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UNIVERSIDADE FEDERAL DO RIO GRANDE DO NORTE

Exame de Proficiência 2020.1

Inglês

Ciências Agrárias

Instruções

1	Confira se os dados contidos na parte inferior desta capa estão corretos e, em seguida, assine no espaço reservado para isso. Se, em qualquer outro local deste Caderno, você assinar, rubricar, escrever mensagem, etc., será excluído do Exame.
2	Este Caderno contém 5 questões discursivas referentes à Prova da Língua Estrangeira escolhida pelo candidato. Não destaque nenhuma folha.
3	As respostas às questões deverão ser redigidas em PORTUGUÊS.
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6	Escreva de modo legível, pois dúvida gerada por grafia, sinal ou rasura implicará redução de pontos.
7	Só será permitido o uso de dicionário INGLÊS/INGLÊS.
8	A Comperve recomenda o uso de caneta esferográfica, confeccionada em material transparente, de tinta preta. Em nenhuma hipótese se avaliará resposta escrita com grafite.
9	Utilize para rascunhos, o verso de cada página deste Caderno.
10	Você dispõe de, no máximo, três horas, para responder as 5 questões que constituem a Prova.
11	Antes de retirar-se definitivamente da sala, devolva ao Fiscal este Caderno.

Assinatura do Candidato: _____

ATENÇÃO! As respostas às questões deverão ser redigidas em PORTUGUÊS.

As questões de 01 a 05, cujas respostas deverão ser redigidas EM PORTUGUÊS, referem-se ao texto abaixo.

KEEPING TIME WITH TREES: CLIMATE CHANGE, FOREST RESOURCES, AND EXPERIMENTAL RELATIONS WITH THE FUTURE

Chris Gibson, Andrew Warren

The heralding of the Anthropocene urges anticipation of unknown volatility. Across diverse spheres – demography, urban planning, emergency and natural resource management – emphasis has shifted from incremental to transformational thinking as risk and uncertainty intensify (Kates et al., 2012; Park et al., 2012). With planetary thresholds exceeded (including climate change), humans must anticipate, plan and make policies for unpredictable scenarios, knowing many such plans and policies will fail (Hulme, 2010; Stengers, 2015). Diverse experiments are thus necessary: in what is grown, where, in how earthly matter is transformed into 'resources' and things made and maintained from them (Carr, 2017; Klocker et al., 2018). At one level, there will be scientific experiments as conventionally understood (for example, in plant cultivation) (Graddy-Lovelace, 2018). At another, are experiments in epistemology and ontology – in how we live and construct economies with and among other beings (rather than in domination of them) (Bingham and Hinchliffe, 2008; Lorimer and Driessen, 2014; Atchison, 2015). In contemplation of 'life without the promise of stability' (Tsing, 2015:2) they will also be experiments in acting for unknown futures – challenging our very underpinning conceptions of time.

In this paper, we reflect on encounters with a group of unassuming actors already experimenting in such a vein: workers on the fringes of mainstream industry, proceeding with initiatives beyond the boundaries of familiar frameworks, and experimenting along a stretched temporal plane. We have for the past five years pursued a research project that 'followed' guitars, and the timbers they are made from (known as tonewoods), 'all the way back to the tree'. Our goal was to start with the completed instrument – the guitar – and trace it 'in rewind', to discover its production methods, input materials, and upstream ecological origins. In this approach, we were inspired by Ian Cook's (2004) methodology to 'follow' everyday things, disassembling 'finished' commodities to trace genealogies of manufacture, processing and resource use. Our journey ended up somewhere else entirely: a rambling, nonlinear exploration of uncertain spaces characterised by material resource scarcity, political contestation, and upheaval in existing ways of doing things (cf. Tsing, 2015). A combination of poor forest management, short-sightedness and the perversities of global forestry markets have resulted in worldwide shortages of guitar timbers, or in some cases, outright bans on their use.

Our research project resulted in encounters with manufacturing executives and workers, timber millers, brokers, and foresters. Among these were a distinct group at the interface of the craft and timber industries: people who locate, value, manage and supply specialist woods. Such resource actors' daily working lives involve mediating asymmetries between industrial forestry's time-reckonings and the rhythms of arboreal time. Some are dedicated timber suppliers for the musical instrument industry, splitting their time between managing small specialist sawmills and scouting for logs in diverse places. Others are makers themselves – in the guitar industry but also other allied fine timber industries such as furniture-making – who have by necessity become experts in resource procurement, and more recently in forest stewardship. They wear both ecological and resource extraction hats, often describing themselves in paradoxical terms as 'greenie-loggers' who interchange idioms and topics of conversation as they interact with foresters, traders, ecologists and musicians.

Forestry's accepted practices portend a disturbing scenario in which a major resource industry is poorly positioned to cope with the Anthropocene's predicted upheavals (Allen et al., 2010). Climate change "will alter species ranges and change forest communities to [a] mixture that may be both unfamiliar and unprecedented" (O'Hara, 2016:3). Global warming has already altered the geographic distribution of trees, insects and pathogens, posing "serious threats" to

forest ecosystems (Ramsfield et al., 2016: 245). Widespread insect eruptions in North America, Europe and Australia have followed changed rainfall patterns that stress trees, and warmer winters fuelling unhindered growth in beetle populations and rapid spread of fungal infections (Dooley et al., 2015; Goodsman et al., 2018). The consequence, widely reported in global media, has been unprecedented die-offs of millions of trees. Recent global estimates of extinction threats conclude that without meaningful climate change mitigation, the Amazon could lose 69 percent of its plant species (Warren et al., 2018). Over half of all

viable habitat for mainstream forestry species such as black spruce (Picea mariana) may be lost by 2060 (Joyce and Rehfeldt, 2017; McDowell et al., 2016:295). Forestry experts acknowledge the need for 'new paradigms of ecological management' (Taylor et al., 2013:225) to transform practices now in anticipation of an 'era of uncertainty' (Whittet et al., 2017).

While much of the climate-related debate in forestry research has centred on invasive pests and 'fear of an alien future' (Taylor et al., 2013), for the guitar timber people profiled, the fear is more of a monocultural future, with forestry dominated by single species they cannot utilise, locked into short temporal cycles. As old growth logging ceases, industrial forestry constitutes expansive plantation forests devoid of species diversity or successions of trees growing to a size enabling products such as guitars to be made. In response, resource actors in the guitar industry are presently taking matters into their own hands. They have taken on stewardship responsibilities for valuable rare legacy stands that have survived from earlier eras, and recently planted mixed species of trees in diverse places – on their own properties, on others' private land, in partnership with manufacturing companies, cattle ranches and Indigenous-owned and managed schools – so that wood for future use in their craft may be available beyond their own lifetime. This article traces such actors and their efforts, as a distinctive form of Anthropocene experiment in ecological and resource relations, reconfiguring space and time.

Such experiments also illustrate the efforts humans must undertake to survive the future we have wrought. Grounded attempts to navigate modernity's temporal contradictions include the 'virtue of temporal discernment', to 'live well as earthly creatures' (Hatley, 2012:1) by more effectively keeping time with trees. Growing trees for future use with open timespans seeks to realign temporal dimensions of human resource use with those of other beings (Metcalf and van Dooren, 2012: vi). Experimentation seeks to grow and restore mixed/mature forests not as a return to 'wilderness' (cf. Kirkman, 2012), but to provide future generations with possibilities to sustain instrument-making in tune with arboreal time, all while improving ecological health. The vision is of 'the cultivation of relationships and flourishing that must change through time' (Metcalf and van Dooren, 2012: vii). Experimentation seeks to grow and restore mixed/mature forests not as a return to 'wilderness' (cf. Kirkman, 2012), but to provide future generations with possibilities to sustain instrument-making in tune with arboreal time, all while improving ecological health. The vision is of 'the cultivation of relationships and flourishing that must change through time' (Metcalf and van Dooren, 2012: vii). Experiments with foresting are active and unfolding, redefining relationships and reimagining longer-term possibilities of living together with trees beyond the fixed, static frames of 'plantation', 'old growth' and 'wilderness' (cf.Bingham and Hinchliffe, 2008; Kirkman, 2012; Wright, 2012). In the unassuming moments of the here-and-now, such actors press ahead with foresting experiments, not knowing whether they will prove sustainable or economically-viable, but certain it will take many generations beyond their own for trees to grow into guitars.

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ATENÇÃO! As respostas às questões deverão ser redigidas em PORTUGUÊS.

Question 1

Write about the objective of the authors' 5-year research project and the methodology they used.

Espaço para Resposta

Question 2

Write about the three levels of experiments presented in the text that are necessary due to transformational changes in the Anthropocene.

Espaço para Resposta

Question 3

What about the causes of the worldwide scarcity of guitar timbers, according to the authors?

Espaço para Resposta

Question 4

Write about the authors' explanation of the fear guitar people have of their unknown future and the measures they have taken to respond to the situation.

Espaço para Resposta

Question 5

- Translate the excerpt below in the space provided.
- The translated text should be clear and accurate in terms of structure and meaning.

Experimentation seeks to grow and restore mixed/mature forests not as a return to 'wilderness', but to provide future generations with possibilities to sustain instrument-making in tune with arboreal time, all while improving ecological health. The vision is of 'the cultivation of relationships and flourishing that must change through time'. Experiments with foresting are active and unfolding, redefining relationships and reimagining longer-term possibilities of living together with trees beyond the fixed, static frames of 'plantation', 'old growth' and 'wilderness'.

ESPAÇO DESTINADO AO TEXTO DEFINITIVO