

CONCURSO PÚBLICO



Instituto Rio Branco

ADMISSÃO À CARREIRA DE DIPLOMATA

PROVA OBJETIVA (1.ª FASE) Segunda Etapa

TARDE

LEIA COM ATENÇÃO AS INSTRUÇÕES ABAIXO.

- 1 Ao receber este caderno, confira inicialmente se os seus dados pessoais, transcritos acima, estão corretos e coincidem com o que está registrado na sua folha de respostas. Confira também o seu nome em cada página numerada deste caderno. Em seguida, verifique se ele contém **trinta e sete questões**, correspondentes à **segunda etapa** da prova objetiva, corretamente ordenadas de **29 a 65**. Caso o caderno esteja incompleto, tenha qualquer defeito ou apresente discordância quanto aos seus dados pessoais, solicite ao fiscal de sala mais próximo que tome as providências cabíveis, pois não serão aceitas reclamações posteriores nesse sentido.
- 2 Quando autorizado pelo chefe de sala, no momento da identificação, escreva, no espaço apropriado da folha de respostas, com a sua caligrafia usual, a seguinte frase:
No meio da dificuldade está a oportunidade.
Conforme previsto em edital, o descumprimento dessa instrução poderá implicar a anulação da sua prova e a sua eliminação do concurso.
- 3 Você encontrará dois tipos de questões objetivas: múltipla escolha e CERTO ou ERRADO. Nas questões do tipo múltipla escolha, marque, em cada uma, a única opção correta (A, B, C, D ou E), de acordo com o respectivo comando. Nas questões do tipo CERTO ou ERRADO, compostas de quatro itens cada uma, marque, para cada item, o campo designado com o código **C**, caso julgue o item CERTO, ou o campo designado com o código **E**, caso julgue o item ERRADO.
- 4 Recomenda-se que a marcação não seja feita ao acaso: em cada questão do tipo múltipla escolha e em cada item de questão do tipo CERTO ou ERRADO, se a resposta divergir do gabarito oficial definitivo, o candidato receberá pontuação negativa, conforme consta em edital.
- 5 Não utilize borracha, lápis, lapiseira (grafite) e(ou) qualquer material de consulta que não seja fornecido pelo CESPE/UnB.
- 6 Durante a prova, não se comunique com outros candidatos nem se levante sem autorização de fiscal de sala.
- 7 A duração da segunda etapa da prova objetiva é de **três horas e trinta minutos**, já incluído o tempo destinado à identificação — que será feita no decorrer da aplicação — e ao preenchimento da folha de respostas.
- 8 Você deverá permanecer obrigatoriamente em sala por, no mínimo, **uma hora** após o início da prova e poderá levar este caderno de prova somente no decurso dos últimos **quinze minutos** anteriores ao horário determinado para o término desta etapa da prova.
- 9 Ao terminar a prova, chame o fiscal de sala mais próximo, devolva-lhe a sua folha de respostas e deixe o local de prova.
- 10 A desobediência a qualquer uma das determinações constantes no presente caderno ou na folha de respostas poderá implicar a anulação de sua prova.

OBSERVAÇÕES

- Não serão conhecidos recursos em desacordo com o estabelecido em edital.
- Informações adicionais: telefone 0(XX) 61 3448-0100; Internet — www.cespe.unb.br.
- É permitida a reprodução deste material apenas para fins didáticos, desde que citada a fonte.

PROVA OBJETIVA – SEGUNDA ETAPA

This text refers to questions from 29 through 31.

Godzilla's grandchildren

In Japan there is no kudos in going to jail for your art. Bending the rules, let alone breaking them, is largely taboo. That was one reason Toshinori Mizuno was terrified as he worked undercover at the Fukushima Dai-ichi nuclear-power plant, trying to get the shot that shows him in front of the mangled third reactor holding up a referee's red card. He was also terrified of the radiation, which registered its highest reading where he took the photograph. The only reason he did not arouse suspicion, he says, is because he was in regulation radiation kit. And in Japan people rarely challenge a man in uniform.

Mr. Mizuno is part of ChimPom, a six-person collective of largely unschooled artists who have spent a lot of time getting into tight spots since the disaster, and are engagingly thoughtful about the results.

It is easy to dismiss ChimPom's work as a publicity stunt. But the artists' actions speak at least as loudly as their images. There is a logic to their seven years of guerrilla art that has become clearer since the nuclear disaster of March 11th 2011. In fact, Noi Sawaragi, a prominent art critic, says they may be hinting at a new direction in Japanese contemporary art.

Radiation and nuclear annihilation have suffused Japan's subculture since the film *Gojira* (the Japanese Godzilla) in 1954. The two themes crop up repeatedly in manga and anime cartoons.

Other young artists are ploughing similar ground. Kota Takeuchi, for instance, secretly took a job at Fukushima Dai-ichi and is recorded pointing an angry finger at the camera that streams live images of the site. Later he used public news conferences to pressure Tepco, operator of the plant, about the conditions of its workers inside. His work, like ChimPom's, blurs the distinction between art and activism.

Japanese political art is unusual and the new subversiveness could be a breath of fresh air; if only anyone noticed. The ChimPom artists have received scant coverage in the stuffy arts pages of the national newspapers. The group held just one show of Mr. Mizuno's reactor photographs in Japan. He says: "The timing has not been right. The media will just want to make the work look like a crime."

Internet: <www.economist.com> (adapted).

QUESTÃO 29

According to the text, judge if the following items are right (C) or wrong (E).

- ① () Toshinori Mizuno was more concerned with the radiation he was exposed to while he was at the nuclear-power plant than with the fact that his art challenged the Japanese established rules.
- ② () Some Fukushima Dai-ichi employers have turned into political activists after the accident of 2011.
- ③ () The Japanese in general are enthusiastic about artists who get in trouble for breaking the traditional dogmas prevalent in the artistic milieu.
- ④ () Mr. Mizuno believes the radiation kit protected him from more than the radiation in the area.

QUESTÃO 30

The words "mangled" (l.6) and "suffused" (l.23) mean respectively

- A ruined and permeated.
- B mutilated and obscured.
- C subdued and covered.
- D humongous and imbued.
- E torn and zeroed in on.

QUESTÃO 31

Based on the text, it is correct to say that ChimPom

- A adopts some artistic-political stance which is being largely ignored by the Japanese media nationwide.
- B produces art which is dissonant with its members' attitudes.
- C is unique in mixing art with political protest.
- D is a large group of untrained artists whose work blend art and political activism.
- E creates art which is avant-garde, and is setting the path of modern art in Japan.

This text refers to questions from 32 through 34.

**Can a planet survive the death of its sun?
Scientists find two that did.**

Natalie Batalha has had plenty of experience fielding questions from both layfolk and other scientists over the past couple of years — and with good reason. Batalha is the deputy principal investigator for the spectacularly successful Kepler space telescope, which has found evidence of more than 2,000 planets orbiting distant stars so far — including, just last week, a world almost exactly the size of Earth.

But Kepler is giving astronomers all sorts of new information about stars as well, and that's what an European TV correspondent wanted to know about during an interview last year. Was it true, she asked, that stars like the sun will eventually swell up and destroy their planets? It's a common question, and Batalha recited the familiar answer, one that's been in astronomy textbooks for at least half a century: Yes, it's true. Five or six billion years from now, Earth will be burnt to a cinder. This old news was apparently quite new to the European correspondent, because when she reported her terrifying scoop, she added a soupçon of conspiracy theory to it: NASA, she suggested, was trying to downplay the story.

It was not a proud moment for science journalism, but unexpectedly, at about the same time the European correspondent was reporting her nonbulletin, Kepler scientists did discover a whole new wrinkle to the planet-eating-star scenario: it's apparently possible for planets to be swallowed up by their suns and live to tell the tale. According to a paper just published in *Nature*, the Kepler probe has taken a closer look at a star called KOI 55 and identified it as a "B subdwarf", the red-hot corpse of a sunlike star, one that already went through its deadly expansion. Around it are two planets, both a bit smaller than Earth — and both so close to their home star that even the tiniest solar expansion ought to have consumed them whole. And yet they seem, writes astronomer Eliza Kempton in a *Nature* commentary, "to be alive and well. Which begs the question, how did they survive?"

How indeed? A star like the sun takes about 10 billion years to use up the hydrogen supply. Once the hydrogen is gone, the star cools from white hot to red hot and swells dramatically: in the case of our solar system, the sun's outer layers will reach all the way to Earth. Eventually, those outer layers will waft away to form what's called a planetary nebula while the core shrinks back into an object just like KOI 55.

If a planet like Earth spent a billion years simmering in the outer layers of a star it would, says astronomer Betsy Green, "just evaporate. Only planets with masses very much larger than the Earth, like Jupiter or Saturn, could possibly survive."

And yet these two worlds, known as KOI 55.01 and KOI 55.02, lived through the ordeal anyway. The key to this seeming impossibility, suggest the astronomers, is that the planets may have begun life as gas giants like Jupiter or Saturn, with rocky cores surrounded by vast, crushing atmospheres. As the star expanded, the gas giants would have spiraled inward until they dipped into the stellar surface itself. The plunge would have been enough to strip off their atmospheres, but their rocky interiors could have survived — leaving, eventually, the bleak tableau of the naked cores of two planets orbiting the naked core of an elderly star.

Internet: <www.time.com> (adapted).

QUESTÃO 32

Based on the text, judge if the following items are right (C) or wrong (E).

- 1 () The recent discovery of a planet with some features very similar to those of the Earth is one of the interesting finds of the Kepler space telescope.
- 2 () The European TV correspondent reported a scientific find that had been long known as if it were a recent breakthrough.
- 3 () The researchers seem baffled by the recent find of the probe, since they did not expect planets to survive their sun's expansion and subsequent shrinkage.
- 4 () The article mocks the European TV correspondent's disinformation about astronomy.

QUESTÃO 33

According to the text, judge if the items below about Natalie Batalha are right (C) or wrong (E).

- 1 () She is the chief researcher of the space project that involves the Kepler telescope.
- 2 () She was taken aback by the European TV correspondent's ignorance about the natural process of a star's living cycle.
- 3 () Natalie Batalha demonstrated how planets can survive the death of the star they orbit.
- 4 () Natalie Batalha is used to talking about her research to specialists and non-specialists alike.

QUESTÃO 34

Each of the options below presents a sentence of the text and a version of this sentence. Choose which one has retained most of the original meaning found in the text.

- A "A star like the sun takes about 10 billion years to use up the hydrogen supply" (l.35-36) / **It would take a sunlike star around 10 billion years to supply the necessary hydrogen.**
- B "Eventually, those outer layers will waft away to form what's called a planetary nebula while the core shrinks back into an object just like KOI 55" (l.39-41) / **Eventually, those outer layers will spew away to shape what's called a planetary nebula while the core shrinks back into an object just like KOI 55.**
- C "Natalie Batalha has had plenty of experience fielding questions from both layfolk and other scientists over the past couple of years — and with good reason" (l.1-3) / **Natalie Batalha was quite adept at discerning which questions were made by layfolk or by other scientists over the past couple of years — and with good reason.**
- D "at about the same time the European correspondent was reporting her nonbulletin, Kepler scientists did discover a whole new wrinkle to the planet-eating-star scenario" (l.21-24) / **at about the same time the European correspondent was reporting her nonbulletin, Kepler scientists did stumble upon a whole new crease to the planet-eating-star scene.**
- E "This old news was apparently quite new to the European correspondent, because when she reported her terrifying scoop, she added a soupçon of conspiracy theory to it" (l.16-19) / **This old news was apparently quite new to the European correspondent, because when she reported her terrifying scoop, she added a dab of conspiracy theory to it.**

This text refers to questions from 35 through 37.

1 While on their way, the slaves selected to go to the
great House farm would make the dense old woods, for miles
around, reverberate with their wild songs, revealing at once the
4 highest joy and the deepest sadness. (...) They would sing, as
a chorus, to words which to many would seem unmeaning
jargon, but which, nevertheless, were full of meaning to
7 themselves. I have sometimes thought that the mere hearing of
those songs would do more to impress some minds with the
horrible character of slavery, than the reading of whole
10 volumes of philosophy on the subject could do.

I did not, when a slave, understand the deep meaning
of those rude and apparently incoherent songs. I was myself
13 within the circle; so that I neither saw nor heard as those
without might see and hear. They told a tale of woe which was
then altogether beyond my feeble comprehension; they were
16 tones loud, long, and deep; they breathed the prayer and
complaint of souls boiling over with the bitterest anguish.
Every tone was a testimony against slavery, and a prayer to
19 God for deliverance from chains. The hearing of those wild
notes always depressed my spirit, and filled me with ineffable
sadness. I have frequently found myself in tears while hearing
22 them. The mere recurrence to those songs, even now, afflicts
me; and while I am writing these lines, an expression of feeling
has already found its way down my cheek. To those songs I
25 trace my first glimmering conception of the dehumanizing
character of slavery. I can never get rid of that conception.
Those songs still follow me, to deepen my hatred of slavery,
28 and quicken my sympathies for my brethren in bonds. If any
one wishes to be impressed with the soul-killing effects of
slavery, let him go to Colonel Lloyd's plantation, and, on
31 allowance-day, place himself in the deep pine woods, and there
let him, in silence, analyze the sounds that shall pass through
the chambers of his soul, and if he is not thus impressed, it will
34 only be because "there is no flesh in his obdurate heart."

Frederick Douglass. *Narrative of the life of Frederick Douglass, an American slave*. Charleston (SC): Forgotten Books, 2008, p. 26-7 (adapted).

QUESTÃO 35

To state that the songs "told a tale of woe" (ℓ.14) means that the songs

- A were accounts of intertribal warfare.
- B were hymns praising God.
- C were delusions of grandeur of an African idyllic time.
- D had to do with grief and sorrow.
- E had the purpose of keeping slaves' minds away from their hard work.

QUESTÃO 36

Based on the text, judge if the following items are right (C) or wrong (E).

- 1 () The music produced by the slaves had the power to incite them to rebel against their appalling condition.
- 2 () The author of the text ascribes his nascent political awareness regarding slavery to the tunes he heard the slaves sing.
- 3 () The narrator believes that his fellow slaves managed to translate their dire predicament into moving tunes.
- 4 () To outsiders, the music sung by the slaves would probably sound like babbling.

QUESTÃO 37

Regarding the text, judge if the items below are right (C) or wrong (E).

- 1 () The fragment "quicken my sympathies for my brethren in bonds" (ℓ.28) means that the narrator is fast when it comes to forging emotional and spiritual bonds with his own real family through music.
- 2 () In "than the reading of whole volumes" (ℓ.9-10), the omission of the definite article would not interfere with the grammar correction of the sentence.
- 3 () The relationship the word "within" (ℓ.13) bears with "without" (ℓ.14) is one of opposition.
- 4 () Although the slaves' songs touched the narrator's heart, the uncultured quality of their music sometimes annoyed him, as shown in the fragment "The hearing of those wild notes always depressed my spirit" (ℓ.19-20).

This text refers to questions from 38 through 40.

Darkness and light

1 Caravaggio's art is made from darkness and light. His
pictures present spotlight moments of extreme and often agonized
human experience. A man is decapitated in his bedchamber,
4 blood spurting from a deep gash in his neck. A woman is shot
in the stomach with a bow and arrow at point-blank range.
Caravaggio's images freeze time but also seem to hover on the
7 brink of their own disappearance. Faces are brightly
illuminated. Details emerge from darkness with such uncanny
clarity that they might be hallucinations. Yet always the
10 shadows encroach, the pools of blackness that threaten to
obliterate all. Looking at his pictures is like looking at the
world of flashes of lightning.

13 Caravaggio's life is like his art, a series of lightning
flashes in the darkness of nights. He is a man who can never be
known in full because almost all that he did, said and thought
16 is lost in the irrecoverable past. He was one of the most
electrifying original artists ever to have lived, yet we have only
one solitary sentence from him on the subject of painting —
19 the sincerity of which is, in any case, questionable, since it was
elicited from him when he was under interrogation for the
capital crime of libel.

22 When Caravaggio emerges from the obscurity of the
past he does so, like the characters in his own paintings, as a
man *in extremis*. He lived much of his life as a fugitive, and
25 that is how he is preserved in history — a man on the run,
heading for the hills, keeping to the shadows. But he is caught,
now and again, by the sweeping beam of a searchlight. Each
glimpse is different. He appears in many guises and moods.
28 Caravaggio throws stones at the house of his landlady and
sings ribald songs outside her window. He has a fight with a
waiter about the dressing on a plate of artichokes. His life is a
31 series of intriguing and vivid tableaux — scenes that abruptly
switch from low farce to high drama.

Andrew Graham-Dixon. *Caravaggio: a life sacred and profane*. New York – London: W. W. Norton & Company, 2010 (adapted).

QUESTÃO 38

Based on the text, judge if the following items are right (C) or wrong (E).

- ❶ () In the second paragraph, the author suggests that information collected under duress is not reliable.
- ❷ () The text is built on images associated with darkness, which suggests that Caravaggio's life, as well as the quality of his art, was shadowy and shady.
- ❸ () The author provides the opening paragraph with a cinematic quality for he attempts to create dynamic scenes.
- ❹ () From the passage "He is a man who can never be known in full because almost all that he did, said and thought is lost in the irrecoverable past." (l.14-16) it can be correctly inferred that the author is of the opinion that the study of history is a futile attempt to reconstruct events from the past.

QUESTÃO 39

In line 5, "at point-blank range" means

- ❶ in a cold-blooded manner.
- ❷ summarily.
- ❸ without intention.
- ❹ fatally.
- ❺ within a short distance.

QUESTÃO 40

In the last paragraph of the text, the cause for Caravaggio's disagreement with the waiter was

- ❶ the sauce served with the artichokes.
- ❷ the inartistic appearance of the food.
- ❸ the unaffordable price of the plate.
- ❹ the frugality of the dish.
- ❺ the lack of freshness of the artichokes.

QUESTÃO 41

Assinale a opção correta acerca da repercussão, na América portuguesa, das medidas adotadas por Portugal no período pombalino.

- ❶ Com o Tratado de Madri, assinado durante o reinado de D. José I, a Espanha reconheceu a soberania portuguesa sobre extensão territorial, na América, superior à delimitada pelo Tratado de Tordesilhas.
- ❷ A descentralização administrativa da América portuguesa foi uma das estratégias políticas pombalinas de constituição de um império em dois continentes, no intuito de preservar a integridade do Brasil.
- ❸ No período referido acima, Portugal reafirmou a sua soberania sobre a província do Maranhão ao reprimir a tentativa do aventureiro inglês Beckman de se apossar dessa província.
- ❹ O enfrentamento militar com os espanhóis no Brasil meridional culminou com a ocupação parcial do Rio Grande de São Pedro, pela Espanha, por mais de uma década.
- ❺ A Convenção de Sintra, assinada por Portugal e Inglaterra, por influência do Marquês de Pombal, possibilitou a consolidação da soberania inglesa na Guiana, no norte da Amazônia.

QUESTÃO 42

No Brasil, o processo interno da independência e os problemas internacionais suscitados apresentam mais pontos divergentes que semelhantes em relação ao restante da América Latina. Um século antes da Sociedade das Nações, primeira tentativa de conferir institucionalidade formal ao sistema internacional, a aceitação de um ator recém-independente no cenário mundial dependia, em última instância, do reconhecimento da legitimidade do novo participante pelas grandes potências.

Rubens Ricupero. *O Brasil no mundo*. In: Lília Moritz Schwartz (dir.). *História do Brasil nação: 1808-2010*, v. 1. Madri: Fundación Mapfre; Rio de Janeiro: Objetiva, 2011, p. 139 (com adaptações).

Tendo o texto acima como referência inicial e considerando o contexto histórico da Independência do Brasil bem como aspectos marcantes do Primeiro Reinado (1822-1831), julgue (C ou E) os itens que se seguem.

- ❶ () O reconhecimento da independência do Brasil, diferentemente do que se verificou com as colônias espanholas na América, ocorreu mediante negociação tripartite, na qual se destacou a mediação da Inglaterra entre metrópole e ex-colônia.
- ❷ () A Inglaterra demorou a reconhecer o Brasil independente, porque, a despeito da importância relativamente pequena do mercado brasileiro para as exportações britânicas e do fim do tráfico africano assegurado pelo governo de D. Pedro I, era forte a resistência das elites locais à renovação dos tratados de 1810, extremamente vantajosos para os ingleses.
- ❸ () O trecho final do texto sugere que o reconhecimento do Estado nacional brasileiro pelos Estados Unidos da América (EUA) era condição essencial para que outras potências também o fizessem, devido à relevância de Washington no jogo de poder mundial e à amplitude de sua ação internacional na primeira metade do século XIX.
- ❹ () Com a independência do Brasil, foram prejudicados tanto os setores dominantes da ex-colônia, dado o rompimento da ponte estabelecida com a Coroa portuguesa na abertura dos portos brasileiros ao comércio internacional, quanto as elites do Vale do Paraíba, dados os acordos celebrados com a Inglaterra e com Portugal para o reconhecimento do novo Estado, mediante os quais foi renovada a perspectiva de poder da aristocracia açucareira nordestina.