

**PROCESSO SELETIVO PPGL/UEL – MESTRADO E DOUTORADO
TURMAS 2026/1**

PROVA DE LÍNGUA INGLESA

Código do/a candidato/a: _____ Data: ____/____/____.

Instruções:

- 1) A prova tem duração de 2 (duas) horas, sendo permitido o uso de dicionários impressos durante todo o período. Não são permitidos equipamentos eletrônicos ou consultas digitais. Também não é permitido o empréstimo, uns aos outros, de dicionários impressos.
- 2) A folha de almaço carimbada e rubricada deve ser utilizada apenas para o registro das respostas definitivas, pois será fornecido outro papel para rascunho.
- 3) O código do(a) candidato(a) (**jamais o nome**) constará da lista de presença e deverá ser registrado em todas as folhas, inclusive nas utilizadas para rascunho das respostas. Todo o material (prova, rascunhos e respostas) deve ser entregue ao final da prova.
- 4) Essa prova tem como objetivo avaliar a capacidade de leitura, compreensão e análise de um texto em língua inglesa.

Para cada conjunto de questões, o/a candidato/a deverá ler o trecho do texto escolhido, devendo respondê-las **em português**, o mais completamente possível, com base nas informações contidas em cada trecho de texto.

São quatro conjuntos de questões e no total são oito questões, cada uma delas valendo 1,25 pontos, totalizando o máximo de 10 pontos.

TEXTO 1

In a 1982 review of the information needs and uses of humanists, Sue Stone observed that “coverage of the humanities remains piecemeal and largely superficial” in library and information science literature (Stone 1982, 292). Twelve years later, in 1994, Jean-Pierre V.M. Herubel and Anne L. Buchanan noted that the humanities disciplines had not been adequately explored by means of citation analysis (1994). Indeed, the assertions of these researchers are still born out by the lack of recently published studies conducted in this arena. However, some valuable information is available in the small collection of research on scholarly publishing patterns in the humanities that has accumulated over the last two decades. Several researchers have evaluated scholarly communication in the humanities and identified characteristics of that communication. Most bibliometric research has traditionally focused on the sciences, and, more recently on the social sciences. One of the first steps in exploring bibliometric research in the humanities was to establish the key differences between the humanist’s approach to research and that of the scientist or social scientist. Many of the early citation studies in the humanities were concerned primarily with making this distinction and developing an accurate picture of the humanist’s scholarly attitudes and needs. Stone’s 1982 review and Perrault’s 1983 appraisal of humanities collection management offered overviews of the picture of the humanities scholar developed by earlier studies. While observing that the term “humanities” is ambiguous, both Stone and Perrault included in the humanities the fields of philosophy, religion, languages and literature, linguistics, music, art and history (Perrault 1983, 2; Stone 1982, 293). According to Stone and Perrault, humanists tend to work alone rather than collaboratively, and their research is characterized by an individual approach, in which “the individual scholar’s interpretation is paramount” (Stone 1982, 294). In terms of research method, the humanist is “more attuned to techniques of browsing as an adjunct to the use of bibliographic tools than is any other type of researcher” (Perrault 1983, 4). Both Perrault and Stone observed that the monograph, rather than the journal article, is the dominant form of library material used by scholars in the humanities, although a variety of archival materials, such as manuscripts and photographs, are vital primary sources

for research (Perrault 1983, 4–5; Stone 1982, 296–297). Perrault and Stone noted that humanists tend to use materials that are older than those non-humanists use; currency is not a vital characteristic of humanists’ materials, and these materials are the “least susceptible to obsolescence” (Perrault 1983, 4). In contrast, the journal article is the dominant publication form for scientists, and, for them, currency is a key issue.

Fonte: THOMPSON, Jennifer Wolfe. The Death of the Scholarly Monograph in the Humanities? Citation Patterns in Literary Scholarship. *Libri*, vol. 52, n. 3, pp. 121–136, 2002. Disponível em:
<https://www.degruyterbrill.com/document/doi/10.1515/LIBR.2002.121/html>

QUESTÕES

- a) Quais são as principais características da abordagem de pesquisa dos humanistas que os distinguem dos cientistas ou cientistas sociais, especialmente no que diz respeito ao formato de publicação dominante e à relevância da atualidade do material? (1,25 pontos)
- b) Qual é o consenso, historicamente documentado nas revisões de literatura da ciência da informação, sobre a cobertura e a exploração das humanidades, e qual foi o primeiro passo considerado essencial para o avanço da pesquisa bibliométrica neste campo?(1,25 pontos)

TEXTO 2

Construction of Reality: In communication and media studies, this idea emphasizes that there is no single "reality", rather a range of definitions of "reality." Reality as presented by the mass media is therefore not a picture or reflection of "reality," but, rather, a constructed interpretation of reality. In the view of "radical" critics of the media in particular, the mass media play a crucial role in "constructing reality." In the view of many representatives of post-structuralism and post-modernism, just about every aspect of reality seems to be considered a social construction. (Underwood)

Content Analysis: The statistical analysis of a range of texts. The results are usually compared with a different set of results from the same range of texts -- e.g., what proportion of reports about men in the tabloid press represents men as victims and what proportion represents women as victims? -- or with some "objective" standard, such as official statistics -- e.g., what proportion of women in soaps is shown as housewives as against the proportion of women in the population who are housewives. The most serious problem with content analysis is the initial selection of categories. The second most serious problem is where to find your objective standard. (Underwood)

Copypat Effect: A concept also referred to as Contagion Effect or Imitation Effect -- the supposed power of the media to create an "epidemic" of behaviour based on that witness in the media. The idea is by no means new; the eighteenth-century novel *Die Leiden des jungen Werther* (The Sorrows of Young Werther) by Johann Wolfgang von Goethe, was accused of having led to a wave of suicides amongst the young. More recently, the media have been blamed for the 1981 riots which hit British cities; later in the eighties, for a spate of prison rioting; in the early nineties, police in Wales asked the media not to report details of suicides involving carbon monoxide poisoning from exhaust fumes because they believed that suicides were imitating the suicides in press reports; in 1999, doctors researching the effect of medical soaps reported that after a 1996 episode of "Casualty" portraying with a paracetamol overdose actual cases rose by 20% and doubled amongst people who had seen the episode. It seems to be generally agreed amongst media researchers that it is very difficult to find any clear evidence for the copypat effect, but the doctors in the BMA study were firmly convinced. One of them,

Christopher Bulstrode, Professor of Orthopedics at the John Radcliffe Hospital in Oxford, commented: "We were expecting a fall in overdoses because it was a horrid scene. What we got was a 20% increase, and we were gobsmacked. One of the reasons we have been so slow in publishing was we didn't believe it. We have gone back over and over and over again. It really happened." (Underwood)

Fonte: ZEPETNEK, Steven Tötösy de. Selected Definitions for Work in Communication and Media Studies, Disponível em:

<http://docs.lib.purdue.edu/clcweblibrary/mediacommstudiesdefinitions>

QUESTÕES

c) Explique o conceito de Construção da Realidade dentro dos estudos de comunicação e mídia, diferenciando-o da ideia de que a mídia é um "espelho" ou reflexo. Além disso, qual é o papel crucial que, segundo os críticos "radicais", a mídia de massa desempenha neste processo de construção? (1,25 pontos)

d) Defina o Efeito Copycat (também conhecido como Efeito Contágio ou Efeito Imitação) e forneça um exemplo histórico e um exemplo recente de como a mídia foi responsabilizada por causar esse efeito. Qual é a principal divergência de evidências observada entre a opinião geral dos pesquisadores de mídia e a experiência relatada pelos médicos no estudo BMA? (1,25 pontos)

TEXTO 3

[Walter] Benjamin had taken up the role of the "left-wing outsider" that he had contemplated in Moscow as a tempting alternative to Party membership. He wrote to Scholem during a short visit to Paris in January 1930 that his goal was "to be considered as the best critic of [contemporary] German literature," which entailed "recreating" the genre of literary reviews. Yet the conditions of cultural crisis that allowed Benjamin, however tenuously, to sustain himself as an outsider, allowed criticism from the Right to flourish as well. Benjamin's efforts had been to convince bourgeois intellectuals that their own objective interests compelled them to the side of the proletariat. Meanwhile, the proletariat was itself shifting sides.

The Nazi slogan, "*Deutschland Erwache!*" ("Germany, Awaken!") urged something very different from Benjamin's conception, not awakening from recent history, but recapturing the past in a pseudo-historical sense, as myth. Hitler used the mass medium of radio to foster a political culture antithetical to that for which Benjamin was working. Fascism reversed the avant-garde practice of putting reality onto the stage, staging not only political spectacles but historical events, and thereby making "reality" itself theater. Moreover, this totalitarian inversion of the Left-cultural program was triumphant in terms of political success, as the Left was not. For Benjamin, who understood "self-reflection" not in the psychological, but the "historico-philosophical" sense, these developments were experienced as a personal crisis. Against the backdrop of fascism, the pedagogic plan of the *Passagen-Werk*, a presentation of history that would demythify the present, had become all the more urgent.

Fonte: BUCK-MORSS, Susan. *The dialectics of seeing*. Walter Benjamin and the arcades project. Cambridge: The MIT Press, 1989. p. 36.

QUESTÕES

e) Segundo Susan Buck-Morss, de que forma o fascismo inverteu o programa cultural da esquerda? (1,25 pontos)

f) No que consistiam os esforços e projetos intelectuais de Benjamin no começo dos anos 30? (1,25 pontos)

TEXTO 4

One of the errors generated by the twentieth-century love affair with politics is the widespread belief that the moblike propensities of the crowd in *Julius Caesar* must reflect contempt for the common man, a distressingly “conservative” bias on the part of the Shakespeare himself. His pleasantries about the foul, stinking breath of the multitude seem deplorable to our democratic prudishness, but this sentiment had not yet been invented circa 1600. The moblike propensities of the plebeians are even less significant because all social classes are similarly affected, not only in *Julius Caesar* but in the other Roman plays, and indeed in all crises of *Degree*. Ligarius and Casca, two aristocrats, are no less prone to irrational violence than the idle workers in the first lines of the play.

The crisis turns not only the lower classes into a mob but the aristocrats as well, via the conspiracy, or via their degrading idolatry of Caesar. Our preoccupation with class struggle distorts our appreciation not only of Shakespeare but of tragic literature in general. Undifferentiation is present in all Greek tragedy, especially in Euripides. Our virtuous defenders of the proletariat see only the symptoms that affect their protégés.

[...]

Shakespeare does not try to be “impartial.” We must not see the practical equivalence of all parties in conflict as a hard-won victory of “detachment” over “prejudice,” as the heroic triumph of “objectivity” over “subjectivity,” or as some other feat of epistemological asceticism that historians of all stripes should either emulate or denounce as a mystification. Mimetic reciprocity is the structure of human relations for Shakespeare, and his dramatization of it is no laborious obligation but his intellectual and aesthetic delight. In his approach to a great historical quarrel, the objects in dispute, momentous as they seem to us, interest him much less than mimetic rivalry and its undifferentiating effects. Like “true love” in the comedies, politics in *Julius*

Caesar is always a direct or indirect reflection of what is taking place on some mimetic chessboard. Caesar's politics of imperial reconciliation is a move on this chessboard, and so is Brutus's defense of republicanism.

I do not want to imply that political questioning is always out of place in Shakespeare. Until the mimetic logic that erases differences is established, it is premature; after this logic is in place, to inquire about the political significance of the logic itself is not only legitimate but imperative.

Fonte: GIRARD, René. *A theater of Envy* – William Shakespeare. South Bend: St. Augustine's Press, 1991. p. 263-264.

QUESTÕES

g) Para René Girard, o que está em jogo no conflito de *Júlio César*, de Shakespeare (e em outros textos da literatura trágica)? (1,25 pontos)

h) Para o autor, qual é o erro comum do leitor de Shakespeare do século XX? (1,25 pontos)