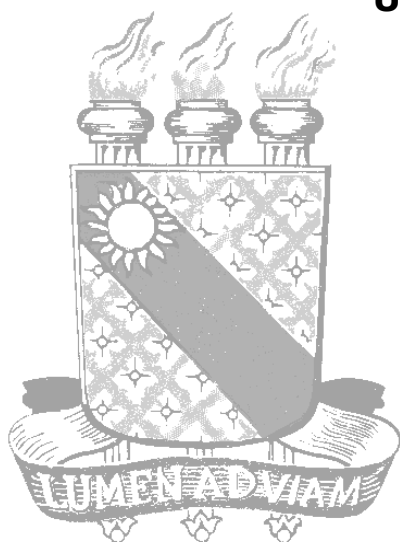




UNIVERSIDADE ESTADUAL DO CEARÁ - UECE
Comissão Executiva do Vestibular – CEV

VESTIBULAR 2010.2

2ª FASE - 1º DIA
18 de JULHO de 2010
REDAÇÃO/LÍNGUA INGLESA

CAMPUS DO ITAPERI

DURAÇÃO: 04 HORAS

INÍCIO: 09h00min TÉRMINO: 13h00min

Nome do candidato	
Assinatura do candidato	
Nº da identidade do candidato	Nº de inscrição do candidato

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Após receber o seu CARTÃO-RESPOSTA e assim que autorizado pelo fiscal de sala, copie no local apropriado, em letra CURSIVA, a seguinte frase:

Com o amor não tentes ser forte.

AGENDA

- O **gabarito preliminar oficial e as questões** desta prova estarão disponíveis na página da CEV (www.uece.br), a partir das **16 horas do dia 18 de julho de 2010**.
- Sua **grade de respostas** estará disponível na página da CEV/UECE (www.uece.br), a partir das **17 horas do dia 23/07/2010**.
- O prazo de **recursos** se inicia no dia **20/07/2010, às 08 horas**, e finda às **17 horas do dia 21/07/2010**. O candidato poderá interpor recurso administrativo contra o gabarito oficial preliminar, a formulação ou o conteúdo de questão da prova.
- Os recursos deverão ser dirigidos ao Presidente da CEV/UECE e entregues no Protocolo Geral da UECE, no Campus do Itaperi ou nas sedes das Unidades da UECE no interior do Estado.

ATENÇÃO

Não esqueça de marcar no cartão-resposta o número do seu gabarito que está indicado no interior do caderno de provas.

GABARITO 01
JULHO/2010

LEIA COM ATENÇÃO

1. Após receber o seu cartão-resposta e antes de dar início à marcação do gabarito, pinte no cartão o quadrinho de número 1 que é o NÚMERO DO GABARITO de sua prova.

MARQUE O NÚMERO DO GABARITO NO CARTÃO-RESPOSTA.

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.

MARQUE SUAS OPÇÕES NO CARTÃO-RESPOSTA ASSIM:

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3. Ao sair definitivamente da sala, o candidato deverá entregar: (1) o **cartão-resposta preenchido e assinado**; (2) o **caderno de prova 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.
4. 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

Prezado (a) vestibulando (a),

A prova de redação, além de ter caráter avaliativo, constitui uma oportunidade de você expressar suas ideias e sentimentos, atuando como sujeito do discurso.

Como ponto de partida para isso, leia a letra da canção Imagine, do conhecido músico britânico John Lennon, que, em 1971, protesta contra a guerra, convidando as pessoas a sonhar com um mundo diferente, sem fronteiras de qualquer natureza.

Imagine

John Lennon

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace

You may say
I'm a dreamer
But I'm not the only one
I hope some day
You'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world

You may say,
I'm a dreamer
But I'm not the only one
I hope some day
You'll join us
And the world will be as one

Imagine

John Lennon

Imagine que não há paraíso
É fácil se você tentar
Nenhum inferno abaixo de nós
Acima de nós, apenas o firmamento
Imagine todas as pessoas
Vivendo para o hoje

Imagine que não existem países
Não é difícil fazê-lo
Nada pelo que matar ou morrer
E nenhuma religião também
Imagine todas as pessoas
Vivendo a vida em paz

Você pode dizer que
eu sou um sonhador
Mas não sou o único
Desejo que um dia
você se junte a nós
E o mundo será como um só

Imagine que não existem posses
Fico pensando se você conseguiria
Nenhuma necessidade movida por
ganância ou fome
Uma irmandade humana
Imagine todas as pessoas
Compartilhando o mundo todo

Você pode dizer
Que eu sou um sonhador
Mas não sou o único
Desejo que um dia
Você se junte a nós
E o mundo será como um só

SUGESTÃO 1

Assumindo o papel de repórter de um jornal, escreva uma notícia sobre um fato que poderia ocorrer nesse mundo imaginado por Lennon.

SUGESTÃO 2

Como leitor de jornais, revistas e blogs, você tem contato diário com informações como as que são veiculadas nos trechos a seguir.

TRECHO 01

Atualizado em 9 de fevereiro,
2010 - 18:37 (Brasília) 20:37 GMT

IRÃ

Sanções contra Irã não terão resultado, diz Amorim

Amorim disse que o Brasil está disposto a ajudar no diálogo com Irã

O ministro das Relações Exteriores, Celso Amorim, afirmou nesta terça-feira que novas sanções contra o Irã – que vêm sendo cogitadas por vários países, depois que Teerã anunciou que iria aumentar o percentual de enriquecimento de seu urânio – não irão fazer o país asiático mudar de posição.

"É preciso que haja um diálogo direto. O Brasil está pronto a ajudar nesse diálogo, mas evidentemente tem de haver uma disposição das partes principais. Agora, nós não acreditamos que sanções vão ter resultados", disse o chanceler em Brasília.

O ministro destacou que o Irã é um país "importante, tem uma diversidade econômica grande" e que o prejuízo "como sempre é para os mais pobres, mais fracos".

TRECHO 02

Atualizado em 9 de junho, 2010
- 18:27 (Brasília) 21:27 GMT

ORIENTE MÉDIO

O presidente dos Estados Unidos, Barack Obama, afirmou que a situação na Faixa de Gaza é "insustentável" e prometeu um pacote de ajuda de US\$ 400 milhões para os palestinos.

Obama fez observações durante uma reunião, em Washington, com o presidente da Autoridade Palestina, Mahmoud Abbas.

"Não apenas o estado atual das coisas, no que diz respeito à Gaza, é insustentável, mas o estado atual das coisas em relação ao Oriente Médio é insustentável", disse Obama.

"É hora de irmos em frente, avançar para uma solução (que compreenda a existência) de dois Estados", acrescentou.

A visita de Mahmoud Abbas a Washington já estava agendada antes dos ataques de Israel contra uma frota de barcos que levava centenas de ativistas pró-Palestina, que deixou nove ativistas mortos na semana passada.

Aproveitando as informações lidas acima e/ou outras informações, escreva uma mensagem dirigida a John Lennon. Discuta, apresentando argumentos convincentes, a possibilidade ou a impossibilidade de realização do sonho que ele expressa na música *Imagine*.

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

1 Apart from being about murder,
2 suicide, torture, fear and madness, horror
3 stories are also concerned with ghosts,
4 vampires, succubi, incubi, poltergeists,
5 demonic pacts, diabolic possession and
6 exorcism, witchcraft, spiritualism, voodoo,
7 lycanthropy and the macabre, plus such
8 occult or quasi occult practices as
9 telekinesis and hylomancy. Some horror
10 stories are serio-comic or comic-
11 grotesque, but none the less alarming or
12 frightening for that.

13 From late in the 18th c. until the
14 present day – in short, for some two
15 hundred years – the horror story (which is
16 perhaps a mode rather than an identifiable
17 genre) in its many and various forms has
18 been a diachronic feature of British and
19 American literature and is of considerable
20 importance in literary history, especially in
21 the evolution of the short story. It is also
22 important because of its connections with
23 the Gothic novel and with a multitude of
24 fiction associated with tales of mystery,
25 suspense, terror and the supernatural,
26 with the ghost story and the thriller and
27 with numerous stories in the 19th and
28 20th c. in which crime is a central theme.

29 The horror story is part of a long
30 process by which people have tried to
31 come to terms with and find adequate
32 descriptions and symbols for deeply
33 rooted, primitive and powerful forces,
34 energies and fears which are related to
35 death, afterlife, punishment, darkness,
36 evil, violence and destruction.

37 Writers have long been aware of the
38 magnetic attraction of the horrific and
39 have seen how to exploit or appeal to
40 particular inclinations and appetites. It
41 was the poets and artists of the late
42 medieval period who figured out and
43 expressed some of the innermost fears
44 and some of the ultimate horrors (real and
45 imaginary) of human consciousness. Fear
46 created horrors enough and the
47 eschatological order was never far from
48 people's minds. Poets dwelt on and
49 amplified the *ubi sunt* motif and artists
50 depicted the spectre of death in paint,
51 through sculpture and by means of
52 woodcut. The most potent and frightening
53 image of all was that of hell: the abode of
54 eternal loss, pain and damnation. There
55 were numerous 'visions' of hell in
56 literature.

57 Gradually, imperceptibly, during the
58 16th c. hell was 'moved' from its
59 traditional site in the center of the earth.
60 It came to be located in the mind; it was a
61 part of a state of consciousness. This was
62 the beginning of the growth of the idea of
63 a subjective, inner hell, a psychological
64 hell; a personal and individual source of
65 horror and terror, such as the chaos of a
66 disturbed and tormented mind, the
67 pandæmonium of psychopathic
68 conditions, rather than the abode of *lux*
69 *atra* and everlasting pain with its definite
70 location in a measurable cosmological
71 system.

72 The horror stories of the late 16th
73 and early 17th c. (like the ghost stories)
74 are provided for us by the playwrights.
75 The Elizabethan and Jacobean tragedians
76 were deeply interested in evil, crime,
77 murder, suicide and violence. They were
78 also very interested in states of extreme
79 suffering: pain, fear and madness. They
80 found new modes, new metaphors and
81 images, for presenting the horrific and in
82 doing so they created simulacra of hell.
83 One might cite perhaps a thousand or
84 more instances from plays in the period c.
85 1580 to c. 1642 in which hell is an all-
86 purpose, variable and diachronic image of
87 horror whether as a place of punishment
88 or as a state of mind and spirit. Horrific
89 action on stage was commonplace in the
90 tragedy and revenge tragedy of the
91 period. The satiety which Macbeth claimed
92 to have experienced when he said: "I have
93 supp'd full of horrors;/ Direness, familiar
94 to my slaughterous thoughts, /Cannot
95 once start me..." was representative of it.

96 During the 18th c. (as during the
97 19th), in orthodox doctrine taught by
98 various 'churches' and sects, hell remained
99 a place of eternal fire and punishment and
100 the abode of the Devil. For the most part
101 writers of the Romantic period and
102 thereafter did not re-create it as a
103 visitable place. However, artists were
104 drawn to "illustrate" earlier conceptions of
105 hell. William Blake did 102 engravings for
106 Dante's *Inferno*. John Martin illustrated
107 *Paradise Lost* and Gustave Doré applied
108 himself to Dante and Milton. The actual
109 hells of the 18th and 19th c. were the
110 gaols, the madhouses, the slums and
111 bedlams and those lanes and alleys where
112 vice, squalor, depravity and unspeakable
113 misery created a social and moral chaos:
114 terrestrial counterparts to the horrors of
115 Dante's Circles.

116 Gothic influence traveled to America
117 and affected writers such as Edgar Allan
118 Poe, whose tales are short, intense,
119 sensational and have the power to inspire

120 horror and terror. He depicts extremes of
121 fear and insanity and, through the
122 operations of evil, gives us glimpses of
123 hell.

124 Poe's long-term influence was
125 immeasurable (and in the case of some
126 writers not altogether for their good), and
127 one can detect it persisting through the
128 19th c.; in, for example the French
129 symbolistes (Baudelaire published
130 translations of his tales in 1856 and
131 1857), in such British writers as Rossetti,
132 Swinburne, Dowson and R. L. Stevenson,
133 and in such Americans as Ambrose Bierce,
134 Hart Crane and H.P. Lovecraft.

135 Towards the end of the 19th c. a
136 number of British and American writers
137 were experimenting with different modes
138 of horror story, and this was at a time
139 when there had been a steadily growing
140 interest in the occult, in supernatural
141 agencies, in psychic phenomena, in
142 psychotherapy, in extreme psychological
143 states and also in spiritualism.

144 The enormous increase in science
145 fiction since the 1950s has diversified
146 horror fiction even more than might at
147 first be supposed. New maps of hell have
148 been drawn and are being drawn; new
149 dimensions of the horrific exposed and
150 explored; new simulacra and *exempla*
151 created. Fear, pain, suffering, guilt and
152 madness (what has already been touched
153 on in miscellaneous 'hells') remain
154 powerful and emotive elements in horror
155 stories. In a chaotic world, which many
156 see to be on a disaster course, through
157 the cracks, 'the faults in reality', we and
158 our writers catch other vertiginous
159 glimpses of 'chaos and old night',
160 fissiparating images of death and
161 destruction.

From:
CUDDON, J. A. *The Penguin Dictionary of Literary
Terms and Literary Theory*. London: Penguin,
1999.

01.

In the end of the 1500s and beginning of the 1600s
horror was explored in literature mainly through

- A) novels.
- B) short stories.
- C) plays.
- D) operas.

02.

A fragment of a speech from *Macbeth* is mentioned
in the text as an instance of the

- A) use of horror scenes in tragedies.
- B) constant use of horror in 15th c. novels.
- C) rare presence of horror in comedies.
- D) unusual use of horror by Marlowe.

03.

Among other reasons, the horror story has been
quite important in its various forms because of

- A) its comic-grotesque aspect.
- B) the evolution of the short story and its
connections with the gothic novel.
- C) diabolic possession and exorcism.
- D) the ultimate pain and damnation of hell.

04.

Many of the innermost fears and ultimate horrors
of our awareness were revealed by

- A) British writers.
- B) writers of the Romantic period.
- C) illustrators of fairy tales.
- D) artists and poets of the middle ages.

05.

As to the French "symbolistes", the text says that
they were

- A) determined to discuss depravity and misery.
- B) experimenting with different kinds of poetry.
- C) translators of Baudelaire's tales.
- D) influenced by Edgar Poe's tales.

06.

In the sixteenth century, 'hell' was

- A) the center of attention among European
writers.
- B) turned into a diachronic feature of American
literature.
- C) displaced from its traditional location to the
mind itself.
- D) considered the spectre of death.

07.

The concept of an inner hell was then considered

- A) the abode of *lux atra* and eternal pain.
- B) a psychological kind of horror and terror.
- C) a horrible location in the cosmological system.
- D) a place for voodoo, succubi, incubi, and poltergeists.

08.

For some religious groups, in the eighteenth century, the idea of hell

- A) was re-created as a visitable place.
- B) had an enormous influence on readers.
- C) persisted as a site of lasting fire, punishment, and the devil's home.
- D) disappeared completely from literature.

09.

The true hells in the 18th and 19th centuries were, among other things

- A) illustrated in *Paradise Lost*.
- B) celestial counterparts to the horrors of psychopathic conditions.
- C) 102 engravings made by William Blake.
- D) slums, bedlams, gaols and asylums.

10.

Near the end of the nineteenth century

- A) Ambrose Bierce translated Poe's short stories into French.
- B) there was an increased interest in the supernatural, in psychic phenomena, in psychotherapy and in spiritualism.
- C) Gustave Doré applied himself to Dante and Milton.
- D) artists depicted the spectre of death in paint, through sculpture and woodcutting.

11.

Among the many writers influenced by Edgar Allan Poe, the text mentions

- A) Myers and Blake.
- B) John Martin and Milton.
- C) Bierce and Lovecraft.
- D) Gustave Doré and Milton.

12.

Among the many themes explored in horror stories, one can include

- A) witchcraft, lycanthropy, and occult practices.
- B) vampires, hylomancy, psychical research.
- C) occult practices, betrayal and madhouses.
- D) the slums, moral chaos and depravity.

13.

The sentences "*Gradually, imperceptibly, during the 16th c. hell was 'moved' from its traditional site in the center of the earth.*" and "*The horror stories of the late 16th and early 17th c. (like the ghost stories) are provided for us by the playwrights.*" are respectively in the

- A) passive voice and active voice.
- B) active voice and passive voice.
- C) passive voice and passive voice.
- D) active voice and active voice.

14.

In the sentence "*Gothic influence traveled to America and affected writers such as Edgar Allan Poe, whose tales are short, intense, sensational and have the power to inspire horror and terror.*" one may find at least one

- A) noun clause.
- B) adjective clause.
- C) time clause.
- D) contrast clause.

15.

The sentences *"He depicts extremes of fear and insanity and, through the operations of evil, gives us glimpses of hell."* *"Fear created horrors enough and the eschatological order was never far from people's minds."* and *"From late in the 18th c. until the present day – in short, for some two hundred years – the horror story in its many and various forms has been a diachronic feature of British and American literature..."* should be classified respectively as

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

16.

The sentences *"New maps of hell have been drawn..."*, *"John Martin illustrated Paradise Lost..."* and *"The enormous increase in science fiction since the 1950s has diversified horror fiction..."* are respectively in the

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

17.

If the author knew then what he knows now, he

- A) will find another ending for his novel.
- B) would have found another ending for his novel.
- C) would found another ending for his novel.
- D) can have found another ending for his novel.

18.

According to their function in the text, the words *frightening* (line 52), *beginning* (line 62), *everlasting* (line 69), *experimenting* (line 137) and *suffering* (line 79) are classified as

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

19.

In the sentences *"In a chaotic world, which many see to be on a disaster course, through the cracks, 'the faults in reality', we and our writers catch other vertiginous glimpses of 'chaos and old night'"*, *"The satiety which Macbeth claimed to have experienced (...) was representative of it."* and *"...people have tried to come to terms with and find adequate descriptions and symbols for deeply rooted, primitive and powerful forces, energies and fears which are related to death, afterlife, punishment, darkness, evil, violence and destruction."* one finds relative clauses classified respectively as

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

20.

The sentences *"Fear created horrors enough and the eschatological order was never far from people's minds."*, *"...artists depicted the spectre of death in paint, through sculpture and by means of woodcut."* and *"we and our writers catch other vertiginous glimpses of 'chaos and old night'"* contain respectively a/an

- A) direct object, an indirect object, an indirect object.
- B) indirect object, an indirect object, a direct object.
- C) indirect object, a direct object, a direct object.
- D) direct object, a direct object, a direct object.

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