



FUNDAÇÃO UNIVERSIDADE ESTADUAL DO CEARÁ

Comissão Executiva do Vestibular – VESTIBULAR 2008.2

LOCAL DE PROVA

RG

RESERVADO

2ª FASE: PROVA I E PROVA II
20 de julho de 2008

DURAÇÃO: 04 HORAS

INÍCIO: 09h 00min

TÉRMINO: 13h 00min

GABARITO 01 (ÚNICO)

ASSINATURA DO CANDIDATO

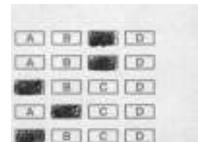
Leia com atenção todas as instruções abaixo.

O tempo utilizado para esta leitura está incluído no tempo de duração da prova.

01. Para fazer sua prova, você está recebendo um caderno, contendo 20 (vinte) questões de múltipla escolha, numeradas de 01 a 20, uma FOLHA DE RASCUNHO para a REDAÇÃO e, em separado, a FOLHA DEFINITIVA para a REDAÇÃO.
02. Cada uma das questões apresenta um enunciado seguido de 4 (quatro) alternativas, das quais somente uma é a correta.
03. Os cadernos de provas contêm as mesmas questões e alternativas de respostas, mas, por medida de **SEGURANÇA**, a ordem em que estas aparecem pode variar de caderno para caderno.
04. Com ênfase na **SEGURANÇA** para o candidato e em virtude de razões logísticas e operacionais o caderno de prova deve ser, necessariamente, assinado no local indicado.
05. Examine se o caderno de prova está completo ou se há falhas ou imperfeições gráficas que causem qualquer dúvida. Se for o caso, informe, imediatamente, ao fiscal para que este comunique ao Coordenador. A CEV poderá não aceitar reclamações após 30 minutos do início da prova.
06. Decorrido o tempo determinado pela CEV, será distribuído o **cartão-resposta**, o qual será o único documento válido para a correção da prova objetiva. A **FOLHA DEFINITIVA** será o único documento válido para a correção da **redação**.
07. Ao receber o cartão-resposta, verifique se o seu nome e número de inscrição estão corretos. **Reclame imediatamente**, se houver discrepância.
08. Assine o cartão-resposta no espaço reservado no cabeçalho.
09. Não amasse nem dobre o cartão-resposta para que o mesmo não seja rejeitado pela leitora óptica, pois não haverá substituição do cartão-resposta.
10. Marque suas respostas pintando completamente o quadradinho correspondente à alternativa de sua opção. Assim: ■
11. Será anulada a resposta que contiver emenda, rasura, a que apresentar mais de uma alternativa assinalada por questão, ou, ainda, aquela que, devido à marcação, não consiga ser identificada pela leitora, uma vez que a correção da prova se dá por meio eletrônico.
12. É vedado o uso de qualquer material, além da caneta de tinta azul ou preta, para marcação das respostas.
13. Qualquer forma de comunicação entre candidatos implicará a sua eliminação.
14. Não será permitido ao candidato, durante a realização da prova, portar: armas; aparelhos eletrônicos de qualquer natureza; bolsas; livros, jornais ou impressos em geral; bonés, chapéus, lenço de cabelo, bandanas ou outros objetos que impeçam a visualização completa das orelhas.
15. É vedado o uso de telefone celular ou de qualquer outro meio de comunicação. O candidato que for flagrado portando aparelho celular, durante o período de realização da prova, ou, ainda, aquele candidato cujo aparelho celular tocar, mesmo estando embaixo da carteira, será, sumariamente, eliminado do Certame.
16. O candidato, ao sair da sala, deverá entregar, definitivamente, seu **cartão-resposta preenchido e o caderno de prova**, ambos devidamente assinados, e **as folhas para a redação** (RASCUNHO e DEFINITIVA), devendo, ainda, assinar a folha de presença. Ao candidato que, ao sair definitivamente da sala, não entregar seu cartão-resposta ou sua folha definitiva de redação será atribuída nota zero, na prova correspondente.
17. É proibido copiar suas respostas em papel, em qualquer outro material, na sua roupa ou em qualquer parte de seu corpo. No entanto, sua grade de respostas estará disponível na página da CEV/UECE (www.uece.br), a partir das 17 horas do dia **23 de julho de 2008**. O gabarito e as questões desta prova estarão disponíveis na página da CEV (www.uece.br), a partir das **16 horas do dia 20 de julho de 2008**.
18. O candidato poderá interpor recurso administrativo contra o gabarito oficial preliminar, a formulação ou o conteúdo de questão da prova. **O prazo para interposição de recursos finda às 17 horas do dia 24 de julho de 2008.**
19. Os recursos serão dirigidos ao Presidente da CEV/UECE e entregues no Protocolo Geral da UECE, no Campus do Itaperi, Av. Paranjana, 1700, no horário das 08 às 12 horas e das 13 às 17 horas.

GABARITO 01 (ÚNICO)**PROVA I:
REDAÇÃO****PROVA II:
LÍNGUA INGLESA – 20 QUESTÕES**

Marque seu cartão-resposta,
pintando completamente o
quadrinho correspondente à sua
resposta, conforme o modelo:



- O candidato, ao sair da sala, deverá entregar, definitivamente, seu **cartão-resposta preenchido, o caderno de prova**, devidamente assinados, e **as folhas para a redação** (RASCUNHO e DEFINITIVA), devendo, ainda, assinar a folha de presença. Ao candidato que, ao sair definitivamente da sala, não entregar seu cartão-resposta ou sua folha definitiva de redação será atribuída nota zero, na prova correspondente.
- É proibido copiar suas respostas em papel, em qualquer outro material, na sua roupa ou em qualquer parte de seu corpo. No entanto, sua grade de respostas estará disponível na página da CEV/UECE (www.uece.br), a partir das **17 horas do dia 23 de julho de 2008**. O gabarito e as questões desta prova estarão disponíveis na página da CEV (www.uece.br), a partir das **16 horas do dia 20 de julho de 2008**.

PROVA II: LÍNGUA INGLESA**TEXT**

01 The genres of English literature derive
02 from classical Greek theory, which divided
03 literary works into three genres: *poetic, epic,*
04 *dramatic*. Each of these divisions possessed a
05 different narrative voice: in lyric poetry, the
06 narrator is alone; in epic, narrator and
07 characters speak; in drama, the characters
08 alone speak. From the Renaissance to the
09 Romantic period (16-19c), the classical genres
10 and subgenres (usually known as *kinds*) were
11 regarded in principle as fixed and virtually
12 part of the natural order of things, with
13 boundaries which should not be crossed. In
14 practice, however, the Elizabethan dramatists
15 frequently crossed them, mixing *comedy* with
16 *tragedy* and high styles with low in one and
17 the same play, as Shakespeare did in *Hamlet*.
18 Although the neo-classical critics of the late
19 17c and the 18c wished to impose classical
20 strictness, their view came to be regarded as
21 prescriptive and restrictive. The growth of the
22 *novel* in particular (an entirely non-classical
23 genre, as the name implies) challenged
24 assumptions about the immutability of types.
25 The freer thinking of the Romantics and
26 changes in knowledge about the physical
27 world encouraged an awareness that such
28 systems of classification were arbitrary and

29 subject to change.

30 By the mid-20c, the concept of genre was
31 largely out of favor among critics, because of
32 the emphasis of the New Critics on the
33 individual text. More recently, however, there
34 has been a revival of genre theory, in which
35 no single approach has been dominant. The
36 early formalists, such as V. Shklovsky (*Art as*
37 *Device*, 1917) and O. Brik (*Rhythm and*
38 *Syntax*, 1927), stressed the difference
39 between poetry and narrative: in poetry, the
40 opposition between poetical and practical
41 language; in narrative, the presence of *fabula*
42 (the basic story) and *syuzhet* (the formal
43 devices of construction). The work of such
44 linguists as Ferdinand de Saussure in
45 Switzerland and Roman Jakobson (born in
46 Russia) partly prepared the way for the
47 French critic Roland Barthes and the
48 Structuralists, for whom genre is a set of
49 conventions representing the shared
50 expectations of writer and reader, and
51 changing from one period to another. Among
52 individuals, the Canadian critic Northrop Frye
53 (*Anatomy of Criticism*, 1957) has suggested
54 that the categories *comedy, romance,*
55 *tragedy, satire* correspond to archetypal
56 human responses. Another approach,
57 categorizing texts through a combination of
58 *outer form* (such as metre, structure) and

GABARITO 01 (ÚNICO)**QUESTIONS**

59 *inner form* (such as tone, attitude), was made
60 by the former member of the Prague School,
61 René Wellek (with A. Warren, *Theory of*
62 *Literature*, 1949).

63 At the present time, literary scholars
64 generally regard genre as something imposed,
65 not inherent. It is convenient for analysis but
66 has neither primal truth nor formal sanction.
67 Like grammar, genre is held to be more
68 descriptive than prescriptive. Though probably
69 deficient in some respects, a description is
70 likely to aid attempts to talk and write
71 intelligently about literature. The integrity of a
72 text demands respect, but family
73 resemblances among texts justify grouping
74 them together. In academic syllabuses, the
75 teaching of genre courses in addition to, or
76 instead of, period courses is common. The
77 classical division (adapted as *poetry*, *fiction*
78 and *drama*) is often used, but there are new
79 classifications such as *utopias* and *women's*
80 *writing*, which usually adopt existing genres
81 like the novel but have created new
82 categories by dealing with subjects not
83 generally found in earlier periods. Subgenres
84 such as *lyric*, *bildungsroman*, and *farce* are
85 established terms of literary criticism. As
86 further divisions emerge, it may be salutary to
87 remember the categories of Polonius:
88 'tragedy, comedy, history, pastoral, pastoral-
89 comical, historical-pastoral, tragical-historical,
90 tragical-comical-historical-pastoral, scene
91 indivisible or poem unlimited' (*Hamlet*, 2.2).
92 Traditional ideas about genre have affected
93 literary language. The dominance of a genre
94 in a period has led to the belief that the
95 diction used in it is the 'right' or 'highest' form
96 of literary expression. This has tended to
97 inhibit experiment and to develop such narrow
98 concepts as poetic diction. In the 20c,
99 freedom to use all types of language in any
100 genre has prevailed. Poetry in particular has
101 accommodated colloquial words and idioms
102 that would once have been considered ugly
103 and unfitting, and many dramatists have tried
104 to come as close as possible to the
105 reproduction of actual conversation in their
106 dialogue.

01. According to the text, in terms of the dramatic genre it is correct to state that
- A) the narrative voice dominates the scene.
 - B) voice is given to both characters and narrator.
 - C) characters only hold the expressive voice.
 - D) the Greek chorus is still the predominant pattern.
02. The classification of genres in English language literature is said to
- A) ascribe to patterns established in the Renaissance.
 - B) be based on classical theories developed by Roman writers.
 - C) use theories from both the Greeks and the Romans.
 - D) draw its theoretical origins from the Hellenistic world.
03. From the ideas expressed in the text, an adequate statement related to the question of genre in Shakespeare's time would be that
- A) there was no precise boundary to be followed and obeyed.
 - B) most playwrights were not aware of any principle whatsoever.
 - C) Shakespeare's contemporaries strictly followed the rules established.
 - D) Shakespeare brought together diverse styles and genres in the same play.
04. As to the idea of genre, the freedom of thought among the romantic writers entailed a view that
- A) the novel was a true icon of the lack of possibilities for a change.
 - B) stimulated a reasoning against the immutability of fixed patterns.
 - C) classical genre classifications were not meant to change.
 - D) an arbitrary change could spoil the very idea of freer thinking.

GABARITO 01 (ÚNICO)

05. The notion that the concept of genre includes both the process of production and reception of a text is shared by
- A) V. Shkslovsky and O. Brik.
 - B) Roman Jacobson and Ferdinand de Saussure.
 - C) the structuralists and Roland Barthes.
 - D) Roland Barthes and Roman Jacobson.
06. According to the text, what justifies putting certain texts together in the same group is the criterion of
- A) intelligibility.
 - B) primal truth.
 - C) similarity.
 - D) verisimilitude.
07. Nowadays genre is usually considered by literary scholars as
- A) deficient in many ways.
 - B) imposed rather than inherent.
 - C) more prescriptive than descriptive.
 - D) inconvenient for analysis.
08. As to poetry in the 20c, we notice that it embraces:
- A) dialogues and idioms from actual conversations.
 - B) phrasal verbs and slangs once considered unfitting.
 - C) colloquial words and commonplace metaphors.
 - D) colloquial language once regarded as not suitable.
09. In the recent revival of genre theory, it can be said that
- A) the structuralist approach has been dominant.
 - B) romance and tragedy are the most significant kinds.
 - C) no specific approach has been considered prevailing.
 - D) comedy is considered less important than other genres.
10. One of the aspects related to genre in the twentieth century is the freedom to
- A) go back to the classical categorization of genres.
 - B) develop different conceptions of genre such as satire.
 - C) use different types of language in all literary genres.
 - D) not allow flexibility in certain literary genres.
11. The sentence: "*The integrity of a text demands respect, but family resemblances among texts justify grouping them together.*" should be grammatically classified as
- A) complex.
 - B) compound.
 - C) compound-complex.
 - D) simple.
12. The sentence: "*The dominance of a genre in a period has led to the belief that the diction used in it is the "right" or "highest" form of literary expression*" contains a/an
- A) adjective clause.
 - B) noun clause.
 - C) adverb clause.
 - D) infinitive phrase.
13. In the sentences: "The genres of English literature derive from classical Greek theory, *which divided literary works into three genres: poetic, epic, dramatic.*" and "Among individuals, the Canadian critic Northrop Fries (Anatomy of Criticism, 1957) has suggested *that the categories comedy, romance, tragedy, satire correspond to archetypal human responses*", the parts in italics should be categorized respectively as a/an
- A) defining relative clause and a subject noun clause.
 - B) non-defining relative clause and a subject noun clause.
 - C) defining relative clause and an object noun clause.
 - D) non- defining relative clause and an object noun clause.

GABARITO 01 (ÚNICO)

14. In the sentence: *"Though probably deficient in some respects, a description is likely to aid attempts to talk and write intelligently about literature."*, there is a/an
- time clause.
 - concession clause.
 - contrast clause.
 - conditional clause.
15. The sentences: *"Another approach, categorizing texts through a combination of outer form (such as metre, structure) and inner form (such as tone, attitude), was made by the former member of the Prague School, René Wellek (with A. Warren, Theory of Literature, 1949)"* and *"Each of these divisions possessed a different narrative voice..."* are respectively in the
- active and passive voice.
 - passive and active voice.
 - passive and passive voice.
 - active and active voice.
16. In the sentence *"... it may be salutary to remember the categories of Polonius: 'tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible or poem unlimited'"*, a grammatical category featured is a/an
- indirect object.
 - object noun clause.
 - direct object.
 - subject noun clause.
17. The sentence *"The Classical division is often used, but there are new classifications such as utopias..."* in the present perfect tense is:
- The classical division has often been used, but there has been new classifications such as utopias...
 - The classical division has often been used, but there have been new classifications such as utopias...
 - The classical division will often have been used, but there will have been new classifications such as utopias...
 - The classical division have often been used, but there been new classifications such as utopias...
18. The words *mixing* (line 15), *thinking* (line 25), *representing* (line 49), *existing* (line 80), *dealing* (line 82), and *unfitting* (line 103) function respectively in the text as
- adjective, noun, verb, adjective, verb, noun.
 - verb, verb, verb, verb, noun, adjective.
 - verb, noun, verb, adjective, verb, adjective.
 - verb, noun, verb, noun, adjective, verb.
19. The groups of words *"mixing comedy with tragedy..."* (lines 15-16), and *"representing the shared reader"* (lines 49-50) are both
- simple sentences.
 - gerund phrases.
 - complex sentences.
 - participial phrases.
20. The verb forms *has tended* (line 96), and *to develop* (line 97) are
- simple present and infinitive.
 - present perfect and infinitive.
 - present perfect and simple present.
 - present participle and present perfect.

Cursos que Indicamos

Conheça os cursos e dê o próximo passo na sua preparação.

Clique na imagem ou no botão para acessar.



Código Matemática 2.0

Conhecer o curso



Curso Preparatório ENEM

Conhecer o curso



Curso Preparatório Redação ENEM

Conhecer o curso

