



### PROFESSOR DE INGLÊS

#### LEIA ATENTAMENTE AS INSTRUÇÕES A SEGUIR

- Os Cadernos de Prova de cada cargo possuem 4 tipos diferentes, sendo o conteúdo das questões o mesmo para todos, diferenciando-se apenas a ordem das questões e alternativas.
- Verifique acima o tipo do seu Caderno de Prova e preencha no cartão-resposta, em campo específico, o número correspondente ao tipo do seu Caderno de Prova.
- Cada questão da prova objetiva constitui-se de quatro alternativas, identificadas pelas letras A, B, C e D, das quais apenas uma é a resposta correta.
- Todas as respostas julgadas como corretas do Caderno de Prova deverão ser transportadas para o cartão-resposta, o qual será o único documento válido para a correção das provas objetivas e não será substituído em hipótese alguma.
- Faça o preenchimento do tipo de prova e da alternativa que julgar correta, conforme o exemplo a seguir: ●
- Confira se este Caderno de Prova corresponde ao cargo para o qual você se inscreveu e se o mesmo contém **20** questões, numeradas de **1 a 20**.
- Verifique no caderno de prova se faltam folhas, se a sequência de questões está correta e se há imperfeições gráficas que possam causar dúvidas. Não serão consideradas reclamações posteriores ao término da prova.
- Deixe sobre a carteira apenas documento de identificação, caneta esferográfica de tinta azul ou preta feita de material transparente e recipiente transparente com água, sem qualquer etiqueta ou rótulo.
- A interpretação das questões é parte integrante da prova, não sendo permitidas perguntas aos fiscais.
- Ao terminar sua prova, entregue o cartão-resposta devidamente **preenchido e assinado** ao fiscal de sala e retire-se imediatamente do local de aplicação das provas.

#### TEMPO DE PROVA

- A prova objetiva terá duração máxima de **2h30min**, incluído o tempo para preenchimento do cartão-resposta.
- O candidato somente poderá retirar-se do local de prova após 30 minutos de seu início e poderá levar o caderno de provas.
- Os 3 (três) últimos candidatos somente poderão retirar-se da sala de prova simultaneamente e devem fazê-lo após o encerramento da ata de sala.

#### NÃO É PERMITIDO

- Folhear o Caderno de Prova antes da autorização do fiscal.
- Qualquer tipo de comunicação entre os candidatos durante a aplicação da prova, sob qualquer forma ou alegação.
- Qualquer tipo de consulta, seja por meio de recursos didáticos, elétricos ou eletrônicos.
- Sair da sala durante a realização da prova sem o acompanhamento de um fiscal.
- Uso do banheiro após entregar seu cartão-resposta.
- A permanência de candidatos no local de realização das provas após o término e a entrega do cartão-resposta.

## Conhecimentos Específicos

O texto seguinte servirá de base para responder às questões de 1 a 6.

### **When rock music met ancient archeology: the enduring power of Pink Floyd Live at Pompeii**

The 1972 concert film *Pink Floyd Live at Pompeii*, back in cinemas this week, remains one of the most unique concert documentaries ever recorded by a rock band.

The movie captured the band on the brink of international stardom, released seven months before their breakout album *Dark Side of the Moon*, which would go on to sell 50 million copies and spend 778 weeks on the Billboard charts.

The film was the first time a rock concert took place in the ruins of an archaeological site. This intermingling of art and archaeology would change the way many thought of Pompeii.

#### The amphitheatre of Pompeii

The amphitheatre of Pompeii has quite a history as a venue for spectacles.

Constructed around 70 BCE, it was one of the first permanent constructed amphitheatres in Italy, designed to hold up to 20,000 spectators.

From graffiti and advertisements, we know it was used in antiquity for gladiatorial fights and displays and hunts of wild beasts and athletic contests.

Famously we are told by Roman historian Tacitus in 59 CE a deadly brawl occurred between Pompeians and residents of the nearby town of Nuceria during games, resulting in a ten-year ban on gladiatorial contests at the venue. The amphitheatre was destroyed by the eruption of Vesuvius in 79 CE.

There is a long tradition of authors, artists, filmmakers and designers taking inspiration from the site and its destruction. A 13-year-old Mozart's visit to the Temple of Isis at the site inspired *The Magic Flute* in 1791.

In the rock music era, Pompeii has inspired numerous artists, especially around themes of death and longing. *Cities in Dust* (1985) by Siouxsie and the Banshees was perhaps the most famous until Bastille's 2013 hit *Pompeii*. In *The Decemberists' Cocoon* (2002), the destruction of Pompeii acts as a metaphor for the guilt and loss in the aftermath of the September 11 attacks.

Since 2016, the amphitheatre has hosted concerts – with audiences this time. Appropriately, one of the first was a performance by Pink Floyd's guitarist David Gilmour. His show over two nights in July 2016 took place 45 years after first playing at the site.

But how did Pink Floyd come to play at Pompeii in 1972?

#### Rethinking rock concert movies

It was the peak era of rock concert documentaries. *Woodstock* (1970) and *The Rolling Stone's Gimme Shelter* (1970), and other documentaries of the era,

placed the cameras in the audience, giving the cinema-goer the same perspective as the concert audience.

As a concept, it was getting stale.

Filmmaker Adrian Maben had been interested in combining art with Pink Floyd's music. He initially pitched a film of the band's music over montages of paintings by artists such as Rene Magritte. The band rejected the idea.

Maben returned to them after a holiday in Naples, realising the ambience of Pompeii suited the band's music. A performance without an audience provided the antithesis of the era's concert films.

The performance would become iconic, particularly the scenes of Roger Waters banging a large gong on the upper wall of the amphitheatre, and the cameras panning past the band's black road case to reveal the band in the ancient arena.

It was as far away from Woodstock as possible.

The performance was filmed over six days in October 1971 in the ancient amphitheatre, with the band playing three songs in the ancient venue: *Echoes*, *A Saucerful of Secrets*, and *One of These Days*.

Ancient history professor Ugo Carputi of the University of Naples, a Pink Floyd fan, had persuaded authorities to allow the band to film and to close the site for the duration of filming. Besides the film crew, the band's road crew – and a few children who snuck in to watch – the venue was closed to the public.

In addition to the performance, the four band members were filmed walking over the volcanic mud around Boscoreale, and their performances in the film both were interspersed with images of antiquities from Pompeii.

The movie itself was fleshed out with studio performances in a Paris TV studio and rehearsals at Abbey Road Studios.

#### Marrying art and music

Famously the Pink Floyd film blends images of antiquities from the Naples Archaeological Museum with the band's performances.

Roman frescoes and mosaics are highlighted during particular songs. Profiles of bronze statues meld with the faces of band members, linking past and present.

Later scenes have the band backdropped by images of frescoes from the famed Villa of the Mysteries and of the plaster casts of eruption victims.

The band's musical themes of death and mystery link with ancient imagery, and it would have been the first time many audience members had seen these masterpieces of Roman art.



The Memento mori mosaic features significantly during the performance of the song Careful with that Axe, Eugene. Naples National Archaeological Museum/Wikimedia Commons

Pink Floyd Live at Pompeii marked a brave experiment in rock concert movies.

Watching it more than 50 years later, it is a timepiece of early 70s rock and a remarkable document of a band on the brink of fame.

Because of their progressive rock sound, sonic experimentation and philosophical lyrics, it was often said by Pink Floyd's fans that they were "the first band in space". They even eventually had a cassette of their music played in space.

But many are not aware of their earlier roots in the dust of ancient Pompeii. The re-release of the film gives an opportunity to enjoy the site's unlikely role in music history.

*Pink Floyd at Pompeii – MCMLXXII is in cinemas from Thursday.*

<https://theconversation.com/when-rock-music-met-ancient-archeology-the-enduring-power-of-pink-floyd-live-at-pompeii-252744>

### Questão 01

A student needs to write a descriptive essay about a cultural event that combines historical significance with contemporary relevance. Based on the Pink Floyd at Pompeii text structure, which organizational pattern would be pedagogically effective?

- (A) Cause and effect: historical context → creative decision → cultural consequences.
- (B) Comparative analysis: traditional approach → innovative alternative → lasting impact.
- (C) Chronological sequence: past events → present circumstances → future implications.
- (D) Spatial description: physical setting → atmospheric details → sensory impressions.

### Questão 02

The 1972 film Pink Floyd Live at Pompeii presents a unique articulation between music, visual imagery and historical location. Far from the typical concert films of the era, the production proposes a redefinition of how sound and space interact in audiovisual narratives. Based on the text, which element most strongly characterizes the distinctiveness of this film compared to its contemporaries?

- (A) The reliance on voice-over narrations from archaeologists and historians during performances.
- (B) The deliberate absence of spectators, creating a reflective and symbolic audiovisual experience.
- (C) The documentary-style depiction of Pink Floyd's world tour across Europe.
- (D) The use of advanced studio technology to simulate the sound of an ancient environment.

### Questão 03

Based on the context provided in the text, the phrase "it was getting stale" (paragraph about rethinking rock concert movies) likely means:

- (A) The audience was losing interest in attending live concerts.
- (B) The filming locations were deteriorating due to weather conditions.
- (C) The documentary format was becoming old-fashioned and predictable.
- (D) The equipment used for recording was becoming outdated.

### Questão 04

The word "venue" appears multiple times throughout the text with contextual variations. Analyze the following uses:

I. "The amphitheatre of Pompeii has quite a history as a venue for spectacles."

II. "...resulting in a ten-year ban on gladiatorial contests at the venue."

III. "...the venue was closed to the public."

Which statement best explains how context shapes the meaning of "venue" in these instances?

- (A) The meaning shifts from historical entertainment space to restricted archaeological site.
- (B) The word's meaning is enhanced by associated concepts of performance, prohibition, and privacy.
- (C) The word maintains identical meaning across all contexts, referring simply to a location.
- (D) Context determines whether "venue" refers to physical structure or cultural significance.

### Questão 05

Consider the statement: "It was as far away from

Woodstock as possible." This comparison technique helps readers understand that:

- (A) The geographical distance between Pompeii and Woodstock created logistical challenges.
- (B) The audience demographics for both events were completely opposite.
- (C) Pink Floyd's approach represented a deliberate artistic contrast to conventional concert films.
- (D) Weather conditions at Pompeii were significantly different from those at Woodstock.

### Questão 06

Throughout history, Pompeii has served as a source of inspiration across artistic movements and disciplines, from classical music to modern rock. The site's tragic past and preserved ruins continue to influence how creators portray themes of time, loss, and rebirth. According to the text, what does the film's use of Pompeii primarily convey in terms of symbolic meaning?

- (A) A poetic reflection on mortality and the interplay between artistic legacy and historical memory.
- (B) A representation of continuity between ancient spectacles and modern entertainment industries.
- (C) A celebration of Roman engineering and its relevance in contemporary architecture.
- (D) An attempt to reconstruct Pompeii's historical events with documentary accuracy.

### Questão 07

Match the integrated skills activities with their primary pedagogical focus:

Activities:

1. Digital storytelling with peer collaboration.
2. Debate preparation through research and rehearsal.
3. Literature circles with multimedia presentations.
4. Real-world problem-solving projects.

Pedagogical Focus:

- I. Critical thinking and argumentation.
- II. Multimodal literacy and social construction.
- III. Authentic communication and civic engagement.
- IV. Literary analysis and creative expression.

The correct matching is:

- (A) 1-II, 2-I, 3-IV, 4-III.
- (B) 1-I, 2-II, 3-III, 4-IV.
- (C) 1-III, 2-IV, 3-II, 4-I.
- (D) 1-IV, 2-III, 3-I, 4-II.

### Questão 08

When implementing individualized intervention plans for struggling English learners, which strategy effectively

addresses diverse learning needs while maintaining classroom cohesion?

- (A) Implementing one-on-one tutoring sessions outside regular class time.
- (B) Creating tiered assignments that address the same learning objectives through multiple pathways and complexity levels.
- (C) Grouping students by proficiency level and providing identical materials to each group.
- (D) Assigning additional homework to students who demonstrate difficulties.

### Questão 09

In developing critical reading skills, which approach most effectively combines textual analysis with cultural awareness and metacognitive strategies?

- (A) Extensive reading programs with quantity-focused tracking systems.
- (B) Pre-reading cultural schema activation, during-reading strategy monitoring, and post-reading critical discourse analysis.
- (C) Intensive reading of canonical literature followed by comprehension questions.
- (D) Guided reading with teacher-led question-and-answer sessions.

### Questão 10

Consider the following statements about active methodologies in English language teaching:

I. Task-based learning requires authentic materials but not necessarily real-world outcomes.

II. Project-based learning integrates content and language while developing 21st-century skills.

III. Problem-based learning in EFL contexts should avoid controversial topics to maintain neutrality.

IV. Collaborative learning is most effective when students share similar proficiency levels.

Which statements are correct?

- (A) Only II.
- (B) Only III and IV.
- (C) Only I, II and III.
- (D) Only II and IV.

### Questão 11

Based on Vygotsky's Zone of Proximal Development and social constructivism, which classroom practice most effectively scaffolds English language acquisition?

- (A) Using translation exercises to connect L1 and L2 knowledge.
- (B) Implementing strict error correction to prevent fossilization.

- (C) Providing explicit grammar rules followed by individual practice exercises.
- (D) Organizing collaborative tasks where more proficient peers mediate learning through guided interaction.

### Questão 12

Which assessment approach exemplifies the integration of formative and summative evaluation while promoting metacognitive awareness in English language learning?

- (A) Standardized proficiency tests administered at the beginning and end of each semester.
- (B) Portfolio assessment combined with peer reflection journals and self-evaluation rubrics.
- (C) Daily participation grades supplemented by final oral presentations.
- (D) Diagnostic tests followed by remedial worksheets.

### Questão 13

Analyze the pedagogical sequence for teaching polysemous words:

Step 1: Present the word "run" in multiple authentic contexts.

Step 2: Students identify different meanings through context clues.

Step 3: Collaborative meaning negotiation and discussion.

Step 4: Creation of personal context examples.

Step 5: Metalinguistic reflection on context-meaning relationships.

This sequence is INADEQUATE because it lacks:

- (A) Cross-linguistic comparison and L1 transfer activities.
- (B) Explicit vocabulary instruction and dictionary work.
- (C) Individual practice and immediate error correction.
- (D) Systematic exposure to collocational patterns and register variation.

### Questão 14

According to Base Nacional Comum Curricular (BNCC) guidelines for English language teaching, complete the statement:

"The development of students' repertoires should prioritize \_\_\_over\_\_\_, while fostering\_\_\_as a fundamental competency for global citizenship."

Select the CORRECT alternative.

- (A) native-like proficiency / intelligibility / standardized assessment
- (B) communicative effectiveness / linguistic perfection / critical digital literacy
- (C) accuracy / fluency / intercultural awareness
- (D) formal register / informal communication / technological proficiency

## Língua Portuguesa

### Questão 15

Quanto às estações, também não "as teríamos" e haveria um grande impacto nos padrões climáticos em todo o mundo.

Fonte: <https://www.bbc.com/portuguese/articles/czdz14w0qwdo>.

adaptado

A norma-padrão de colocação pronominal destacada na frase denomina-se:

- (A) Próclise.
- (B) Mesóclise.
- (C) Anáclise.
- (D) Ênclise.

### Questão 16

"A estação de transição entre o inverno e o verão começa oficialmente nesta quarta-feira" e vai até o dia 21 de junho.

Fonte: <https://www.bbc.com/portuguese/articles/czdz14w0qwdo>.

adaptado

Sintaticamente, é correto afirmar que, na oração destacada:

- (A) "entre o inverno e o verão" representa o objeto indireto.
- (B) "a estação de transição entre o inverno e o verão" constitui o sujeito.
- (C) "oficialmente" é adjunto adnominal do predicado.
- (D) o predicado é verbo-nominal, possuindo dois núcleos.

### Questão 17

O equinócio acontece quando a luz solar "incide" da mesma forma sobre os dois hemisférios, fazendo com que os dias e as noites tenham a mesma duração.

Fonte: <https://www.bbc.com/portuguese/articles/czdz14w0qwdo>.

adaptado

O verbo destacado, nesta frase, comporta-se como um verbo:

- (A) Transitivo direto.
- (B) Transitivo indireto.
- (C) Bitransitivo.
- (D) Intransitivo.

## Conhecimentos Gerais

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### Questão 18

A história de São José do Cedro (SC) remonta ao período em que tropeiros e cargueiros percorriam a picada que ligava Vila Oeste (atual São Miguel do Oeste) a Barracão. Durante o trajeto, um ponto estratégico servia de repouso e acabou marcando a origem do município. Sobre esse processo de formação, é correto afirmar que:

- (A) O município se formou a partir de um forte militar construído para proteger a fronteira, sendo esse o motivo do nome "Cedro".
- (B) A região era, inicialmente, uma colônia de exploração de erva-mate, organizada por companhias colonizadoras gaúchas.
- (C) O nome da cidade foi escolhido em homenagem a um santo padroeiro trazido pelos primeiros imigrantes italianos que ali se fixaram.
- (D) O ponto de parada situava-se próximo a um riacho, onde os viajantes descansavam à sombra de uma grande árvore, referência que deu nome ao local.

### Questão 19

A taxa Selic é um dos principais instrumentos de política monetária utilizados no Brasil. Seu aumento tem como efeito principal:

- (A) Incentivar o consumo das famílias.
- (B) Desvalorizar a moeda nacional.
- (C) Reduzir o crédito e conter a inflação.
- (D) Aumentar a inflação.

### Questão 20

De acordo com a legislação que disciplina os servidores públicos, os cargos de confiança possuem caráter especial e exigem atenção quanto à forma de ocupação. Sobre esse tema, assinale a alternativa correta:

- (A) Os cargos de confiança não possuem qualquer regulamentação em lei, cabendo apenas ao gestor público decidir sobre sua ocupação.
- (B) Esses cargos destinam-se exclusivamente a servidores temporários, sem vínculo estável com a Administração.
- (C) Os cargos de confiança devem ser ocupados, obrigatoriamente, por servidores efetivos concursados, não havendo exceção legal.
- (D) A lei estabelece que os cargos de confiança serão exercidos, preferencialmente, por servidores ocupantes de cargos de carreira técnica ou profissional.