

FUNDAÇÃO CECIERJ

EDITAL DE SELEÇÃO Nº 1/2026

**SELEÇÃO PÚBLICA DE BOLSISTAS PARA FORMAÇÃO DE CADASTRO
DE RESERVA NOS PROJETOS E AÇÕES PEDAGÓGICAS DA FUNDAÇÃO
CECIERJ**

CADERNO DE QUESTÕES

Componente Curricular: LÍNGUA ESTRANGEIRA - INGLÊS

Data: 08/08/2026

Duração da prova: 1 hora

INSTRUÇÕES AO CANDIDATO

Leia atentamente antes de iniciar a prova.

1. Confira se este caderno contém **10 (dez) questões objetivas**.
 2. Verifique se todas as páginas estão legíveis.
 3. Utilize apenas **caneta esferográfica de tinta azul ou preta**.
 4. Cada questão possui **cinco alternativas (A, B, C, D e E)**, sendo apenas **uma correta**.
 5. Não serão aceitas rasuras no Cartão-Resposta.
 6. O tempo total de prova é de 1 hora.
 7. Não será permitida consulta a livros, anotações ou equipamentos eletrônicos.
 8. Ao término da prova, entregue este caderno (quando exigido) e o Cartão-Resposta ao fiscal.
 9. Cada questão terá o valor de 1 ponto.
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QUESTÃO 01

A Teen's View of Social Media

Instagram is made up of all photos and videos. There is the home page that showcases the posts from people you follow, an explore tab which offers posts from accounts all over the world, and your own page, with a notification tab to show who likes and comments on your posts.

It has some downsides though. It is known to make many people feel insecure or down about themselves because the platform showcases the highlights of everyone's lives, while rarely showing the negatives. This can make one feel like their life is not going as well as others, contributing to the growing rates of anxiety or depression in many teens today. There is an underlying desire for acceptance through the number of likes or followers one has.

Disponível em: <https://cyberbullying.org>. Acesso em: 29 out. 2021.

O termo "*downsides*" introduz a ideia de que o Instagram é responsável por

- A** oferecer recursos de fotografia.
 - B** divulgar problemas dos usuários.
 - C** estimular aceitação dos seguidores.
 - D** provocar ansiedade nos adolescentes.
 - E** aproximar pessoas ao redor do mundo.
-

QUESTÃO 02

I tend the mobile now
like an injured bird

We text, text, text
our significant words.

I re-read your first,
your second, your third,

Look for your small xx,
feeling absurd.

The codes we send
arrive with a broken chord.

I try to picture your hands,
their image is blurred.

Nothing my thumbs press
will ever be heard.

DUFFY, C. Disponível em: www.independent.co.uk. Acesso em: 27 out. 2021.

Nesse poema, o eu lírico evidencia um sentimento de

- A** contentamento com a interação virtual.
 - B** zelo com o envio de mensagens.
 - C** preocupação com a composição de textos.
 - D** mágoa com o comportamento de alguém.
 - E** insatisfação com uma forma de comunicação.
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QUESTÃO 03

Two hundred years ago, Jane Austen lived in a world where single men boasted vast estates; single ladies were expected to speak several languages, sing and play the piano. In both cases, it was, of course, advantageous if you looked good too. So, how much has — or hasn't — changed? Dating apps opaquely outline the demands of today's relationship market; users ruminate long and hard over their choice of pictures and what they write in their biographies to hook in potential lovers, and that's just your own profile. What do you look for in a future partner's profile — potential signifiers of a popular personality, a good job, a nice car? These apps are a poignant reminder of the often classist attitudes we still adopt, as well as the financial and aesthetic expectations we demand from potential partners.

GALER, S. Disponível em: www.bbc.com. Acesso em: 8 dez. 2017 (adaptado).

O texto aborda relações interpessoais com o objetivo de

- A** problematizar o papel de gênero em casamentos modernos.
 - B** apontar a relevância da educação formal na escolha de parceiros.
 - C** comparar a expectativa de parceiros amorosos em épocas distintas.
 - D** discutir o uso de aplicativos para proporcionar encontros românticos.
 - E** valorizar a importância da aparência física na seleção de pretendentes.
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QUESTÃO 04

As my official bio reads, I was made in Cuba, assembled in Spain, and imported to the United States — meaning my mother, seven months pregnant, and the rest of my family arrived as exiles from Cuba to Madrid, where I was born. Less than two months later, we emigrated once more and settled in New York City, then eventually in Miami, where I was raised and educated. Although technically we lived in the United States, the Cuban community was culturally insular in Miami during the 1970s, bonded together by the trauma of exile. What's more, it seemed that practically everyone was Cuban: my teachers, my classmates, the mechanic, the bus driver. I didn't grow up feeling different or treated as a minority. The few kids who got picked on in my grade school were the ones with freckles and funny last names like Dawson and O'Neil.

BLANCO, R. Disponível em: <http://edition.cnn.com>. Acesso em: 9 dez. 2017 (adaptado).

Ao relatar suas vivências, o autor destaca o(a)

- A** qualidade da educação formal em Miami.
 - B** prestígio da cultura cubana nos Estados Unidos.
 - C** oportunidade de qualificação profissional em Miami.
 - D** cenário da integração de cubanos nos Estados Unidos.
 - E** fortalecimento do elo familiar em comunidades estadunidenses.
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QUESTÃO 05



GAULD, T. Disponível em: www.tomgauld.com. Acesso em: 25 out. 2021.

Nessa tirinha, o comportamento da mulher expressa

- A revolta com a falta de sorte.
- B gosto pela prática da leitura.
- C receio pelo futuro do casamento.
- D entusiasmo com os livros de terror.
- E rejeição ao novo tipo de residência.

QUESTÃO 06



Disponível em: www.cartoonstock.com. Acesso em: 25 out. 2021.

Ao retratar o ambiente de trabalho em um escritório, esse cartum tem por objetivo

- A** criticar um padrão de vestimenta.
 - B** destacar a falta de diversidade.
 - C** indicar um modo de interação.
 - D** elogiar um modelo de organização.
 - E** salientar o espírito de cooperação.
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QUESTÃO 07

No man is an island,
Entire of itself;
Every man is a piece of the continent,
A part of the main.
[...]
Any man's death diminishes me,
Because I am involved in mankind.

DONNE, J. *The Works of John Donne*. Londres: John W. Parker, 1839 (fragmento).

Nesse poema, a expressão "*No man is an island*" ressalta o(a)

- A** medo da morte.
 - B** ideia de conexão.
 - C** conceito de solidão.
 - D** risco de devastação.
 - E** necessidade de empatia.
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QUESTÃO 08



FOOD FOR THOUGHT

The average american tosses 300 pounds of food each year, making food the number one contributor to America's landfills. Eat your leftovers and keep your perishables in the fridge – the Earth is counting on it.

Disponível em: <https://mir-s3-cdn-cf.behance.net>. Acesso em: 29 out. 2021 (adaptado).

Esse cartaz de campanha sugere que

- A** os lixões precisam de ampliação.
 - B** o desperdício degrada o ambiente.
 - C** os mercados doam alimentos perecíveis.
 - D** a desnutrição compromete o raciocínio.
 - E** as residências carecem de refrigeradores.
-

QUESTÃO 09

Things We Carry on the Sea

We carry tears in our eyes: good-bye father, good-bye
[mother

We carry soil in small bags: may home never fade in our
[hearts

We carry carnage of mining, droughts, floods, genocides

We carry dust of our families and neighbors incinerated
[in mushroom clouds

We carry our islands sinking under the sea

We carry our hands, feet, bones, hearts and best minds
[for a new life

We carry diplomas: medicine, engineer, nurse,
[education, math, poetry, even if they mean
[nothing to the other shore

We carry railroads, plantations, laundromats,
[bodegas, taco trucks, farms, factories, nursing
[homes, hospitals, schools, temples... built on
[our ancestors' backs

We carry old homes along the spine, new dreams in our
[chests

We carry yesterday, today and tomorrow

We're orphans of the wars forced upon us

We're refugees of the sea rising from industrial wastes

And we carry our mother tongues

[...]

As we drift... in our rubber boats... from shore... to shore...
[to shore...

PING, W. Disponível em: <https://poets.org>. Acesso em: 1 jun. 2023 (fragmento).

Ao retratar a trajetória de refugiados, o poema recorre à imagem de viagem marítima para destacar o(a)

- A** risco de choques culturais.
 - B** impacto do ensino de história.
 - C** importância da luta ambiental.
 - D** existência de experiências plurais.
 - E** necessidade de capacitação profissional.
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QUESTÃO 10

Texto

The Algorithmic Mirror

Social media platforms often promise to show users "what matters most." Yet the content people encounter is not a neutral reflection of reality but the result of complex algorithms designed to maximize engagement. Ironically, these systems tend to prioritize emotionally charged content because outrage, curiosity, and fear frequently keep users online for longer periods.

While such algorithms do not create misinformation by themselves, they may amplify it by rewarding content that attracts attention regardless of its accuracy. Consequently, individuals may gradually develop distorted perceptions of public opinion, believing that the most visible perspectives are also the most representative.

Researchers argue that improving digital literacy is as important as improving the technology itself. A society capable of questioning sources, recognizing manipulation strategies, and reflecting critically on online information is less vulnerable to misinformation than one that relies exclusively on technological solutions.

Adaptado de artigo sobre mídia digital.

According to the text, the author suggests that combating misinformation depends primarily on

- A) replacing social media algorithms with systems that display information in chronological order.
 - B) eliminating emotionally engaging content from digital platforms.
 - C) developing citizens' critical reading skills in addition to improving technological tools.
 - D) preventing users from expressing controversial opinions on social media.
 - E) ensuring that online platforms are legally responsible for every piece of published content.
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