



FUNDAÇÃO UNIVERSIDADE ESTADUAL DO CEARÁ

Comissão Executiva do Vestibular – **VESTIBULAR 2008.1**

LOCAL DE PROVA

RG

RESERVADO

2ª FASE: PROVA I E PROVA II
16 de dezembro de 2007

DURAÇÃO: 04 HORAS

INÍCIO: 09h 00min

TÉRMINO: 13h 00min

ASSINATURA DO CANDIDATO

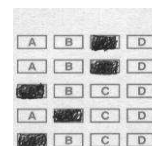
Leia com atenção todas as instruções abaixo.
O tempo utilizado para esta leitura está incluído no tempo de duração da prova.

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**, 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.
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 19 horas do dia 19 de dezembro de 2007. O gabarito e as questões desta prova estarão disponíveis na página da CEV (www.uece.br), a partir das 15 horas do dia 16 de dezembro de 2007.
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 20/12/2007.
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.

**PROVA I:
REDAÇÃO**

**PROVA II:
LÍNGUA INGLESA – 20 QUESTÕES**

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



LÍNGUA INGLESA

TEXT

It is impossible to define the now primary sense of literature precisely or to set rigid limits on its use. Literary treatment of a subject requires creative use of the imagination: something is constructed which is related to 'real' experience, but is not of the same order. What has been created in language is known only through language, and the text does not give access to a reality other than itself. As a consequence, the texts that make up English literature are a part and a product of the English language and cannot be separated from it. Among the various ways of defining *literature* are to see it as an imitation of life, through assessing its effect on a reader, and by **analyzing** its form.

The imitation of life. Since at least the 4th century BC, when Aristotle described poetry as *mimesis* (imitation), literature has been widely regarded as an imitation of life. The mimetic theory was dominant for centuries, only falling into disfavor in the late 18th century with the rise of Romanticism, which took poetry to be essentially an expression of personal feeling. In the 20th century, however, the idea of mimesis was revived.

Effect on the reader. **Reading** literature is widely believed to develop **understanding** and **feeling**, by complementing the primary experiences of life with a range of secondary encounters. Although the experience of literature is not the same as 'real' experience, it can have an influence that extends beyond the period of **reading**. The response is inward and does not necessarily lead to physical movement or social action, although texts written as scripture or propaganda may have such results. In the 5-4th centuries BC, Plato acknowledged the power of poetry, but distrusted its rhetorical effect and mythic quality. In the *Phaedrus*, he attacked the cultivation of persuasion rather than the investigation of truth and in the *Republic* argued that, in an ideal state, poets would have no educational role. Aristotle, however, thought that the catharsis or purgation experienced in witnessing a tragic drama was beneficial. Generally, like Aristotle, critics have attached importance to the ethical purpose of literature and the morally **uplifting** value of 'the best' literature.

Analyzing form. A reader is unlikely to respond with interest to the discovery that a textbook is written in continuous prose, with paragraphs and chapters. This is simply the accepted mode of referential writing. However,

confrontation with a sonnet or the structure of a novel raises questions about the author's choice of form, a choice often related to contemporary fashion as well as individual intention. The literary writer imposes on language a more careful ordering than the choice of words and syntax that accompanies general communication.

Traditionally, literary texts have been easy to identify: an ode or a play is 'literary', but a menu or a telephone directory is not. There is, however, an indeterminate area of essays, biographies, memoirs, history, philosophy, travel books, and other texts which may or may not be deemed literary. [...] Many texts appear therefore to have literary aspects combined with other qualities and purposes, and ultimately individual or consensual choice must decide which has priority. The word *literature* tends to be used with approval of works perceived as having artistic merit, the evaluation of which may depend on social and linguistic as well as aesthetic factors. If the criteria of quality become exacting, a *canon* may emerge, limited in its inclusions and exclusions, and the members of a society or group may be required (with various degrees of pressure and success) to accept that canon and no other.

Literature is an exceptional area of language use, which many people have regarded as the highest service to which language can be put and the surest touchstone of good usage. Its creation is dependent on the resources available to the author in any period, but those resources may be enriched and increased by a literary tradition in which quotations from and allusions to 'the classics' abound and many words have literary nuances. In the 20th century, much attention has been given to the language of literature and the question of whether there is in fact distinctively *literary language*. Many features thought of as literary appear in common usage. Meter and formal rhythm derive from everyday speech, words often rhyme without conscious contrivance, multiple meaning and word associations are part of daily communication, and tropes and figures of speech are used in ordinary language. However, literary language shows a greater concentration of such features, deliberately arranged and controlled. Literary language makes us pause to consider, re-read, and assess in a way that would destroy the flow of other modes of communication.

From: McARTHUR, Tom (ed.). **The Oxford Companion to the English Language**. Oxford: Oxford University Press, 1998.

QUESTIONS

01. According to the text, Aristotle and Plato
- shared quite similar views in relation to literature.
 - agreed in almost every aspect about the role of tragedy.
 - were both contemptuous of the importance of literature.
 - had a different understanding about the role of literature.
02. In the text, the reader may find
- several hints on how to approach a literary text.
 - an overview of modern literature in English.
 - criteria for the definition of what literature is.
 - an account of the reading adventure since the Greeks.
03. Considering the relation literature *versus* experience/reality, it may be said that a literary work:
- is mostly an account of the writer's experiences.
 - is always a microcosm of the real world.
 - contains a reality of its own, built through language.
 - cannot present any resemblance to reality.
04. In terms of what may be deemed as *literary language*, the question may be analyzed taking into account:
- certain specific features that are characteristically part of literary texts.
 - not only certain features, but the degree of their use in a given text.
 - specific linguistic features that appear exclusively in literary texts.
 - linguistic aspects that should be proscribed from literary texts.
05. In agreement with the ideas in the text, philosophical writings belong to a category that:
- is very distinct from literature.
 - can easily be identified as literary.
 - used to have literary characteristics.
 - may be considered literary.
06. In the process of assessment of the artistic/literary value of a piece of writing:
- the aesthetic aspect is just one among others.
 - the linguistic aspect is stronger than any other.
 - the social and linguistic factors rule over aesthetic quality.
 - aesthetic quality is the determinant factor.
07. The view of literature as an imitation of life was
- misunderstood by Plato and his disciples.
 - first discussed in the middle ages.
 - revived in the last century.
 - extinguished in the eighteenth century.
08. As to the effect of literature on the reader, it can be said that it:
- is always followed by social action.
 - happens at an inner level.
 - never involves physical movement.
 - is mostly of a moral nature.
09. *Catharsis* may be defined as
- an outlet for releasing energy after a careful reading.
 - the relieving of emotional tensions through a work of art.
 - the essential expression of personal feelings through literature.
 - a tragic event being referred to in a narrative.
10. The word *form* in literature refers to
- that which is written or spoken about in a literary text.
 - something expressed through some medium.
 - the general structure and arrangement of something created.
 - that which the author wanted to say or affirm.

11. In the sentence "*If the criteria of quality become exacting, a canon may emerge ...*" the part in italics is a/an:
- relative clause
 - conditional clause
 - noun clause
 - restrictive clause
12. The sentence "*Although the experience of literature is not the same as 'real' experience, it can have an influence that extends beyond the period of reading ...*" should be adequately classified as:
- compound
 - simple
 - complex
 - compound-complex
13. The sentence: "*The mimetic theory was dominant for centuries, only falling into disfavor in the late 18th century with the rise of Romanticism, which took poetry to be essentially an expression of personal feeling. ...*" contains a/an:
- object noun clause
 - subject noun clause
 - non-defining relative clause
 - defining relative clause
14. The sentences: "*In the 5-4th centuries BC, Plato acknowledged the power of poetry, but distrusted its rhetorical effect and mythic quality ...*" and "*The literary writer imposes on language a more careful ordering than the choice of words and syntax that accompanies general communication.,*" are respectively:
- compound and compound
 - compound and complex
 - complex and compound
 - simple and compound
15. The sentences: "*critics have attached importance to the ethical purpose of literature*" and "*a textbook is written in continuous prose*" are respectively in the:
- passive voice and active voice
 - active voice and passive voice
 - passive voice and passive voice
 - active voice and active voice
16. The words *analyzing* (line 15), *reading* (line 25), *understanding* (line 26), *feeling* (line 27), *reading* (line 32) and *uplifting* (line 47) function in the text respectively as:
- verb, verb, noun, noun, noun, adjective
 - verb, verb, noun, verb, adjective, noun
 - noun, verb, verb, noun, noun, adjective
 - noun, verb, adjective, verb, verb, noun
17. The sentence: "*...the texts that make up English literature are a part and a product of the English language and cannot be separated from it*" contains a/an :
- conditional clause
 - adverbial clause
 - relative clause
 - noun clause
18. The sentences "*Plato acknowledged the power of poetry...*", "*This is simply the accepted mode of referential writing...*", "*Traditionally, literary texts have been easy to identify...*" and "*In the 20th century, much attention has been given to the language of literature...*" are respectively in the:
- simple past, present perfect, present perfect, present perfect
 - simple past, simple present, present perfect, present perfect
 - simple past, simple present, past perfect, present perfect continuous
 - past perfect, simple present, present perfect, present perfect continuous
19. The sentence: "*Since at least the 4th century BC, when Aristotle described poetry as mimesis (imitation), literature has been widely regarded as an imitation of life*" contains a /an:
- infinitive clause
 - adverb clause
 - object noun clause
 - subject noun clause
20. The writer I am talking about is the one...
- whom hates giving interviews.
 - which has just written his autobiography.
 - who wrote "Travels in Scriptorium".
 - whom was persecuted because of his ideas.