

- Nesta prova, faça o que se pede, utilizando, caso deseje, os espaços indicados para rascunho. Em seguida, escreva os textos definitivos da redação e da tradução da Prova Escrita de Língua Inglesa no **Caderno de Textos Definitivos da Prova Escrita de Língua Inglesa**, nos locais apropriados, pois **não serão avaliados fragmentos de texto escritos em locais indevidos**. Respeite o limite máximo de linhas disponibilizado, pois qualquer fragmento de texto além desse limite será desconsiderado. No **Caderno de Textos Definitivos da Prova Escrita de Língua Inglesa**, utilize apenas caneta esferográfica de tinta preta fabricada em material transparente.
- Na avaliação da redação, será atribuído à organização do texto e ao desenvolvimento do tema o valor máximo de **45,00 pontos possíveis**, e à correção gramatical e à propriedade da linguagem, o valor máximo de **25,00 pontos**, o que totalizará os **70,00 pontos possíveis**. Na avaliação da tradução de texto do inglês para o português, será atribuído à fidelidade ao texto original o valor máximo de **15,00 pontos** e à correção gramatical e à propriedade da linguagem, o valor máximo de **15,00 pontos**, o que totalizará os **30,00 pontos possíveis**.

-- PROVA ESCRITA DE LÍNGUA INGLESA --

REDAÇÃO

Historically, there has been more cooperation than conflict over international waters. But given changes brought on by climate change and growing human demands for water, disputes will arise unless shared water resources are managed through science-based water diplomacy.

That was one of the main messages from a discussion on "Conflict, Climate and Cooperation" led by eminent scientists and academics briefing the United Nations General Assembly in New York.

There are 313 international water basins which comprise roughly half the earth, in addition to 600 transboundary aquifers, as informed by a professor of geography at Oregon State University. These have accounted for some 1,800 international water-related events between UN Member States over the past 60 years, and "actually two-thirds of what nations do over water is cooperate."

But as freshwater becomes increasingly scarce, tensions are on the rise. Even in the past 50 years, one-fourth of water-related interactions have been hostile, ranging from name calling to military action. The professor said that disputes seem to be increasing and not all cooperation is good, adding that water is emotional, tied to sovereignty, history, power, and spiritual life.

Conflicts over water will become more common without science-based water diplomacy, panel tells UN General Assembly.
United Nations. Internet: <www.un.org> (adapted).

As stated in the previous text, water scarcity is likely to become considerably worse around the world. Considering this particular context, write an essay on the role diplomacy is to play in this issue.

REDAÇÃO – RASCUNHO 1/3

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REDAÇÃO – RASCUNHO 2/3

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REDAÇÃO – RASCUNHO 3/3

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TRADUÇÃO

INTERVIEWER: By that time, had you developed regular writing habits?

McEWAN: I'd be at work by nine-thirty every morning. I inherited my father's work ethic — no matter what he'd been up to the night before, he was always out of bed by seven a.m. He never missed a day's work in forty-eight years in the army. In the seventies I used to work in the bedroom of my flat at a little table. I worked in longhand with a fountain pen. I'd type out a draft, mark up the typescript, type it out again. Once I paid a professional to type a final draft, but I felt I was missing things I would have changed if I had done it myself. In the mid-eighties I was a grateful convert to computers. Word processing is more intimate, more like thinking itself. In retrospect, the typewriter seems like a gross mechanical obstruction. I like the provisional nature of unprinted material held in the computer's memory — like an unspoken thought. I like the way sentences or passages can be endlessly reworked, and the way this faithful machine remembers all your little jottings and messages to yourself. Until, of course, it sulks and crashes.

INTERVIEWER: In the introduction to "The Imitation Game" you write about your envy for busy filmmakers with their urgent meetings, always speeding around in taxis.

McEWAN: If week after week you do nothing but commune with ghosts, and move from your desk to your bed and back, you long for some sort of work that involves other people. But as I've grown older, I've become more reconciled to the ghosts, and slightly less interested in working with other people.

Ian McEwan. **The Art of Fiction**, n.º 173. Paris Review, Verão 2002, n.º 162. Entrevista de Adam Begley (adapted).

Translate the text presented above into Portuguese.

TRADUÇÃO – RASCUNHO

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