



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

VESTIBULAR 2011.2

2ª FASE - 1º DIA: 03 de julho de 2011

REDAÇÃO / LÍNGUA INGLESA

DURAÇÃO: 04 HORAS

INÍCIO: 09h 00min

TÉRMINO: 13h 00min

Nº DE ORDEM DO CANDIDATO

Nome do candidato

Assinatura do candidato

Nº DA IDENTIDADE DO CANDIDATO

Nº DE INSCRIÇÃO DO CANDIDATO

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A formosura é passageira.

ATENÇÃO

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- Outras informações referentes à prova constam na **Folha de Instruções** que você recebeu ao ingressar na sala de prova.

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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 DO GABARITO de sua prova que se encontra indicado ao lado.

MARQUE O NÚMERO DO GABARITO NO CARTÃO- RESPOSTA.

O número a ser marcado no cartão-resposta é
2.

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.
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PROVA I
REDAÇÃO

PROVA II
LÍNGUA INGLESA
20 QUESTÕES

PROVA I: REDAÇÃO

Prezado(a) Candidato(a),

Segundo Rui Tavares, “Há qualquer coisa no ideal universitário que o torna difícil de explicar, apesar de ser tão simples. O ideal universitário é as ideias. Ideias sobre como são as coisas, sobre como funcionam, sobre como deveriam funcionar, ideias sobre ideias”.

Nessa perspectiva de que a universidade é um dos espaços onde se discutem as grandes questões que influenciam a vida dos cidadãos, você, como aspirante a uma vaga na UECE, deve dar sua contribuição para o debate de problemas que preocupam a sociedade atual. Esse é um dos requisitos para seu ingresso nesta universidade no vestibular de 2011.2. Escolha um dos temas apresentados abaixo e, a partir das ideias sugeridas pelos textos de apoio, posicione-se criticamente.

Escreva um artigo de opinião, apresentando argumentos capazes de dar sustentação à tese que você escolheu para defender.

TEMA 1 - ENERGIA NUCLEAR: VANTAGENS E RISCOS

TEXTO 1 - Radiação que salva vidas

Em linhas gerais, a radioatividade consiste no fato de que os núcleos dos átomos de alguns elementos químicos como urânio, rádio e tório são instáveis devido a um excesso de energia que apresentam. Para atingir uma situação de maior estabilidade, esses núcleos emitem constantemente partículas alfa, partículas beta e raios gama. Esses decaimentos radioativos são causados por mudanças nas configurações nucleares de modo a produzir uma situação de menor energia. Esses minerais que emitem radiação são conhecidos como isótopos radioativos. Existe muita polêmica sobre a sua utilização, mas o fato é que o uso deles vem ajudando a humanidade há quase 100 anos das mais variadas formas possíveis.

Na indústria uma técnica chamada gamagrafia é utilizada para controle de qualidade. A técnica consiste em fazer radiografias de componentes metálicos e verificar se há defeitos ou rachaduras no corpo das peças. É ferramenta crucial para verificar se há fadigas em asas e turbinas de aviões. Os métodos tradicionais de esterilização de materiais hospitalares usam altas temperaturas e isso inviabilizaria a esterilização de seringas, luvas cirúrgicas, gases e material descartável em geral. Assim, as empresas farmacêuticas utilizam fontes radioativas de grande porte para esterilizar esse material sem destruí-lo.

Até mesmo na agricultura temos a utilização de radioisótopos, chamados traçadores radioativos, para os mais diversos fins. É possível controlar pragas fazendo os insetos ingerirem doses ínfimas desses traçadores e mapear onde estão as populações “marcadas”. A marcação de insetos com radioisótopos também é muito útil para a identificação de qual predador se alimenta de determinado inseto indesejável. Neste caso o predador é usado em vez de inseticidas nocivos à saúde. Também é muito comum a utilização de radiação gama para esterilizar os respectivos machos de determinadas espécies evitando assim a proliferação. Isso sem contar que se pode aplicar irradiação para a conservação de produtos agrícolas, como batata, cebola, alho e feijão. Após irradiados, esses alimentos podem ser armazenados por até um ano sem apodrecer.

Fonte: <http://terramagazine.terra.com.br/interna/0,,OI5054735-EI6578,00-Energia+Nuclear+uma+controversia+centenaria.html>.
Texto adaptado.

TEXTO 2 - O perigo mora... aqui

Não bastou o terremoto. Não bastou o tsunami. Veio o acidente nuclear para piorar a situação no Japão. Nossas angústias permanecem com o povo japonês, que agora, além de ter que recompor o país, precisa lidar com uma crise causada pelos riscos inerentes das usinas nucleares.

Há quase 40 anos, o Greenpeace alerta o mundo sobre os perigos da energia nuclear. Os inúmeros avisos, no entanto, não contribuem para minimizar a dor das pessoas que perderam suas famílias, amigos, casas, empregos. Por isso, antes de tudo, queremos mandar nosso mais profundo sentimento de solidariedade a todos os japoneses e seus familiares.

Olhando o desastre no Japão, fica claro que ao grau de devastação das forças da natureza junta-se agora a tragédia nuclear, fruto da imprevidência e da aposta num tipo de energia cuja essência é a destruição. Ela também está perto de nós, aqui no Brasil.

As usinas Angra I e II passam frequentemente por pequenos acidentes. Elas estão em terreno arenoso, próximas ao oceano e entre as duas maiores cidades do país.

Greenpeace <ciberativismo@greenpeace.org.br>

TEXTO 3 - Rosa de Hiroshima

Vinicius de Moraes

Pensem nas crianças
Mudas telepáticas
Pensem nas meninas
Cegas inexatas
Pensem nas mulheres
Rotas alteradas
Pensem nas feridas
Como rosas cálidas
Mas, oh, não se esqueçam
Da rosa da rosa
Da rosa de Hiroshima
A rosa hereditária
A rosa radioativa
Estúpida e inválida
A rosa com cirrose
A anti-rosa atômica
Sem cor sem perfume
Sem rosa, sem nada

TEMA 2: O BULLYING E SEUS EFEITOS PARA A SOCIEDADE

TEXTO 1 - Cordel Bullying: uma tortura social

*De ponta a ponta no mundo
chove o conflito e a guerra
a ira, o ódio o massacre,
irrigam com sangue a Terra
e a quem se devia amar
em tanta briga se enterra*

*O homem, pela ganância,
escraviza, prende e mata
explora o suor alheio
espanca, suga e maltrata
querendo que a riqueza
seja só do magnata.*

*A onda de preconceito
que traz no berço o racismo
faz girar por todo o mundo
o mal do xenofobismo
espalha a homofobia
e dissemina o machismo.*

*Esses males sociais
cruéis, avassaladores,
pulam o muro da escola.
Com seus grilhões opressores
fomentam o bullying
criando efeitos arrasadores.*

*Por meio deste cordel
chamamos sua atenção
para debater o bullying
o violento vilão
cujas feridas abertas
são as larvas de um vulcão.*

<http://www.youtube.com/user/Vinyppsoa>

TEXTO 2

Bullying é uma situação que se caracteriza por agressões intencionais, verbais ou físicas, feitas de maneira repetitiva, por um ou mais alunos contra um ou mais colegas. O termo bullying tem origem na palavra inglesa *bully*, que significa valentão, brigão. Mesmo sem uma denominação em português, é entendido como ameaça, tirania, opressão, intimidação, humilhação e maltrato.

<http://revistaescola.abril.com.br/crianca-e-adolescente/>

TEXTO 3 - O que fazer para acabar com o bullying?

Para Mar' Júnior, o bullying começa dentro de casa. "Não é na escola. O bullying está no trabalho, na rua, na igreja, mas é fundamentado em casa. É da relação que se tem em casa que você vai sofrer ou praticar o bullying." Por isso a parceria entre a escola e as famílias deve ser afinada para tratar sobre o tema.

<http://g1.globo.com/vestibular-e-educacao>

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 Prof. Katherine Rowe's blue-haired
2 avatar was flying across a grassy landscape
3 to a virtual three-dimensional re-creation of
4 the Globe Theater, where some students
5 from her introductory Shakespeare class at
6 Bryn Mawr College had already gathered
7 online. Their assignment was to create
8 characters on the Web site Theatron3 and
9 use them to block scenes from the gory
10 revenge tragedy "Titus Andronicus," to see
11 how setting can heighten the drama. "I've
12 done this class before in a theater and a
13 lecture hall, but it doesn't work as well," Ms.
14 Rowe said, **explaining** that it was difficult
15 for students to imagine what it would be like
16 to put on a production in the 16th-century
17 Globe, a circular open-air theater without
18 electric lights, microphones and a curtain.

19 Jennifer Cook, a senior, used her laptop
20 to move a black-clad avatar center stage.
21 She and the other half-dozen students
22 agreed that in "Titus," the rape, murders and
23 final banquet — when the Queen
24 unknowingly eats the remains of her two
25 children — should all take place in the same
26 spot. "Every time someone is in that space,"
27 Ms. Cook said, "the audience is going to say,
28 'Uh oh, you don't want to be there.' "

29 Students like Ms. Cook are among the
30 first generation of undergraduates at dozens
31 of colleges to take humanities courses —
32 even Shakespeare — that are deeply
33 influenced by a new array of powerful digital
34 tools and vast online archives. Ms. Rowe's
35 students, who have occasionally met with
36 her on the virtual Globe stage while wearing
37 pajamas in their dorm rooms, are
38 enthusiastic about the technology.

39 At the University of Virginia, history
40 undergraduates have produced a digital
41 visualization of the college's first library
42 collection, **allowing** them to consider what
43 the selection of books says about how
44 knowledge was classified in the early 18th
45 century. At Hamilton College, students can
46 explore a virtual re-creation of the South
47 African township of Soweto during the 1976
48 student uprisings, or sign up for "e-black
49 studies" to examine how cyberspace reflects
50 and shapes the portrayal of minorities.

51 Many teachers and administrators are
52 only beginning to figure out the contours of
53 this emerging field of digital humanities, and
54 how it should be taught. In the classroom,
55 however, digitally savvy undergraduates are
56 not just ready to adapt to the tools but also
57 to explore how new media may alter the very

58 process of **reading**, interpretation and
59 analysis. "There's a very **exciting** generation
60 gap in the classroom," said Ms. Rowe, who
61 developed the digital components of her
62 Shakespeare course with a graduate student
63 who now works at Google. "Students are
64 fluent in new media, and the faculty bring
65 sophisticated knowledge of a subject. It's a
66 gap that won't last more than a decade. In
67 10 years these students will be my
68 colleagues, but now it presents unusual
69 learning opportunities." As Ms. Cook said,
70 "The Internet is less foreign to me than a
71 Shakespeare play written 500 years ago."

72 Bryn Mawr's unusually close partnership
73 with Haverford College and Swarthmore
74 College has enabled the three institutions to
75 pool their resources, students and faculty. In
76 November students from all three
77 participated in the first Digital Humanities
78 Conference for Undergraduates.

79 Jen Rajchel, one of the conference
80 organizers, is the first undergraduate at Bryn
81 Mawr to have a digital senior thesis accepted
82 by the English department: a Web site and
83 archive on the American poet Marianne
84 Moore, who attended the college nearly a
85 century ago. Presenting a Moore poem on
86 the Web site while simultaneously displaying
87 commentary in different windows next to the
88 text (as opposed to listing them in a paper)
89 more accurately reflects the work's multiple
90 meanings, according to Ms. Rajchel. After all,
91 she argued in the thesis, Moore was acutely
92 aware of her audience and made subtle
93 alterations in her poems for different
94 publications — changes that are more easily
95 illustrated by displaying the various versions.
96 The Web presentation of Moore's poetry also
97 allows readers to add comments and talk to
98 one another, which Ms. Rajchel believes
99 matches the poet's interest in opening a
100 dialogue with her readers.

101 Particularly inspiring to Ms. Rajchel is
102 that her work doesn't disappear after being
103 deposited in a professor's in box. The site,
104 which includes scans of original documents
105 from Bryn Mawr's library, was (and remains)
106 viewable. "It really can go outside of the
107 classroom," she said, adding that an
108 established Marianne Moore scholar at
109 another university had left a comment.

110 Doing research that lives outside the
111 classroom is also what drew Anna Levine, a
112 junior at Swarthmore, to digital humanities.
113 Over the summer and after class, she and
114 Richard Li, a senior at Swarthmore, worked
115 with Rachel Buurma, an assistant professor
116 of literature there, to develop the Early
117 Novels Database for the University of
118 Pennsylvania's Rare Book and Manuscript
119 Library, which enables users to search more
120 thoroughly through fiction published between

121 1660 and 1830. "I am the one doing all the
122 grunt work," Ms. Levine said of her tasks,
123 which largely involve entering details about a
124 novel into the database. "But one of the
125 great things is as an undergraduate, it really
126 enables me to participate in a scholarly
127 community."

128 In a Swarthmore lounge where Ms.
129 Buurma's weekly research seminar on
130 Victorian literature and culture meets, Ms.
131 Levine and a handful of other students
132 recently settled into a cozy circle on stuffed
133 chairs and couches. As part of their class
134 work, they have been helping to correct the
135 transcribed online versions of Household
136 Words and All the Year Round, two 19th-
137 century periodicals in which Charles Dickens
138 initially published some novels, including
139 "Great Expectations," in serial form. On a
140 square coffee table sat a short stack of
141 original issues of the magazine that a
142 librarian had brought from the college's
143 collection to show the class. Students
144 discussed how the experience of reading
145 differs, depending on whether the text is
146 presented in discrete segments, surrounded
147 by advertisements or in a leather **binding**;
148 whether you are working in an archive,
149 editing online or reading for pleasure.

150 Those skeptical of the digital humanities
151 worry that the emphasis on data analysis will
152 distract students from delving deeply into the
153 heart and soul of literary texts. But Ms.
154 Buurma contends that these undergraduates
155 are in fact reading quite closely.

Source: <http://www.nytimes.com/March 21, 2011>.

QUESTIONS

01. According to Katherine Rowe, the generation gap that exists in classrooms today will

- A) remain until digital illiteracy is over.
- B) last for at least twenty years.
- C) not last more than ten years.
- D) continue until more colleges use new media.

02. Ms. Rowe's students are excited about

- A) being involved in the partnership with Hamilton College.
- B) being able to perform "Romeo and Juliet" in class.
- C) figuring out how Google works.
- D) using digital tools and numerous online archives.

03. Jen Rajchel, who helped to organize the Digital Humanities Conference for Undergraduates, considered very positive that her senior thesis

- A) is discussed by students in a cozy environment.
- B) can be displayed online the first time in US.
- C) does not vanish after being put in an in box.
- D) is included in the Early Novel Database.

04. As to the field of digital humanities, the text mentions that digitally canny undergraduates are not only able to

- A) create new computer games on Web sites but also to block incestuous scenes from Shakespeare's tragedies.
- B) disregard data analysis but also to delve into the grammar of a literary text.
- C) develop the digital components of Arthur Miller's plays but also to correct Dicken's 19th century periodicals.
- D) adjust to the new tools but also to explore how new media can change the way one reads, interprets, and analyzes texts.

05. According to the text, students at the University of Virginia have been able to

- A) digitally visualize the college's first library collection.
- B) produce a virtual Shakespearean theater.
- C) make a black-clad avatar center stage.
- D) present poetry online for readers to make comments.

06. The Early Novels Database has enabled users to

- A) use their laptops and tablets in classrooms on a daily basis.
- B) scan original documents from Bryn Mawr's Library.
- C) discuss a selection of books from the twentieth century.
- D) research literary works from the second half of the 15th century to the early 17th century.

- 07.** One of the reasons why Anna Levine was attracted to digital humanities was the fact that it
- A) does research that goes beyond the classroom.
 - B) discusses Victorian literature.
 - C) emphasizes data analysis.
 - D) presents Moore's poems on the Web.

- 08.** As to the question of whether the digital humanities approach might take undergraduate students' attention away from the core aspects of literary works, Ms. Buurma argues that they
- A) are really reading carefully.
 - B) get carried away by other attractions.
 - C) are not able to focus entirely on the text.
 - D) are indifferent to the text and to the new media.

- 09.** Among the following sentences, only one contains information that is according to the text. Choose that alternative.
- A) Digital senior theses have already become the main stream in American schools.
 - B) In the US, all teachers are comfortably dealing with digital humanities in schools and colleges.
 - C) Students are more familiarized with the internet than with Shakespeare's plays.
 - D) An attempt to make some nineteenth century periodicals available online has not been successful.

- 10.** Among the following sentences, only one **DOES NOT** contain information from the text. Choose that alternative.
- A) Ms. Rowe's Shakespeare's digital course was made possible with the help of a student.
 - B) Katherine Rowe prefers to teach in a lecture hall, other than through the Web site Theatron3.
 - C) Students are involved in discussions about reading experiences through various media.
 - D) Some people are still skeptical of the digital humanities.

- 11.** The sentences "*Prof. Katherine Rowe's blue-haired avatar was flying across a grassy landscape to a virtual three-dimensional re-creation of the Globe Theater, where some students from her introductory Shakespeare class at Bryn Mawr College had already gathered online.*", "*Students are fluent in new media, and the faculty bring sophisticated knowledge of a subject.*" and "*In 10 years these students will be my colleagues, but now it presents unusual learning opportunities.*" contain clauses that should be classified respectively as
- A) coordinate, coordinate and subordinate.
 - B) coordinate, subordinate and subordinate.
 - C) subordinate, coordinate and coordinate.
 - D) subordinate, subordinate and coordinate.

- 12.** The sentences "*Students like Ms. Cook are among the first generation of undergraduates at dozens of colleges to take humanities courses — even Shakespeare — that are deeply influenced by a new array of powerful digital tools and vast online archives.*", "*The site, which includes scans of original documents from Bryn Mawr's library, was (and remains) viewable.*" and "*Ms. Rowe's students, who have occasionally met with her on the virtual Globe stage while wearing pajamas in their dorm rooms, are enthusiastic about the technology.*" contain, respectively, relative clauses of the following types:
- A) non-defining, defining and non-defining.
 - B) defining, defining and defining.
 - C) non-defining, non-defining and defining.
 - D) defining, non-defining and non-defining.

- 13.** In the sentence "*She and the other half-dozen students agreed that in "Titus," the rape, murders and final banquet — when the Queen unknowingly eats the remains of her two children — should all take place in the same spot.*" one finds, irrespective of the sequence a/an
- A) nonrestrictive adjective clause and an object noun clause.
 - B) adverb clause and a restrictive adjective clause.
 - C) object noun clause and an adverb clause.
 - D) subject noun clause and a place adverb clause.

14. The sentences "At Hamilton College, students can explore a virtual re-creation of the South African township of Soweto during the 1976 student uprisings,..." and "... now it presents unusual learning opportunities." contain grammatical structures that should be classified respectively as

- A) indirect object and object noun clause.
- B) direct object and direct object.
- C) subject noun clause and direct object.
- D) direct object and indirect object.

15. The sentences "Over the summer and after class, she and Richard Li, a senior at Swarthmore, worked with Rachel Buurma, an assistant professor of literature..." , "Moore was acutely aware of her audience and made subtle alterations in her poems for different publications..." and "I've done this class before in a theater and a lecture hall, but it doesn't work as well," should be classified respectively as

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

16. If all the digitally savvy undergraduates could have the chance to choose, they

- A) have just preferred having 3D Shakespeare productions.
- B) would prefer to have 3D Shakespeare productions.
- C) will prefer to have 3D Shakespeare productions.
- D) will really have preferred 3D Shakespeare productions.

17. In terms of voice, the sentences "I've done this class before in a theater and a lecture hall," , "In November students from all three (institutions) participated in the first Digital Humanities Conference for Undergraduates." and "Old periodicals have been transcribed and corrected by students." are respectively in the

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

18. The following -ing ending words *explaining, allowing, reading, exciting, and binding* are respectively classified according to their function in the text as

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

19. In terms of tense, the sentences "Katherine Rowe's blue-haired avatar was flying across a grassy landscape", "Some students had already gathered online." and "On a square coffee table sat a short stack of original issues of the magazine..." are respectively in the

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

20. In the sentence "Students are enthusiastic about the technology." a grammatical element that is present is a/an

- A) subject complement.
- B) indirect object.
- C) direct object.
- D) object complement.