

Text I

BRAZIL
HEITOR VILLA-LOBOS



One of the most original composers anywhere in the world, Heitor Villa-Lobos combined folk and Afro-Brazilian elements, and indigenous percussion instruments, in exuberant classical compositions like his *Chôros* and *Bachianas brasileiras*. Born in Rio de Janeiro, he left home at age 12 to play the cello in cafés. He traveled throughout Brazil collecting folksongs, and drew upon what he heard for his own composition. In 1922 he won a stipend that allowed him to travel to Paris, where his music won acclaim. He returned to Brazil in 1930 to become director of musical education for São Paulo's schools. "I write because I cannot help it," he said. "I follow no style or fashion."

Introductory Text

**Where Time
Present Meets
Time Past, and
Reality Is Magic**

Welcome to a fabulous realm, where chronology is unhinged, and present and past are confused. Latin America has left its most enduring imprint on the world, it can be argued, not in politics or physics, but in prose, poetry and paint. From the spare, intellectual parables of Jorge Luis Borges to the sprawling murals of Diego Rivera, from the swaying bossa nova of Antonio Carlos Jobim to the fantastic canvases of Fernando Botero, Latin American artists have crossed borders of geography, language and culture to dazzle citizens of every nation. Nowhere else can we encounter a world so magical — and yet so real.

Text II

BRAZIL
FAREWELL TO JOBIM

Although the most famous of his 400-plus songs were lilting, bittersweet blends of jazz and samba, Antonio Carlos Jobim joked that in later years he "escaped to quality" by writing everything from chamber music to film scores. A pianist, guitarist and singer as well as a prolific songwriter, he once estimated that at the peak of his popularity, 15 out of 20 Brazilian songs played on international radio were his. His music recalls a bucolic Rio that no longer exists, yet he refused to write anything but romantic lyrics about his birthplace. "I was a beach boy," he said, "and I believe I learned my songs from the birds of the Brazilian forest."



Text III

BRAZIL
ROCK IN RIO

Rock in Rio I (1985) and II (1991) showed that Brazil could host megaconcerts; supermegamonster Rock in Rio III (2001) proved that the country could make it a spectacular tradition. Rock in Rio III, held over two weekends, was sprawling in size, featuring four separate stages and more than 100 musical acts. The old giants of Brazilian music were there — Milton Nascimento, Gilberto Gil — along with international stars: Sting, R.E.M., Beck, 'N Sync, Britney Spears. And the younger stars of Brazil were also on display: indefatigable Daniela Mercury, beguiling Patricia Coelho, entertaining samba-reggae group LS Jack.





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Answer in English.

Sugestões de respostas:

1st QUESTION: (1,0 mark)

Avaliador

Revisor

In what way are texts I, II and III about Brazilian artists related to the introductory text?

Answer:

The three texts about Brazilian artists are examples of the way Latin America has left its mark on the world through art.

2nd QUESTION: (1,0 mark)

Avaliador

Revisor

What particular aspects of the Brazilian context influenced Villa Lobos' and Tom Jobim's music?

Answer:

Folklore and nature, respectively.

3rd QUESTION: (1,0 mark)

Avaliador

Revisor

According to text III, "size" was a key element of Rock in Rio concerts.

What facts and/or expressions are used in the text as evidence or re-enforcement of this characteristic?

Answer:

Megaconcert, supermegamonster, spectacular, giants, sprawling in size.
Four separate stages, more than 100 musical acts.

4th QUESTION: (1,5 mark)

Avaliador

Revisor

Find in the texts three linking expressions/connectors which are used to contrast ideas:

Answer:

but (introductory text); yet (introductory text); although (text II)

5th QUESTION: (3,0 marks)

Avaliador

Revisor

Consider the following statement from the introductory text:

“Latin America has left its most enduring imprint on the world, it can be argued, not in politics or physics, but in prose, poetry and paint.”

Now answer the questions below.

- a) In what way does the contrast found in the statement reflect Latin American reality?

Answer:

The richness of Latin American culture is evidenced in the arts. In politics and physics, however, its contribution has not been so remarkable.

- b) It could be argued that not all the forms of art mentioned in the statement are truly represented in texts I, II and III. Comment.

Answer:

Texts I, II and III do not consider prose and paint. They all refer to Brazilian music, and, in the specific case of Jobim, poetry is represented in the lyrics of his songs.

6th QUESTION: (2,5 marks)

Avaliador

Revisor

In the light of texts I, II and III, write about a Brazilian artist (musician, painter, writer or actor/actress) of your preference. (60-80 words).



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