



FUNDAÇÃO UNIVERSIDADE ESTADUAL DO CEARÁ

Comissão Executiva do Vestibular – **VESTIBULAR 2007.2**

LOCAL DE PROVA

RG

2ª FASE: PROVA I E PROVA II
22 de julho de 2007

DURAÇÃO: 04 HORAS

INÍCIO: 09h 00min

TÉRMINO: 13h 00min

RESERVADO

ASSINATURA DO CANDIDATO

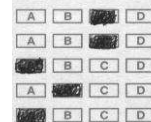
Leia com atenção todas as instruções abaixo.
O tempo utilizado para esta leitura está incluído no tempo de duração da prova.

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.
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 da Seleção.
16. O candidato, ao sair da sala, deverá entregar, definitivamente, seu **cartão-resposta preenchido e o caderno de prova**, devidamente assinados, devendo, ainda, assinar a folha de presença.
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 24 de julho 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 22 de julho 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 26/07/2007.
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 (01-20)**

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



LÍNGUA INGLESA

TEXT

01. The movement known as *Modernism* began in the
02. first decade of the 20th c. and was a reaction against all
03. aspects of *Victorianism*. Literary interest shifted from
04. the external to the internal, to the psychology and
05. motivation of characters and their roots in deeply
06. shared experience, influenced by the theories of
07. Sigmund Freud and Carl Gustav Jung, and the
08. anthropological relativism of J. G. Fraser. Joseph
09. Conrad, D. H. Lawrence, and E. M. Foster, among
10. others, explored mind and feeling in fiction still largely
11. conventional in narrative and dialogue. Virginia Woolf
12. and James Joyce, however, experimented with the
13. stream of consciousness to express a character's
14. thoughts more directly. Poetry broke even more
15. radically with the past, replacing traditional prosody
16. with free verse and favouring the shorter poem with
17. sharp, concrete imagery. The American-born T. S. Eliot
18. became the most famous poet of the new style in
19. England, while in Ireland W. B. Yeats started in Neo-
20. Romantic vein but developed new verse styles for his
21. own mythology, and Hugh Mac-Diarmid in Scotland
22. sought a renaissance of literary Scots in tandem with
23. verbal experiment and socialist politics.

24. Much of the literature of the period was marked
25. by a more colloquial and relaxed use of language. The
26. magisterial tone and direct comment of 19th c.
27. novelists changed into styles which allowed the reader
28. a more open and less directed approach to the text.
29. Scenes and topics once banned from literature were
30. now admitted, with hitherto taboo words appearing in
31. print and a more explicit presentation of sexuality and
32. human differences. These traits increased in the years
33. between 1918 and 1939, with a sense of the
34. fragmentation of society and the dispersal of shared
35. beliefs. Aldous Huxley and Evelyn Waugh wrote of the
36. frenetic escapism of the years after the First World
37. War. Under the threat of a second war, writers began
38. to urge the need for commitment and political action,
39. writers such as the poet W. H. Auden and the novelist
40. George Orwell took strong left-wing stances, while
41. Graham Greene expressed a radical Roman Catholic
42. point of view. All of them sought to make their work
43. popular, using as appropriate to their genre the
44. language of the thriller or the rhythm of popular dance
45. music.

46. After 1945, there was radical questioning of the
47. basic savagery in human nature. William Golding, Iris
48. Murdoch, Norman Mailer, and John Fowles brought this
49. theme into fiction. The freedom to write explicitly of
50. sex and violence was taken further. Drama and the
51. novel now presented the human dilemma in terms
52. influenced by French existentialist philosophy. The
53. theatre of the absurd, with Samuel Beckett and Harold
54. Pinter, took dramatic speech away from the
55. communicative and naturalistic to the inconsequential.
56. The term *Postmodernism* has been given to the
57. extension of Modernism into a more radical questioning
58. of the integrity of language and the uncertainty of all
59. linguistic performance.

Questions

01. In terms of the language used in literary works, the modernists:

- A) Try to disguise their preference for colloquial language.
- B) Refuse to use a more relaxed language.
- C) Tend to use colloquial language mostly.
- D) Use preferably more elaborate language.

02. According to the text, it may be stated that:

- A) Modern authors tend not to explore any anthropological aspects in their works.
- B) In modern literature special attention is given to the internal, psychological world of characters.
- C) The psychological aspects of a character were explored minimally by the modernists, who wanted to explore the external context.
- D) Freud's theories were just a starting point for modernists, who preferred Jung and his deep psychological experiments.

03. In the second half of the 20th c. writers who ascribed to the existentialist philosophy were mainly:

- A) Playwrights, poets and essayists.
- B) Poets and playwrights.
- C) Novelists and poets.
- D) Playwrights and novelists.

04. In absurdist writing, language is viewed from a perspective that focuses on:

- A) The aspect of its communication power.
- B) Its importance as a means of interaction.
- C) The loss of its communicative role.
- D) Its vital natural function.

05. In the literature produced between the two World Wars, among the features that stand out one could mention:

- A) The presentation of human differences and a hatred of taboo words.
- B) The increased presence of human differences and a fragmentary view of the world.
- C) The use of taboo words and a guided approach to the text.
- D) The banning of some topics and an increasingly open and less directed approach to the text.

06. Through the use of the *stream of consciousness*, some writers followed a path that lead straight to a character's:
- A) Unreachable spiritual aspects.
 - B) Sad and depressing memories.
 - C) Past experiences and relationships.
 - D) Inner, psychological world .
07. In the period leading to the World War II, some writers devoted themselves to a literature that impelled the reader to commitment. Among them the text mentions:
- A) W. H. Auden and W. B. Yeats.
 - B) Aldous Huxley and George Orwell.
 - C) Graham Greene and W. H. Auden.
 - D) W. H. Auden and George Orwell.
08. Graham Greene and Joseph Conrad are respectively associated with:
- A) Religious point of view and conventional narrative.
 - B) Innovative dialogue and traditional narrative.
 - C) Conventional style and conventional dialogue.
 - D) Conventional point of view and conventional narrative.
09. The sentence *The American-born T. S. Eliot became the most famous poet of the new style in England, while in Ireland W. B. Yeats started in Neo-Romantic vein but developed new verse styles for his own mythology...* should be classified as:
- A) Simple.
 - B) Compound.
 - C) Complex.
 - D) Compound-complex.
10. In: "*Poetry broke even more radically with the past...*" / "*Much of the literature of the period was marked by a more colloquial and relaxed use of language*". / "*The term Postmodernism has been given to the extension of Modernism...*" the clauses are respectively in the:
- A) Passive voice, active voice and passive voice.
 - B) Active voice, passive voice and passive voice.
 - C) Active voice, passive voice and active voice.
 - D) Passive voice, active voice and active voice.
11. The sentence: "*The magisterial tone and direct comment of 19th c. novelists changed into styles which allowed the reader a more open and less directed approach to the text...*" contains a/an:
- A) Defining relative clause.
 - B) Non-defining relative clause.
 - C) Object noun clause.
 - D) Subject noun clause.
12. In: "*Virginia Woolf and James Joyce, however, experimented with the stream of consciousness to express a character's thoughts more directly...*", considering the previous argument, the conjunction **however** establishes a relation of:
- A) Result.
 - B) Opposition.
 - C) Time.
 - D) Concession.
13. In order to complete an appropriate sequence of *infinitive, past* and *participle* of verbs the correct option is:
- A) To sought, sought, sought/ to bright, brought, brought/ to break, broke, broken.
 - B) To seek, sought, sought/ to bring, brought, brought/ to break, broke, broken.
 - C) To seek, sought, seeken/ to become, became, become/ to take, took, taken.
 - D) To take, took, taken/ to become, become, become/ to seek, sought, sought.
14. The suffix -IST in these words from the text: *socialist* (line 23), *novelist* (line 39), *existentialist*(line 52) forms respectively:
- A) Noun, noun, adjective.
 - B) Adjective, adjective, noun.
 - C) Adjective, noun, adjective.
 - D) Noun, adjective, adjective.
15. The words *feeling* (line 10), *replacing* (line 15), *favouring* (line 16), *appearing* (line 30) and *questioning* (line 46) function in the text respectively as:
- A) Verb, verb, noun, verb, noun.
 - B) Adjective, verb, verb, noun, verb.
 - C) Noun, verb, verb, verb, noun.
 - D) Noun, verb, adjective, verb, verb.

16. In the sentence: "Under the threat of a second war, writers began to urge the need for commitment and political action, writers such as the poet W. H. Auden and the novelist George Orwell took strong left-wing stances, *while Graham Greene expressed a radical Roman Catholic point of view.*", the part in italics is a/an:

- A) Object noun clause.
- B) Subject noun clause.
- C) Adjective clause.
- D) Adverb clause.

17. The sentence "*Poetry broke even more radically with the past...*" in the Past Perfect Continuous would be:

- A) Poetry is being broken even more radically with the past.
- B) Poetry has been breaking even more radically with the past.
- C) Poetry had been breaking even more radically with the past.
- D) Poetry had broken even more radically with the past.

18. Had the modernists failed in their attempt to portray the differences of human beings, 20th c. literature...

- A) Will not have reached such status.
- B) Would not have reached such status.
- C) Would not had reached such status.
- D) Would not have been reached such status.

19. Harold Pinter wrote a strongly committed speech when he ...

- A) was awarded the Nobel Prize.
- B) will be awarded the Nobel Prize.
- C) would be awarded the Nobel Prize.
- D) has been awarded the Nobel Prize.

20. The answer to the question "Do you know who wrote the screenplay of the film **The Handmaid's Tale**?" should be:

"Harold Pinter"

- A) was.
- B) did.
- C) does.
- D) had.

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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