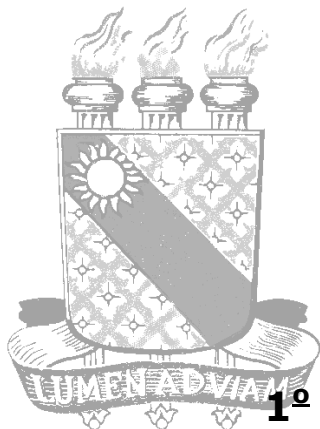




UNIVERSIDADE ESTADUAL DO CEARÁ - UECE
Comissão Executiva do Vestibular – CEV

VESTIBULAR 2011.1

2ª FASE

19 de dezembro de 2010

REDAÇÃO/LÍNGUA INGLESA

1º DIA

DURAÇÃO: 04 HORAS

INÍCIO: 09h00min

TÉRMINO: 13h00min

Nº de ORDEM DO CANDIDATO

Nome do candidato

Assinatura do candidato

Nº da IDENTIDADE DO CANDIDATO

Nº de INSCRIÇÃO DO CANDIDATO

Após receber o seu **cartão-resposta**, copie no local apropriado, com sua **letra usual**, a seguinte frase:

A vida é o maior bem.

ATENÇÃO

Marque no **local apropriado** do seu **CARTÃO-RESPOSTA** o número **1** que é o número do gabarito deste caderno de provas e que também se encontra indicado no rodapé de cada página.

- Outras informações referentes à prova constam na **Folha de instrução** que foi distribuída aos candidatos ao ingressarem na sala.

LEIA COM ATENÇÃO

1. Após receber o seu cartão-resposta e antes de dar início à marcação de suas respostas, pinte no cartão o interior do círculo correspondente ao número 1 que é o NÚMERO DO GABARITO de sua prova.

MARQUE O NÚMERO DO GABARITO NO CARTÃO-RESPOSTA.

O número a ser marcado no cartão-resposta é o que se encontra ao lado e no rodapé de todas as páginas deste caderno.

2. Marque suas respostas pintando completamente o interior do círculo correspondente à alternativa de sua opção com caneta de tinta azul ou preta. É vedado o uso de qualquer outro material para marcação das respostas.
3. Examine se o seu caderno de provas está completo ou se há falhas ou imperfeições gráficas que causem qualquer dúvida. A CEV poderá não aceitar reclamações após 30 minutos do início da prova. Em caso de troca do caderno de provas, verifique atentamente se o número do gabarito do caderno que você está recebendo é igual ao que deve ser trocado. O número que deverá constar no cartão-resposta é o do último caderno.
4. A CEV/UECE não se responsabilizará por erros de marcação no cartão-resposta provenientes da troca de caderno de provas e preenchimento inadequado por parte do candidato.
5. Ao sair definitivamente da sala, o candidato deverá entregar: (1) o **cartão-resposta preenchido e assinado**; (2) o **caderno de provas assinado**; (3) a **folha para a redação** (DEFINITIVA). Deverá, ainda, assinar a folha de presença. Será atribuída nota zero, na prova correspondente, ao candidato que não entregar seu cartão-resposta ou sua folha definitiva de redação.
6. É proibido copiar suas respostas em papel, em qualquer outro material, na sua roupa ou em qualquer parte de seu corpo.

PROVA I
REDAÇÃO

PROVA II
LÍNGUA INGLESA
20 QUESTÕES

PROVA I: REDAÇÃO

Caro vestibulando,

Você sabe que uma das tarefas que precisa cumprir para ingressar na Universidade é produzir um texto. Esse ato de escrita, numa concepção interacional de linguagem, pressupõe ter o que dizer, para quem dizer e para que dizer. Considerando essas exigências do ato de produzir, apresentamos duas situações comunicativas, bem como textos jornalísticos alusivos ao tema em discussão que poderão ajudá-lo(a) na elaboração de seu texto.

1. SITUAÇÕES COMUNICATIVAS

1.1 Situação 1

A partir da polêmica gerada pela decisão da Justiça Federal, de 20/10/2010, a qual determinou a retirada das barracas da Praia do Futuro, um Centro de Pesquisas instituiu um concurso com o objetivo de apurar a opinião dos habitantes da cidade sobre a questão. Você deve participar desse concurso, que oferece prêmios em livros. Produza seu texto conforme a instrução abaixo.

Considerando que a retirada das barracas da Praia do Futuro é um assunto polêmico, escreva um artigo de opinião, posicionando-se a favor ou contra a retirada dessas barracas. Apresente argumentos que possam dar sustentação ao seu ponto de vista.

1.2 Situação 2

Os proprietários de um hotel da orla marítima de Fortaleza, preocupados com as consequências advindas da possível retirada das barracas da Praia do Futuro (determinada pela decisão judicial), estão selecionando um texto que comporá um folder a ser distribuído pela cidade. Você deve participar dessa seleção. Produza seu texto de acordo com a instrução a seguir.

Escreva uma crônica, descrevendo a Praia do Futuro, com ou sem as barracas que ora estão prestes a serem demolidas. Mostre elementos que compõem o local e que podem ser percebidos através dos cinco sentidos: visão, audição, gosto, olfato e tato.

2. TEXTOS DE APOIO

2.1 Texto 1

O futuro da Praia do Futuro

Há quem tenha se acostumado a pensar e entender a Geografia como uma área do conhecimento interessada essencialmente por mapas, números, composições de solo, relevo, questões climáticas e afins. Há, no entanto, uma Geografia quietinha, discreta, focada, sobretudo, em conceitos de ordem cultural, que se avivou muito claramente, para mim, ao longo da última semana a partir da polêmica em torno das barracas da Praia do Futuro.

A decisão do juiz José Vidal Silva Neto determinando a retirada das 154 barracas que ocupam a faixa de praia não mexe só com os espaços físico, territorial e público de Fortaleza. Mexe, decisivamente, com o espaço cultural dessa cidade que, por vezes, teima em não querer ter cultura.

Foi ler as notícias nos jornais para que me viesse à lembrança a discussão da francesa Nelly Richard sobre o valor simbólico que a experiência cotidiana imprime aos espaços.

Em resumo, ela discrimina duas possibilidades de compreensão. Diz que place (lugar) é um território desprovido de sentido; e que space (espaço), ao contrário, é aquele em que, com o tempo, fica impregnado de valores. Eis aí a questão-chave para se debater o futuro da Praia do Futuro. Não se trata de pensar as barracas como um índice do excesso e do desrespeito ao uso do espaço, em tese, público. Elas são mais. Embora irregulares, elas são a cara de Fortaleza, nosso cartão-postal, nosso Cristo Redentor.

Magela Lima
(O Povo On line – 25/11/2010)

2.2 Texto 2

Decisão gera polêmica

Um dos locais de lazer mais visitados tanto pelo fortalezense, como também pelos turistas, as barracas da Praia do Futuro são alvo de uma nova polêmica. Na última quarta-feira, o juiz federal José Vidal Silva Neto, da 4ª Vara Federal, sentenciou que os ocupantes de estabelecimentos se adequassem, de imediato, à legislação.

Os estabelecimentos que continuarem em situação irregular terão de ser desocupados, demolidos e removidos, com despesas custeadas pelos proprietários e, se preciso for, usando-se força policial.

A notícia não afeta somente a parte da população que vai ao local para se divertir. Mas também pode influenciar milhares de vidas que dependem da movimentação das barracas para retirar seu sustento de cada dia.

Processo

De acordo com o processo, que tramita no Tribunal Regional Federal (TRF) da 5ª Região, todas as 154 barracas exploram os espaços para fins comerciais ou de moradia na área de praia, que pertence à União, não podendo, portanto, ser ocupada. Desses, somente 7,84% permanecem dentro dos limites inscritos na Gerência do Patrimônio da União.

Além disso, de acordo com a sentença, todos os réus construíram ou fizeram extensões dos seus estabelecimentos em área de praia sem elaboração de Estudo de Impacto Ambiental (EIA/Rima) e também sem autorização do poder público para efetivar as obras.

Diário Virtual. 24/10/2010

RASCUNHO DA REDAÇÃO

Se desejar, utilize esta página para o rascunho de sua redação. Não se esqueça de transcrever o seu trabalho para a folha específica da Prova de Redação.

Esta página não será objeto de correção.

NÃO ESCREVA
NAS COLUNAS
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PROVA II LÍNGUA INGLESA

Text

Among the five prizes provided for in Alfred Nobel's will (1895), one was intended for the person who, in the literary field, had produced "the most outstanding work in an ideal direction". The Laureate should be determined by "the Academy in Stockholm", which was specified by the statutes of the Nobel Foundation to mean the Swedish Academy. These statutes defined literature as "not only belles-lettres, but also other writings which, by virtue of their form and style, possess literary value".

As guidelines for the distribution of the Literature Prize, the Swedish Academy had the general requirement for all the prizes – the candidate should have bestowed "the greatest benefit on mankind" – and the special condition for literature, "in an ideal direction". Both prescriptions are vague and the second, in particular, was to cause much discussion. What did Nobel actually mean by ideal? In fact, the history of the Literature Prize appears as a series of attempts to interpret an imprecisely worded will. The consecutive phases in that history reflect the changing sensibility of an Academy continuously renewing itself. The main source of knowledge of the principles and criteria applied is the annual reports which the Committee presented to the Academy. Also the correspondence between the members is often enlightening. There is an obstacle though: all Nobel information is to be secret for 50 years.

A chapter in the history of the Literary Prize could be entitled "A Literary Policy of Neutrality". The objectives laid down by the new chairman of the Academy's Nobel Committee at the beginning of the First World War kept the belligerent powers outside, giving the small nations a chance. This policy partly explains the Scandinavian overrepresentation on the list in this period.

Another period, approximately coinciding with the 1920s, could be labeled "The Great Style". This key concept in the reports of the Committee reveals the connections with Wirsén's epoch and its traits of classicism. With such a standard the Academy was, of course, out of touch with what happened in contemporary literature. It could appreciate Thomas Mann's *Buddenbrooks*

– a masterpiece "approaching the classical realism in Tolstoy" – but passed his *Magic Mountain* over in silence.

In line with the requirement "the greatest benefit on mankind", the Academy of the 1930s tried a new approach, equating this "mankind" with the immediate readership of the works in question. A report of its Committee stated "universal interest" as a criterion and the Academy decided on writers within everybody's reach, from Sinclair Lewis to Pearl Buck, repudiating exclusive poets like Paul Valéry and Paul Claudel.

Given a pause for renewal by the Second World War and inspired by its new secretary, Anders Österling, the post-war Academy finished this excursion into popular taste, focusing instead on what was called "the pioneers". Like in the sciences, the Laureates were to be found among those who paved the way for new developments. In a way, this is another interpretation of the formula "the greatest benefit on mankind": the perfect candidate was the one who had provided world literature with new possibilities in outlook and language.

The "pioneers" criterion lost weight, however, as the heroic period of the international avant-garde turned into history and literary innovation became less ostentatious. Instead, the instruments pointed at the "pioneers" of specific linguistic areas. The 1988 Prize was awarded a writer who, from a Western point of view, rather administers the heritage from Flaubert and Thomas Mann. In the Arabic world, on the other hand, Naguib Mahfouz appears as the creator of its contemporary novel.

Another policy, partly coinciding with the one just outlined, partly replacing it, is "the pragmatic consideration". A growing number within the Academy wanted to call attention to important but unnoticed writers and literatures, thus giving the world audience masterpieces they would otherwise miss, and at the same time, giving an important writer due attention. The criterion gives poetry a prominent place. In no other period were the poets so well provided for as in the years 1990-1996 when four of the seven prizes went to Octavio Paz, Derek Walcott, Seamus Heaney, and Wislawa Szymborska, all of them earlier unknown to the world audience.

The criteria discussed sometimes alternate, sometimes coincide. The spotlight on the unknown master Canetti in 1981 is thus followed by the laurel to

119 the universally hailed "pioneer" of magic
120 realism, Gabriel García Márquez, in 1982.
121 Some Laureates answer both
122 requirements, like Faulkner, who was not
123 only "the great experimentalist among
124 twentieth-century novelists" – the
125 Academy was here fortunate enough to
126 anticipate Faulkner's enormous
127 importance to later fiction – but also, in
128 1950, a fairly unknown writer.

129 It is also realized that on the whole the
130 serious literature that is worthy of a prize
131 furthers knowledge of man and his
132 condition and endeavours to enrich and
133 improve his life.

134 The Literary Prize has often given rise
135 to discussion of its political implications.
136 The Swedish Academy, for its part, has on
137 many occasions expressed a desire to
138 stand apart from political antagonisms.
139 The guiding principle, in Lars Gyllensten's
140 words, has been "political integrity". This
141 has quite often not been understood.

142 The history of the Literature Prize is
143 also the history of its reception in the
144 press and in other media. Apart from
145 overlooking the changes in outlooks and
146 criteria within the Swedish Academy,
147 international criticism has tended to
148 neglect the crowd of likely names around
149 the Prize a specific year. The Academy
150 cannot have the ambition to crown all
151 worthy writers. What it cannot afford is
152 giving Nobel's laurel to a minor talent. Its
153 practice during the last full half-century
154 has also largely escaped criticism on that
155 point.

Adapted from the text by Kjell Espmark
nobelprize.org/nobel_prizes/literature

QUESTIONS

01. According to the text, the Swedish Academy is an institution that

- A) has never changed over the years.
- B) changes its criteria of choice every year.
- C) is in a continuous process of renewal.
- D) may come to change in a near future.

02. As to the policy adopted by the Swedish Academy during the First World War, the text states that it

- A) excluded the countries involved in the conflict.
- B) gave a chance to authors from the belligerent nations.
- C) refused to accept nominations of Scandinavians.
- D) maintained its neutrality position as it had done before.

03. As to the French poet Paul Valéry, it is stated in the text that he was not awarded the Nobel Prize because of

- A) an old quarrel between the French and the Swedish.
- B) the fact that he was Paul Claudel's contemporary.
- C) the policy of that period which focused on popular taste.
- D) his disapproving position towards the Academy.

04. The choice of Gabriel García Márquez for the Nobel in 1982 is mentioned in the text as an example of a criterion which focused on

- A) unknown magic realism novelists.
- B) an already widely acclaimed "pioneer" writer.
- C) authors from non-European countries.
- D) a new generation of modern poets.

05. As to criticism toward the Academy, the author of the text says that they tend not to take into account

- A) some special moments in the history of mankind and also the Academy's ambition to include minor talents.
- B) all the changes it has gone through and the difficulty in choosing from too many names sometimes.
- C) the hardships of war periods and the attempt to always reward all deserving authors from different parts of the world.
- D) the difficulty in following exactly the same criteria over a period of more than a hundred years and the disillusion with the lack of talents recently.

06. With the secretary Anders Osterling at the Academy, the so-called Laureates would be writers who could

- A) be found in developed countries.
- B) begin an excursion into popular preferences.
- C) approach a realism similar to Tolstoy's.
- D) start a path toward new developments.

07. The writer who won the Prize in 1988

- A) published less ostentatious literature.
- B) created happy-ending stories with universal interest.
- C) introduced the Arabian contemporary novel.
- D) discussed relevant political issues.

08. An Academy's principle that has frequently been misunderstood is the one concerning

- A) universal interest.
- B) linguistic relevance.
- C) contemporary renewal.
- D) political integrity.

09. The policy of pragmatic consideration

- A) anticipated Faulkner's enormous importance.
- B) has not escaped worldwide criticism.
- C) awarded many previously unknown authors.
- D) stood apart from political implications.

10. A prize-deserving serious literature should not only further people's knowledge and their condition, but also try to

- A) contribute to political integrity.
- B) enrich and improve their lives.
- C) discuss environmental issues.
- D) give them literary masterpieces only.

11. The period that could be considered as "The Great Style"

- A) awarded many Scandinavian writers.
- B) showed links with Wirsén's era and its aspects of classicism.
- C) started in 1895 and ended in the 1920's.
- D) paused for renewal during the Second World War.

12. According to the text, one of the things the Swedish Academy should not do is to

- A) choose a writer from remote regions.
- B) call attention to unnoticed authors.
- C) award the Nobel Prize to minor talents.
- D) criticize unknown writers.

All the quotes in questions 13-20 are by Mario Vargas Llosa, from his book **The Truth of Lies**.

13. The sentences

"I will offer a few arguments in favor of the view of literature as one of the most primary and necessary undertakings of the mind, an irreplaceable activity for the formation of citizens in a modern and democratic society, a society of free individuals."

and

"Literature has been, and will continue to be, as long as it exists, one of the common denominators of human experience through which human beings may recognize themselves and converse with each other, no matter how different their professions, their life plans, their geographical and cultural locations, their personal circumstances."

should be classified respectively as

- A) compound and complex.
- B) simple and compound.
- C) complex and simple.
- D) simple and compound-complex.

14. The sentences *"No other discipline or branch of the arts can substitute for literature in crafting the language that people need to communicate."*, *"Without it (literature), the critical mind, which is the real engine of historical change and the best protector of liberty, would suffer an irreparable loss."* and *"...this world without literature, this nightmare that I am delineating, would have as its principal traits conformism and the universal submission of humankind to power."* contain, respectively, relative clauses of the following types

- A) defining, non-defining, defining.
- B) defining, defining, non-defining.
- C) non-defining, defining, defining.
- D) non-defining, non-defining, defining.

15. In the sentences *"as readers of Cervantes, Shakespeare, Dante, and Tolstoy, we understand each other across space and time as members of the same species..."* and *"in the works of these writers, we learn what we share as human beings, what remains common in all of us under the broad range of differences that separate us."* one finds respectively

- A) an indirect object and an object noun clause.
- B) a direct object and two object noun clauses.
- C) a relative clause and a subject noun clause.
- D) a direct object and three subject noun clauses.

16. In terms of voice, the verbs in these three sentences "*Literary works are born, as shapeless ghosts, in the intimacy of a writer's consciousness, projected into it by the combined strength of the unconscious, and the writer's sensitivity to the world around him, and the writer's emotions...*", "*literature has been relegated--like some hidden vice--to the margins of social and personal life, and transformed into something like a sectarian cult...*" and "*Nothing better protects a human being against the stupidity of prejudice, racism, religious or political sectarianism, and exclusivist nationalism than this truth that invariably appears in great literature: that men and women of all nations and places are essentially equal.*" are respectively in the

- A) active, passive, passive.
- B) passive, passive, active.
- C) active, passive, active.
- D) passive, active, passive.

17. The extract "*A community without a written literature expresses itself with less precision, with less richness of nuance, and with less clarity than a community whose principal instrument of communication, the word, has been cultivated and perfected by means of literary texts. ... A person who does not read, or reads little, or reads only trash, is a person with an impediment: he can speak much but he will say little, because his vocabulary is deficient in the means for self-expression.*" contains verbs in the following tenses (irrespective of the sequence)

- A) simple present, present perfect passive, simple future.
- B) simple present, present perfect, future perfect.
- C) simple past, present perfect passive, future continuous.
- D) past perfect, present perfect, simple future.

18. In the sentences "*Reading good literature is an experience of pleasure, of course; but it is also an experience of learning what and how we are,*" and "*In today's world, this totalizing and living knowledge of a human being may be found only in literature.*", the -ing words *reading*, *learning*, *totalizing* and *living* play the function respectively of

- A) noun, adjective, adjective, verb.
- B) adjective, verb, noun, noun.
- C) verb, verb, adjective, adjective.
- D) verb, noun, verb, verb.

19. The alternative which correctly completes the sentence "*We learn how to speak – and,, and – from good literature, and only from good literature.*" is

- A) correct, deep, rigorous, subtle.
- B) correctly, deeply, rigorously, subtly.
- C) correctness, depth, rigour, subtlety.
- D) corrects, deepens, rigorous, subtle.

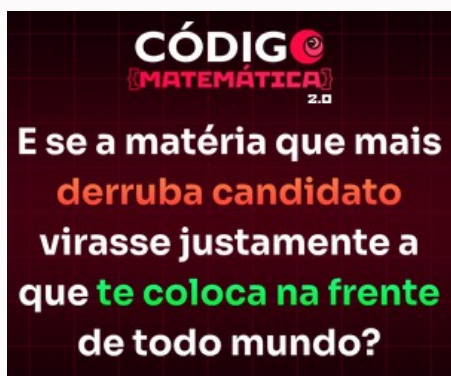
20. The alternative which correctly completes the sentence "*Without rebellion against the mediocrity and the squalor of life, we would still live in a primitive state, and history*" is

- A) has been stopped.
- B) will have stopped.
- C) would have stopped.
- D) would have stopped.

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