. child who has a card prized by many suddenly un-
37. derstands the power of limited supply. Sticker fairs
38. are another. As with any market, liquidity counts. The
39. more people who can be attracted into the market
40. with their duplicate cards, the better the chances of
41. finding the sticker you want.

42. Sardy and Velenik reckon that a group of ten astute
43. sticker-swappers would need a mere 1.435 packs be-
44. tween them to complete all ten albums, if they take
45. advantage of Panini's practice of selling the final 50
46. missing stickers to order. Internet forums, where po-
47. tentially unlimited numbers of people can swap stick-
48. ers, make this number fall even further. The idea of a
49. totally efficient market should dismay Panini, which
50. will sell fewer packs as a result. But as in all markets,
51. behaviour is not strictly rational. Despite entreaties,
52. your correspondent's son is prepared to tear out most
53. of his stickers to get hold of Lionel Messi.

Stickernomics. Football albums. Got, got, got, got, got, need.

In *The Economist*. Disponível em: <<https://www.economist.com/finance-and-economics/2014/05/31/stickernomics>>.

Acesso em: ago. 2018.

Marque a opção em que o uso do *-ing* denota ação contínua.

- a) Plus disturbing number of adults. (linha 2)
- b) Collecting them is no idle pursuit. (linha 6)
- c) Your first sticker has a 640/640 probability of being needed. (linha 10)
- d) According to Sylvain Sardy and Yvan Velenik. (linha 14)
- e) The market is not being rigged. (linha 22)

2. E é a única alternativa em que a forma *-ing* está sendo usada em um tempo contínuo (no caso, o *present continuous*). Tradução: "O mercado não está sendo fraudado." Na alternativa A, a tradução fica "Mais uma quantidade perturbadora de adultos". Na B, podemos traduzir para "Colecioná-las não é uma busca ociosa". A alternativa C, por sua vez, vira "Sua primeira figurinha tem uma probabilidade 640/640 de ser necessária", enquanto a D pode ser traduzida por "De acordo com Sylvain Sardy e Yvan Velenik".

**3. Uece-CE** — In the sentence "He is overseeing the precedent setting trial", the verb is in the:

- a) Simple present.
- b) Present perfect.
- c) Present continuous.**
- d) Simple past.

3. C é a alternativa correta, porque *is overseeing* é o *present continuous de to oversee*.

**4. UEPB-PB** – Texto para a próxima questão.

**How money works: will China own US all?**

It's no secret China has been booming while the West declines. In fact, it's been growing so fast, it's expanding overseas, too: buying up businesses in the U.K, U.S. and elsewhere. So, how worried should we be?

Napoleon once said, apparently. "Let China sleep because when she wakes she'll shake the world".

Indeed, for much of the industrial revolution, China was taking a nap – so to speak. But in 1978 things began to change. The Communist country encouraged private enterprise and unleashed its biggest asset: 975 million citizens.

Where then ensued mass migrations to urban areas where people took up jobs in factories to manufacture goods for export. Since then the economy dubbed 'the dragon' has doubled its slice of the global economy and it's predicted that by 2016 China will be the world's biggest economy.

Can anything stand in the way of the Asian powerhouse?

How money works: will China own us all? In Yahoo Finance. Disponível em: <<https://uk.finance.yahoo.com/news/how-money-works-will-china-own-us-all-115557656.html?guccounter=1>>. Acesso em: ago. 2018. (Adaptado).

In the first paragraph, the verb forms booming, growing, expanding and buying indicate that the events described are situated:

- a) in the near future.
- b) in the present.**
- c) long ago.
- d) in the era of the Communist Revolution.
- e) in the Napoleonic period.

4. B é a alternativa correta, pois os verbos destacados foram retirados de exemplos de uso do *present perfect continuous* (casos de *booming e growing*), cuja função é descrever ações que foram iniciadas no passado e que ainda são feitas no presente; e do *present continuous* (casos de *expanding e buying*), o qual possui como uma de suas funções a descrição de eventos que ocorrem no momento em que se fala. A seguir, encontram-se grifadas as estruturas com esses tempos verbais: *It's no secret China has been booming while the West declines. In fact, it's been growing so fast, it's expanding overseas, too; buying up businesses in the U.K., U.S. and elsewhere.*

**5. Unioeste-PR** – Leia o texto para responder à questão.

**Microsoft is buying Skype**

One is the giant business, whose software powers more than 90% of the world's computers. The other is the firm, which has revolutionised the way many communicate. Now Skype is being swallowed up by Microsoft.

It's just eight years since Skype started helping people to make calls over the internet for nothing, and this is the third time it's been bought and sold.

Microsoft has been struggling to prove it can compete with the likes of Google and Apple. Now as it tries to make an impact on the mobile-phone world, it want Skype to help it become a bigger force.

Skype is now used by 170 million people around the world (each month), not just on their computers, but on the move – on their mobile phones and even on their tablet devices. Microsoft wants to tap into this connected community, but it's paying a huge price for a business that isn't even profitable.

CELLAN-JONES, Rory. Microsoft is buying Skype. In BBC News. Disponível em: <[http://www.bbc.co.uk/worldservice/learningenglish/language/wordsintheneeds/2011/05/110511\\_witn\\_skype\\_page.shtml](http://www.bbc.co.uk/worldservice/learningenglish/language/wordsintheneeds/2011/05/110511_witn_skype_page.shtml)>. Acesso em: ago. 2018. (Adaptado).

No título, *Microsoft is buying Skype*, é correto afirmar que:

- a) A Microsoft está comprando o Skype.**
- b) O Skype está sendo vendido pela Microsoft.
- c) A Microsoft está vendendo o Skype.
- d) O Skype está se despedindo da Microsoft.
- e) A Microsoft está perdendo o Skype.

5. A é a alternativa correta. A palavra *buying*, conjugação de *to buy* no *present continuous*, significa "comprando".

**6. Mackenzie-SP (adaptada)** – Texto para a próxima questão.

**Inside a makeover**

*One company's story illustrates how music-industry giants are retooling in an attempt to survive the digital future*

The battle for digital control is still raging in the movie business, but it's virtually over in music. The giants are winning. Court rulings have forced free music upstarts like Grokster and Napster out of business, and earlier this month required Kazaa, the producer of file-sharing technology, to introduce filters to prevent piracy. The idea that the free music would gut the big record companies seems a distant memory, even though it was still the conventional wisdom just a year ago. "We're finally seeing a raft of new initiatives from really big players", says Eric Nicoli, chairman of one of the big four music companies, the EMI Group. "This stuff is happening all day, every day now".

Just consider the last month: Apple and Motorola unveiled a phone that can play music from iTunes, and announced partnerships with big U.S. and British phone companies to develop mobile music market. In London, two giant retailers, HMV and Virgin, announced digital music ventures, a sign that the online sector is reaching mass-market size. The big labels have arrested a four-year, 25 percent plunge in sales and can now concentrate on exploring new business models to navigate the digital landscape. Nicoli has the buoyant air of a man who has just survived a close scrape with death. In a recent series of interview, he and other top execs at EMI offered a detailed glimpse at the recent tumult, and where EMI – an their industry – is likely to go from here.

MILLER, Karen. L. Inside a makeover. In *Newsweek International*. Disponível em: <<https://www.questia.com/magazine/1G1-136463229/inside-a-makeover-one-company-s-story-illustrates>>. Acesso em: ago. 2018. (Adaptado).



Which of the sentences below are in the *present continuous tense*?

- a) Apple and Motorola unveiled a phone that can play music from iTunes.
- b) The big labels have arrested a four-year.
- c) Nicoli has the buoyant air of a man who has just survived a close scrape with death.

d) Court ruling have forced free music upstarts like Grokster and Napster out of business.

- e) The giants are winning.

6. E é a alternativa correta, pois é a única frase no *present continuous (are winning, ou "estão ganhando")*. A alternativa A se encontra no passado simples; a B está no presente perfeito; a letra C possui presente simples na primeira parte e presente perfeito na segunda; e a alternativa D também está no presente perfeito.

## EXERCÍCIOS PROPOSTOS

7. **Unesp-SP (adaptada)** – Assinale a alternativa que preenche corretamente cada lacuna da frase apresentada.

I \_\_\_\_\_ to the radio now, but I \_\_\_\_\_ to it every day.

- a) am listening / don't listen.
- b) listened / had.
- c) listening / was not.
- d) was listening / not.
- e) not listen / was.

8. **Mackenzie-SP (adaptada)** – Em inglês, "Você está escrevendo alguma carta?" seria:

- a) Have you been waiting for a chart?
- b) Are you writing a letter?
- c) Are you attending any lecture?
- d) Are you staying for the lecture?
- e) Have you been hoping for a lecture?

9. Em suas próprias palavras, qual é a diferença entre o *simple present* e o *present continuous*?

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10. A forma interrogativa da sentença *We are working now* seria:

- a) We are working now?
- b) Do we are working now?
- c) Working we are now?
- d) Are we working now?
- e) Are working we now?

11. Transformando a frase *I eat an apple every day* para o *present continuous* ficaria:

- a) I eating an apple every day now.
- b) I eat an apple now.
- c) I am eating an apple every day now.
- d) I ate an apple every day.
- e) I was eating an apple yesterday.

12. Qual das frases abaixo está na forma negativa do *present continuous*?

- a) She doesn't work 10 hours a day.
- b) He didn't work very hard last week.
- c) They haven't travelled many mile to get to Minnesota.
- d) I am not happy to be here.
- e) We aren't cooking some rice and beans right now.

13. Dos verbos a seguir, qual deles não poder ser conjugado no *present continuous*?

- a) To like
- b) To behave
- c) To go
- d) To attack
- e) To fight

14. Qual das frases a seguir está incorreta?

- a) I am going home now.
- b) He is wanting to leave his job.
- c) We are traveling to Nebraska next week.
- d) They are eating French fries.
- e) She is working untill late today.

15. Como ficaria, em inglês, a seguinte frase: "Eu não estou entendendo a matéria"?

- a) I am not understanding the subject.
- b) I don't understanding the subject.
- c) I not am understanding the subject.
- d) I don't understand the subject.
- e) I understand not the subject.

16. Marque a alternativa que demonstre o uso correto do *present continuous*.

- a) We are needing two people to work in our company.
- b) She is not understanding what the teacher is saying.
- c) I'm not remembering her name. Is her name Julia?
- d) They are having breakfast in the dining room.
- e) He is not believing in what just happened.

17. A forma interrogativa da sentença *She is eating French fries* é:

- a) Is she eating French fries?
- b) Does she eat French fries?
- c) She is eating French fries?
- d) Did she eat French fries?
- e) Have she eaten French fries?

18. Em qual situação o uso do verbo *have* é incorreto no *present continuous*?

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## ESTUDO PARA O ENEM

**19. Ufpel-RS (adaptada)** – Leia o texto abaixo para responder à questão. **C2-H5**

**Plagiarism on the internet**

For Ana, 22, a final year student in South-East England, internet plagiarism is a natural part of undergraduate life.

For the past three years, she says, she has submitting essays bought and copied from the internet and passing them off as her own.

She is currently working on her final-year project and most of the materials in the dissertation are coming off the net.

Anna (not her real name) says she cheats because it is easy to get away with it.

“It is easier, because sometimes when you go to the library you can’t find the necessary books or you have too much to read”, she says.

“But I’m always careful. The best way is to combine library materials with essays bought from the internet”.

ADENEKAN, Shola. Plagiarism on the internet. Students using the net to cheat. In *BBC News*. Disponível em: <[http://news.bbc.co.uk/2/hi/uk\\_news/education/3265143.stm](http://news.bbc.co.uk/2/hi/uk_news/education/3265143.stm)>. Acesso em: ago. 2018. (Adaptado).

Das alternativas abaixo, qual delas está no *present continuous*?

- Internet plagiarism is a natural part of undergraduate life.
- She has been submitting essays bought and copied from the internet and passing them off as her own.
- She is currently working on her final-year project and most of the materials in the dissertation are coming off the net.
- Anna (not her real name) says she cheats because it is easy to get away with it.
- The best way is to combine library materials with essays bought from the internet.

**20. UFV-MG (adaptada)** – Texto para a próxima questão. **C2-H5**

**Has technology ruined childhood?**

Today, parents are increasingly worried about safety of their children, and because of this, they are not letting their children out to play. As a result, children are no longer playing outside but shutting themselves away in their rooms and losing themselves in individualistic activities such as television viewing and computer games.

Yet, if they had the chance, they would rather get out of the house and go to the cinema, see friends or play sport. In fact, when asked what their idea of a good day was, only 1 in 7 said that they would turn on the television.

British teenagers have always retreated to their bedrooms, leaving the younger children to play in communal spaces such as the sitting room, garden or kitchen. How-

ever, children from the age of 9 are now turning to their bedrooms as a place to socialise.

Bedroom culture is a phenomenon of the past 20 years with families getting smaller and homes getting more spacious. Increasing prosperity has also contributed to the rise of the bedroom culture.

Of British children aged 6 to 17, 72% have a room they do not have to share with a sibling, 68% have their own music installation, 34% have an electronic games controller hooked up to the television, 21% have a PC. Only 1%, on the other hand, have an internet connection in their bedroom.

On average, children devote 5 hours a day to screen media. Even so, only 1 child in 100 can be classed as a real screen addict, a child who spends a worrying 7 hours or more watching TV or playing computer games.

Although children generally have a few favourite programmes, they mostly use television to kill time when they are bored and have nothing special to do. Moreover, the distinction between individualistic media use and social activities such as chatting with friends is less extreme than is commonly assumed. Children gossip about television soap characters, make contact with other children on the internet, and visit friends to admire their new computer games.

As the use of PCs proliferates, reading skills are expected to suffer. Nevertheless, 57% of children say they still enjoy reading, and 1 in 5 teenagers can be classed as a book-lover.

As a result of the bedroom culture, it is becoming rarer for children over the age of 10 to watch television with their parents. Once in their rooms, children tend to stay up watching television for as long as they wish. Consequently it is getting harder to control children’s viewing.

One father told researchers that he drew the line at 9 pm. His son, on the other hand, said: “They tell us to go up at about 9.30 or 10 or something, and then we just watch until they come up and tell us to switch it off at 11 or 11.30”.

LIVINGSTONE, Sonia e BOVILL, Moira. Has technology ruined childhood. Texto a partir do report “Young people new media”. In *Exam practice exercise for second year english*. p. 48. (Adaptado).

Choose the alternative in which the underlined *-ing* form is an example of the *present continuous*.

- A child who spends a worrying 7 hours or more.
- Increasing prosperity has also contributed to the rise of the bedroom culture.
- Harder to control children’s viewing.
- Children say they still enjoy reading.
- Children from the age of 9 are now turning to their bedrooms.

# SIMPLE PAST

- Use
- Form
- Irregular and regular verbs

## HABILIDADES

- Associar vocábulos e expressões de um texto em LEM ao seu tema.
- Utilizar os conhecimentos da LEM e de seus mecanismos como meio de ampliar as possibilidades de acesso a informações, tecnologias e culturas.
- Relacionar um texto em LEM, as estruturas linguísticas, sua função e seu uso social.
- Reconhecer a importância da produção cultural em LEM como representação da diversidade cultural e linguística.

O uso do *simple past* é bastante amplo e definido, porém sua construção requer bastante estudo da língua e, sobretudo, dos verbos irregulares, os quais possuem peculiaridades e necessitam de atenção.



Garfield, Jim Davis © 1981 Paws, Inc. All Rights Reserved / Dist. by Andrews McMeel Syndication

## Use

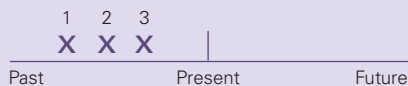
Usa-se o tempo verbal passado simples (*past simple* ou *simple past*) para:

- falar sobre uma ação ou situação que começou e terminou em um tempo específico do passado.



I **went** to the mall yesterday. I **didn't buy** anything.  
 We **watched** a movie last night.  
**Did** you **enjoy** your break last week?  
 He **traveled** to Japan seven years ago.

- falar sobre uma série de ações completadas no passado.



She **called** her mom, **washed** the dishes and **took** a shower before I got home.

They **arrived** from the airport at 6pm, **checked** into the hotel at 6:30 pm, and **met** us in the restaurant at 7:45 pm.

**Did** you **take** the trash out, **clean** your room, and **sweep** the floor?

- indicar uma ação, de longa duração, que começou e parou no passado. Esse tipo de ação geralmente é indicado por expressões como: for five years (por cinco anos), for ten minutes (por dez minutos), all day (o dia todo) etc.



I **lived** in Australia for five years.  
He **studied** English for seven years.  
We **played** at the park all day.  
They **didn't stay** at the pool party the entire time.

- descrever uma rotina que terminou no passado. Usa-se geralmente os advérbios de frequência *always, often, usually, never*, e expressões como *when I was a child, when I was younger* etc.



I **studied** French when I was a child.  
He never **played** the cello  
**Did** you **watch** Titanic when you were younger?  
She always **complained** about her boss.

- descrever fatos no passado ou generalizações que não são mais verdadeiras.



She **was** very bossy when she was younger, but now she is a great leader.  
I **didn't like** eggplants before tasting his salad.  
**Did** you **live** in Paris when you were a child?

## Form

Assim como nos demais tempos já vistos até aqui, no *past simple* também se prioriza o tipo da frase (afirmativa, negativa ou interrogativa) para a construção da sentença.

### AFFIRMATIVE SENTENCES

Regular verbs

- Sujeito + verbo com *-ed*

I **walked** to school yesterday.  
**They worked** in the same factory when they were young.

*Irregular verbs*

- Sujeito + 2<sup>nd</sup> form of the verb (*simple past form*)

**It took** three hours to get into the stadium.  
**She broke** her leg.

### NEGATIVE SENTENCES

- Sujeito + *did not (didn't)* + verbo no infinitivo (*base form*)

She **didn't like** flan.  
We **didn't go** to the party.

### INTERROGATIVE SENTENCES

- *Did* + sujeito + verbo no infinitivo (*base form*)

**Did you go** to the game last weekend?  
**Did she meet** him yesterday?

### REGULAR AND IRREGULAR VERBS

- Para os verbos terminados em *-e*, acrescenta-se apenas o *-d*

to arrive > arrived  
to love > loved  
to like > liked

- Para verbos terminados na sequência CVC (consoante-vogal-consoante) e em sílaba tônica (ou um verbo monossilábico), dobra-se a última consoante antes do *-ed*.

to prefer > preferred  
to stop > stopped

### Atenção

A consoante dos verbos polissilábicos terminados em CVC não será dobrada se a última sílaba da palavra não for tônica, como são os casos de *to open* (torna-se apenas *opened*) e *to visit* (torna-se *visited*).

- Para verbos terminados em consoante + *-y*, substitui-se o *-y* por *-ied*.

to carry > carried  
to cry > cried  
to study > studied

- Tabela de verbos irregulares:

Translation	Base form	Simple past
ser, estar	to be	was / were
tornar-se	to become	became
começar	to begin	began
quebrar	to break	broke
trazer	to bring	brought
construir	to build	built
comprar	to buy	bought
pegar	to catch	caught
escolher	to choose	chose
vir	to come	came
custar	to cost	cost
cortar	to cut	cut
fazer	to do	did
beber	to drink	drank
dirigir	to drive	drove
comer	to eat	ate
cair	to fall	fell
sentir	to feel	felt
achar	to find	found
voar	to fly	flew
esquecer-se de	to forget	forgot
pegar, conseguir, ganhar, obter	to get	got
dar	to give	gave
ir	to go	went
crescer	to grow	grew
ter	to have	had
ouvir	to hear	heard
bater	to hit	hit
manter	to keep	kept
saber, conhecer	to know	knew
sair, deixar, partir	to leave	left
emprestar (para)	to lend	lent
perder	to lose	lost

fazer	to make	made
encontrar, conhecer (pessoas)	to meet	met
pagar	to pay	paid
colocar	to put	put
ler	to read	read
soar, bater, tocar	to ring	rang
correr	to run	ran
dizer	to say	said
ver	to see	saw
vender	to sell	sold
enviar	to send	sent
fechar	to shut	shut
cantar	to sing	sang
sentar	to sit	sat
dormir	to sleep	slept
falar	to speak	spoke
gastar, passar (tempo)	to spend	spent
ficar em pé	to stand	stood
furtar	to steal	stole
nadar	to swim	swam
levar	to take	took
ensinar	to teach	taught
contar, dizer	to tell	told
pensar	to think	thought
jogar, arremessar	to throw	threw
entender	to understand	understood
acordar	to wake	woke
vestir, usar	to wear	wore
vencer	to win	won
escrever	to write	wrote

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# ROTEIRO DE AULA

## SIMPLE PAST

### Quando é usado?

- Para expressar a ideia de uma ação que começou e terminou num tempo específico do passado;
- Para expressar uma série de ações completadas no passado;
- Para indicar uma ação de longa duração, que começou e parou no passado. Esse tipo de ação normalmente é indicado pelas expressões: por dois anos, por cinco minutos, o dia todo, o ano todo etc.;
- Para descrever um hábito que terminou no passado. Expressões como *always*, *often*, *usually*, *never*, *when I was a child*, *when I was younger* etc., frequentemente acompanham esse tempo verbal;
- Para descrever fatos no passado ou generalizações que não são mais verdadeiras.

### Como se usa?

#### Affirmative sentences

Sujeito + verbo com *-ed*

Sujeito + 2nd form of the verb (simple past)

#### Negative sentences

Sujeito + *didn't (did not)* + verbo no infinitivo (base form)

#### Interrogative sentences

*Did* + sujeito + verbo no infinitivo (base form)

**ROTEIRO DE AULA****Dois exemplos para cada tipo de frase**

## Affirmative sentences

Resposta pessoal.  
\_\_\_\_\_Ex. 1: She walked home yesterday.  
\_\_\_\_\_Ex. 2: They took the subway to go to the game.  
\_\_\_\_\_

## Negative sentences

Resposta pessoal.  
\_\_\_\_\_Ex. 1: We didn't want to tell him.  
\_\_\_\_\_Ex. 2: It didn't fit me.  
\_\_\_\_\_

## Interrogative sentences

Resposta pessoal.  
\_\_\_\_\_Ex. 1: Did you travel last year?  
\_\_\_\_\_Ex. 2: Did he ask about me?  
\_\_\_\_\_

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## EXERCÍCIOS DE APLICAÇÃO

1. **FBA-BA** – Leia a letra da canção abaixo para responder à questão.

**Luka**

My name is Luka

I live on the second floor

I live upstairs from you

Yes, I think you've seen me before

If you hear something late at night

Some kind of trouble, some kind of fight

Just don't ask me what it was

I think it's cause I'm clumsy

I try not to talk too loud

Maybe it's because I'm crazy

I try not to act too proud

They only hit until you cry

After that you don't ask why

You just don't argue anymore

Yes, I think I'm okay

I walked into the door again

If you ask that's what I'll say

And it's not your business anyway

I guess I'd like to be alone

With nothing broken, nothing thrown

Just don't ask me how I am

Which of the following verbs is regular?

a) seen

b) was

c) broken

d) walked

e) thrown

1. D é a alternativa correta, pois é o único verbo regular, isto é, um verbo que possui suas formas no passado e no particípio passado com *-ed* ou *-ied*. Na A, *seen* é o particípio passado de *to see*. Em B, *was* é o passado simples (para *I, he, she, it*) do verbo *to be*. Na alternativa C, *broken* é o particípio passado de *to break*. E na letra E, *thrown* é o particípio passado de *to throw*.

2. **Col. Naval-RJ** – Mark the option in which all the verbs are written in the *simple past*.

a) put/ drunk/ ate/ heard/ taken

b) knew/ brought/ wanted/ made/ was

c) wrote/ come/ felt/ had/ flew

d) told/ were/ begun/ gave/ read

e) left/ spent/ slept/ swum/ traveled

2. B é a alternativa correta. Em A, *put* pode estar em qualquer tempo verbal (não muda); *drunk* é o particípio passado de *to drink*; *ate* é o passado simples de *to eat*; *heard* pode ser tanto o passado simples quanto o particípio de *to hear*; *taken* é o particípio passado de *to take*. Na alternativa C, *wrote* é o passado simples de *to write*; *come* pode ser tanto o presente quanto o particípio passado de *to come*; *felt* é o passado simples de *to feel*; *had* é o passado de *to have* e *flew* é o passado simples de *to fly*. Na opção D, *told* é o passado de *to tell*; *were* é o passado simples (para *you* e *they*) do verbo *to be*; *begun* é o particípio passado de *to begin*; *gave* é o passado simples de *to give* e *read* pode estar em qualquer tempo verbal (o que muda é sua pronúncia de acordo com o tempo verbal). Na alternativa E, *left* é o passado de *to leave*; *spent* é o passado de *to spend*; *slept* é o passado de *to sleep*; *swum* é o particípio passado de *to swim* e *traveled* é o passado de *to travel*.

3. **Col. Naval-RJ** – Complete the sentences with the correct use of the *simple past* and the *past continuous*.

I was waiting for the bus when I \_\_\_\_\_ (see) her.

The children \_\_\_\_\_ (argue) when the teacher arrived.

Everyone \_\_\_\_\_ (listen) to music when the lights \_\_\_\_\_ (go) out.

To fill in the gap respectively, mark the right option.

a) saw/ was arguing/ were listening/ went

b) was seeing/ was arguing/ listened/ were

c) were seeing/ argued/ listened/ were

d) saw/ were arguing/ was listening/ went

e) was seeing/ argued/ listened/ were going

3. D é a alternativa correta. Tradução das frases: "Eu estava esperando o ônibus quando a vi."; "As crianças estavam discutindo quando o professor chegou."; "Todo mundo estava ouvindo música quando as luzes se apagaram".

4. **Epcar/Cpcar-MG** – Read the text below and answer the question according to it.

#### Most common prejudices

1. What are some of the most common ways people discriminate against each other? Some of the areas where people show their intolerance are well-known, such as

2. race. But others are less acknowledged, even if more common:

3. **Age:** Ageism is more common than you think. Older people are thought to be inflexible and stuck in the past, while younger people are seen as inexperienced and naive. One-fifth of working adults say they experience ageism in the workplace.

4. **Class:** Classism usually takes form of discrimination by wealthier people against those who are less well-off. However, classism goes both ways – people of lower economic status can see the wealthy as elite snobs who, while monetarily secure, are morally bankrupt.

5. **Color:** Different from racism, colorism is discrimination based only on the color of a person's skin; how relatively dark or light they are. Colorism takes place within and between races. It is common in multi-ethnic and non-white societies and societies with historical racial prejudice.

6. **Ability:** Usually called ableism, a less well-known form of prejudice is discrimination against people with visible disabilities such as those in wheelchairs or with a learning disability. The disabled face discrimination not only from their peers, but from institutions, schools, employers, and landowners who are hesitant to accommodate the disabled.

7. **Sex/gender:** Possibly the most universal and long running prejudice is that based on a person's gender or sex. Historically, sexism has placed men in a more advantageous position than women.

8. **Weight/size:** In short, sizeism is discrimination based on a person's body size or weight. Sizeism works with social standards of beauty and usually takes the form of discrimination against the overweight – anti-fat prejudice.

38. **Religion:** Religious discrimination and persecution has been common throughout history. But prejudice based on religious affiliation doesn't end with organized religion; atheists are prone to discrimination and being discriminated against.
43. **Sexual orientation:** Most commonly, prejudice based on sexual orientation includes discrimination against those of a non-heterosexual orientation. Discrimination against the non-heterosexual takes many forms depending on the society. In some societies, prejudice is open and tolerated, but in most western societies, bias against the non-heterosexual is more discreet.
50. Country of origin: Nativism is a common form of discrimination against immigrants to a country. Unlike many others forms of discrimination, nativism is many times encouraged and enforced by some public entities.
54. Which prejudice do you have? Which prejudice have you experienced?

Fonte: <aloftyexistence.wordpress.com>. (Adaptado).

### Glossary

acknowledged: reconhecidos (as)

stuck: presos (as)

bankrupt: falidos (as)

peers: pares; colegas

landowners: proprietários (as)

prone: propensos (as)

bias: julgamento ou opinião parcial

Mark the correct question form for the sentence "Prejudice based on religious affiliation" (linha 39).

- a) Which prejudice did you talk about?  
 b) Which religion talked you about?  
 c) Which affiliation talked you about?  
 d) Which religious prejudice you talked about?

4. A é a alternativa correta, pois é a única que possui o uso correto do tempo verbal *simple past* (presença do auxiliar *did* e verbo principal *to talk* no infinitivo (*base form*)).

### 5. Col. Naval-RJ – Texto para a próxima questão:

My name is Patrick. I \_\_\_\_\_ on vacation to Brazil last summer, and I \_\_\_\_\_ in a five-star hotel in front of the beach in Rio de Janeiro.

I went to Rio by plane and I \_\_\_\_\_ a month there. I \_\_\_\_\_ a lot of people and we \_\_\_\_\_ a great time! I want to go back to Brazil as soon as possible.

Choose the option which completes the gaps in the text respectively.

- a) traveled/ stayed/ spend/ knew/ had  
 b) traveled/ were/ spent/ knew/ did  
 c) went/ stayed/ spent/ met/ had  
 d) went/ were/ spend/ met/ did  
 e) were/ went/ stayed/ knew/ have

5. C é a alternativa correta, pois completa corretamente as lacunas com verbos no *simple past*. Tradução: "Meu nome é Patrick. Eu fui de férias para o Brasil no verão passado e fiquei em um hotel cinco estrelas de frente para a praia no Rio de Janeiro. Fui de avião e passei um mês lá. Encontrei muitas pessoas e nos divertimos muito! Eu quero voltar para o Brasil assim que possível."

### 6. Ear-SP – Select the alternative that best completes the dialogue below.

Jude: I \_\_\_\_\_ (see) Mary last Sunday.

John: Really? I \_\_\_\_\_ (not/ see) her for years. How is she?

- a) saw/ haven't see  
 b) saw/ haven't seen  
 c) have seen – didn't see  
 d) have seen/ haven't seen

6. B é a alternativa correta, pois o *simple past* deve ser usado na primeira lacuna por se tratar de uma ação em um momento específico no passado (no caso, o fato de Jude ter visto Mary no último domingo). Além disso, o *present perfect* deve ser usado na segunda lacuna por se tratar de uma ação que começou no passado e que se estende até o presente (no caso, o fato de John não ver Mary há anos).

## EXERCÍCIOS PROPOSTOS

### 7. Ear-SP – Read the text and answer the question.

#### The story of a blind girl

There was a blind girl who hated herself just because she was blind. She hated everyone, except her loving boyfriend. He was always there for her. She said that if she could only see the world, she would marry her boyfriend.

One day, someone donated a pair of eyes to her and then she could see everything, including her boyfriend. He asked her: "Now that you can see the world, will you marry me?"

The girl was shocked when she saw that her boyfriend was blind too, and refused to marry him. Her boyfriend walked away in tears, and later wrote a letter to her saying: "Just take care of my eyes dear".

Fonte: <academictips.org>.

The underlined verbs in the text are in the:

- a) Simple past  
 b) Simple present  
 c) Present perfect  
 d) Present continuous

7. A é a correta, pois *was* é o passado simples do verbo *to be*; *said* é o passado simples de *to say*; *donated* é o de *to donate*; *refused* de *to refuse*; *walked* de *to walk* e *wrote* de *to write*.

### 8. Uerj-RJ – Leia um fragmento do romance *If today be sweet* para responder à questão. Neste fragmento, os leitores têm acesso aos sentimentos e pensamentos do filho de Tehmina, Sorab, a respeito da esposa (Susan, uma americana), da mãe, da infância em Bombaim e da vida como imigrante na América do Norte.

Sorab felt the familiar rush of heat in the back of his neck that he felt each time Susan said something critical of Tehmina. He heard the frustration in his wife's voice, but behind his eyes there was another, older image – of his mother bent over the kitchen counter chopping onions, her face flushed from the steam from the pressure cooking and the sting of the onions. Do you realize that my mother spent – wasted – her entire youth cooking and taking care of five other people? He wanted to say to Susan. (...)

It's just that... there are somethings, some thoughts so elusive that they wiggle like fish out of the web of words. Some differences were so great that they were beyond language, beyond explanation. How envious Susan had been when he had first told her that his mother had always had servants. That the fisher woman and the newspaper boy and the baker and the butcher all made their morning rounds to the house, delivering their wares. How easy, how luxurious Susan had imagined his mother's life



**12.** Leia o texto para a questão abaixo.

Last night, George was at a restaurant with Clara, Charlie and Katherine. After dinner, George announced his engagement to Clara. George stood next to Clara. He raised his glass. He announced the engagement to his friends. He looked very happy!

Clara was also at the restaurant. She sat at the table next to George. She smiled when he announced the engagement. She showed her friends her ring. It was very beautiful. Clara also looked very happy!

Charlie and Katherine also sat at the table. They were excited for their friends. Charlie congratulated George and Clara. He shook George's hand. Katherine looked at Clara's ring. She hugged Clara. She was happy for George and Clara!

Fonte: <<http://www.really-learn-english.com/english-grammar-tenses.html>>.

Qual dos verbos a seguir não é um verbo irregular no *simple past*?

- a) was  
b) stood  
c) sat  
d) shook  
e) hugged

**13.** Texto para a próxima questão:

On Saturday, the Jenson family shopped for a Christmas tree. They got in the car. They drove to the tree farm. Mr. and Mrs. Jenson walked around the tree farm with their kids.

The Jenson family looked at all the trees. They looked at tall trees and short trees. They looked at fat trees and skinny trees. They looked at every tree in the farm. They wanted the perfect tree.

The Jenson kids finally found the perfect tree. It wasn't too tall or too short. It wasn't too fat or too skinny. The tree was exactly what they wanted. It was the perfect Christmas tree!

Fonte: <<http://www.really-learn-english.com/english-grammar-tenses.html>>.

Classifique os verbos no *simple past* em regulares e irregulares.

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**14.** A forma negativa da frase "We drove for ten hours last night" é:

- a) We drove not for ten hours last night.  
b) We don't drove for ten hours last night.  
c) We didn't drove for ten hours last night.  
d) We don't drive for ten hours last night.  
e) We didn't drive for ten hours last night.

**15.** A forma interrogativa da frase "She ate two hamburgers last weekend" é:

- a) Did she eat two hamburgers last weekend?  
b) Ate she two hamburgers last weekend?  
c) She ate two hamburgers last weekend?  
d) Does she eat two hamburgers last weekend?  
e) Did she ate two hamburgers last weekend?

**16.** O *simple past* do verbo *to play* é:

- a) plaied  
b) plaed  
c) played  
d) playied  
e) playd

**17.** O *simple past* do verbo *to study* é:

- a) studyed  
b) studed  
c) studyied  
d) studied  
e) studyd

**18.** O *simple past* do verbo *to stop* é:

- a) stopied  
b) stopped  
c) stoped  
d) stopd  
e) stoop

**19.** O *simple past* do verbo *to open* é:

- a) opend  
b) openned  
c) opened  
d) openied  
e) oppened

**ESTUDO PARA O ENEM****20. PUC-GO**

C2-H5

Complete the following text using the correct *simple past tense* conjugation of the verbs in parenthesis in English:

Last night Susan (go) \_\_\_\_\_ to her friend's birthday party. She (dance) \_\_\_\_\_ with her boyfriend, and (eat) \_\_\_\_\_ cake. After they (leave) \_\_\_\_\_ the party, Susan and her boyfriend (decide) \_\_\_\_\_ to go and watch a movie at the theater. They (see) \_\_\_\_\_ the new *Transformer's* movie, and then they went home. When she (get) \_\_\_\_\_ home, Susan (take) \_\_\_\_\_ a shower and (fall) \_\_\_\_\_ asleep quickly.

Choose the correct option from the ones listed below.

- a) go/ dance/ eat/ leave/ decide/ see/ get/ take/ fall  
b) went/ danced/ ate/ left/ decided/ saw/ got/ took/ fell  
c) will go/ will dance/ will eat/ will leave/ will decide/ will see/ will get/ will take/ will fall  
d) had gone/ had danced/ had eaten/ had left/ had decided/ had seen/ had gotten/ had taken/ had fallen  
e) goed/ danced/ eated/ left/ decided/ saw/ got/ took/ fell

## 10

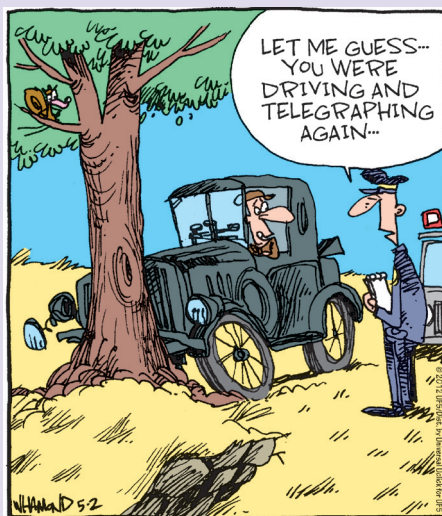
## PAST CONTINUOUS

No *past continuous* é importante entender como se dá a conjugação dos verbos no gerúndio e em quais circunstâncias utilizamos esse tempo verbal.

- Use
- Form
- Spelling

## HABILIDADES

- Associar vocábulos e expressões de um texto em LEM ao seu tema.
- Utilizar os conhecimentos da LEM e de seus mecanismos como meio de ampliar as possibilidades de acesso a informações, tecnologias e culturas.
- Relacionar um texto em LEM, as estruturas linguísticas, sua função e seu uso social.
- Reconhecer a importância da produção cultural em LEM como representação da diversidade cultural e linguística.



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MCMEELE SYNDICATION FOR UFS

## Use

Usa-se o tempo verbal passado contínuo (*past continuous*) para:

- indicar que uma ação em progresso no passado foi interrompida, seja uma interrupção real ou apenas no tempo.



I **was watching** a movie when my girlfriend called me.

While she **was having** a shower, it started to snow.

They **were listening** to a podcast, so they didn't hear the bell rings.

- ações que estavam acontecendo simultaneamente.



She was studying while I was cooking.  
Were you talking to John while I was calling Anne?



- expressar a ideia de que algo chocante ou incomum aconteceu no passado, normalmente usado com os advérbios de frequência *always* e *constantly*.



We **were always** coming late to the class.  
He **was constantly** studying.

## Form

Assim como nos demais tempos já vistos até aqui, no *past continuous* também se prioriza o tipo da frase (afirmativa, negativa ou interrogativa) para a construção da sentença.

### AFFIRMATIVE SENTENCES

- Sujeito + *was/ were* + verbo com *-ing* (gerúndio)

They were reading the newspaper.  
I was living with her at that time.  
It was starting to rain when we left the beach.

### NEGATIVE SENTENCES

- Sujeito + *wasn't/ weren't* + verbo com *-ing* (gerúndio)

She wasn't sleeping when he arrived.  
We weren't thinking too much.  
I wasn't having a shower when you rang.

### INTERROGATIVE SENTENCES

- Was/ were* + sujeito + verbo com *-ing* (gerúndio)

**Was I studying** when you called me?  
**Were they kissing** each other when you saw them?  
**Was she doing** her homework late at night?

### SPELLING

Para formar o gerúndio, normalmente acrescenta-se apenas *-ing* ao final do verbo (infinitivo). Como:

to check > **checking**  
to wash > **washing**  
to sell > **selling**  
to hurry > **hurrying**  
to apply > **applying**

Porém, temos verbos que são um pouco diferentes quando conjugados no gerúndio (*gerund*).

- Para verbos terminados com a letra *-e*, acrescenta-se *-ing* após excluir o *-e*.

to make > **making**  
to give > **giving**  
to shake > **shaking**

- Para verbos monossilábicos terminados em CVC (consoante + vogal + consoante), dobra-se a última consoante e acrescenta-se *-ing*.

to stop > **stopping**  
to plan > **planning**  
to sob > **sobbing**

### Exceções

As letras *-w*, *-x* e *-y* nunca são duplicadas mesmo que sigam o padrão CVC.

snow > **snowing**  
fix > **fixing**  
study > **studying**

- Para verbos com duas sílabas ou mais terminados em CVC (consoante + vogal + consoante), somente dobra-se a última consoante para formar o gerúndio se a última sílaba for tônica.

to **per**mit > **per**mitting (última sílaba é tônica)  
to **be**gin > **be**ginning (última sílaba é tônica)  
to **vis**it > **vis**iting (última sílaba **não** é tônica)  
to **re**member > **re**membering (última sílaba **não** é tônica)

- Para verbos terminados em *-ie*, troca-se o sufixo por *-y* e acrescenta-se *-ing*.

to lie > **lying**  
to tie > **tying**  
to die > **dying**

# ROTEIRO DE AULA

## PAST CONTINUOUS

### Quando é usado?

- Para indicar que uma ação em progresso no passado foi interrompida, seja uma interrupção real ou apenas no tempo.
- Para ações que estavam acontecendo simultaneamente.
- Para expressar a ideia de que algo chocante ou incomum aconteceu no passado, normalmente usado com os advérbios de frequência *always* e *constantly*.

### Como se usa?

#### Affirmative sentences

Sujeito + *was/were* + verbo com *-ing* (gerúndio)

#### Negative sentences

Sujeito + *wasn't/weren't* + verbo com *-ing* (gerúndio)

#### Interrogative sentences

*Was/were* + sujeito + verbo com *-ing* (gerúndio)



**ROTEIRO DE AULA****Dois exemplos para cada tipo de frase**

## Affirmative sentences

Resposta pessoal.

Ex. 1: She was walking down the street.

Ex. 2: They were looking at me.

## Negative sentences

Resposta pessoal.

Ex. 1: We weren't trying to find her.

Ex. 2: It wasn't working anymore.

## Interrogative sentences

Resposta pessoal.

Ex. 1: Were you trying to give me my wallet?

Ex. 2: Was he doing his homework when you arrived?

## EXERCÍCIOS DE APLICAÇÃO

## 1. UECE-CE (adaptada) – Texto para a questão:

## Horror story

1. Apart from being about murder, suicide, torture, fear
2. and madness, horror stories are also concerned with
3. ghosts, vampires, succubi, incubi, poltergeists, demon-
4. ic pacts, diabolic possession and exorcism, witchcraft,
5. spiritualism, voodoo, lycanthropy and the macabre,
6. plus such occult or quasi occult practices as telekinesis
7. and hylomancy. Some horror stories are serio-comic or
8. comic-grotesque, but none the less alarming or fright-
9. ening for that.
10. From late in the 18th c. until the present day – in short,
11. for some two hundred years – the horror story (which is
12. perhaps a mode rather than an identifiable genre) in its
13. many and various forms has been a diachronic feature
14. of British and American literature and is of considerable
15. importance in literary history, especially in the evolu-
16. tion of the short story. It is also important because of its
17. connections with the Gothic novel and with a multitude
18. of fiction associated with tales of mystery, suspense, ter-
19. ror and the supernatural, with the ghost story and the
20. thriller and with numerous stories in the 19th and 20th
21. c. in which crime is a central theme.
22. The horror story is part of a long process by which peo-
23. ple have tried to come to terms with and find adequate
24. descriptions and symbols for deeply rooted, primitive
25. and powerful forces, energies and fears which are re-
26. lated to death, afterlife, punishment, darkness, evil, vio-
27. lence and destruction.
28. Writers have long been aware of the magnetic attraction
29. of the horrific and have seen how to exploit or appeal
30. to particular inclinations and appetites. It was the poets
31. and artists of the late medieval period who figured out
32. and expressed some of the innermost fears and some
33. of the ultimate horrors (real and imaginary) of human
34. consciousness. Fear created horrors enough and the es-
35. chatological order was never far from people's minds.
36. Poets dwelt on and amplified the ubi sunt motif and
37. artists depicted the spectre of death in paint, through
38. sculpture and by means of woodcut. The most potent
39. and frightening image of all was that of hell: the abode
40. of eternal loss, pain and damnation. There were nume-
41. rous "visions" of hell in literature.
42. Gradually, imperceptibly, during the 16th c. hell was
43. "moved" from its traditional site in the center of the
44. earth. It came to be located in the mind; it was a part
45. of a state of consciousness. This was the beginning
46. of the growth of the idea of a subjective, inner hell, a
47. psychological hell; a personal and individual source of
48. horror and terror, such as the chaos of a disturbed and
49. tormented mind, the pandaemonium of psychopathic
50. conditions, rather than the abode of lux atra and ever-
51. lasting pain with its definite location in a measurable
52. cosmological system.
53. The horror stories of the late 16th and early 17th c. (like
54. the ghost stories) are provided for us by the playwrights.
55. The Elizabethan and Jacobean tragedians were deeply
56. interested in evil, crime, murder, suicide and violence.
57. They were also very interested in states of extreme suf-
58. fering: pain, fear and madness. They found new modes,
59. new metaphors and images, for presenting the horrific
60. and in doing so they created simulacra of hell.

61. One might cite perhaps a thousand or more instanc-
62. es from plays in the period c. 1580 to c. 1642 in which
63. hell is an all-purpose, variable and diachronic image
64. of horror whether as a place of punishment or as a
65. state of mind and spirit. Horrific action on stage was
66. commonplace in the tragedy and revenge tragedy of
67. the period. The satiety which Macbeth claimed to
68. have experienced when he said: "I have supp'd full
69. of horrors;/Direness, familiar to my slaughterous
70. thoughts,/Cannot once start me..." was representa-
71. tive of it.
72. During the 18th c. (as during the 19th ), in orthodox
73. doctrine taught by various "churches" and sects, hell
74. remained a place of eternal fire and punishment and
75. the abode of the Devil. For the most part writers of
76. the Romantic period and thereafter did not re-create
77. it as a visitable place. However, artists were drawn to
78. "illustrate" earlier conceptions of hell. William Blake
79. did 102 engravings for *Dante's Inferno*. John Martin
80. illustrated *Paradise Lost* and Gustave Doré applied
81. himself to *Dante and Milton*. The actual hells of the
82. 18th and 19th c. were the gaols, the madhouses, the
83. slums and bedlams and those lanes and alleys where
84. vice, squalor, depravity and unspeakable misery cre-
85. ated a social and moral chaos: terrestrial counterparts
86. to the horrors of *Dante's Circles*.
87. Gothic influence traveled to America and affect-
88. ed writers such as Edgar Allan Poe, whose tales are
89. short, intense, sensational and have the power to in-
90. spire horror and terror. He depicts extremes of fear
91. and insanity and, through the operations of evil, gives
92. us glimpses of hell.
93. Poe's long-term influence was immeasurable (and in
94. the case of some writers not altogether for their good),
95. and one can detect it persisting through the 19th c.;
96. in, for example, the French symbolistes (Baudelaire
97. published translations of his tales in 1856 and 1857),
98. in such British writers as Rossetti, Swinburne, Dow-
99. son and R. L. Stevenson, and in such Americans as
100. Ambrose Bierce, Hart Crane and H.P. Lovecraft.
101. Towards the end of the 19th c. a number of British
102. and American writers were experimenting with dif-
103. ferent modes of horror story, and this was at a time
104. when there had been a steadily growing interest in
105. the occult, in supernatural agencies, in psychic phe-
106. nomena, in psychotherapy, in extreme psychological
107. states and also in spiritualism.
108. The enormous increase in science fiction since the
109. 1950s has diversified horror fiction even more than
110. might at first be supposed. New maps of hell have
111. been drawn and are being drawn; new dimensions
112. of the horrific exposed and explored; new simula-
113. cra and exempla created. Fear, pain, suffering, guilt
114. and madness (what has already been touched on in
115. miscellaneous "hells") remain powerful and emotive
116. elements in horror stories. In a chaotic world, which
117. many see to be on a disaster course, through the
118. cracks "the faults in reality", we and our writers catch
119. other vertiginous glimpses of "chaos and old night",
120. fissiparating images of death and destruction.

CUDDON, J. A. *The Penguin dictionary of literary terms and literary theory*. London: Penguin, p. 388.

Qual das sentenças abaixo se encontra no passado contínuo (*past continuous*)?

- a) The most potent and frightening image of all was that of hell. (linha 38)
- b) This was the beginning of the growth of the idea of a subjective. (linha 45)
- c) The abode of lux atra and everlasting pain with its definite location in a measurable cosmological system. (linha 50)
- d) They were also very interested in states of extreme suffering. (linha 57)
- e) A number of British and American writers were experimenting with different modes of horror story. (linha 101)**

1. E é a alternativa correta, pois a construção do *past continuous* é: sujeito + *was/were* + verbo com *-ing* (gerúndio). Traduzindo, a sentença ficaria: "Um número de escritores ingleses e americanos estava experimentando diferentes tipos de histórias de terror".

## 2. Mackenzie-SP (adaptada) – Leia o texto abaixo para a próxima questão.

### Religion and the brain

*In the new field of neurotheology, scientists seek the biological basis of spirituality. Is God our heads?*

One Sunday morning in March, 19 years ago, as Dr. James Austin waited for a train in London, he \_\_\_\_\_ away from the tracks toward the river Thames. The American neurologist, who was spending a sabbatical year in England, saw nothing out of the ordinary: the grimy underground station, a few dingy buildings, some pale gray sky. He \_\_\_\_\_ a bit absent-mindedly, about the Zen Buddhist retreat he was headed toward. And then, Austin suddenly felt a sense of enlightenment unlike anything he had ever experienced. His sense of individual existence, of separateness from the physical world around him, evaporated like morning mist in a bright dawn. "Time was not present", he says. "I had a sense of eternity. My old yearnings, loathings, fear of death and insinuations of selfhood vanished".

Rather than interpret his instant of grace as proof of a reality beyond the comprehension of our senses, Austin took it as "proof of the existence of the brain". As a neurologist, he accepts that all we see, hear, feel and think is mediated or created by the brain. Austin's moment in the Underground therefore inspired him to explore the neurological underpinnings of spiritual and mystical experience. In order to feel that time, fear and self-consciousness have dissolved, he reasoned, certain brain circuits must be interrupted. Which ones? Activity in the amygdala, which monitors threats and registers fear, must be damped. Parietal-lobe circuits, which orient you in space and mark the sharp distinction between self and world, must go quiet. Frontland temporal-lobe circuits, which mark time and generate self-awareness, must disengage.

More and more scientists \_\_\_\_\_ to "neurotheology", the study of the neurobiology of religion and spirituality. What all the new research shares is a passion for uncovering the neurological underpinnings of spiritual and mystical experiences – for discovering, in short, what happens in our brains when we sense that we "have a reality different from – and, in some crucial sense, higher than the reality of everyday experience", as psychologist David Wulff of Wheaton College in Massachusetts puts it. In neurotheology, psychologists and neurologists try to pinpoint which regions

turn on, and which turn off, during experiences that seem to exist outside time and space. Spiritual experiences are so consistent across cultures, across time and across faiths, says Wulff, that it "suggests a common core that is likely a reflection of structures and processes in the human brain".

In "Why God won't go away", published in April, Dr. Andrew Newberg, of the University of Pennsylvania, and his late collaborator, Eugene d'Aquili, use brain-imaging technology to identify what seems to be the brain's spirituality circuit.

BEGLEY, Sharon. Religion and the brain. In Newsweek. Disponível em: <<https://www.newsweek.com/religion-and-brain-152895>>. Acesso em: ago. 2018. (Adaptado).

As lacunas devem ser preenchidas respectivamente por:

- a) glanced/ was thinking/ have flocked**
- b) glances/ thought/ has flocked
- c) has been glancing/ have thought/ flocks
- d) is glancing/ thinks/ are flocking
- e) has glanced/ were thinking/ had being flocking

2. A é a alternativa correta, pois na B "*has flocked*" não pode preencher a última coluna, uma vez que o sujeito é *they*. Em C, D e E nenhuma lacuna está conjugada de acordo com os contextos das frases.

## 3. FEI-SP (adaptada) – Preencha os espaços em branco com a forma verbal correta.

When they \_\_\_\_\_, she \_\_\_\_\_ to cook some dinner.

- a) arrived/ was trying**
- b) has arrived/ had tried
- c) arrives/ was trying
- d) arrived/ try
- e) has arrived/ has tried

A é a alternativa correta. Nas alternativas B, C e E a conjugação do verbo *to arrive* está gramaticamente incorreta, pois o sujeito é *they*. Em D, o erro está no verbo *to try*.

## 4. Complete the sentences with the correct form of the verbs. Use *simple past* or *past continuous tenses*:

- A) Yesterday, while my sister and I \_\_\_\_\_ (to do) the homework our friends \_\_\_\_\_ (to dance) in a party.
- B) I \_\_\_\_\_ (to have) a shower when the energy \_\_\_\_\_ (to go) out.

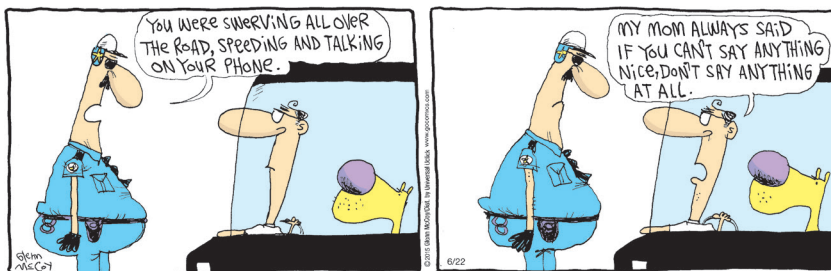
A) Yesterday, while my sister and I *were doing* the homework our friends *were dancing* in a party. B) I *was having* a shower when the energy *went out*.

## 5. Complete as orações a seguir com o *past continuous*:

- a) She \_\_\_\_\_ (to do) her homework while I \_\_\_\_\_ TV (to watch).
- b) It \_\_\_\_\_ (to rain) this morning when I got up.
- c) While I \_\_\_\_\_ (to cook), Jennifer called me up.
- d) When I arrived home, my brother \_\_\_\_\_ (to sleep).
- e) When Bob called we \_\_\_\_\_ (to have) lunch.
- f) The waiter cut his finger while he \_\_\_\_\_ (cut) the meat.

a) *was doing/ was watching*; b) *was raining*; c) *was cooking*; d) *was sleeping*; e) *were having*; e f) *was cutting*.

6.



O policial abordou o motorista porque ele estava cometendo infrações. Na abordagem, o policial utilizou o *past continuous* (passado contínuo). Explique o uso desse tempo verbal.

O Passado contínuo é usado tanto para indicar que uma ação em progresso no passado foi interrompida

quanto para falar de ações que estavam acontecendo simultaneamente.

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## EXERCÍCIOS PROPOSTOS

7. Das três sentenças a seguir, uma delas está no *past continuous*. Diga qual e explique seu emprego na frase.

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- a) You're free to go.
- b) I've been pardoned?
- c) I was talking to the rats.

8.



THE FLYING MCCOYS, GARY & GLENN MCCOY  
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Qual tempo verbal foi usado na segunda frase da tirinha e por que foi usado?

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9. O passado contínuo da frase *She eats popcorn* é:

- a) She ate popcorn.
- b) She is eating popcorn.
- c) She has eaten popcorn.
- d) She was eating popcorn.
- e) she has been eating popcorn.

10. A forma negativa da frase *I was sleeping when you called me* é:

- a) I don't sleeping when you called me.
- b) I didn't sleeping when you called me.
- c) I wasn't sleeping when you called me.
- d) I weren't sleeping when you called me.
- e) I not sleeping when you called me.

11. A forma interrogativa da sentença *They were dancing at the party* é:

- a) Do they were dancing at the party?
- b) Did they were dancing at the party?
- c) Dancing they were at the party?
- d) They were dancing at the party?
- e) Were they dancing at the party?

12. Qual das frases abaixo encontra-se no *past continuous*?

- a) We were talking about you at the party.
- b) They were very busy last night.
- c) I was happy yesterday.
- d) She is studying for her test.
- e) It must be frightening to know that somebody is watching you.

13. Em qual dos verbos abaixo o gerúndio está empregado de forma incorreta?

- a) working
- b) testing
- c) arriving
- d) fixxing
- e) eating

14. Qual seria a forma correta no gerúndio do verbo *to apply*?

- a) appling
- b) applying
- c) applying
- d) applying
- e) applyeing

15. Como ficaria o gerúndio do verbo *to lie* (mentir)?

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16. Explique por que dobra-se a última consoante do verbo *to permit* (*permitting*) e não se dobra a última consoante do verbo *to visit* (*visiting*) quando conjugados no gerúndio.

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17. Dos verbos no gerúndio a seguir, qual deles está escrito de forma correta?

- a) eattng
- b) drinkking
- c) comeing
- d) stopping
- e) lieing

18. Como ficaria o gerúndio dos verbos abaixo?

- a) to write

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- b) to take

---

- c) to make

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- d) to fake

- e) to give

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19. A forma interrogativa da frase *You were making some coffee* é:

- a) You were making some coffee?
- b) Did you were making some coffee?

- c) Do you were making some coffee?
- d) Making you were some coffee?
- e) Were you making some coffee?

## ESTUDO PARA O ENEM

20. Uece-CE (adaptada) – Texto para a próxima questão:

C2-H7

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences. Her husband's friend Richard was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of 'killed'. He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will - as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!"

CHOPIN, Kate. The story of an hour.

In Revista *Vogue*, 1894. Disponível em: <<https://archive.vcu.edu/english/engweb/webtexts/hour/>>.

Acesso em: agosto 2018. (Adaptado).

Na frase sublinhada do texto, "She was beginning to recognize this thing was approaching to possess her..."; emprega-se o tempo:

- a) Simple past
- b) Past continuous
- c) Past perfect
- d) Present perfect



# PRESENT PERFECT

O conhecimento dos tempos verbais é exigido em diversas situações, como, por exemplo, nos vestibulares. É necessário ter a compreensão deles para determinar em qual tempo se passa a informação dada em um texto específico. O acontecimento está no passado, presente ou futuro? É importante identificar a estrutura gramatical e saber associá-la, a fim de encontrar a resposta.

O *present perfect* é um dos tempos verbais mais importantes na língua inglesa, pois é usado com muita frequência por falantes nativos. Por mais que a estrutura seja semelhante ao português, a tradução funciona apenas até certo ponto, pois, comparado ao português, o uso do *present perfect* é bem mais abrangente. Por isso é preciso observar os contextos de uso para compreender as diferentes maneiras de empregá-lo.

Existe uma ligeira diferença em relação ao *present perfect continuous*. Este é mais usado para enfatizar o aspecto contínuo da ação, focando mais na progressividade. Além disso, é comum que os estudantes da língua inglesa se confundam na escolha entre o *present perfect* e o *simple past*. Neste caso, a melhor maneira para entender as diferenças entre os dois é contrastar o *present perfect* com o pretérito, indicando e absorvendo os aspectos que caracterizam o uso desses tempos verbais.



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## Use

Usa-se o tempo verbal presente perfeito (*present perfect*) para:

- expressar há quanto tempo algo está ocorrendo. Nestes casos não se usa o *simple present*, apesar de a tradução ser igual. Não se pode traduzir literalmente do inglês para o português. É preciso entender o contexto em que a frase está sendo empregada.

Paula e George estão casados há 15 anos. > Paula and George **have been married** for fifteen years.

Paula e George são casados. > Paula and George are married.

- indicar algo que ocorreu em um tempo não determinado no passado.

I **have been** to Africa. (Eu estive na África.)

She **has travelled** around the world. (Ela viajou pelo mundo.)

- Use
- Form
- Key words
- Present perfect continuous
- Past participle
- Irregular verbs

## HABILIDADES

- Associar vocábulos e expressões de um texto em LEM ao seu tema.
- Utilizar os conhecimentos da LEM e de seus mecanismos como meio de ampliar as possibilidades de acesso a informações, tecnologias e culturas.
- Relacionar um texto em LEM, as estruturas linguísticas, sua função e seu uso social.
- Reconhecer a importância da produção cultural em LEM como representação da diversidade cultural e linguística.



- indicar ações que começaram no passado e continuam até o presente.

They **have been** there since August. (Eles estão lá desde agosto.)

- indicar uma ação que aconteceu no passado, mas que apresenta uma conexão com o presente.

She told me her name, but I **have forgotten** it. (Ela me disse seu nome, mas esqueci.)

I **have missed** you since you left last month. (Sinto sua falta desde que foi embora no mês passado.)

- indicar uma ação que aconteceu uma vez ou mais antes do momento da fala.

We **have traveled** to New Zealand several times. (Nós viajamos para a Nova Zelândia várias vezes.)

- indicar ações que acabaram de acontecer no momento da fala.

I **have just arrived**. (Eu acabei de chegar.)  
He **has just prepared** dinner. (Ele acabou de preparar o jantar.)

## KEY WORDS

As palavras a seguir são frequentemente usadas com o *present perfect*.

- Just (acabar de)

I am not tired. I **have just got** to work. (Eu não estou cansado. Eu acabei de chegar ao trabalho.)

- *Already* (já > para frases afirmativas)

He **has already finished** the dishes. (Ele já terminou de lavar a louça.)

- *Yet* (já > para frases interrogativas) (ainda > para frases negativas). Sempre empregada no final da frase.

**Have** you **called** David **yet**? (Você já ligou para o David?)

I **haven't seen** him **yet**. (Eu ainda não o vi.)

- *Ever* (já, alguma vez na vida > para frases interrogativas)

**Have** you **ever felt** like you were lonely? (Alguma vez na vida você já sentiu que estava sozinho?)

- *Never* (nunca > para frases negativas)

She **has never eaten** eggplant lasagna. (Ela nunca comeu lasanha de berinjela.)

- *For* (há > quanto ao tempo)

They **have lived** in Tokyo **for** eleven years. (Eles moram em Tóquio há onze anos.)

- *Since* (desde)

They **have lived** in Tokyo **since** 2007. (Eles moram em Tóquio desde 2007.)

- *Recently* ou *lately* (ultimamente)

I **have worked** a lot **recently**. (Eu tenho trabalhado muito ultimamente.)

He **has cooked** shrimps **lately**. (Ele tem cozinhado camarões ultimamente.)

- *How long* (há quanto tempo > para frases interrogativas)

**How long have** you **been** dating? (Há quanto tempo vocês estão namorando?)

- *So far*, *until now* ou *up to now* (até agora)

He **has seen** three birds **so far**. (Ele viu três pássaros até agora.)

## PRESENT PERFECT VS. PRESENT PERFECT CONTINUOUS

Observe como a mudança no tempo verbal pode modificar o significado das sentenças.

She **has written** her project.  
She **has been writing** her project.

Na primeira frase, o projeto já foi terminado. O importante não é quando terminou, mas a ação de ter finalizado o projeto. Por isso o tempo verbal *present perfect* é empregado.

Na segunda frase, o uso do *present perfect continuous* mostra que a ação ainda está em progresso. Ela foi iniciada no passado e ainda está acontecendo.

É importante notar que essa diferença não existe quando se empregam os verbos *to work*, *to live* e *to teach*:

I **have lived** here for twelve years = I **have been living** here for twelve years.

I **ve worked** there all my life = I **ve been working** there all my life.

I **ve taught** you since you were born = I **ve been teaching** you since you were born.

## PRESENT PERFECT VS. SIMPLE PAST

Os dois tempos verbais são utilizados para expressar ideias diferentes. Observe:

I **have lived** in New York.

I **lived** in New York from 1996 to 2000.

Na primeira frase, o foco está na ação. O importante é o fato de algo ter acontecido em algum ponto entre o passado e o momento da fala.

Na segunda frase, o foco está em quando o fato ocorreu. O importante é a ação ter ocorrido em um determinado ponto no passado.

Observe o quadro:

Present perfect	Past simple
Tempo indeterminado no passado (quando é irrelevante). Ex: <i>I have been to Atlanta.</i>	Tempo determinado no passado (quando é importante). Ex: <i>I was in Sao Paulo last month.</i>
Período inacabado. Ex: <i>She has studied a lot this week.</i>	Período encerrado. Ex: <i>He studied a lot last month.</i>
Fato passado relacionado com o presente. Ex: <i>She has graduated from Duke.</i>	Fato concluído no passado sem relacioná-lo com o presente. Ex: <i>She graduated from Duke last year.</i>

## Importante

Observe a diferença no significado das sentenças a seguir:

They **have gone** to Paris > Eles foram para Paris e ainda estão lá.

They **have been** to Paris > Eles foram para Paris, mas retornaram. Em algum momento da vida deles já foram a Paris.

## Form

Assim como nos demais tempos já vistos até aqui, no *present perfect* também se prioriza o tipo da frase (afirmativa, negativa ou interrogativa) para a construção da sentença.

## AFFIRMATIVE SENTENCES

- Sujeito + *have (I, we, you, they) / has (he, she, it)* + particípio passado (*past participle*)

**I have traveled** a lot.

**She has been** to Scotland.

**The balloon has gone** forever.

## NEGATIVE SENTENCES

- Sujeito + *have not (I, we, you, they) / has not (he, she, it)* + particípio passado (*past participle*)

**He has not cleaned** his bedroom.

**They haven't finished** their homework yet.

**She hasn't taken classes** since last year.

## INTERROGATIVE SENTENCES

- *Have (I, we, you, they) / has (he, she, it)* + sujeito + particípio passado (*past participle*)

**Have you come** to my house?

**Has she watched** the movie?

**Have we met** before?

## Contractions

I + have > I've

you + have > you've

we + have > we've

they + have > they've

he + has > he's

she + has > she's

it + has > it's

Observe que as formas contraídas dos pronomes da terceira pessoa do singular (*he, she* e *it*) são as mesmas do presente do verbo *to be*. Note que a diferença entre os dois é que o *present perfect* deve ser seguido de um verbo no *past participle*. Nos verbos regulares são acrescentados *-ed* ao final da forma base (*base form*) para formar o *past participle*.

Veja agora a tabela de verbos irregulares e suas conjugações:

Translation	Verb	Simple past	Past participle
surgir, erguer-se	to arise	arose	arisen
despertar	to awake	awoke	awoken
ser, estar	to be	was/ were	been
suportar	to bear	bore	borne
bater	to beat	beat	beaten
tornar-se	to become	became	become
começar	to begin	began	begun
curvar	to bend	bent	bent
apostar	to bet	bet	bet
morder	to bite	bit	bitten
sangrar	to bleed	bled	bled
assoprar, explodir	to blow	blew	blown
quebrar	to break	broke	broken
procriar, reproduzir	to breed	bred	bred
trazer	to bring	brought	brought
transmitir	to broadcast	broadcast	broadcast
construir	to build	built	built
comprar	to buy	bought	bought
pegar, capturar	to catch	caught	caught
escolher	to choose	chose	chosen
vir	to come	came	come
custar	to cost	cost	cost
cortar	to cut	cut	cut
negociar, tratar	to deal	dealt	dealt
cavar	to dig	dug	dug
mergulhar	to dive	dove (or dived)	dived
fazer	to do	did	done
desenhar	to draw	drew	drawn
beber	to drink	drank	drunk
dirigir	to drive	drove	driven
comer	to eat	ate	eaten
cair	to fall	fell	fallen
alimentar	to feed	fed	fed
sentir, sentir-se	to feel	felt	felt
lutar	to fight	fought	fought
achar, encontrar	to find	found	found
encaixar, caber	to fit	fit	fit
fugir, escapar	to flee	fled	fled
voar, pilotar	to fly	flew	flown
proibir	to forbid	forbade	forbidden
prever	to forecast	forecast	forecast
esquecer	to forget	forgot	forgotten
perdoar	to forgive	forgave	forgiven
congelar, paralisar	to freeze	froze	frozen
pegar, conseguir, obter, comprar, chegar	to get	got	gotten

dar	to give	gave	given
ir	to go	went	gone
moer	to grind	ground	ground
crescer, cultivar	to grow	grew	grown
pendurar	to hang	hung	hung
ter, beber, comer	to have	had	had
ouvir	to hear	heard	heard
esconder	to hide	hid	hidden
bater	to hit	hit	hit
segurar	to hold	held	held
machucar, magoar	to hurt	hurt	hurt
guardar, manter	to keep	kept	kept
ajoelhar-se	to kneel	knelt	knelt
saber, conhecer	to know	knew	known
colocar, por	to lay	laid	laid
liderar	to lead	led	led
deixar, partir, sair	to leave	left	left
emprestar para	to lend	lent	lent
deixar	to let	let	let
deitar	to lie	lay	lain
acender	to light	lit	lit
perder	to lose	lost	lost
fazer, fabricar	to make	made	made
significar, querer dizer	to mean	meant	meant
encontrar, conhecer	to meet	met	met
cortar (grama)	to mow	mowed	mown
superar	to overcome	overcame	overcome
alcançar, surpreender	to overtake	overtook	overtaken
pagar	to pay	paid	paid
suplicar	to plead	pled	pled
colocar	to put	put	put
abandonar	to quit	quit	quit
ler	to read	read	read
andar (a/ de)	to ride	rode	ridden
tocar (campainha)	to ring	rang	rung
subir, erguer-se	to rise	rose	risen
correr, dirigir (uma empresa)	to run	ran	run
serrar	to saw	sawed	sawn
dizer	to say	said	said
ver	to see	saw	seen
procurar	to seek	saught	saught
vender	to sell	sold	sold
enviar	to send	sent	sent
marcar (hora, data), estabelecer (metas), programar	to set	set	set
costurar	to sew	sewed	sewn
sacudir, tremer	to shake	shook	shaken

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derramar (lágrimas, sangue)	to shed	shed	shed
brilhar, reluzir	to shine	shone	shone
atirar	to shoot	shot	shot
mostrar, exhibir	to show	showed	shown
encolher, contrair	to shrink	shrank	shrunk
fechar, cerrar	to shut	shut	shut
cantar	to sing	sang	sung
afundar, submergir	to sink	sank	sunk
sentar	to sit	sit	sit
assassinar	to slay	slew	slain
dormir	to sleep	slept	slept
escorregar	to slide	slid	slid
semear	to sow	sowed	sown
falar	to speak	spoke	spoken
gastar	to spend	spent	spent
girar	to spin	spun	spun
dividir	to split	split	split
espalhar	to spread	spread	spread
estar/ ficar em pé	to stand	stood	stood
roubar	to steal	stole	stolen
colar, grudar	to stick	stuck	stuck
picar (bichos)	to sting	stung	stung
fazer (greve), bater (as horas)	to strike	struck	struck
esforçar-se, lutar	to strive	strove	striven
jurar, prometer	to swear	swore	sworn
varrer	to sweep	swept	swept
inchar	to swell	swelled	swollen
nadar	to swim	swam	swum
balançar	to swing	swung	swung
levar, tomar, pegar, anotar	to take	took	taken
ensinar	to teach	taught	taught
rasgar, despedaçar	to tear	tore	torn
contar	to tell	told	told
pensar	to think	thought	thought
atirar, arremessar	to throw	threw	thrown
submeter-se a	to undergo	underwent	undergone
entender	to understand	understood	understood
chatear, aborrecer	to upset	upset	upset
vestir	to wear	wore	worn
chorar	to weep	wept	wept
umedecer, molhar	to wet	wet	wet
vencer	to win	won	won
dar corda	to wind	wound	wound
sacar (dinheiro)	to withdraw	withdrew	withdrawn
escrever	to write	wrote	written

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# ROTEIRO DE AULA

## PRESENT PERFECT

### Quando é usado?

- Para expressar há quanto tempo algo está ocorrendo.
- Para indicar algo que ocorreu em um tempo não determinado no passado.
- Para indicar ações que começaram no passado e continuam até o presente.
- Para indicar uma ação que aconteceu no passado, mas que apresenta uma conexão com o presente.
- Para indicar uma ação que aconteceu uma vez ou mais antes do momento da fala.
- Para indicar ações que acabaram de acontecer no momento da fala.

### Como é usado?

#### Affirmative sentences

Sujeito + *have (I, we, you, they) / has (he, she, it) + participio passado (past participle)*

#### Negative sentences

Sujeito + *have not (I, we, you, they) / has not (he, she, it) + participio passado (past participle)*

#### Interrogative sentences

*Have (I, we, you, they) / has (he, she, it) + sujeito + participio passado (past participle)*

# ROTEIRO DE AULA

Dois exemplos para cada tipo de frase

Affirmative sentences

Resposta pessoal.

Ex. 1: She has told that story.

Ex. 2: They have looked all over.

Negative sentences

Resposta pessoal.

Ex. 1: We haven't had a break since last month.

Ex. 2: It hasn't stayed too long.

Interrogative sentences

Resposta pessoal.

Ex. 1: Have we seen this movie already?

Ex. 2: Has he moved again?

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## ROTEIRO DE AULA

## PRESENT PERFECT CONTINUOUS

Como é usado?

Affirmative sentences

*Sujeito + have (I, we, you, they) / has (he, she, it) + been (particípio do verbo to be) + verbo principal com -ing*

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Negative sentences

*Sujeito + have not (I, we, you, they) / has not (he, she, it) + been (particípio do verbo to be) + verbo principal com -ing*

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Interrogative sentences

*Have (I, we, you, they) / has (he, she, it) + sujeito + been (particípio do verbo to be) + verbo principal com -ing*

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# ROTEIRO DE AULA

Dois exemplos para cada tipo de frase

Affirmative sentences

Resposta pessoal.

---

Ex. 1: She has been looking at me.

---

Ex. 2: They have been studying the whole day.

---

Negative sentences

Resposta pessoal.

---

Ex. 1: We haven't been travelling for the past years.

---

Ex. 2: It hasn't been a burden to us.

---

Interrogative sentences

Resposta pessoal.

---

Ex. 1: Have we been going out?

---

Ex. 2: Has he been working lately?

---

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## EXERCÍCIOS DE APLICAÇÃO

1. **Epcar/Cpcar-MG** – Read the text below and answer the question according to it.

**One of the Internet's craziest conspiracy theories**

**Michael Jackson is still alive**

The advent of the Internet hasn't just cooked up new conspiracy theories; it's also accelerated existing ones. If you refuse to believe that it was the Iranians that killed him, perhaps you'll be convinced that Michael Jackson is actually still alive. Proof? His own daughter, Paris Jackson, took a photo of him. Seriously. What do you mean you don't see him? He's right there in the back seat, stacked under that pile of clothes wearing his iconic hat. Believe, man. *Thriller Vol.2* to drop next year.

*Twenty of the internet's craziest conspiracy theories.* Disponível em: <<https://www.shortlist.com/entertainment/20-of-the-internets-craziest-conspiracy-theories/100490>>. Acesso em: ago. 2018. (Adaptado).

**Glossary**

Cook up: to invent a story, a plan etc.

"The advent of the Internet hasn't [...] cooked up new conspiracy theories" (primeira linha). Mark the correct option to make the sentence above interrogative.

- a) Doesn't the advent of the Internet cook up new conspiracy theories?
- b) Hasn't the advent of the Internet cooked up new conspiracy theories?**
- c) Didn't the advent of the Internet cook up new conspiracy theories?
- d) Haven't the advent of the Internet cook up new conspiracy theories?

B é a alternativa correta, pois além de estar no mesmo tempo verbal do trecho em destaque (*present perfect*), concorda com o núcleo do sujeito *advent* (advento) por meio de *has*.

2. **UEG-GO** – Texto abaixo para a próxima questão.

**The true potential of technology to change behavior**

1. Technology could successfully change behaviours
2. where decades of campaigns and legislation have
3. failed. With the quantified self already walking among
4. us and the Internet of things within easy reach, digital
5. technology is creating unprecedented opportunities
6. to encourage, enable and empower more sustainable
7. behaviours.
8. If we are to unlock the power of technology we must be
9. more ambitious than simply digitising analogue strate-
10. gies or creating another communications channel.
11. The true potential of technology lies in its ability
12. to do things that nothing else can do. In behaviour
13. change terms, the potential to succeed where de-
14. cades of education programmes, awareness cam-
15. paigns and product innovation have failed; to make
16. a difference where government policy and legislation
17. has had limited impact.
18. Using behavioural insights, it is possible to highlight
19. the bottlenecks, drop out points and achilles heels of
20. traditional behaviour change efforts — the reasons

21. why we have failed in the past — and apply the unique possibilities of technology to these specific challenges.

**Overcoming our limitations**

22. Luckily, the history of the human race is almost de-
23. fined by its ability to invent stuff that bolsters its feeble
24. capabilities. That stuff is, of course, what we generi-
25. cally refer to as "technology". And in the same way
26. that the internal combustion engine and the light bulb
27. allow us to overcome our relatively feeble powers of
28. motion and perception, so digital technology can be
29. directed to overcoming our relatively feeble powers
30. of reasoning, self-control, motivation, self-awareness
31. and agency — the factors that make behaviour change
32. so difficult.
33. Herein lies the true potential of technology: not in the
34. laboratory or the workshop, but in an understanding
35. of the behavioural dynamics that define the human
36. condition, both generally and within the context of a
37. specific user-group, market segment or community.

JOHNSON, Steven. Recognising the true potential of technology to change behaviour. In *The Guardian*, 31/12/2013. Disponível em: <<https://www.theguardian.com/sustainable-business/behavioural-insights/true-potential-technology-change-behaviour>>. Acesso em: ago. 2018. (Adaptado).

Analisando-se aspectos linguísticos e estruturais do texto, constata-se que:

- a) O termo *could*, em *Technology could successfully change behaviours* (l. 1), pode ser substituído por *should*, sem alteração de sentido.
- b) A sentença *Campaigns and legislation have failed* (l. 2) na forma interrogativa seria "Do campaigns and legislation has failed?"
- c) Os vocábulos *successfully* e *unprecedented* (l. 1 e 5) são ambos constituídos por prefixação em sua estrutura composicional.
- d) A frase *Legislation has had limited impact* (l. 16) na forma negativa ficaria *Legislation hasn't had limited impact*.**
- e) O vocábulo *that*, na frase *The factors that make behaviour change so difficult* (l. 31), exerce a função de pronome demonstrativo.

D é a alternativa correta, pois a oração em destaque possui o *present perfect* em sua forma negativa, por meio da contração do auxiliar *has* e o particípio passado do verbo *to have*.

**Epcar-MG** – Texto para as questões 3 e 4.

**Howard Gardner: multiple intelligences are not learning styles**

By Valerie Strauss

1. The fields of psychology and education were revolu-
2. tionized 30 years ago when the now world renowned
3. psychologist Howard Gardner published his 1983
4. book *Frames of Mind: The Theory of Multiple Intel-*
5. *ligences*, which detailed a new model of human in-
6. telligence that went beyond the traditional view that
7. there was a single kind that could be measured by
8. standardized tests.
9. Gardner's theory initially listed seven intelligences
10. which work together: linguistic, logical-mathemat-
11. ical, musical, bodily-kinesthetic, interpersonal and
12. intrapersonal; he later added an eighth, naturalist

13. intelligence and says there may be a few more. The  
14. theory became highly popular with K-12 educators  
15. around the world seeking ways to reach students who  
16. did not respond to traditional approaches, but over  
17. time, multiple intelligences somehow became synon-  
18. ymous with the concept of learning styles. In this im-  
19. portant post, Gardner explains why the former is not  
20. the latter.

21. It's been 30 years since I developed the notion of mul-  
22. tiple intelligences. I have been gratified by the inter-  
23. est shown in this idea and the ways it's been used in  
24. schools, museums, and business around the world.  
25. But one unanticipated consequence has driven me to  
26. distraction and that's the tendency of many people, in-  
27. cluding persons whom I cherish, to credit me with the  
28. notion of learning styles or to collapse multiple intelli-  
29. gences with learning styles. It's high time to relieve my  
30. pain and to set the record straight.

31. First a word about "MI Theory". On the basis of re-  
32. search in several disciplines, including the study of  
33. how human capacities are represented in the brain,  
34. I developed the idea that each of us has a number of  
35. relatively independent mental faculties, which can be  
36. termed our multiple intelligences. The basic idea is  
37. simplicity itself. A belief in a single intelligence as-  
38. sumes that we have one central, all-purpose comput-  
39. er, and it determines how well we perform in every  
40. sector of life. In contrast, a belief in multiple intelli-  
41. gences assumes that human beings have 7 to 10 dis-  
42. tinct intelligences.

43. Even before I spoke and wrote about MI, the term  
44. learning styles was being bandied about in education-  
45. al circles. The idea, reasonable enough on the surface,  
46. is that all children (indeed all of us) have distinctive  
47. minds and personalities. Accordingly, it makes sense  
48. to find out about learners and to teach and nurture  
49. them in ways that are appropriate, that they value, and  
50. above all, are effective.

51. Two problems: first, the notion of learning styles is it-  
52. self not coherent. Those who use this term do not de-  
53. fine the criteria for a style, nor where styles come from,  
54. how they are recognized/ assessed/ exploited. Say that  
55. Johnny is said to have a learning style that is "impul-  
56. sive". Does that mean that Johnny is impulsive about  
57. everything? How do we know this? What does this  
58. imply about teaching? Should we teach impulsively, or  
59. should we compensate by teaching reflectively? What  
60. of learning style is right-brained or visual or tactile?  
61. Same issues apply.

62. Problem #2: when researchers have tried to identify  
63. learning styles, teach consistently with those styles, and  
64. examine outcomes, there is not persuasive evidence  
65. that the learning style analysis produces more effective  
66. outcomes than a one size fits all approach. Of course,  
67. the learning style analysis might have been inadequate.  
68. Or even if it is on the mark, the fact that one interven-  
69. tion did not work does not mean that the concept of  
70. learning styles is fatally imperfect; another intervention  
71. might have proved effective. Absence of evidence does  
72. not prove non-existence of a phenomenon; it signals to  
73. educational researchers: back to the drawing boards.

74. Here's my considered judgment about the best way to  
75. analyze this lexical terrain:

76. Intelligence: We all have the multiple intelligences. But  
77. we signed out, as a strong intelligence, an area where  
78. the person has considerable computational power.

79. Style or learning style: A hypothesis of how an individ-  
80. ual approaches the range of materials. If an individual  
81. has a reflective style, he/she is hypothesized to be re-  
82. flective about the full range of materials. We cannot  
83. assume that reflectiveness in writing necessarily sig-  
84. nals reflectiveness in one's interaction with the others.

85. Senses: Sometimes people speak about a visual learn-  
86. er or an auditory learner. The implication is that some  
87. people learn through their eyes, others through their  
88. ears. This notion is incoherent. Both spatial informa-  
89. tion and reading occur with the eyes, but they make  
90. use of entirely different cognitive faculties. What mat-  
91. ters is the power of the mental computer, the intel-  
92. ligence that acts upon that sensory information once  
93. picked up.

94. These distinctions are consequential. If people want  
95. to talk about an impulsive style or a visual learner,  
96. that's their prerogative. But they should recognize that  
97. these labels may be unhelpful, at best, and ill-con-  
98. ceived at worst. In contrast, there is strong evidence  
99. that human beings have a range of intelligences and  
100. that strength (or weakness) in one intelligence does  
101. not predict strength (or weakness) in any other intelli-  
102. gences. All of us exhibit jagged profiles of intelligences.  
103. There are common sense ways of assessing our own  
104. intelligences, and even if it seems appropriate, we can  
105. take a more formal test battery. And then, as teachers,  
106. parents, or self-assessors, we can decide how best to  
107. make use of this information.

STRAUSS, Valerie. Howard Gardner: 'Multiple intelligence' are not  
'learning styles'. In *The Washington Post*, 16/10/2013. Disponível  
em: <[https://www.washingtonpost.com/news/answer-sheet/wp/2013/10/16/howard-gardner-multiple-intelligences-are-not-learning-styles/?utm\\_term=.b191ad4b3963](https://www.washingtonpost.com/news/answer-sheet/wp/2013/10/16/howard-gardner-multiple-intelligences-are-not-learning-styles/?utm_term=.b191ad4b3963)>.  
Acesso em: agosto 2018. (Adaptado).

### Glossary

K-12 educators: defend the adoption of an interdisciplinary curri-  
culum and methods for teaching with objects

3. Mark the option that contains the correct negative form for the sentence "Researchers have tried to identify learning styles" (l. 62).
- a) Researchers have tried to not identify learning styles.
  - b) Researchers not have tried to identify learning styles.
  - c) Researchers do not have tried to identify learning styles.
  - d) Researchers have tried not to identify learning styles.

D é a alternativa correta, pois a negativa da oração pode ser construída com *have not tried to* ou com *have tried not to*.

4. In the sentence "It's been 30 years since I developed the notion of multiple intelligences" (linha 21), the contraction refers to:
- a) It has
  - b) It been
  - c) It is
  - d) It was

A alternativa A está correta, pois a contração 's no contexto em destaque é o auxiliar do *present perfect* (*has*), uma vez que se tem a presença do *past participle* do verbo *to be* (*been*).

**5. Col. Naval-RJ** – Choose the correct option to complete this novel excerpt.

“Where is Louisiana?”, shouted Paul.

“Paul”, said Mrs. Schobert softly [...] “Louisia has not \_\_\_\_\_ nor \_\_\_\_\_. She has not \_\_\_\_\_ home yet. I am sorry. I don’t know what to think.”

HOOD, P. F. F.; HOOD, C. L. Tomorrow, soldier. Part three: Himmler’s gas station. In KEYNES, Milton. *An autobiographical novel in four parts*. UK: Author House, 2007, p. 40. (Adaptado).

- a) called/ wrote/ come
- b) called/ wrote/ came
- c) call/ wrote/ came
- d) call/ written/ came
- e) called/ written/ come**

5. É a alternativa correta, pois as lacunas devem ser completadas com a forma correta do particípio passado dos verbos. O tempo verbal que deve ser utilizado é o *present perfect simple*, devido ao uso do auxiliar *has* e de *yet* (ainda).

**6. Eear-SP** – Select the alternative that best completes the dialogue below

Jude: I \_\_\_\_\_ (see) Mary last Sunday.

John: Really? I \_\_\_\_\_ (not/ see) her for years. How is she?

- a) saw/ haven’t see
- b) saw/ haven’t seen**
- c) have seen/ didn’t see
- d) have seen/ haven’t seen

6. B é a alternativa correta, pois o *simple past* deve ser usado na primeira lacuna por se tratar de uma ação em um momento específico no passado (o fato de Jude ter visto Mary no último domingo). Na segunda lacuna, o *present perfect* deve ser usado por se tratar de uma ação que começou no passado e que se estende até o presente (o fato de John não ver Mary há anos).

## EXERCÍCIOS PROPOSTOS

**7. PUCCamp-SP** – Leia atentamente o texto abaixo para responder à questão.

### O tempo e suas medidas

1. O homem vive dentro do tempo, o tempo que ele
2. preenche, mede, avalia, ama e teme. Para marcar a
3. passagem e as medidas do tempo, inventou o relógio.
4. A palavra vem do latim *horologium*, e se refere a um
5. quadrante do céu que os antigos aprenderam a obser-
6. var para se orientarem no tempo e no espaço. Os ar-
7. tefatos construídos para medir a passagem do tempo
8. sofreram ao longo dos séculos uma grande evolução.
9. No início o Sol era a referência natural para a separa-
10. ção entre o dia e a noite, mas depois os relógios so-
11. lares foram seguidos de outros que vieram a utilizar
12. o escoamento de líquidos, de areia, ou a queima de
13. fluidos, até chegar aos dispositivos mecânicos que ori-
14. ginaram as pêndulas. Com a eletrônica, surgiram os
15. relógios de quartzo e de césio, aposentando os chama-
16. dos “relógios de corda”. O mostrador digital que está
17. no seu pulso ou no seu celular tem muita história: tudo
18. teria começado com a haste vertical ao sol, que pro-
19. jetava sua sombra num plano horizontal demarcado.
20. A ampulheta e a clepsidra são as simpáticas bisavós
21. das atuais engenhocas eletrônicas, e até hoje intrigam
22. e divertem crianças de todas as idades.

[...]

ALCÂNTARA, Péricles. *O tempo e suas medidas*. Disponível em: <<https://www.puc-campinas.edu.br/wp-content/uploads/2016/07/vest2016-prova-geral.pdf>>. Acesso em: ago. 2018. (Fragmento).

A parte sublinhada em “tudo teria começado com a haste vertical ao sol” (linha 17), conforme aparece no texto principal, é traduzida por:

- a) everything should have started.
- b) everything has started.
- c) everything could have started.
- d) everything has supposedly started.
- e) everything has certainly started.**

**8. UEG-GO** – Texto para a próxima questão.

### Migrant or refugee? There is a difference, with legal implications

1. In the first half of this year alone, at least 137,000 men,
2. women and children crossed the Mediterranean Sea
3. to reach the shores of Europe, according to the United
4. Nations. Thousands are traveling across the Balkans
5. now. However, are they refugee or migrants? Does it
6. make any difference? In search for these answers, let’s
7. read the interview.
8. Q. Does it matter what you call them?
9. A. Yes. The terms “migrant” and “refugee” are some-
10. times used interchangeably, but there is a crucial legal
11. difference between the two.
12. Q. Who is a refugee?
13. A. Briefly, a refugee is a person who has fled his or her
14. country to escape war or persecution, and can prove it.
15. Q. What does the distinction mean for European
16. countries?
17. A. Refugees are entitled to basic protections under the
18. 1951 convention and other international agreements.
19. Once in Europe, refugees can apply for political asy-
20. lum or another protected status, sometimes tempo-
21. rary. By law, refugees cannot be sent back to countries
22. where their lives would be in danger. “One of the most
23. fundamental principles laid down in international law
24. is that refugees should not be expelled or returned to
25. situations where their life and freedom would be un-
26. der threat”, the refugee agency said in a statement on
27. Thursday.
28. Q. Who is a migrant?
29. A. Anyone moving from one country to another is
30. considered a migrant unless he or she is specifically
31. fleeing war or persecution. Migrants may be fleeing
32. dire poverty, or may be well-off and merely seek-
33. ing better opportunities, or may be migrating to join
34. relatives who have gone before them. There is an



35. emerging debate about whether migrants fleeing their  
36. homes because of the effects of climate change – the  
37. desertification of the Sahel region, for example, or the  
38. sinking of coastal islands in Bangladesh – ought to be  
39. reclassified as refugees.
40. Q. Are migrants treated differently from refugees?
41. A. Countries are free to deport migrants who arrive  
42. without legal papers, which they cannot do with refu-  
43. gees under the 1951 convention. So it is not surprising  
44. that many politicians in Europe prefer to refer to ev-  
45. eryone fleeing to the continent as migrants.

Fonte: The New York Times

Considerando os aspectos estruturais do texto, tem-se o seguinte:

- a) A sentença “Refugees cannot be sent back to countries where their lives would be in danger” (l. 21), na voz ativa seria: “They could not send refugees back to countries where their lives will be in danger”.
- b) A sentença “Thousands are traveling across the Balkans now” (l. 4), poderia ser assim expressa no tempo *present perfect continuous*: “Thousands have been traveling across the Balkans lately”.
- c) O modal “may” é usado nas sequências “...may be fleeing dire poverty” (l. 31), “...may be well-off” (l. 32) e “...may be migrating to join relatives” (l. 33), indicando possibilidade futura.
- d) O termo sublinhado em “...which they cannot do with refugees under the 1951 convention” (l. 42), no texto, é um pronome relativo que se refere a “legal papers”.

9. **IFBA-BA** – Read the text that follows and answer the question according to it.

#### EU farmers protest

1. The warning from farmers is that Europe is drown-  
2. ing in milk. Plummeting milk prices have led farm-  
3. ers to protest on the streets of Brussels. Police said  
4. that 4,800 farmers and close to 1,500 tractors were  
5. at the demonstration. And the scenes seemed to  
6. have made a difference. EU Agricultural ministers  
7. announced a 500 million euro aid package focused  
8. on helping milk producers.
9. Russia is one of the EU’s main agricultural export  
10. markets worth some 5,5 billion of Euros annually. The  
11. Russian ban on imports of EU food products and the  
12. deregulation of the market hit dairy farmers this year.  
13. Changing dietary habits and slowing demand from  
14. China have also affected prices for dairy products. The  
15. environment secretary Liz Truss planned to call for the  
16. creation of a dairy future’s market, similar to those  
17. for grain and sugar, which the government says will  
18. give the UK’s dairy farmers more certainty over future  
19. prices. Some farmers have called for milk production  
20. quotas to be reintroduced to avoid them having to sell  
21. at a loss.

EU farmers protest. Disponível em: <<http://www.newsintlevels.com/products/eu-farmers-protest-level-3/#>>. Acesso em: ago. 2018. (Adaptado).

Read the sentences I, II, III and IV. Then, check the correct answer according to the text.

- I. “is drowning” (linha 1) is a future action.
- II. “have led” (linha 2) and “have made” (linha 6) are both actions happening in the present.

III. “demonstration” (linha 5) and “annually” (linha 10) are words formed with prefixes.

IV. “which” (linha 17) refers to “sugar” (linha 17) and “them” (linha 20) refers to “farmers” (linha 18).

- a) I and III are correct.
- b) II and IV are correct.
- c) III and IV are correct.
- d) All sentences are correct.
- e) All sentences are incorrect.

10. **PUCCamp-SP** – Leia atentamente o texto abaixo para responder à questão a seguir.

#### História da pintura, história do mundo

O homem nunca se contentou em apenas ocupar os espaços do mundo; sentiu logo a necessidade de representá-los, reproduzi-los em imagens, formas, cores, desenhá-los e pintá-los na parede de uma caverna, nos muros, numa peça de pano, de papel, numa tela de monitor. Acompanhar a história da pintura é acompanhar um pouco a história da humanidade. É, ainda, descortinar o espaço íntimo, o espaço da imaginação, onde podemos criar as formas que mais nos interessam, nem sempre disponíveis no mundo natural. Um guia notável para aprender a ler o mundo por meio das formas com que os artistas o conceberam é o livro *História da Pintura*, de uma arguta irmã religiosa, da ordem de NotreDame, chamada Wendy Beckett. Ensina-nos a ver em profundidade tudo o que os pintores criaram, e a reconhecer personagens, objetos, fatos e ideias do período que testemunharam.

A autora começa pela Pré-História, pela caverna subterrânea de Altamira, em cujas paredes, entre 15000 e 12000 a.C., toscos pincéis de caniços ou cerdas e pó de ocre e carvão deixaram imagens de bisões e outros animais. E dá um salto para o antigo Egito, para artistas que já obedeciam à chamada “regra de proporção”, pela qual se garantia que as figuras retratadas – como caçadores de aves e mulheres lamentosas no funeral de um faraó – se enquadrassem numa perfeita escala de medidas. Já na Grécia, a pintura de vasos costuma ter uma função narrativa: em alguns notam-se cenas da *Ilíada* e da *Odisseia*. A maior preocupação dos artistas Helenísticos era a fidelidade com que procuravam representar o mundo real, sobretudo em seus lances mais dramáticos, como os das batalhas.

A arte cristã primitiva e medieval teve altos momentos, desde os consagrados à figuração religiosa nas paredes dos templos, como as imagens da Virgem e do Menino, até as ilustrações de exemplares do Evangelho, as chamadas “iluminuras” artesanais. Na altura do século XII, o estilo gótico se impôs, tanto na arquitetura como na pintura. Nesta, o fascínio dos artistas estava em criar efeitos de perspectiva e a ilusão de espaços que parecem reais. Mas é na Renascença, sobretudo na italiana, que a pintura atinge certa emancipação artística, graças a obras de gênios como Leonardo, Michelangelo, Rafael. É o império da “perspectiva”, considerada por muitos artistas como mais importante do que a própria luz. Para além das representações de caráter religioso, as paisagens rurais e retratos de pessoas, sobretudo das diferentes aristocracias, apresentam-se num auge de realismo.

Em passos assim instrutivos, o livro da irmã Wendy vai nos conduzindo por um roteiro histórico da arte da pintura e dos sucessivos feitos humanos. Desde um jogo de boliche numa estalagem até figuras femininas em atividades do-

místicas, de um ateliê de ourives até um campo de batalha, tudo vai se oferecendo a novas técnicas, como a da “câmara escura”, explorada pelo holandês Vermeer, pela qual se obtinha melhor controle da luminosidade adequada e do ângulo de visão. Entram em cena as novas criações da tecnologia humana: os navios a vapor, os trens, as máquinas e as indústrias podem estar no centro das telas, falando do progresso. Nem faltam, obviamente, os motivos violentos da história: a Revolução Francesa, a sanguinária invasão napoleônica da Espanha (num quadro inesquecível de Goya), escaramuças entre árabes. Em contraste, paisagens bucólicas e jardins harmoniosos desfilam ainda pelo desejo de realismo e fidedignidade na representação da natureza.

Mas sobrevém uma crise do realismo, da submissão da pintura às formas dadas do mundo natural. Artistas como Manet, Degas, Monet e Renoir aplicam-se a um novo modo de ver, pelo qual a imagem externa se submete à visão íntima do artista, que a tudo projeta agora de modo sugestivo, numa luz mais ou menos difusa, apanhando uma realidade moldada mais pela impressão da imaginação criativa do que pelas formas nítidas naturais. No Impressionismo, umaatedral pode ser pouco mais que uma grande massa luminosa, cujas formas arquitetônicas mais se adivinham do que se traçam. Associada à Belle Époque, a arte do final do século XIX e início do XX guardará ainda certa inocência da vida provinciana, no campo, ou na vida mundana dos cafés, na cidade.

Desfazendo-se quase que inteiramente dos traços dos impressionistas, artistas como Van Gogh e Cézanne, explorando novas liberdades, fazem a arte ganhar novas técnicas e aproximar-se da abstração. A dimensão psicológica do artista transparece em seus quadros: o quarto modestíssimo de Van Gogh sugere um cotidiano angustiado, seus campos de trigo parecem um dourado a saltar da tela. A Primeira Grande Guerra eliminará compreensões mais inocentes do mundo, e o século XX em marcha acentuará as cores dramáticas, convulsionadas, as formas quase irreconhecíveis de uma realidade fraturada. O cubismo, o expressionismo e o abstracionismo (Picasso, Kandinsky e outros) interferem radicalmente na visão “natural” do mundo.

Por outro lado, menos libertário, doutrinas totalitaristas, como a stalinista e a nazifascista, pretenderão que os artistas se submetam às suas ideologias. Já Mondrian fará escola com a geometria das formas, Salvador Dalí expandirá o surrealismo dos sonhos, e muitas tendências contemporâneas passam a sofrer certa orientação do mercado da arte, agora especulada como mercadoria.

Em suma, a história da pintura nos ensina a entender o que podemos ver do mundo e de nós mesmos. As peças de um museu parecem estar ali paralisadas, mas basta um pouco da nossa atenção a cada uma delas para que a vida ali contida se manifeste. Com a arte da pintura aprenderam as artes e técnicas visuais do nosso tempo: a fotografia, o cinema, a televisão devem muito ao que o homem aprendeu pela força do olhar. Novos recursos ampliam ou restringem nosso campo de visão: atualmente muitos andam de cabeça baixa, apontando os olhos para a pequena tela de um celular. Ironicamente, alguém pode baixar nessa telinha “A criação do homem”, que Michelangelo produziu para eternizar a beleza do forro da Capela Sistina.

BATISTA, Domenico. *História da pintura, história do mundo*.

Disponível em: <[https://www.puc-campinas.edu.br/wp-content/uploads/2016/07/PUCCP116\\_2%C2%BA-Dia\\_ProvaGeral.pdf](https://www.puc-campinas.edu.br/wp-content/uploads/2016/07/PUCCP116_2%C2%BA-Dia_ProvaGeral.pdf)>.

Acesso em: ago. 2018.

The best translation for “O homem nunca se contentou em apenas ocupar os espaços do mundo” (primeira linha), as it appears in the main text, is:

- a) Man never contented himself in just occupying a space of the world.
- b) The men never were content only to occupy a space in the world.
- c) The man never contented himself by just occupying a space in the world.
- d) Man has never been content to just occupy spaces in the world.
- e) Men have never been contented in only occupy the spaces of the world.

11. Which is the correct way to complete the text below?

**Many wounded as Moroccan police beat protestor**

Moroccan police beat protestors who defied a ban on demonstrations across the country on Sunday, leading to arrests and dozens of injuries, some of them life threatening, witnesses said.

Much of the anger \_\_\_\_\_ at the Makhzen, Morocco’s royal court. “Protest is a legal right, why is the Makhzen afraid?”, crowds in Casablanca chanted. “Makhzen get out. Down with despotism!”

A Reuters correspondent \_\_\_\_\_ seven riot police attacking one bearded man in his 30s, repeatedly hitting his head and body, causing severe bleeding.

“We \_\_\_\_\_ here to preserve order because of this unauthorized protest”, said a senior police officer on the scene who \_\_\_\_\_ to give his name.

No one was available at the Interior Ministry to comment on the protesters’ reports.

TANNER, Adam. Many wounded as Moroccan police beat protestors. In Agência Reuters, 21/5/2011. Disponível em:

<<https://www.reuters.com/article/us-morocco-protests/many-wounded-as-moroccan-police-beat-protestors-idUSTRE74L2YK20110522>>. Acesso em: ago. 2018. (Adaptado).

- a) directed/ was seen/ have called/ was declined
- b) was directed/ was seen/ have called/ declined
- c) directed/ saw/ had called/ were declined
- d) was directed/ saw/ have been called/ declined
- e) directed/ was seen/ had called/ declined

12. Udesc-SC – Texto para a próxima questão:

**Twerking bounces into Oxford dictionary**

1. London – Twerking, the rump-busting up-and-down
2. dance move long beloved on America’s hip-hop scene,
3. has officially gone mainstream. It’s got the English dic-
4. tionary entry to prove it.
5. Britain’s Oxford Dictionaries said the rapid-fire gy-
6. rations employed by U.S. pop starlet Miley Cyrus to
7. bounce her way to the top of the charts had become
8. increasingly visible in the past 12 months and would be
9. added to its publications under the entry: “Twerk, verb”.
10. Although Cyrus’s eye-popping moves at Monday’s
11. MTV Video Music Awards may have been many view-
12. ers’ first introduction to the practice, Oxford Dictio-
13. naries’ Katherine Connor Martin said “twerking” was
14. some two decades old.
15. “There are many theories about the origin of this
16. word, and since it arose in oral use, we may never



17. know the answer for sure”, Martin said. “We think  
18. the most likely theory is that it is an alteration of  
19. work, because that word has a history of being used  
20. in similar ways, with dancers being encouraged to  
21. “work it”. The ‘t’ could be a result of blending with  
22. another word such as twist or twitch”.

23. “Twerk” will be added to the dictionary as part of its  
24. quarterly update, which includes words such as “sel-  
25. fie”, the word typically used to describe pouty smart-  
26. phone self-portraits, “digital detox” for time spent way  
27. from Facebook and Twitter, and “Bitcoin”, for the na-  
28. tionless electronic currency, whose gyrations have also  
29. caught the world’s eye.

30. *Oxford Dictionaries* is responsible for a range of ref-  
31. erence works, including *Oxford Dictionaries Online*,  
32. which focuses on modern usage, and the historical-  
33. ly-focused *Oxford English Dictionary*, which probably  
34. won’t be adding “twerk” to its venerable pages any  
35. time soon.

36. The definition: “Twerk, v.: dance to popular music in  
37. a sexually provocative manner involving thrusting hip  
38. movements and a low, squatting stance”.

Twerking bounces into Oxford Dictionary. In Associated Press,  
28/8/2013. Disponível em: <<https://www.mercurynews.com/2013/08/28/twerking-bounces-into-oxford-dictionary/>>.  
Acesso em: ago. 2018. (Adaptado).

The words “increasingly” (linha 8), “being” (linha 19), “It’s  
got” (linha 3), “provocative” (linha 36) are consecutively:

- a) adverb/ gerund/ present perfect/ adjective
- b) adverb/ present continuous/ is/ adverb
- c) adjective/ present continuous/ was/ adjective
- d) adverb/ gerund/ present perfect/ verb
- e) adverb/ gerund/ possessive case/ adverb

13. **Uece-Ce** — In the sentence “Mr. Barbosa has at times  
been exasperated”, the verb is in the:

- a) Simple present.                      c) Present perfect.
- b) Present continuous.                d) Simple past.

14. **UEPB-PB** – Texto para a próxima questão

**How money works: will China own us all?**

It’s no secret China has been booming while the West  
declines. In fact, it’s been growing so fast it’s expanding  
overseas, too: buying up businesses in the U.K, U.S. and  
elsewhere. So, how worried should we be?

Napoleon once said, apparently. “Let China sleep be-  
cause when she wakes she’ll shake the world”.

Indeed, for much of the industrial revolution, China was  
taking a nap – so to speak. But in 1978 things began to  
change. The Communist country encouraged private enter-  
prise and unleashed its biggest asset: 975 million citizens.

Where then ensued mass migrations to urban areas where  
people took up jobs in factories to manufacture goods for  
export. Since then the economy dubbed “the dragon” has  
doubled its slice of the global economy and it’s predicted  
that by 2016 China will be the world’s biggest economy.

Can anything stand in the way of the Asian powerhouse?

How money works: will China own us all? In Yahoo Finance.  
Disponível em: <<https://uk.finance.yahoo.com/news/how-money-works-will-china-own-us-all-115557656.html?guccounter=1>>.  
Acesso em: ago. 2018. (Adaptado).

In the first paragraph, the verb forms “booming” “gro-  
wing” “expanding” and “buying” indicate that the events  
described are situated:

- a) in the near future.
- b) in the present.
- c) long ago.
- d) in the era of the Communist Revolution.
- e) in the Napoleonic period.

15. O presente perfeito da frase “We go to the mall” é:

- a) We went to the mall.
- b) We are going to the mall.
- c) We have gone to the mall.
- d) We were going to the mall.
- e) We will go to the mall.

16. Explique qual é a diferença entre o *present perfect* e o  
*present perfect continuous*.

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17. A forma negativa da frase *She has finished her homework* é:

- a) She didn’t has finished her homework.
- b) She hasn’t finished her homework.
- c) She has finished not her homework.
- d) She doesn’t has finished her homework.
- e) She not has finished her homework.

18. A forma interrogativa da frase *They have lived here sin-  
ce 2004* é:

- a) Do they have lived here since 2004?
- b) Did they have lived here since 2004?
- c) They have lived here since 2004?
- d) Lived they have here since 2004?
- e) Have they lived here since 2004?

19. Explique a diferença entre o uso do “since” e do “for” no  
present perfect.

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## ESTUDO PARA O ENEM

20. UFRGS-RS – Texto para a próxima questão. C2-H7

**I have a dream**

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal". I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

This is our hope. This is the faith that I go back to the South with. When we allow freedom to ring, when we let it ring from every state and every city, we will speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will join hands and sing the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

LUTHER KING JR., Martin. *I have a dream*. Disponível em: <<https://www.archives.gov/files/press/exhibits/dream-speech.pdf>>  
Acesso em: ago. 2018 (Adaptado)

Assinale a alternativa que poderia substituir o trecho sublinhado no texto acima sem significativa alteração de sentido ou prejuízo da correção gramatical.

- a) The Negro community which has engulfed in this marvelous new militancy.
- b) The Negro community which has been engulfed in this marvelous new militancy.
- c) The Negro community that was engulfed in this marvelous new militancy.
- d) The marvelous new militancy in which the Negro community has been engulfed.
- e) The marvelous new militancy that the Negro community has been engulfed.

## 12

## MODAL VERBS

- Form

## HABILIDADES

- Associar vocábulos e expressões de um texto em LEM ao seu tema.
- Utilizar os conhecimentos da LEM e de seus mecanismos como meio de ampliar as possibilidades de acesso a informações, tecnologias e culturas.
- Relacionar um texto em LEM, as estruturas linguísticas, sua função e seu uso social.
- Reconhecer a importância da produção cultural em LEM como representação da diversidade cultural e linguística.

Os *modal verbs*, também chamados de *modal auxiliaries*, fazem parte de um grupo distinto de verbos auxiliares que possuem características próprias. *Modal verbs* são recursos usados para expressar diversas situações e atitudes em relação a um fato.

Eles podem modificar ou complementar o sentido do verbo que acompanham. Ou seja, eles agregam significado ao verbo principal, expressando, por exemplo, ideias de obrigação, proibição, necessidade, habilidade e permissão.

Para cada situação, a escolha do *modal verb* mais adequado depende da função modal pretendida pelo falante conforme o contexto. Isto é, depende do significado que o locutor pretende associar ao fato em um dado momento.



Calvin & Hobbes, Bill Watterson © 1993 Watterson / Dist. by Andrews McMeel Syndication

## Use

No geral, usam-se os *modal verbs* para transmitir ideias como permissão, proibição, habilidade, obrigação, possibilidade, probabilidade e conselho:

- **Can** — Expressa habilidade ou permissão.

Can I open the window?  
I can speak four languages: English, Spanish, Italian and German.

- **Could** — Expressa habilidade, porém no passado. É empregado também como permissão em um contexto mais formal.

I could run a mile when I was younger.  
Could you stop snoring, please?

- **May e might** — Expressam possibilidade de acontecimento. O uso de *may* também está associado à permissão em contextos ainda mais formais.

I might go to the movie. It depends on what time is the playing.  
May I speak with Mr. Jones, please?

- **Should** e **ought to** — Expressam conselho. Normalmente, usa-se o primeiro para aconselhar independentemente da decisão do interlocutor, e o segundo é mais utilizado para enfatizar os malefícios de continuar agindo de determinada maneira ao não acatar o conselho dado.

You should try my mom's strawberry pie. It is delicious.

You ought to watch out for your younger siblings.

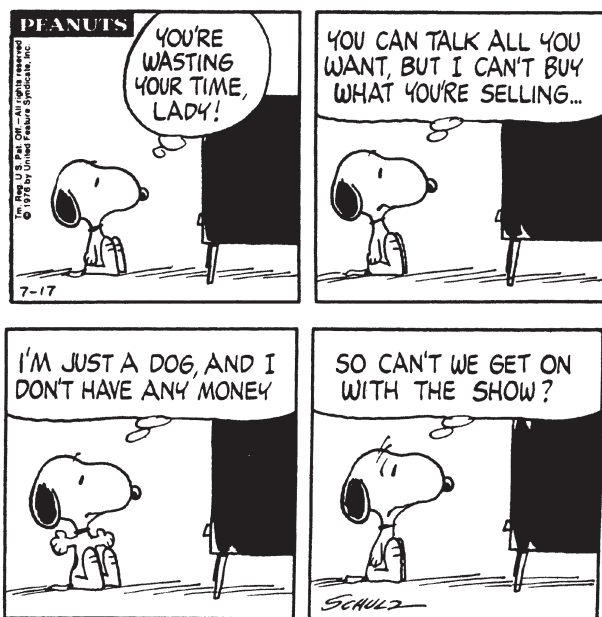
- **Must** — Expressa obrigação ou dedução. Pode ser substituído por *have to* em sentenças afirmativas ou perguntas. Alguns autores afirmam que *must* tem maior força expressiva quanto à obrigatoriedade.

You must obey your parents.

Your mom is late. She must have had some problem.

Observe o quadro a seguir:

Modal verbs	
permissão	<i>may, can, could</i>
habilidade	<i>can, could</i>
pedido	<i>can, could</i>
possibilidade	<i>may, might</i>
obrigação	<i>must, have to</i>
dedução	<i>must</i>
proibição	<i>mustn't</i>
conselho	<i>should, ought to</i>



Peanuts, Charles Schulz © 1976 Peanuts Worldwide LLC. / Dist. by Andrews McMeel Syndication

## Form

Os *modal verbs* são (fazem a função de) verbos auxiliares, ou seja, acompanham um verbo principal dando à ação ou ao fato um sentido especial. Para formar

as frases, basta colocar o verbo principal em sua *base form* (infinitivo) após o verbo modal.

## AFFIRMATIVE SENTENCES

- Sujeito + *modal verb* + verbo principal (*base form*)

**I can throw** that ball really fast. (Eu consigo arremessar aquela bola muito rápido.)

**She could see** through my eyes. (Ela podia ver através dos meus olhos.)

**It might have been** the best one so far. (Pode ter sido a melhor até agora.)

**You may speak** to the Governor now, sir. (Você pode agora falar com o Governador, senhor.)

**They should have listened** when he called. (Eles deviam ter escutado quando ele chamou.)

**We must know** that we are leaving in two days. (Devemos saber que estamos partindo em dois dias.)

## NEGATIVE SENTENCES

- Sujeito + *modal verb* + *not* + verbo principal (*base form*)

**Money can't buy** love and happiness. (O dinheiro não pode comprar amor e felicidade.)

**They couldn't come** to the party last night. (Eles não puderam vir à festa ontem de noite.)

**She mustn't sell** alcoholic drinks to underage. (Ela não pode vender bebidas alcoólicas a menores.)

**You may not see** it, but it's there. (Você pode não ver, mas está lá.)

**We might not get** there on time. (Talvez não cheguemos lá no horário.)

## INTERROGATIVE SENTENCES

- *Modal verb* + sujeito + verbo principal (*base form*)

**Can you jump** with just one foot? (Você consegue pular só com um pé?)

**Could she try** a little harder? (Ela poderia tentar com mais vontade?)

**May I see** the evidences now? (Posso ver as evidências agora?)

**Should I stay** or should I go? (Eu deveria ficar ou deveria ir?)

## IMPORTANTE

Por possuírem características próprias, como não necessitar de auxiliares ou serem sempre seguidos por verbos na forma de infinitivo, os verbos modais são distintos dos demais. E além de não sofrerem alterações na terceira pessoa (*he, she, it*), também não sofrem inflexões relativas ao tempo verbal.

Palavras como *likely* e *unlikely* em estruturas como "*It's likely to happen*"; por exemplo, também expressam possibilidade quando concordam com o verbo que as seguem.

# ROTEIRO DE AULA

## MODAL VERBS

### Quando é usado?

Para expressar ideias de permissão, proibição, habilidade, obrigação, possibilidade, probabilidade, necessidade e conselho (*permission, prohibition, ability, obligation, possibility, probability, necessity e advice*, respectivamente).

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### Como se usa um *modal verb*?

#### Affirmative sentences

Sujeito + *modal verb* + verbo principal (*base form*)

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#### Negative sentences

Sujeito + *modal verb* + *not* + verbo principal (*base form*)

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#### Interrogative sentences

*Modal verb* + sujeito + verbo principal (*base form*)

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## ROTEIRO DE AULA

Dois exemplos para cada tipo de frase.

## Affirmative sentences

Resposta pessoal.

Ex. 1: I can open the door to show you inside.

Ex. 2: They should call us before leaving.

## Negative sentences

Resposta pessoal.

Ex. 1: They couldn't go to the party yesterday.

Ex. 2: You mustn't steal from your parents.

## Interrogative sentences

Resposta pessoal.

Ex. 1: Can we go out today?

Ex. 2: May you come in, madam?



## EXERCÍCIOS DE APLICAÇÃO

1. **Unifesp-SP (adaptada)** – A lacuna da frase deve ser preenchida por: Let me check Facebook again. Someone \_\_\_\_\_ something in the last 30 seconds.

- a) is writing.
- b) have written.
- c) used to write.
- d) might write.
- e) could have written.**

1. E é a alternativa correta, pois deve ser entendida como "poderia ter escrito" (*could have written*), indicando possibilidade. Tradução do trecho: "Deixa-me verificar o Facebook novamente. Alguém poderia ter escrito algo nos últimos 30 segundos".

2. **PUC-RJ** – Texto para a próxima questão.

### Falcon soars into space and lands in the ocean

Musk's Falcon 9 rocket had just shot 200 km up into space and flown almost horizontal to the planet at five times the speed of sound, before falling back to Earth. Then, somehow, it landed like a feather on a robotic barge in the ocean. The Falcon even found time to put an inflatable space habitat into orbit, too.

Engines and boosters have been dropping into the big drink from the moment NASA began launching Mercury astronauts into space. Most of those rockets sunk to the bottom of the ocean. Some components of the space shuttle were recovered, of course, and the orbiter itself landed on a runway. But never before Friday has a rocket blasted into space and then returned to make a vertical landing at sea.

These are heady times for a new generation of private spaceflight companies. It was only five months ago that Blue Origin launched its New Shepard rocket to space before landing it vertically in West Texas. SpaceX followed suit in December when its larger and more powerful Falcon 9 not only flew to space, but delivered a satellite into orbit and touched down at a landing site along the Florida coast near its launch pad. Now SpaceX has taken the significant step of landing at sea.

That's critical, because it's much more fuel efficient for a rocket to touchdown on a ship below the point where it releases its payload into orbit, rather than go all the way back to a landing site near the Florida coast. SpaceX estimates that only one-half of its launches will have enough fuel to fly back to the coast after fulfilling their primary missions.

After trying reusability with the space shuttle, which proved far more expensive to refurbish for subsequent flights, NASA has largely given up on reusable spaceflight. Russia, Europe, and other government agencies have too. So it fell to the new space companies, with their ethos of low-cost, to make frequent launches as a means of opening up access to space, in order to push the technology forward.

SpaceX and Blue Origin have been the most visible proponents of reusable launch vehicles. But other firms, including XCOR, Masten Space Systems, and Virgin Galactic, are interested too. They do not seek so much

to win lucrative government contracts, but to get lots of people and stuff into space, to create a space economy, and to set about the business of colonizing the solar system. "This was a really good milestone for the future of spaceflight", Musk said. "This is another step to the stars", he added.

Despite SpaceX's arresting success on Friday, the job is not yet done. The venerable space shuttle offers a sobering lesson for these new space companies. Whereas NASA said in the 1970s the shuttle would slash the cost of delivering payloads into space to \$25 a pound, it ended up costing closer to \$25,000 a pound. It's one thing to land a rocket, and it's another thing to fly it again without spending a lot of time and money.

Musk must prove that his Falcon 9 rocket can be re-flown with modest modifications. After the first SpaceX landing in December, the company performed a static firing test of the vehicle, which went well until one of the nine engines showed thrust fluctuations. That rocket will stand as a monument outside the company's headquarters in Hawthorne, California. Perhaps the Falcon 9 that landed at sea will be flown again.

"It should fly again", Musk said Friday. SpaceX will try to return the booster back to Cape Canaveral, in Florida, by Sunday. After running a series of tests on the Falcon, the company plans to fire its engines 10 times in a row on the ground. "If things look good, it will be qualified for reuse", Musk said. "We're hoping to relaunch it on an orbital mission, let's say by June", he added.

Initially SpaceX plans to reduce the cost of a Falcon 9 rocket with a reused booster to \$43 million per flight, a savings of 30 percent. But this is only the beginning. Musk wants to make nearly all of the Falcon 9 launch system reusable, and he wants to make launches and landings routine. "Rapid and complete reusability is really important to make a rocket cost effective, like an airplane", he said. "We've got to ultimately get rockets to that point. A Falcon 9 might fly as many as 100 times before retirement", he added.

BERGER, Eric. *Falcons soars into space and lands in the ocean.*

Disponível em: <<https://arstechnica.com/science/2016/04/like-a-boss-falcon-soars-into-space-and-lands-in-the-ocean/>>.

Acesso em: ago. 2018. (Adaptado).

In the underlined fragment of the text "It should fly again", Musk said Friday; the modal verb "should" implies an idea of:

- a) advice
- b) necessity
- c) permission
- d) possibility**
- e) request

2. D é a alternativa correta. O verbo modal *should* pode, em teoria, apresentar mais de uma carga semântica, sendo, portanto, a compreensão do contexto de sua ocorrência fundamental para a decodificação de seu sentido. No fragmento do texto, Musk se refere à possibilidade do Falcon 9 voar mais uma vez. Não se trata, neste contexto, da expressão de um aconselhamento (A), de uma necessidade (B), de uma permissão (C) ou de uma solicitação (E).

**3. Unesp-SP** – Leia o texto para responder à questão a seguir.

**Is there anything I can do to train my body to need less sleep?**

Many people think they can teach themselves to need less sleep, but they're wrong, said Dr. Sigrid Veasey, a professor at the Center for Sleep and Circadian Neurobiology at the University of Pennsylvania's Perelman School of Medicine. We might feel that we're getting by fine on less sleep, but we're deluding ourselves, Dr. Veasey said, largely because lack of sleep skews our self-awareness. "The more you deprive yourself of sleep over long periods of time, the less accurate you are of judging your own sleep perception," she said.

Multiple studies have shown that people don't functionally adapt to less sleep than their bodies need. There is a range of normal sleep times, with most healthy adults naturally needing seven to nine hours of sleep per night, according to the National Sleep Foundation. Those over 65 need about seven to eight hours, on average, while teenagers need eight to 10 hours, and school-age children nine to 11 hours. People's performance continues to be poor while they are sleep deprived, Dr. Veasey said.

Health issues like pain, sleep apnea or autoimmune disease can increase people's need for sleep, said Andrea Meredith, a neuroscientist at the University of Maryland School of Medicine. A misalignment of the clock that governs our sleep-wake cycle can also drive up the need for sleep, Dr. Meredith said. The brain's clock can get misaligned by being stimulated at the wrong time of day, she said, such as from caffeine in the afternoon or evening, digital screen use too close to bedtime, or even exercise at a time of day when the body wants to be winding down.

Ask Well: is there anything I can do to train my body to need less sleep? In Blog do NY Times, 17/6/2016. Disponível em: <<https://well.blogs.nytimes.com/2016/06/17/ask-well-can-you-train-yourself-to-need-less-sleep/>>. Acesso em: ago. 2018.

No trecho do primeiro parágrafo "We **might** feel that we're getting by fine on less sleep," o termo em destaque pode ser substituído, sem alteração de sentido, por:

- a) could
- b) ought to
- c) will
- d) should
- e) has to

3. A é a alternativa correta, pois o modal *might* possui a noção de possibilidade, podendo ser substituído por *could*. Traduzindo, a frase ficaria "Nós poderíamos achar que estamos nos saindo bem com menos tempo de sono".

**4. UEG-GO** – Texto para a próxima questão.

#### The Internet of Things

1. The "Internet of Things" (IoT) is becoming an increasingly growing topic of conversation both in the workplace and outside of it. It's a concept that not only has the potential to impact how we live but also how we work. But what exactly is the "Internet of Things" and what impact is it going to have on you, if any? There are a lot of complexities around the "Internet of Things" but we want to stick to the basics. Lots of technical and policy-related conversations are being had but

10. many people are still just trying to grasp the foundation of what the heck these conversations are about.

12. **Let's start with understanding a few things.**

13. Broadband Internet is becoming more widely available, the cost of connecting is decreasing, more devices are being created with Wi-Fi capabilities and sensors built into them, technology costs are going down, and smartphone penetration is sky-rocketing. All of these things are creating a "perfect storm" for the IoT.

19. **So what is the Internet of Things?**

20. Simply put, this is the concept of basically connecting any device with an on and off switch to the Internet (and/or to each other). This includes everything from cell phones, coffee makers, washing machines, headphones, lamps, wearable devices and almost anything else you can think of.

26. **So what now?**

27. The new rule for the future is going to be, "Anything that can be connected, will be connected".

MORGAN, Jacob. The Internet of things. In *Forbes website*, 13/5/2014. Disponível em: <<https://www.forbes.com/sites/jacobmorgan/2014/05/13/simple-explanation-internet-things-that-anyone-can-understand/#5fff3411d091>>. Acesso em: ago. 2018. (Adaptado).

Analisando-se os aspectos estruturais do texto, verifique-se que:

- a) A sentença "more devices are being created" (linha 14) está na voz passiva. Na voz ativa seria "They create many more devices".
- b) A sentença "technology costs are going down" (linha 16), na forma negativa, seria "technology costs be not going down".
- c) Na sentença "Let's start with understanding a few things" (linha 12), o termo "let's" é composto pela contração dos vocábulos "Let" e "is".
- d) Na sentença "Anything that can be connected" (linha 27), o modal "can" apresenta a ideia de possibilidade de ocorrência.
- e) Na sentença "Many people are still just trying" (linha 10), o termo "many" pode ser substituído pelo vocábulo "much", sem alteração de sentido.

4. A alternativa D está correta, pois a frase em destaque pode ser entendida como: "Qualquer coisa que pode ser conectada, será conectada". Tal frase foi retirada do seguinte trecho: *The new rule for the future is going to be: Anything that can be connected, will be connected*, ou "A nova regra para o futuro será: Qualquer coisa que pode ser conectada, será conectada". O modal em destaque possui a noção de possibilidade.

**5. Unifesp (adaptada)** – Observe as frases a seguir:

— I couldn't reach the fridge...

— I spent too much time in there, instead!

Na primeira frase, "I **couldn't** reach the fridge.", o termo sublinhado pode ser substituído, sem alteração de sentido, por:

- a) cannot
- b) won't
- c) was unable to
- d) shouldn't
- e) might not

5. C é a alternativa correta, pois o verbo modal *couldn't* (conseguir) pode ser somente substituído, dentre as alternativas acima, por *was unable to* (fui incapaz de). Em português, a primeira frase ficaria: "Não consegui alcançar o congelador". A segunda frase pode ser traduzida por: "Pelo contrário, eu passei muito tempo lá dentro!". A alternativa A não cabe pois o modal *can* não pode ser usado no passado. Na letra B, o auxiliar está no futuro (*won't*), enquanto em D e E os modais não se referem a habilidade.

## 6. UEMG-MG – Leia o texto abaixo para completar a questão.

### How a young student's innovative idea hopes to boost response times for EMTs

By Woody Brown

Drones have been at the forefront of the national conversation for years now. As the components needed to create them grow smaller and more affordable, many companies and organizations have started exploring the potential that drones could have to improve our daily lives. Whether by delivering a product with unprecedented speed or taking photographs and video from new heights, drones have many capabilities, most of which we have yet to discover. One young man, however, has envisioned a new way to use drones that could save thousands of lives.

One of the greatest obstacles facing first responders and emergency medical technicians (EMTs) when it comes to the difficult business of saving lives is time. Think of your daily commute: people in the United States spend an average of 25.5 minutes traveling one-way to work every day. In bumper-to-bumper traffic, blaring sirens and flashing lights are often not enough to clear a fast path for an ambulance to reach someone in need. During cardiac arrest, there are, at most, a few minutes to save a person's life. After that, the mortality rate rises steeply. With stakes this high, every second counts.

Alec Momont, a graduate student in engineering at Delft University of Technology in the Netherlands, recognized this problem and saw a way to significantly reduce deaths that result from delayed emergency care. What if ambulances could fly? Or rather, what if we could make a drone that functioned like a stripped-down, lightweight automatic external defibrillator (AED)? AEDs, which can be found in schools, sports arenas and many government buildings, are significantly more effective than cardiopulmonary resuscitation (CPR) at preventing fatalities resulting from cardiac arrest. CPR can be helpful, but an AED is better, and very few people have AEDs in their cars or homes.

As his master's degree project, Momont built a prototype of this lifesaving drone. It contained an AED, a microphone and speakers. The average travel time, according to him, could be cut by 90 percent. Here's how it works: in the event of cardiac arrest, a paramedic would respond to a call by flying the drone at a speed of 60 mph to the scene of the emergency. The paramedic would then give instructions to someone near the victim, who would position the AED. Once in place, the AED would operate automatically. The paramedic would be able to see through the camera whether or not the pads on the AED have been correctly positioned, and how the victim responds.

A dramatized video released by Momont's university demonstrates all of this functionality. In it, a young wom-

an calls emergency services in a panic because her father has had a heart attack. A calm-voiced EMT answers and guides her through the surprisingly simple process of finding and using the drone. Fewer than two minutes after she makes the call, her father sits up and hugs her.

The ambulance drone can increase the chances of surviving cardiac arrest from eight percent to 80 percent, Momont says in the video. The drone's ability to travel as the crow flies frees it from infrastructural limitations that currently impede road-bound ambulances. "Using advanced production techniques such as 3D printed microstructures and carbon fiber frame construction, we were able to achieve a very lightweight design", Momont says. "The result is an integrated solution that is clear in its orientation and friendly in appearance."

Momont's aim is to rapidly expand the existing framework of emergency services by constructing many of these drones over the next five years. Expenses are low: each drone is relatively cheap to make, about \$18,600. By comparison, a typical ambulance costs more than \$100,000, and a ride in one usually costs more than \$1,000.

The ambulance drones can even fly autonomously (though legislation in many countries does not permit this yet). Several emergency service providers have already expressed interest. If the technology continues to receive financial support from other parties in the healthcare industry, Momont's dream could very easily become a reality.

We live in a world where drones have, so far, been used mostly in armed conflict. Momont, however, has a different vision. In the near future that he describes, tens of thousands of needless deaths will be prevented with his ingenious invention. That is certainly welcome news, especially in the United States, which deals with skyrocketing numbers of heart-related ailments and disabilities. "Let's use drones for a good purpose", Momont says. "Let us use drones to save lives."

BROWN, Woody. *Ambulance drones could save thousands of lives*, 1/6/2015. Disponível em: <<https://awprod.verizonwireless.com/news/article/2015/05/ambulance-drones-could-save-thousands-of-lives.html>>. Acesso em: ago. 2018. (Adaptado).

The use of can (underlined and bold) in paragraphs 3 and 6 reveals the idea of:

- a) request c) possibility  
b) conclusion d) permission

6. C é a alternativa correta, pois ambos os trechos possuem o modal can com a ideia de possibilidade. Em português, o primeiro trecho (*AEDs, which can be found...*) ficaria: "AEDs, que podem ser encontrados em escolas, arenas esportivas e muitos prédios governamentais". No sexto parágrafo, o trecho *The ambulance drone can increase...* ficaria: "A ambulância-drone pode aumentar as chances de sobrevivência a uma parada cardíaca de 8 a 80 por cento".

## EXERCÍCIOS PROPOSTOS

## 7. Acafe-SC – Answer the question based on the text below.

The Brazilian government has ratified its participation in the Paris agreement on climate change, a significant step by Latin America's largest emitter of greenhouse gases that could spur other countries to follow suit.

With a landmass larger than the continental US, Brazil emits about 2,5% of the world's carbon dioxide and other polluting gases, according to United Nations data.

"Our government is concerned about the future", said President Michel Temer during a signing ceremony in Brasilia. "Everything we do today is not aimed at tomorrow, but rather at a future that preserves the living conditions of Brazilians."

Temer said Brazil's ratification would be presented formally to the UN later this month.

The Paris agreement will enter into force once 55 countries representing at least 55% of global emissions have formally joined it. Climate experts say that could happen later this year.

Countries set their own targets for reducing emissions. The targets are not legally binding, but nations must update them every five years. Using 2005 levels as the baseline, Brazil committed to cutting emissions 37% by 2025 and an "intended reduction" of 43% by 2030.

In the last decade, Brazil has achieved significant emissions cuts thanks to efforts to reduce deforestation in the Amazon and increase in the use of energy from hydropower and other renewable sources including wind, solar and biomass.

The Paris accord got a boost earlier this month when the US president, Barack Obama, and China's President, Xi Jinping, sealed their nations' participation.

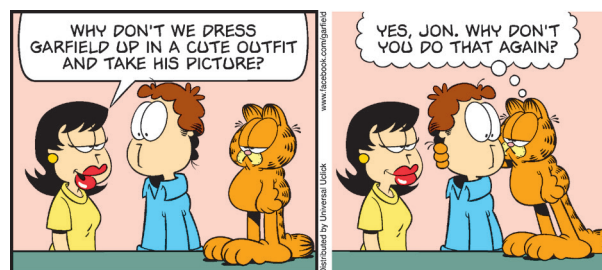
"Brazil is now the next major country to move forward. It will add even greater momentum", said David Waszkow, director of the International Climate Initiative at the Washington, DC-based think tank the World Resources Institute.

Brazil ratifies Paris agreement with pledge to sharply reduce emissions. In *The Guardian*, 13/9/2016. Disponível em <<https://www.theguardian.com/environment/2016/sep/13/brazil-ratifies-paris-agreement-with-pledge-to-sharply-reduce-emissions>>. Acesso em: ago. 2018.

Why has the author used the modal *must* in the sentence: "The targets are not legally binding, but nations must update them every five years."?

- Because the author meant to say that the update of nation's set targets every five years is a recommendation.
- Because the author meant to convey the idea of a future possibility of nations update their set targets every five years.
- Because the author meant to convey the idea of what is right or correct to do.
- Because the author meant to convey the idea of an obligation of nations update their set targets every five years.

## 8. IFBA-BA – Leia os quadrinhos para responder à questão.



Garfield, Jim Davis © 2015 Paws, Inc. All Rights Reserved / Dist. by Andrews McMeel Syndication

About the text, it is correct to say:

- "Dress" is a noun.
- "Might" expresses possibility.
- Garfield liked the woman's idea.
- Jon has never tried the woman's idea before.
- "Experience" is formed by a prefix and a suffix.

## 9. Col. Naval-RJ – Which is the correct option to complete the excerpt below?

## The legacy of Hartlepool Hall

"[...] Where did you get this recipe for roast chicken, my dear? Quite delicious."

"It's the same thing we have every day, Daddy", replied Annabel.

"Is it really? It tastes quite different this week. Do you have a good cook at Hartlepool Hall, Edward? Is Mrs. Horton still there? But she \_\_\_\_\_ be. She \_\_\_\_\_ be dead by now."

TORDAT, Paul. *The legacy of Hartlepool Hall*. London: Weidenfeld & Nicolson, 2012. (Adaptado).

- might not/ can't
- can't/ will
- can't/ mus
- shouldn't/ mustn't
- shouldn't/ can't

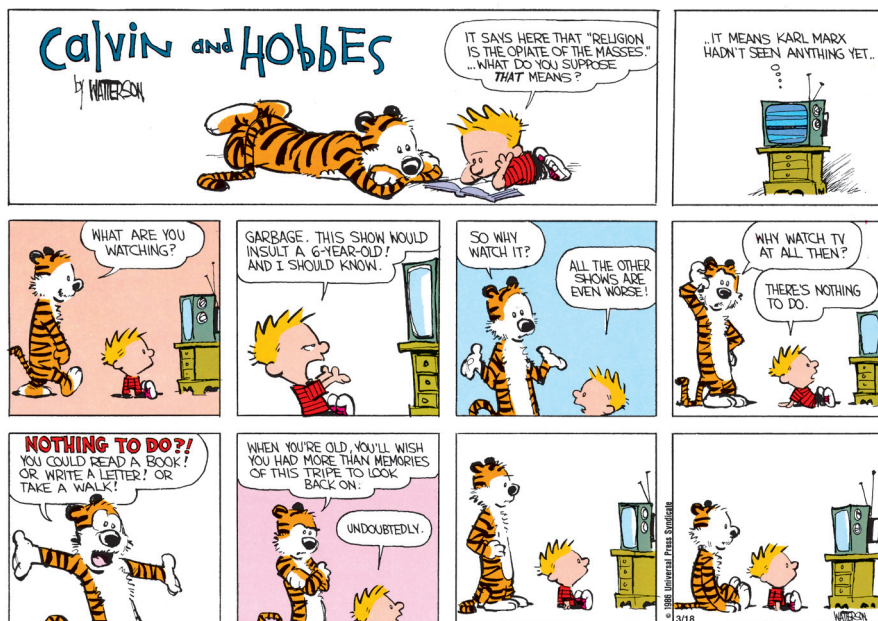
## 10. Eear-SP – Select the correct modal verb that fills in the blank in the paragraph below.

Paul feels very sick and dizzy. I think he has been drinking all night again. He \_\_\_\_\_ get out of bed this morning.

- will
- must
- can't
- could
- couldn't



## 11. Uerj-RJ – Acompanhe a tirinha:



Calvin & Hobbes, Bill Watterson © 1986 Watterson / Dist. by Andrews McMeel Syndication

“And I should know” (quadrinho 4)

*Modal verbs* can be used to refer to a speaker's attitude. The modal *should* indicates that Calvin believes his knowledge of the bad quality of the TV show would be characterized as:

- a) desirable
- b) probable
- c) surprising
- d) mandatory

## 12. Epcar/Cpcar-MG – Texto para a próxima questão:

**Cyberbullying on the rise**

Bullying among children and teenagers is not something new but it is getting more and more common by modern methods of communication.

Cyberbullying happens when an adolescent is put in danger by another child or teenager by photos or text messages sent to cell phones or posted on social networks. Sometimes cyberbullies send mails with sexual comments or take passwords of other teenagers and log on to websites with false identities. Children also play Internet games and make fun of each other in many ways.

A study by a Canadian University shows that half of the young people interviewed said that they suffer bullying. One of the reasons is the great use of cell phones over the past years. Today's children are connected with each other electronically. They call friends every time they want or communicate with them on Facebook.

Cyberbullying is getting extremely popular because teens can stay anonymous. Many adolescents act this way because they feel frustrated or angry and want to punish somebody for something that happened to them. At other times they do it just for fun or because have nothing else to do. Parents usually don't know their child is a cyberbully. They perceive it just when the victim or the victim's parents contact them.

This kind of bullying is not as inoffensive as many people think. In some cases it can lead to suicide. Many countries have organized campaigns to inform adults and children of its dangers.

There are a few ways to prevent cyberbullying. First, it is important to show children that they have to respect others and they are responsible for what they do. For victims it is important not to play the bully's game or answer their emails and text messages. It is also important to get help from parents and teachers.

Often schools get involved. They bring together the parents of victims and cyberbullies and talk with them. Cyberbullying does not always end at school. Often, parents go to the police and accuse the bullies.

*Cyberbullying on the rise*. Disponível em: <<https://www.english-online.at/society/cyberbullying/cyberbullying-on-the-rise.htm>>. Acesso em: ago. 2018.

In the sentence “Cyberbullying is getting extremely popular because teens can stay anonymous” (paragraph 4), the underlined verb expresses:

- a) possibility
- b) obligation
- c) prohibition
- d) permission

13. **Unesp-SP** – Leia o texto para responder à questão abaixo.

#### Genetically modified foods

Genetically modified (GM) foods are foods derived from organisms whose genetic material (DNA) has been modified in a way that does not occur naturally, e.g. through the introduction of a gene from a different organism. Currently available GM foods stem mostly from plants, but in the future foods derived from GM microorganisms or GM animals are likely to be introduced on the market. Most existing genetically modified crops have been developed to improve yield, through the introduction of resistance to plant diseases or of increased tolerance of herbicides.

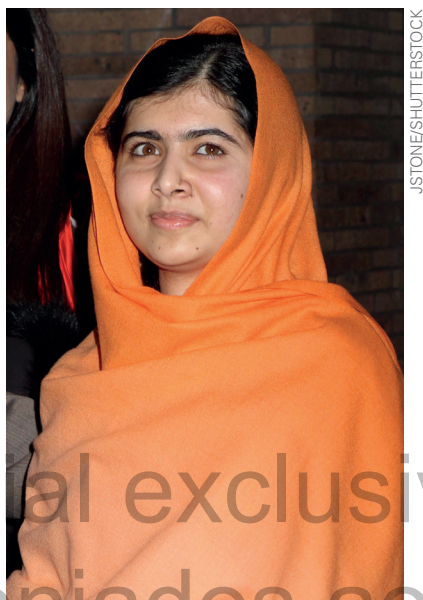
In the future, genetic modification could be aimed at altering the nutrient content of food, reducing its allergenic potential, or improving the efficiency of food production systems. All GM foods should be assessed before being allowed on the market. FAO/WHO Codex guidelines exist for risk analysis of GM food.

World Health Organization (WHO). Genetically modified foods. Disponível em: <[http://www.who.int/topics/food\\_genetically\\_modified/en/](http://www.who.int/topics/food_genetically_modified/en/)>. Acesso em: ago. 2018.

No trecho do segundo parágrafo “All GM foods **should** be assessed before being allowed on the market”, o termo em destaque pode ser corretamente substituído, sem alteração de sentido, por:

- a) could
- b) has to
- c) might
- d) ought to
- e) used to

14. **Unifesp (adaptada)** – Texto para a próxima questão.



#### Nobel winner Malala opens school for Syrian refugees

Sylvia Westall

Malala Yousafzai, the youngest winner of the Nobel Peace Prize, celebrated her 18th birthday in Lebanon on Sunday by opening a school for Syrian refugee girls and called on world leaders to invest in “books not bullets”. Malala became a symbol of defiance after she was shot on a school bus in Pakistan in 2012 by the Taliban for advocating girls’ rights to education. She continued campaigning and won the Nobel in 2014.

“I decided to be in Lebanon because I believe that the voices of the Syrian refugees need to be heard and they have been ignored for so long”, Malala told *Reuters* in a schoolroom decorated with drawings of butterflies. The Malala Fund, a non-profit organization that supports local education projects, provided most of the funding for the school, set up by Lebanon’s Kayany Foundation in the Bekaa Valley, close to the Syrian border. The Kayany Foundation, established by Syrian Nora Joumlatt in response to Syria’s refugee crisis, has already completed three other new schools to give free education to Syrian children in Lebanon. The Malala school can welcome up to 200 girls aged 14 to 18.

“Today on my first day as an adult, on behalf of the world’s children, I demand of leaders we must invest in books instead of bullets”, Malala said in a speech. Lebanon is home to at least 1.2 million of the 4 million refugees that have fled Syria’s war to neighboring countries. There are about 500,000 Syrian school-age children in Lebanon, but only a fifth are in formal education. “We are in danger of losing generations of young Syrian girls due to the lack of education”, Joumlatt said in a speech at the opening of the school. “Desperate and displaced Syrians are increasingly seeing early marriage as a way to secure the social and financial future of their daughters. We need to provide an alternative: Keep young girls in school instead of being pressured into wedlock.”

Lebanon, which allows informal settlements on land rented by refugees, says it can no longer cope with the influx from Syria’s four-year conflict. More than one in four people living in Lebanon is a refugee. The United Nations says the number of Syrian refugees in neighboring countries is expected to reach 4.27 million by the end of the year. “In Lebanon as well as in Jordan, an increasing number of refugees are being turned back at the border”, Malala said. “This is inhuman and this is shameful.”

Her father Ziauddin said he was proud she was carrying on her activism into adulthood. “This is the mission we have taken for the last 8-9 years. A small moment for the education of girls in Swat Valley: it is spreading now all over the world”, he said.

WESTALL, Sylvia. Nobel winner Malala opens school for Syrian refugees. In *Agência Reuters*, 12/7/2015. Disponível em: <<https://www.reuters.com/article/uk-lebanon-malala-nobel-winner-malala-opens-school-for-syrian-refugees-idUKKC-N0PM0L920150712>>. Acesso em: ago. 2018. (Adaptado).

O termo *must* (na frase sublinhada) pode ser substituído, sem alteração de sentido, por:

- a) has to
- b) can
- c) might
- d) used to
- e) ought to

**15. Unesp (adaptada)** – Examine a frase para responder à questão.

— Instead of reading a book, can we read tweets?

No contexto da frase, o termo *can* indica uma ideia de:

- a) habilidade
- b) conhecimento
- c) pedido
- d) obrigação
- e) certeza

**16. ESPM-SP** – The question refers to the following comic strip.



Calvin & Hobbes, Bill Watterson © 1985 Watterson / Dist. by Andrews McMeel Syndication

In the last strip the modal verb *couldn't* could be replaced, without changing its meaning, by:

- a) mustn't
- b) wasn't supposed to
- c) shouldn't
- d) might not
- e) am not able to

## ESTUDO PARA O ENEM

**17. UPF-RS** – Answer the question according to the advertisement.

C2-H5

### KING COUNTY KICKS OFF BAG RECYCLING CAMPAIGN WITH "BUS FULL OF BAGS"

#### Recycle plastic bags at this store

The best way to recycle plastic bags is to stuff them all in a single bag, tie it up and bring them back to this store.

All bags must be dry and clean with no food residue.

In the sentence "All bags must be dry and clean with no food residue", the expression must indicates the individual who participates in the campaign:

- a) Has the possibility to deliver wet and dirty bags.
- b) Does not have the obligation to wet and clean bags to be delivered.
- c) Has the permission to deliver dirty bags.
- d) Does not have the permission to deliver dry and clean bags.
- e) Has the obligation to deliver dry and clean bags.

**18. Uerj-RJ** – Texto para a próxima questão.

C2-H7

#### Wiser and older

Sometimes the world of science and medicine produces something that can only be described as unalloyed good news. We are used to stories about pollution scares and increases in the rates of cancer, but bubbling beneath is the stark reality that we live at a time when humans are healthier and live longer than at any time in our history.

The Office for National Statistics figures, recently released, make heartening if surprising reading. They show that most men are surviving until the age of 85, while women are living four years longer. Furthermore, we can expect these figures to increase as the century progresses. What's driving this extraordinary increase in human longevity?



The increase has been driven by a number of advances. Firstly, the huge reduction in neonatal and infant deaths. These days, nearly all babies born in a prosperous advanced nation can expect to survive into adulthood. Over half the couples in the world are having fewer than two children each. This is partly because almost everywhere infant mortality is falling, globally faster today than at any time in human history.

Sanitation, vaccination and better diets have increased lifespans once we survive infancy, but they cannot wholly explain why people are living into their eighties and beyond. A cut in physical stress and a huge reduction in exposure to toxic and carcinogenic substances in the environment may explain much of the increase. In the 1950s, thousands died or became very ill during the London smogs. That threat, along with numerous other environmental contaminants, has gone. We have also begun to stop smoking and we are drinking less, too.

Finally, life is much safer than it used to be. As psychologist Steven Pinker shows in his book, *The better angels of our nature*, the history of all societies has shown an amazing decline in violence over the past century. We are ten times less likely to be murdered today than we were two hundred years ago, and three times less likely to be killed on the roads than we were in the 1960s.

So, can the increase in longevity continue? According to gerontologists, there is no clear answer. Currently the maximum human lifespan is 122 years, attained by the French woman Jeanne Calment who died in 1997. Significantly, no one has come close to her astonishing record. Instead, more and more of us are dodging the bullets of middle age and living to our personal genetic potential. So how long is the natural human lifespan? The answer seems to be that, in a world where infectious diseases are kept at bay and where we are safe from predators and starvation, and provided we keep our lifestyles in check, most people should reach 80 or 90.

Something very big is going on, wrote Ban Ki-moon, the United Nations secretary general. He warned that “the social and economic implications of this phenomenon are profound, extending far beyond the individual older person and the immediate family, touching broader society and the global community in unprecedented ways”. What the figures show more than anything is that we need a rapid and radical rethink of how we treat the elderly among us, as they will soon be the majority.

Fonte: *The Telegraph*.

The function of *should* in the underlined fragment is to:

- a) give advice.
- b) clear doubt.
- c) express possibility.
- d) impose obligation.

19. Unesp-SP – Leia a frase para responder à questão.

C2-H5

— This should be the last load of paper sheet we take to the recycling center.

Na frase, a palavra *should* indica uma ideia de:

- a) dúvida
- b) solicitação
- c) obrigação
- d) recomendação
- e) expectativa

20. ESPM-SP – Veja a tirinha para esta questão.


C2-H5



Calvin & Hobbes, Bill Watterson © 1993 Watterson / Dist. by Andrews McMeel Syndication

Calvin's words in the last strip could be replaced, without changing their meaning, by:

- a) He would rather work on his salesmanship.
- b) He mustn't work on his salesmanship.
- c) He is supposed to work on his salesmanship.
- d) He ought to work on his salesmanship.
- e) He doesn't have to work on his salesmanship.



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## RESPOSTAS E COMENTÁRIOS

DECISIVE IMAGES/ISTOCK

ROCK  
N  
ROLL

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## APRESENTAÇÃO

### INGLÊS

As línguas estrangeiras possibilitam ao indivíduo comunicar-se com o mundo e acessar informações. O ensino e a aprendizagem de língua estrangeira devem estar vinculados à interculturalidade, de modo a criar conscientização globalizada. O aprendiz precisa compreender, até mesmo pelo exercício interativo, que a língua estrangeira está incorporada a seus conhecimentos. Por meio do interculturalismo, com auxílio de instrumento compatível com a realidade, somado à experiência do professor, a aprendizagem de outro idioma leva a conhecer outras visões do mundo.

Segundo as Orientações Curriculares Nacionais, as propostas educativas devem estar de acordo com as necessidades da sociedade e as disciplinas do currículo escolar, desenhadas para atender a essas necessidades. Dessa maneira, busca-se a formação integral do indivíduo, o que inclui “o desenvolvimento de consciência social, criatividade, mente aberta para conhecimentos novos, enfim, uma reforma na maneira de pensar e ver o mundo” (Orientações Curriculares Nacionais). O papel educacional do ensino de língua estrangeira moderna, portanto, além de visar a um aprendizado, cumpre outros compromissos, como o de contribuir para a formação cidadã dos educandos.

As provas de vestibular e do Enem privilegiam a interpretação e compreensão de textos, mas consideramos valioso o conhecimento gramatical para resolver as questões com eficiência. O ensino da gramática, com valorização da linguística do discurso, aparece relacionado unicamente a uma concepção de linguagem que a vê como um sistema fixo e homogêneo, composto por regras abstratas. No entanto, para ser apreendida de fato, a língua estrangeira depende, em certo grau, da sistematicidade, entendida como conjunto de regras inerente a qualquer língua. O sistema deriva, naturalmente, da prática, como tentativa de promover reflexão e — por que não? — normatizar, codificar, estabelecer a língua.

O trabalho com letramento inclui textos que circulam socialmente e sejam representativos da cultura dos povos que adotam o inglês ou o espanhol como língua oficial. Contempla-se a leitura em suas várias modalidades, com a presença de textos multimodais: visuais, verbais, digitais. Esperamos, assim, desenvolver o leitor para que entenda o que analisa como representação textual e, diante disso, assuma posição crítica no tocante a valores, ideologias, discursos, visão de mundo.

Considerando o exposto, o material didático elaborado para o pré-vestibular possibilita ao professor desenvolver e explorar os seguintes aspectos:

- **Leitura:** o aluno entra em contato com textos de diversos gêneros, consolidando a prática de estratégias de leitura, ativando o conhecimento prévio e ampliando o conhecimento de mundo.
- **Estratégia de leitura:** durante a realização de provas de vestibular não há tempo hábil para traduzir os textos antes de resolver as questões, por isso indicamos estratégias de leitura para otimizar o tempo e absorver o suficiente à emissão de resposta. Oriente os alunos sobre as diferentes estratégias que se aplicam ao texto em questão e a outros.
- **Gramática:** importante no aprendizado de língua estrangeira, porque as habilidades de leitura se concretizam na reflexão sobre o sistema linguístico. A forma clara e objetiva de apresentação no material facilita o processo de adquirir informação.
- **Vocabulário:** esta ferramenta para leitura de textos trabalha com termos específicos. Estimule os alunos a desvendar o significado dos vocábulos pelo contexto, aproveitando o conhecimento prévio do assunto por meio de pré-leitura, interpretação de imagens e pesquisa. Incentive uso do dicionário, exploração de palavras cognatas, enfim, estudo do vocabulário em prol do sucesso em leitura.

## CONTEÚDO

### INGLÊS

Volume	Módulo	Conteúdo
2	7	Simple present
	8	Present continuous
	9	Simple past
	10	Past continuous
	11	Present perfect
	12	Modal verbs

### Comentários sobre o módulo

O objetivo deste módulo é mostrar como se emprega o *simple present* e apresentar as diversas formas de utilizá-lo na escrita de língua inglesa. Além disso, é bastante particular e importante saber como se dão as conjugações desse tempo verbal na terceira pessoa do singular – não há como fugir de algumas regrinhas. Os advérbios de frequência também são chave para estudar o *simple present*, utilizado para descrever hábitos e acontecimentos periódicos.

### Para ir além

CARTER, Ronald. MCCARTHY, Michael. MARK, Geraldine, O'KEEFFE, Anne. *English grammar today*. Cambridge University Press, 2016.

### Exercícios propostos

7. A

Na alternativa correta, o verbo *to go* está no *simple present* e também há o uso do advérbio de frequência *always* (sempre). Na alternativa B, a frase está em *simple past*; na C, a sentença está em *present continuous*; enquanto a letra D está no futuro e a E, no *present perfect*.

8. C

Empregou-se o verbo auxiliar **don't**, formando, assim, a forma negativa do *simple present*. Ou seja, o sujeito (*I, you, we, they*) + *don't (ou do not)* + verbo no infinitivo = **You don't eat** an apple a day.

9. D

O verbo **to drive**, na terceira pessoa do singular do *simple present* vira **drives**, adicionando o **-s** aos verbos "comuns".

10. *Plays, writes, studies, goes e has*

Os verbos **to play** e **to write** são simples e tornam-se **plays** e **writes**, respectivamente. O verbo **to study** termina com consoante + *-y*, portanto, vira **studies**. Como *to go* termina em *-o*, acrescenta-se o *-es* (**goes**). Já o verbo **to have** possui sua particularidade na terceira pessoa do singular, transformando-se sempre em **has**.

11. E

Respectivamente, o apóstrofe está substituindo as letras *-a, -i, -o* e *-vi*. Portanto, ele omite uma ou mais letras.

12. B

O texto utiliza na grande maioria de suas orações o tempo verbal *simple present*. Um dos usos mais importantes de tal tempo verbal é tratar de fatos científicos, históricos e naturais. Alguns exemplos de *simple present* no texto: "Politics **tends** to reduce complexity"; "The role of art **is** precisely to keep inspiration alive"; e "Mutuality in recognizing and negotiating difference **is** crucial for people to deal with their past and the future".

13. C

O pronome **he** está na terceira pessoa do singular e, por isso, precisa-se do verbo auxiliar **doesn't** para que ele fique correto.

14. B

O verbo **to fly** termina em consoante + *-y*, portanto, adiciona-se o *-ies* e subtrai-se o *-y*, formando **flies**.

15. D

O verbo auxiliar de **she** é **does**, e toda frase interrogativa do *simple present* requer o uso do verbo auxiliar, fazendo com que o verbo principal volte para a sua **base form** (infinitivo).

16. C

Para advérbios de frequência indefinida (**often**) a posição deles na sentença é sempre antes do verbo principal (**eats**).

17. A

O advérbio de frequência vem sempre depois do verbo **to be**.

18. Verbos terminados em consoante + *-y* têm-se o *-y* tirado para adicionar o *-ies*. Assim, o verbo **to cry** fica **cries** quando conjugado na terceira pessoa do singular. No caso do verbo **play** aplica-se apenas a regra comum de adicionar o *-s* ao final do verbo, tornando-se **plays**.

19. C e D

Na alternativa C o sujeito **they** (Entomologists) conjuga o verbo **prefer**, que mantém-se no infinitivo. Na letra D, o verbo **to be** acompanha o tempo presente da frase (**they are**, ou *they're*).

**Competência 2** – Conhecer e usar língua(s) estrangeira(s) moderna(s) como instrumento de acesso a informações e a outras culturas e grupos sociais.

**Habilidade 5** – Associar vocábulos e expressões de um texto em LEM ao seu tema.

20. D

Encontra-se no *simple present* e está conjugada na terceira pessoa do singular – **it feeds**. As demais

estão no passado (A), presente perfeito (C) e presente contínuo (D).

**Competência 2** – Conhecer e usar língua(s) estrangeira(s) moderna(s) como instrumento de acesso a informações e a outras culturas e grupos sociais.

**Habilidade 5** – Associar vocábulos e expressões de um texto em LEM ao seu tema.



### Comentários sobre o módulo

O principal objetivo deste módulo é fazer com que os alunos saibam corretamente a forma do *present continuous* com suas diferenças sutis, e que tenham clareza para identificar o uso do tempo verbal proposto, o qual possui características capazes de levantar muitas dúvidas aos estudantes se o tema não for tratado com a devida importância.

### Exercícios propostos

7. A

Presente contínuo (“am listening”) e presente simples (“don’t listen”). O advérbio **now** precisa de um *present continuous*, enquanto a locução adverbial **every day** pede o *simple present*.

8. B

A alternativa correta conjuga assertivamente a forma interrogativa do *present continuous*. “Am/ is/ are” + sujeito + verbo com -ing (gerúndio).

9. O *simple present* é usado para falar sobre ações do cotidiano (rotina) e verdades universais, enquanto o *present continuous* é usado para falar de ações momentâneas (que estejam acontecendo no momento da fala) ou também para falar de algo que possivelmente acontecerá no futuro.

10. D

A alternativa correta conjuga assertivamente a forma interrogativa do *present continuous*. “Am/ is/ are” + sujeito + verbo com -ing (gerúndio).

11. C

É a única construção no *present continuous*, que, traduzindo, ficaria “Agora estou comendo uma maçã por dia”. As alternativas A, B e D não fazem sentido gramaticalmente, e a letra E está no *past continuous*.

12. E

A alternativa E é a única que se encontra no *present continuous*. As demais estão no presente simples (A e D), presente perfeito (C) e passado simples (B).

13. A

O verbo **to like** é um *state verb*, ou seja, ele não pode ser conjugado no *present continuous*. Os demais podem (**behaving, going, attacking e fighting**).

14. B

O verbo **to want** não pode ser conjugado no *present continuous* pois é um verbo de estado, não de ação.

15. D

O verbo **to understand** (*state verb*) não pode ser conjugado no *present continuous*, sendo assim a forma correta seria “I don’t understand the subject”.

16. D

Somente a alternativa assinalada possui a conjugação correta para o *present continuous*. Todos os verbos das demais alternativas (**to need, to understand, to remember e to believe**) não podem assumir o -ing, por se tratarem de verbos de estado.

17. A

A alternativa correta conjuga assertivamente a forma interrogativa do *present continuous*. “Am/ is/ are” + sujeito + verbo com -ing (gerúndio).

18. O verbo **to have** não pode ser usado no *present continuous* quando ele significar “posses”. “He has a house in London”. (Ele possui uma casa em Londres).

19. C

Na alternativa correta, “She **is currently working**” é uma ação temporária que não necessariamente está acontecendo no momento da informação, mas é uma verdade no instante da fala. Também é possível observar uma expressão temporal, **currently** (atualmente), comum no *present continuous* tense.

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20. E

Nas demais alternativas, as palavras com -ing não estão no *continuous (progressive)*. Em A e B, **worrying** (preocupante) e **increasing** (crescente) são adjetivos. Em C, **viewing** é um substantivo (não usamos dessa forma em português, o que seria algo como o “assistimento” das crianças – o que elas assistem). Na alternativa D, o verbo **reading** funciona como um substantivo (“in joy about/ by reading”; ou “em alegria por ler”. Portanto, a alternativa E é a única que responde à questão. “They **are now turning** to their bedrooms, ou, traduzindo, “Elas agora estão se voltando para seus quartos...”

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## 9 SIMPLE PAST

## Comentários sobre o módulo

É de suma importância os exercícios aqui propostos, pois a prática e o uso habitual dos verbos irregulares são as melhores formas de memorizá-los, a fim de que sejam empregados sempre da forma correta. Não há como fugir de tabela e regrinhas.

## Exercícios propostos

7. A  
Todos os verbos sublinhados, regulares e irregulares, estão no *simple past*.
8. Um exemplo de frase que contém os tempos verbais *simple past* e *past perfect*, respectivamente, é a seguinte: "Sorab **wanted** to tell Susan about how, for years, he **had longed** for his life to be seamless." A frase destacada pode ser entendida como "Sorab queria contar à Susan sobre como, durante anos, ele havia ansiado para que sua vida fosse completa". O uso do *past perfect had longed* (havia ansiado) destaca a anterioridade dessa ação perante a outra descrita pelo *simple past wanted* (queria). Em outras palavras, o anseio de Sorab por uma vida completa é muito anterior à sua vontade de contar a Susan sobre isso.
9. C  
C é a alternativa correta, porque **took** é o passado de **to take**.
10. Verbos regulares: *attended, started, enjoyed, walked, talked, waited* e *excited*. Verbos irregulares: *was, went, told, put* e *were*.
11. A  
O verbo **to bake** termina em *-e*, portanto, apenas acrescenta-se o *-d* para formar o *simple past*.
12. E  
Em todas as demais opções os verbos são irregulares. **To be – was; To stand – stood; To sit – sat** e **to shake – shook**. Na E, o passado de abraçar (**to hug**) é **hugged**, verbo regular.
13. Regulares: *shopped, walked, looked* e *wanted*. Irregulares: *got, drove, found* e *was*.
14. E  
A forma negativa correta do *simple past* é: Sujeito + didn't + verbo no infinitivo (*base form*).
15. A  
A forma interrogativa do *simple past* é: *Did* + sujeito + verbo no infinitivo (*base form*).
16. C  
O verbo **to play** é regular, e acrescenta-se apenas o *-ed* ao final.
17. D  
Quando o verbo termina em consoante + *-y* tira-se o *-y* e adiciona-se o *-ied*.
18. B  
Para verbos terminados em CVC (consoante + vogal + consoante) e em sílaba tônica (ou se for um verbo monossilábico), dobra-se a última consoante antes do *-ed*.
19. C  
A consoante dos verbos polissilábicos terminados em CVC não é dobrada se a última sílaba não for tônica.
20. B  
É a única alternativa que contém a conjugação correta do *simple past tense*. Alternativa A: **simple present**; B: *simple past*; C: *simple future*; D: *present perfect* e E: *simple past*, porém, os verbos "to go" e "to eat" estão conjugados de forma incorreta, quando deveriam ser "went" e "ate", respectivamente.
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- Habilidade 5** – Associar vocábulos e expressões de um texto em LEM ao seu tema.

## 10 PAST CONTINUOUS

### Comentários sobre o módulo

Os exercícios aqui propostos procuram enfatizar a forma correta de conjugar os verbos no gerúndio e seu emprego no dia a dia. Na escrita, as exceções à regra de acrescentar o *-ing* ao final do verbo ficam relativamente fáceis de serem memorizadas se o conteúdo deste módulo for bem aproveitado.

### Exercícios propostos

7.

A terceira frase está no *past continuous*. Traduzindo, ficaria: “Eu estava falando com os ratos”. No primeiro desenho, a frase **You are free to go**, ou “Você está livre para sair”, está no *simple present*, enquanto a segunda, *I’ve been pardoned?*, ou “Eu fui perdoado?” está na forma interrogativa do *present perfect*, ainda que com uma construção de frase incorreta no inglês, porém, muito falada no dia a dia.

8.

O tempo verbal usado foi o *past continuous*, para indicar uma ação em progresso no passado que foi interrompida.

9. D

A forma do passado contínuo é sujeito + *was/were* + verbo com *-ing* (gerúndio), como em “She was eating popcorn”.

10. C

A forma negativa do passado contínuo é sujeito + *wasn’t/weren’t* + verbo com *-ing* (gerúndio). No caso da alternativa D, o pronome I é conjugado com *wasn’t* e não com *weren’t*.

11. E

A forma interrogativa do passado contínuo é *Was/were* + sujeito + verbo com *-ing* (gerúndio).

12. A

A única alternativa que se encontra na forma do passado contínuo é a A. As demais estão no passado simples (B e C) e no presente simples (D e E).

13. D

Mesmo que o verbo obedeça o padrão CVC (consoante + vogal + consoante), se ele terminar em *-x*, esta consoante nunca será dobrada.

14. B

A letra *-y* não é trocada por *-i* quando forma o gerúndio.

15. Lying. Para verbos terminados em *-ie*, troca-se o sufixo por *-y* e acrescenta-se *-ing*.

16. Ambos os verbos terminam em CVC (consoante + vogal + consoante), porém, não se dobra a última consoante se a última sílaba não for tônica, como é o caso de *to visit*.

17. D

O verbo *to stop* é um verbo monossilábico terminado em CVC (consoante + vogal + consoante) e, por isso, dobra-se a última consoante. As alternativas A e B estão incorretas pois para os verbos *to eat* e *to drink* não se dobra a última consoante no gerúndio. A alternativa C também está errada, pois para os verbos terminados em *-e*, exclui-se este e apenas acrescenta-se o *-ing*. Na alternativa E, o correto seria *lying*.

18. a) *writing*; b) *taking*; c) *making*; d) *faking* e e) *giving*. Em verbos terminados em *-e*, exclui-se este e acrescenta-se o *-ing*.

19. D

A estrutura da forma interrogativa do passado contínuo é *was/were* + sujeito + verbo com *-ing* (gerúndio).

20. B

A tradução seria: “Ela estava começando (*was beginning*) a reconhecer que essa coisa estava se aproximando (*was approaching*) para possuí-la...”

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## 11 PRESENT PERFECT

## Comentários sobre o módulo

O *present perfect* normalmente é o tempo verbal que desperta mais dúvidas nos alunos, principalmente por ser usado e construído de formas bem distantes da língua portuguesa. Por isso, é extremamente importante que os exercícios sejam feitos com atenção e que a leitura dos textos sirva também para o estudante se familiarizar com as estruturas de construção de frase e de pensamento em inglês.

## Exercícios propostos

7. D

O trecho em destaque fala sobre a possibilidade da medição do tempo ter começado por meio do uso de uma haste vertical ao Sol. Assim, os usos do *present perfect* (**has started**) e do advérbio **supposedly** (supostamente) estão corretos.

8. B

Na alternativa correta, o tempo verbal *present perfect continuous* está conjugado como deve ser: **sujeito + have/ has been + verbo principal com -ing (gerúndio)**.

9. E

Afirmiação I — Incorreta: A expressão **is drowning** refere-se a uma ação que ocorre no momento em que se fala (está se afogando);

Afirmiação II — Incorreta: As expressões **have led** e **have made** se referem a ações indefinidas no passado;

Afirmiação III — Incorreta: As palavras **demonstration** e **annually** são formadas por sufixação;

Afirmiação IV — Incorreta: O pronome **which** se refere à palavra **market** e **them**, à **farmers**.

10. D

Está correta por dois motivos: o substantivo **man** é usado no singular para transmitir uma ideia de generalização, isto é, a afirmação se aplica a todos os homens. É importante ressaltar que como o trecho fala de todos os homens e todos os espaços do mundo, não se deve usar o artigo definido **the** (o, a, os, as) antes de **man**. O segundo motivo é o uso do tempo verbal **present perfect continuous**, por se tratar de uma ação que não terminou até o momento da fala.

11. D

O texto pode ser entendido da seguinte maneira: "Boa parte da raiva **foi direcionada** a Makhzen, a corte real do Marrocos. 'O protesto é um direito legal, por que Makhzen está com medo?', multidões em Casablanca cantavam. 'Saia, Makhzen. Abaixo

o despotismo'. Um correspondente da *Reuters* viu sete tropas de choque atacando um homem de barba na faixa dos 30 anos, repetidamente atingindo seu corpo e cabeça, causando grave sangramento. 'Nós **fomos chamados** aqui para preservar a ordem por causa desse protesto não autorizado', disse um policial veterano que **recusou** a divulgação de seu nome. Ninguém se encontrava disponível no Ministério do Interior para comentar sobre os relatos dos manifestantes".

12. A

A palavra **increasingly** (cada vez mais) é um advérbio, pois modifica o adjetivo **visible** (visível) para **increasingly visible** (cada vez mais visível). A palavra **being** (ser) em "That word has a history of being used in similar ways" (Aquela palavra tem história por ser usada de maneiras similares) está no gerúndio, devido à preposição **off** (de). A expressão **it's got** (tem) está no *present perfect*, pois o **'s** é a contração de **has**. E a palavra **provocative** (provocante) é um adjetivo, pois modifica o substantivo **manner** (maneira) em **provocative manner** (de maneira provocante).

13. C

**Has been** é o *present perfect* do verbo **to be**.

14. B

Os verbos destacados foram retirados de exemplos de uso do *present perfect continuous* (casos de **booming** e **growing**), cuja função é descrever ações que foram iniciadas no passado e que ainda são feitas no presente; e do *present continuous* (casos de **expanding** e **buying**), o qual possui como uma de suas funções a descrição de eventos que ocorrem no momento em que se fala. A seguir, encontram-se grifadas as estruturas com esses tempos verbais: "It's no secret China has been booming while the West declines. In fact, it's been growing so fast it's expanding overseas, too; buying up businesses in the U.K., U.S. and elsewhere".

15. C

Forma afirmativa: **sujeito + have + verbo** no particípio.

16. O *present perfect* é usado para falar de uma ação que já terminou. O importante não é quando, mas sim a ação de ter finalizado algo. O *present perfect continuous* é usado para mostrar que a ação ainda está em progresso, que foi iniciada no passado e ainda está acontecendo. Exemplo: "I have worked a lot" (*present perfect*); e "I have been working a lot" (*present perfect continuous*).

17. B

Forma negativa: *sujeito + has not (hasn't) + verbo no particípio.*

18. E

Forma interrogativa: *have + sujeito + verbo no particípio.*

19. Usa-se o **since** quando se fala de uma data ou um ano em específico. Ex: "I have lived here since 1999". Usa-se o **for** quando se fala por quanto tempo a ação tem sido feita. Ex: "I have lived here for 19 years."

20. D

A alternativa correta preserva o sentido (apenas mudando para a voz passiva) e o tempo verbal (no caso, *present perfect*). Tradução: "A maravilhosa nova milícia na qual a comunidade negra tem mergulhado".

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## 12 MODAL VERBS

### Comentários sobre o módulo

Os verbos modais podem gerar algumas confusões devido às semelhanças de uso entre eles e à diferença com relação ao uso na língua portuguesa. Portanto, estes exercícios são de extrema utilidade para que o aluno consiga reter a lógica de emprego desses tipos de verbos auxiliares.

### Exercícios propostos

7. D

O trecho em destaque pode ser entendido como “As metas não são vinculadas juridicamente, mas as nações devem atualizá-las a cada cinco anos.” A alternativa D está correta e, traduzindo, ficaria: “Porque o autor quis transmitir a ideia de uma obrigação das nações atualizarem suas metas estabelecidas a cada cinco anos.”

8. B

O verbo modal **might** indica possibilidade remota. Em A, **dress** é um verbo no primeiro quadrinho da tira. Na letra C, Garfield não gosta da ideia da moça, e demonstra sendo irônico em sua fala. A alternativa D também está incorreta porque conseguimos entender que Jon já tentou essa ideia anteriormente quando ele fala, no último quadrinho, “That might not be wise” ou “Isso talvez não seja sábio”. E na letra E, **experience** é um substantivo.

9. C

A tradução ficaria: “A senhora Horton ainda está lá? Mas ela **não pode** estar. Ela já **deve estar** morta agora”. As demais alternativas não fazem sentido no contexto da frase.

10. E

O *modal verb* **could** usado como habilidade (por ser passado, e não **can't**). Traduzindo, teríamos: “Paul está bem doente e tonto. Acho que esteve bebendo a noite toda de novo. Ele **não conseguiu** sair da cama de manhã”.

11. A

O comportamento de Calvin mostra que ele **deveria saber** que o programa de TV ao qual ele está assistindo ofenderia uma criança de 6 anos. O uso de **should** confere à frase a ideia de que seria **desejável** (*desirable*) que Calvin soubesse de tal característica do programa. **Probable**: provável; **Surprising**: surpreendente; **Mandatory**: obrigatório.

12. A

O modal **can** está sendo usado para transmitir a noção de **possibilidade**. Em português, teríamos: “O cyberbullying está se tornando extremamente popular porque os adolescentes podem permanecer anônimos.” **Obligation**: obrigação; **Prohibition**: proibição; **Permission**: permissão.

13. D

Os verbos modais **should** e **ought to** podem ser considerados como sinônimos neste caso, pois transmitem a ideia de sugestão, conselho. A frase em destaque pode ser traduzida para: “Todos os alimentos modificados geneticamente deveriam ser analisados antes de serem permitidos no mercado”.

14. E

A alternativa [E] está correta, pois **ought to** (*deveria*) é a expressão mais próxima em termos de significado de **must** (dever). “Today on my first day as an adult, on behalf of the world’s children, I demand of leaders we must invest in books instead of bullets” ou, em português, “Hoje no meu primeiro dia como adulta, em nome das crianças do mundo, eu exijo que os líderes mundiais **devam** investir em livros em vez de armas.” O modal **must** possui mais força que **ought to**. O primeiro transmite a ideia de algo que é de extrema necessidade, ao passo que o segundo possui um caráter mais associado a conselhos, sugestões.

15. C

O verbo modal **can** está sendo usado com a ideia de **pedido**. A criança fala para a sua mãe: “Em vez de ler um livro, **podemos** ler *tweets*?”

16. E

O **couldn't** está sendo empregado como **capacidade, habilidade**. A frase do último quadrinho, em português, ficaria: “Não, sinceramente, não conseguiria comer outro pedaço”. Portanto, a única expressão que encaixa é **am not able to** (não sou capaz de).

17. E

Um dos usos do *modal verb* **must** é o de conferir obrigação. Assim, a alternativa E está correta, pois afirma que o indivíduo que participa da campanha **tem a obrigação** de trazer sacolas secas e limpas.

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## 18. C

O modal verb **should** transmite a ideia de possibilidade, pois o fragmento pode ser traduzido assim: “A maioria das pessoas **deve** atingir 80 ou 90 anos”. Assim, há uma expectativa de que as pessoas cheguem a tal idade.

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## 19. E

A tradução da frase é: “Esse deve ser o último lote que nós levaremos para o centro de reciclagem”. No contexto da frase, o modal **should** transmite a ideia de **expectativa**, pois quem a pronuncia espera que seu trabalho esteja no fim.

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## 20. D

Uma vez que Calvin afirma que precisa trabalhar (**work on**) sua capacidade de vendas, a alternativa mais próxima do sentido original é a D, que, em português, ficaria: “Ele **deveria** trabalhar sua capacidade de vendas”.

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