

As primeiras sete questões de inglês estão relacionadas à interpretação de um texto mais longo e as oito questões seguintes, cada uma, a oito pequenos textos, totalizando quinze questões.

As questões acerca do texto que se segue estão em ordem sequencial, de forma que a 1ª questão está relacionada com o início do texto, a 2ª, com a parte que lhe vem logo a seguir, e assim por diante. No entanto, sugerimos aos vestibulandos que leiam o texto inteiro antes de tentarem responder a qualquer das questões, para poderem ter uma idéia geral da argumentação do autor.

Unpopular Front

American Art and the Cold War.

by *Louis Menand*

The Cold War had battlegrounds all over the world, and it was a hot enough war in some of them, but in the main battleground, Western Europe, it was a war for hearts and minds — an idea war, an image war, a propaganda war. Global combat on these terms was the policy of the American government. There was no secret about the policy, and most of its enactments — such as the Fulbright Program, which was established in 1946 — were carried out in broad daylight and to public acclaim. But some were carefully shrouded, made to appear the work of individuals and institutions acting on their own, without government sponsorship, as was the case with the magazine *Encounter*, which was published in London and contributed to by prominent American and European intellectuals, and which was revealed, in 1967, to be a creature of the C.I.A. ...

It seems a contradiction, even hypocritical, for the United States to have promoted the Western values of free elections, free speech, and free markets by covert methods. Democracy means accountability; that's what makes democratic governments different from authoritarian and totalitarian ones. But, until its cloak unraveled in the late nineteen-sixties, the C.I.A., and the people who were in on its activities, operated in secrecy...

Taylor Littleton and Maltby Sykes's *"Advancing American Art: Painting, Politics, and Cultural Confrontation at Mid-Century"*, recently published in a second edition, is an appropriately amused and acerbic account of the fiasco. In 1946, the State Department's newly formed Office of International Information and Cultural Affairs put together a show called "Advancing American Art." The division spent forty-nine thousand dollars of government money to purchase seventy-nine paintings by American artists. The exhibition was intended, as Littleton and Sykes put it, to be "one element in an international definition of American reassurance, stability, and enlightenment" — a friendly beacon in the grim aftermath of the war. It included works by Romare Bearden, Arthur Dove, John Marin, Ben Shahn, Georgia O'Keeffe, and Jacob Lawrence. Very few of the paintings were abstract, but most were identifiably modern: naturalist, expressionist, painterly. The State Department wanted the world to know that the United States was not just a nation of cars, chewing gum, and Hollywood movies. A preview of the exhibit at the Metropolitan Museum was well received.

In *The Nation*, Clement Greenberg, already a leading arbiter of advanced painting, wrote that the show was "a remarkable accomplishment, and its moral should be taken to heart by those who control the public destiny of art in our country..."

In spite of the reviews, the show had been attacked by the American Artists Professional League, an organization of conservative artists and illustrators, which wrote to the State Department to complain that the selection was unrepresentative, and that the paintings that had been chosen were "strongly marked with the radicalism of the new trends in European art" and were "not indigenous to our soil." By the time the show was overseas, the story had been picked up in the mainstream press. *Look* ran an article, with illustrations, under

the headline “Your Money Bought These Paintings.”

The chairman of the House Appropriations Committee wrote an angry letter to the Secretary of State, George C. Marshall. “The paintings are a travesty upon art,” he complained. “They were evidently gotten up by people whose object was apparently to, (1) To make the United States appear ridiculous in the eyes of foreign countries, and to (2) Establish ill-will towards the United States.”

Another congressman demanded inquiries into the political backgrounds of the artists represented in the show. It turned out that the names of eighteen of the forty-seven artists appeared in the records of the House Un-American Activities Committee; three were reported to have been members of the Communist Party. As was his habit, President Truman spoke bluntly: he described the collection as “the vapors of half-baked lazy people.” Marshall ordered the show recalled, and the paintings were consigned to the War Assets Administration as war surplus and sold off. They brought in \$5,544. An O’Keeffe sold for fifty dollars. Marshall announced that no taxpayer money would be spent on modern art again, and the State Department issued a directive that no artist suspected of being a Communist or fellow-traveler could be exhibited at government expense.

“Advancing American Art” was a boomerang, reconfirming the very prejudices about American philistinism that it was intended to demolish. It also helped to put a man named George Dondero into the history books. Dondero was a congressman from Michigan, and his tender appreciations of modern art are so often quoted that one almost suspects that he composed them with solely that aim in mind. It is hard to believe, for example, that his great 1949 speeches against “the black knights of the isms” were the work of a man incapable of irony.

The artists of the “isms” change their designations as often and as readily as the Communist front organizations. Léger and Duchamp are now in the United States to aid in the destruction of our standards and traditions. The former has been a contributor to the Communist cause in America; the latter is now fancied by the neurotics as a surrealist.

Cubism aims to destroy by designed disorder.

Futurism aims to destroy by the machine myth. . . .

Dadaism aims to destroy by ridicule.

Expressionism aims to destroy by aping the primitive and insane. . . .

Abstractionism aims to destroy by the creation of brainstorms.

Surrealism aims to destroy by the denial of reason.

Cultural diplomacy is a tricky business in a democracy. It’s awkward to promote art officially by claiming that it is free from official constraints, and it is especially awkward if the art is, in fact, unpopular. Cold Warriors in the nineteen-fifties often found themselves in the position of propagandizing for American values by exhibiting art that was manifestly elite, and attacking the Soviet Union for mandating that art appeal to the common man. In 1952, Barr wrote a piece for the Times Magazine, “Is Modern Art Communistic?,” in which he tried to argue, in effect, that “democratic” is a totalitarian standard for judging art. He wasn’t wrong, but it meant that a lot of congressmen were behaving like totalitarians.

Then again, the American Artists Professional League wasn’t wrong when it complained, about the “Advancing American Art” exhibition, that modern art was “not indigenous to our soil.” The native style in the United States had been regionalist; mid-century modernism was internationalist, and the Abstract Expressionists, all of whom lived in New York, worked in an art scene dominated by European émigrés.

from *The New Yorker*



31 According to the text:

- A The Fullbright Program was part of the US government's effort to combat Communism during the Cold War.
- B Eastern Europe was the main battleground of the Cold War.
- C The Fullbright Program was an undercover operation of the American government to win over the support of Western European intellectuals.
- D The aims of the Fullbright Program were carefully shrouded from the American taxpayer's eyes.
- E The Fullbright Program was a complete fiasco from its very beginnings.

32 According to the text:

- A *Encounter* magazine was financed with resources from the Fullbright Program.
- B Although published in London, *Encounter* was financed by the American Secret Service.
- C Those writers who wrote for *Encounter* were mostly CIA agents.
- D The CIA developed an undercover operation whose codename was *Encounter* and employed many radical intellectuals as agents in it.
- E As a magazine directed to promoting American values, *Encounter* managed to achieve few of its aims.

33 According to the text:

- A Only in the late sixties did the CIA openly admit that the Fullbright Program was one of the programs that the Agency supported.
- B In the sixties, the Fullbright Program received the support of many intellectuals that wrote regularly for *Encounter* magazine.
- C All of America's efforts to combat Communism during the Cold War were shrouded in the mist of deep secrecy.
- D In 1967 the Fullbright Program came to an end.
- E It became clear in 1967 that *Encounter* magazine was one of CIA's creatures.

34 According to the text:

- A The US is a nation of hypocrites and religious extremists.
- B Some hypocrites who worked for the CIA took control over the American government's programs to promote American art.
- C Free markets and free enterprise can only operate with efficiency in secrecy.
- D The American government employed questionable methods to advance American art and culture in the world.
- E In retrospect, it looks highly hypocritical that the American government should have tried to promote free speech and democracy by exhibiting the art of group of painters who were mostly Communist and European.

35 According to the text:

- A Littleton and Sykes are the authors of a book on American Crafts.
- B Littleton and Sykes spent forty-nine thousand dollars to purchase seventy-nine paintings by American artists for the US State Department.
- C Littleton and Sykes are very critical about the quality of the paintings that the State Department bought in 1946.
- D Littleton and Sykes believe that those people who worked at the State Department knew nothing about modern art.
- E Littleton and Sykes point out that the Advancing American Art project was one of the CIA's greatest fiascos.

36 According to the text:

- A Eighteen of the forty-seven artists had to appear before the Committee of Un-American Activities.
- B Eighteen of the forty seven so-called American artists were in fact foreign born artists.
- C President Truman was an ardent admirer of vaporized modern art.
- D President Truman was very crude in his criticism of the exhibit.
- E President Truman, who was an expert on baking and vaporizing people, thought that modern art had some curious affinities with the his area of expertise.

37 According to the text:

- A Most democracies are able to promote rather decent and politically unbiased programs of cultural diplomacy, but apparently this is just too tricky an enterprise for the Americans.
- B Barr believed that democratic standards for judging art are very similar to totalitarian ones.
- C The US Congress had a very good collection of surrealist paintings – a most peculiar counterpoint to the activities of all those intelligent, honest, sincere, reasonable and highly educated congressmen who dedicate their lives to the well being of their countrymen.
- D American art is modern and international in character.
- E The writer of the article concludes that probably modern art is as American as motherhood and apple pie.

High-Tech Fashion

It is a tiny technological wonder that goes everywhere with you. Your choice of brand and model says a great deal about who you are and how you wish to be perceived by others. It may have a classic, bare-bones design, or its sleek casing may conceal a host of extra functions. Ten years ago, this described your wristwatch, which epitomized the combination of fashion and technology for over a century. But today it also describes your mobile phone, which for many people has already dethroned the wristwatch as the most personal of technological devices. Can watchmakers fight back? In recent years there have been several attempts to boost the appeal of watches by adding exotic new functions, from telephones and televisions to personal organizers. But so far, none of these super-watches has been a hit with consumers. Manufacturers, it seems, have tended to ignore obvious practical limitations, and have failed to exploit the unique position of the watch - right there on your wrist.

The Economist, Sep. 15th 2005

According to the text:

38 Watchmakers have

- A been overconfident in their capacity for making money.
- B left phone makers to do their thing while they themselves did nothing.
- C made super-watches which have made a big hit with consumers.
- D not taken advantage of the watch's position in the human anatomy.
- E grown tired of making obvious innovations.



China's Yuan

Sooner or later, it was going to happen, and on July 21st it did. China abandoned the 11-year-old peg of its currency, the Yuan, at 8.28 to the dollar. From now on, the Yuan will be linked to a basket of currencies, the central parities of which will be set at the end of each day. And the currency has been revalued, although by nothing like as much as America and others have been demanding: the Yuan's central rate against the dollar was shifted by 2.1%, to 8.11.

The Economist, Jul 21st 2005

39 According to the text, the Yuan

- A was pegged to the dollar at 8.28 on July 21st.
- B is now worth more than it was for the last decade or so.
- C has lessened its worth against the American currency.
- D put in a basket is not worth much against other currencies.
- E has been devalued by 8.11% against the American currency.

Stolen Laptops

Two or three years ago, if a laptop computer was stolen on a college campus, the only concern was how to replace an expensive item. Today, the first concern is 'What sensitive data might have been stolen?' Lost laptops can give thieves access to information such as Social Security numbers, credit-card numbers, or passwords. Young students or college employees may not be savvy about protecting such data. Beyond identity thieves, colleges and universities are also threatened by hackers who can turn school computers into 'zombies' to send out spam e-mails or target Web servers with denial-of-service attacks. As students arrive on campuses, colleges and universities are becoming more aware that personal information about faculty, staff, students, and donors must be protected."

Future Brief, 1-2 September 2005

40 According to the text:

- A colleges and universities are becoming worried about how to protect personal information held in laptops.
- B most young college students are nothing but zombies in the hands of hackers and spammers.
- C identity thieves usually receive the help of staff members to do their work.
- D zombie students are a recent phenomenon on college campi.
- E beyond identity theft, hackers are turning college students into zombies.

Miracle Mouse

Scientists have created a "miracle mouse" that can regenerate amputated limbs or badly damaged organs, making it able to recover from injuries that would kill or permanently disable normal animals. The experimental animal is unique among mammals in its ability to regrow its heart, toes, joints and tail. The researchers have also found that when cells from the test mouse are injected into ordinary mice, they too acquire the ability to regenerate.

The discoveries raise the prospect that humans could one day be given the ability to regenerate lost or damaged organs, opening up a new era in medicine.

Future Brief, 2-3 September 2005



41 According to the text:

- A humans might one day also enjoy organ repair.
- B the regeneration of sinful humans might prove to be impossible without the intervention of a holy mouse.
- C the object of the experiment was the elimination of amputated limbs and organs.
- D the opening of a new era in medicine depends on future mice research.
- E mice and men share in common some strange recovery abilities.

Language and Evolution

In a sense, language is the last word in biological evolution. That's because this particular evolutionary innovation allows those who possess it to move beyond the realms of the purely biological. With language, our ancestors were able to create their own environment - we now call it culture - and adapt to it without the need for genetic changes.

New Scientist.com, 09 April 2005

42 According to the text:

- A language has allowed men to think and the brain to grow.
- B language has turned obsolete environmental change.
- C culture and environment are basically biological phenomena.
- D culture has displaced language in promoting genetic change.
- E language has made adaptations possible without genetic change.

Useful Brains

Brains are often seen as a crowning achievement of evolution - bestowing the ultimate human traits such as language, intelligence and consciousness. But before all that, the evolution of brains did something just as striking: it lifted life beyond vegetation. Brains provided, for the first time, a way for organisms to deal with environmental change on a timescale shorter than generations.

A nervous system allows two extremely useful things to happen: movement and memory. If you're a plant and your food source disappears, that's just tough. But if you have a nervous system that can control muscles, then you can actually move around and seek out food, sex and shelter.

New Scientist.com, 09 April 2005

43 According to the text:

- A the history of brain growth is tied to the evolution of the world's early vegetation.
- B changes in the environment led to the evolution of good brains.
- C brains shortened the response time to environmental change.
- D brains allowed men to develop an ecological consciousness.
- E intelligence has little to do with brain size.

Just Some More Sex

The enduring success of sex is usually put down to the fact that it shuffles the genetic pack, introducing variation and allowing harmful mutations to be purged (mutations are what eventually snuff out most asexual species).

Variation is important because it allows life to respond to changing environments, including interactions with predators, prey and - particularly - parasites. Reproducing asexually is sometimes compared to buying 100 tickets in a raffle, all with the same number. Far better to have only 50 tickets, each with a different number.

New Scientist.com, 09 April 2005

44 According to the text:

- A sex is more fun with variations.
- B asexual species last longer.
- C variation in responses is the advantage of sex.
- D sex is a wild and random activity.
- E predators have a very good time with their preys although it's asexual in character.

Why IT Doesn't Matter Anymore

Some managers may worry that being stingy with IT(*) dollars will damage their competitive positions. But studies of corporate IT spending consistently show that greater expenditures rarely translate into superior financial results. In fact, the opposite is usually true. In 2002, the consulting firm Alinean compared the IT expenditures and the financial results of 7,500 large U.S. companies and discovered that the top performers tended to be among the most tightfisted. The twenty-five companies that delivered the highest economic returns, for example, spent on average just 0.8 percent of their revenues on IT, while the typical company spent 3.7 percent. A recent study by Forrester Research showed, similarly, that the most lavish spenders on IT rarely post the best results. Even Oracle's Larry Ellison, one of the great technology salesmen, admitted in a recent interview that "most companies spend too much [on IT] and get very little in return." As the opportunities for IT-based advantage continue to narrow, the penalties for overspending will only grow.

(*) IT = Information Technology

Nicholas G. Carr - *Why IT Doesn't Matter Anymore* - *Harvard Business Review*

45 According to the text, Alinean found that

- A the most successful companies spend more on IT.
- B the least successful companies spend more on IT.
- C the most successful companies spend less on IT.
- D the least successful companies spend less on IT.
- E success in business depends on having good oracles and good contacts.