

Text I

"Am I being stared at ...?"
A disability paranoia diary
by Anonymous



Lately, I've been wondering just how chippy I really am. I mean, I'm the kind of girl who marches round claiming my disability doesn't affect me that much. It's all lies, obviously. I'm a paranoid freak. How often do I think about my disability? Every minute of the day, that's how often. Here's the proof.

MONDAY

- 7.15 Wake up. Feeling quite perky, for the first time in a long while. This is lucky, as I'm starting a new job today.
- 9.15 Tube station. I'm roused from commuter-stupor by woman rattling a charity tin. She's collecting for disabled people. She catches my eye and grins from ear to ear, shaking her tin with renewed vigour.
- 9.50 Arrive at office building. Walk towards lifts. Debate internally whether or not I should enter my new office with walking stick on display.
- 9.52 Call lift. Come to the conclusion that whatever my new colleagues think of my walking stick, I should use it with pride.
- 9.55 In lift, somewhere between the second and third floors. I fold up my walking stick and place it discreetly under my arm.
- 9.58 Am greeted by new office manager. Realise that I look disabled, even if I am not using my walking stick. Realise that I am a ridiculous human being.
- 9.59 Am led towards new desk through large open plan office full of efficient-looking people using computers. Wonder if they are all registering the fact that I am disabled. Wonder if I am becoming slightly paranoid.
- 10.02 Try to place walking stick carefully under desk. Bang it hard against table leg and make loud noise. Swear. Nobody notices. Nobody cares. The rest of the office day passes somewhat uneventfully.
- 18.33 Tube station. This time there's a man shaking the disabled person charity tin. He's looking straight ahead and saying nothing. I hurry past him. He doesn't notice me. No one is putting any money in his tin. I am glad.

(Source: <http://www.bbc.co.uk/ouch/features/paranoia/> on April 14, 2004)

Responda a questão 1 em inglês, com base no Texto I.

1. Does the author worry about her disability? Does she usually feel self-confident? Support your answer with quotes from the text.

Responda as questões de 2 a 5 em português, ainda com base no Texto I.

2. Às 9h59, a autora começa a se achar levemente paranóica. Por quê?

3. A autora alterna entre uma atitude de aceitação e negação de sua deficiência. Justifique essa afirmativa recontando uma situação presente no texto.

4. Quando a autora volta do trabalho, ela nota que ninguém contribuiu com a caridade para pessoas deficientes. Como a autora se sente ao perceber isso? Essa atitude condiz com o que é relatado no resto do texto?

5. Na sua opinião, por que o artigo não foi assinado?

Text II

COMMENTARY

by *Paul Krugman*

Death by Guru

"Lies. Arrogance. Betrayal." So reads Fortune's current cover, under the headline "The Enron Disaster." Sounds good to me. But Fortune may have overlooked one force for evil: trendy management theories. In part, this was a case of death by guru.

Enron sold lots of things, but above all it sold itself: it crafted a self-portrait that business gurus loved. Like a schematic diagram from The McKinsey Quarterly or The Harvard Business Review, Enron's business plan made a perfect PowerPoint presentation. Other companies hired business gurus as consultants; Enron, in effect, put the gurus in charge. (Jeff Skilling, who made Enron what it is today, is a former McKinsey consultant.) What they created was a company so trendy that investors were dazzled. And that let executives get away with financial murder.

Are trendy management theories really that important? A look at the business best-seller lists might suggest not; it might even suggest that the management-guru business is not what it was five or six years ago. In a bull market, readers wanted advice on investment, not on how to re-engineer the search for excellence in the total quality chaos. It has been a while since that giddy moment when both "Jesus CEO" and "Make It So: Management Lessons From Star Trek the Next Generation" were riding high in the charts.

But the real impact of the guru business — and the real money — has always come via consulting rather than book sales. While consultants may not have sold as many books in the late 1990's as they did in earlier years, the influence of trendy business doctrines probably increased as the millennium approached. Why? Because in a bubble economy, investors weren't interested in hard facts; they flocked to the companies that told the best stories. And this created tremendous pressure on managers to conform with the latest trend. Corporations became intellectual fashion victims.

Which brings us back to Enron. From 1997 to 2000, the years when Enron stock rose from \$20 to \$90, business gurus disdained old-fashioned companies whose valuation had something to do with hard assets. "The usefulness of asset-based strategies is waning," declared one article in The McKinsey Quarterly. The future belonged to companies with no visible means of support. I'm not just talking about dot-coms; gurus also celebrated such new-age business heroes as "petropreneurs," who owned neither oil wells nor refineries, and "fabless" chip companies that owned no factories. Flexibility and vision were what counted, not bricks, mortar and tubular steel.

And Enron was absolutely fabless — it prided itself on being an "asset light" company. O.K., it owned some pipelines, but what it really offered was the vision thing: it would create markets in everything, and make money by trading in those markets. And if you couldn't understand why Enron's trading operation was as profitable as it seemed to be, that was because you just didn't get it.

This sort of circular logic — if you don't believe, that's because there's something wrong with you — is typical of extreme religious and political sects. Well, what's a guru without a cult?

Admittedly, there is a chicken-or-Enron question: Was Enron so admired because it embodied faddish management ideas so perfectly, or did those ideas become so faddish because of Enron's apparent success? Probably both. The point is that the stock market rewarded Enron for following such a fashionable business strategy, and few analysts were willing to fly in the face of fashion by questioning Enron's numbers. Enron executives had every incentive to turn the company into a caricature of itself — a "giant hedge fund sitting on top of a pipeline," as one critic said. And the power that came with fashionability shielded the company from awkward questions about its accounts.

In the end, of course, reality bit. Enron is in bankruptcy; its stock closed yesterday at 57 cents. You can say this for the business world: Because there is a bottom line, ultimately the truth will out. No matter how plausible a business leader sounds, if his numbers don't add up, if he promises more than he can possibly deliver, the facts will eventually catch up with him.

It's just too bad that the false business prophets who ran Enron will probably get off lightly, while the people who trusted them — especially the ordinary employees — will pay a heavy price.

(Originally published in *The New York Times*, 12.18.01)

Responda as questões de 6 a 9, em inglês, com base no Texto II.

6. Where does the author stand on trendy management theories? Support your answer with quotes.

7. Explain the neologism “fables” in the 5th paragraph.

8. According to the text, what was Enron’s main product?

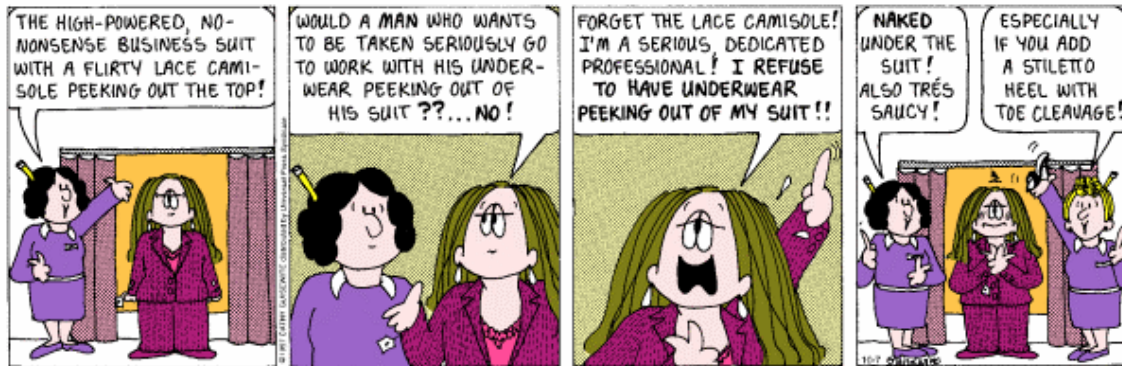
Responda as questões 9 e 10, em português, ainda com base no Texto II.

9. Copie do penúltimo parágrafo (“In the end, of course ... catch up with him”) três expressões da língua inglesa usadas para se referir ao fim de uma farsa ou mentira, explicando seus significados pelo contexto.

10. Considerando o escândalo da Enron, a que se refere o texto, explique o título “Death by Guru”.

Text III

Read Cathy's comic strip and answer questions "11" and "12".



(Source: www.ucomics.com)

11. Why does Cathy complain to the saleswoman in panels 2 and 3?

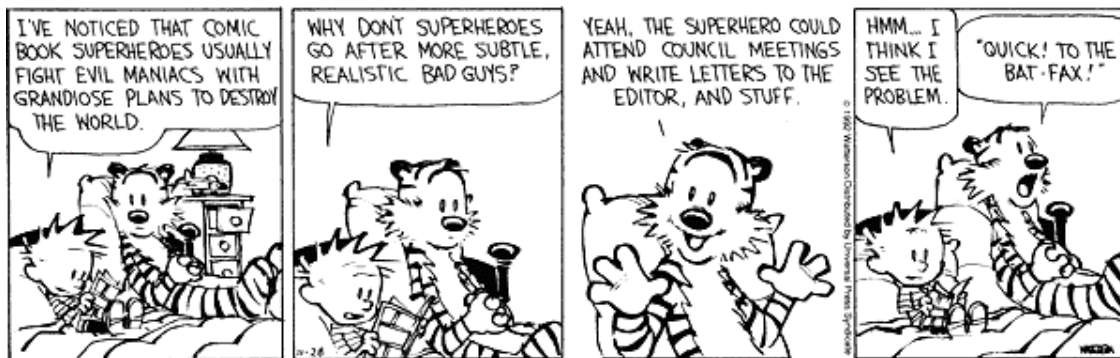
- (a) The saleswoman gave Cathy the wrong clothes.
- (b) The saleswoman did not recognize and respect Cathy as a professional.
- (c) Cathy is jealous of men, because they are taken seriously at work.
- (d) Cathy criticizes the fashion trend that makes women wear sexy outfits to work.
- (e) Cathy is a feminist and dislikes underwear, especially bras, since they symbolize men's attempt to control women's bodies.

12. How do the saleswomen react to Cathy's complaint?

- (a) They are surprised and outraged at her exasperation.
- (b) They are exhilarated because they, too, feel oppressed by men.
- (c) They get excited, but only because they misunderstood Cathy's suggestion.
- (d) They decide to embarrass Cathy for revenge.
- (e) They promptly bring Cathy the shoes she ordered.

Text IV

Read Calvin and Hobbes's comic strip and answer the question below it.



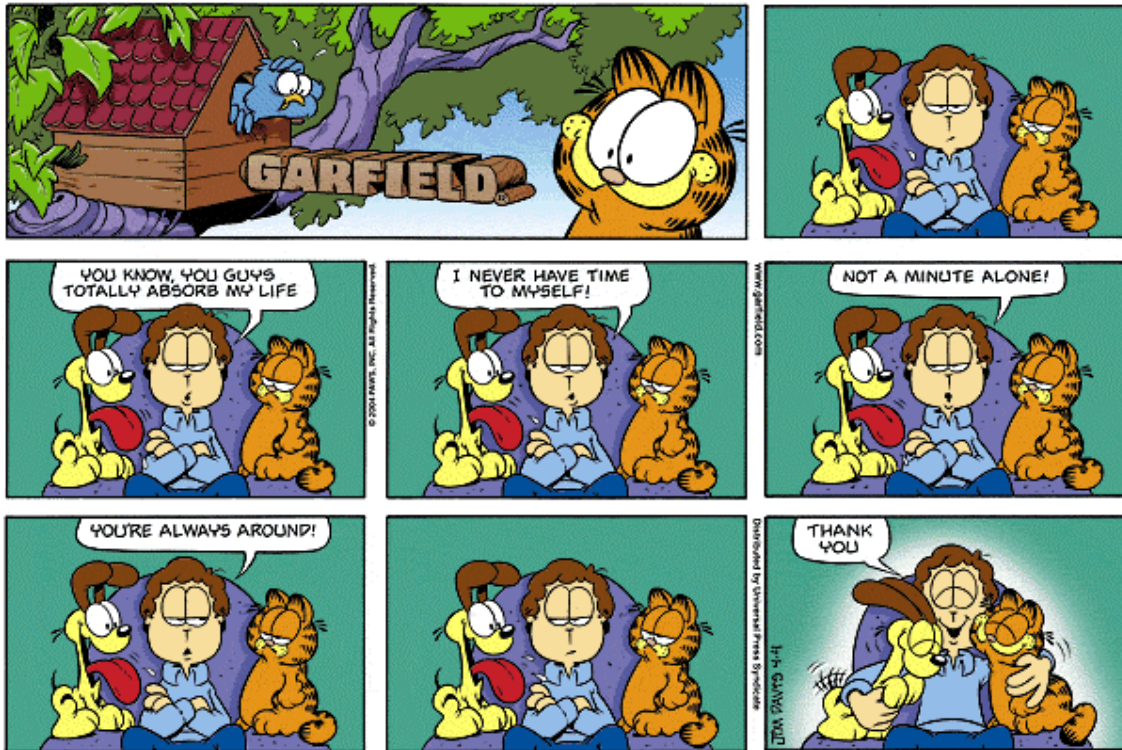
(Source: Calvin and Hobbes by www.ucomics.com)

13. How does Hobbes (the tiger) react to Calvin's suggestion?

- (a) He agrees with it and suggests alternative combat methods for superheroes.
- (b) He agrees and uses personification to humanize superheroes.
- (c) He is excited and brainstorms possible ways the down-to-earth superheroes could act.
- (d) He disagrees and uses sarcasm to ridicule Calvin's suggestion.
- (e) He disagrees, but he pretends to agree so Calvin's feelings do not get hurt.

Text V

Read the comic strip and answer questions 14 and 15.



(Source: www.garfield.com)

14. De quem Jon parece reclamar nos quadrinhos de 3 a 6? Por que ele reclama?

15. No último quadrinho, Jon não está mais reclamando. Explique a mudança.

Text VI



Homer Simpson

Can life get any better for Homer J. Simpson? He juggles the roles of husband, father, safety inspector at the Springfield Nuclear Power Plant, bowler, beer drinker, astronaut, small business owner and dreamer, and makes it all look easy. But it wasn't always so easy for Homer J. Raised by his father, Abe, who tried to compensate for the absence of Homer's radical hippie mother, Homer graduated at the bottom of his high school class and managed to earn the distinction of being the longest-term entry-level employee at the plant. Together with his high school sweetheart, Marge Bouvier, Homer settled down in Evergreen Terrace, the nicest upper-lower-middle class section of Springfield, to raise his three precious children. Homer is fond of Duff Beer, donuts, Marge's pork chops and watching the Bee Guy on the Spanish channel. His dislikes include his boss, Mr. Burns, yard work and his neighbor, Ned Flanders.

(Source: www.thesimpsons.com, 22.09.04)

16. Based on Homer Simpson's biography, circle T for true and F for false. Correct the false ones with complete sentences.

a) Abe is Homer's father. ⇒ T or F?

b) Homer met Marge at school. ⇒ T or F?

c) Homer doesn't live in Springfield. ⇒ T or F?

d) Homer has only one kid. ⇒ T or F?

e) Homer doesn't like his boss. ⇒ T or F?

Glossary:

juggles: driblar

Graduated: formar-se

Bottom of class: pior da turma

Sweetheart: queridinha

Text VII

Read the comic strip and answer the questions below it.



17. Por que a mulher reclama no primeiro quadrinho?

18. Considerando que "I do" equivale ao "sim" de nossa cerimônia de casamento, explique por que é surpreendente a resposta da mulher no último quadrinho.

Text VIII

Read the article on Bernal and answers questions 19 to 24.

Gael Garcia Bernal: The Dear Heart Of 'Diaries'

By Hank Stuever
Washington Post Staff Writer

Gael Garcia Bernal: the Mexican actor, who is so very right now and here in town for, you know, just a day -- the whole thing with the big hotel suite and the half-eaten plate of fruit and *dos publicistas tappa-tapping en los BlackBerrys* over there. (*Mujeres! Silencio!*) He's promoting his new Che Guevara movie, "The Motorcycle Diaries," and everyone who has seen it is going on and on about how saintly his portrayal of young Ernesto Guevara de la Serna is and how sumptuously the movie's 8,000-mile trek across South America unfurls onscreen and oh, btw, critics agree: Bernal's got Che's iconic, serious stare down pretty good.

Green eyes, we write in the notebook. (Big duh.)

Also can testify that Bernal is about 5 feet 7, though it long ago ceased to be news that the hotties of film are pocket-size. More notes: He turns 26 in November. He has a proud, long nose that sometimes blushes red when he laughs. He's wearing one of those Salvation Army-seeming plaid

western-cut shirts that often turn out to be designer-label, a pair of deep blue vintagesque jeans and some scuffed lace-up boots the color of old asphalt. His hair is cut bubblegum-mishap short.

Awright, already, he's *de-lish*. Did we need to bring that dogeared copy of "501 Spanish Verbs" with us? Of course not: Dude went to drama school for a while in London when he was a teenager; not long after he starred for six months in a Mexican soap opera called "El Abuelo y Yo" ("Grandfather and Me"), and this particular fact has dogged him in every interview. ("People think I did all these soap operas," he shrugs. "I did only that one. And it taught me a lot -- it taught me I never wanted to do another soap opera.") When it comes to Spanish, he can bend it to his will, the way Nicole Kidman can do in English, with whatever accent directors like Walter Salles and Pedro Almodovar need him to speak in -- Mexican, Argentine, Castilian.

During our interview, he spends an hour dissecting, in English, the current state of Pan-American politics, extolling his sensible, leftist-tinged childhood, and at one point he quotes from foreign-policy magazines.

We hold up our end of the conversation with such questions as:

"So, um, like, what do you do when you're not working?"

"When I'm not doing this?" Bernal asks, motioning around at the movie-star-with-movie-to-sell air particles of feature story nonsense. "I like to do all the things I cannot do as much. My common days are very different now. I would, if I could, I would be home" -- Cuernavaca, just south of Mexico City -- "and I would sleep until whatever time. Swim, play *futbol*. Read and go to lunches and the lunches become dinners. Visit family, organize a party for that night."

Halfway through the image of Bernal swaddled in high-thread-count sheets *until whatever time*, a half-theory privately knocks around in our pea brain:

Gael Garcia Bernal, or someone very much like him, is exactly why so many of us faithful, *independent-minded* filmgoers still cram ourselves into the creaky seats of dumpy art house cinemas(...) We do it because we're always waiting for that next small-time heartthrob -- male, female, or sometimes just the foreign scenery itself. It's the subtitles and the eyes. It's whatever we *can't* get from those American goofballs who do those blech movies that tend to be about guys who go on canoe trips where a horny bear in the woods tries to hump them. Or whatever.

Bernal would never do that to us.

Hollywood beckons and he rolls his eyes because it offers him roles like, uh, okay, here's the pitch: He's an undocumented leaf-blower yardman caught up in a caper that only Jackie Chan can make right, if only they could understand each other's English, ha ha.

"I'm open," he says. "I am, I am. But so far in the U.S. what they have offered doesn't even get close to the kind of things that excite me. Nothing is quite right, so I think I'll just stick with what I'm doing. I have to stay . . . hmmm . . . *congruent* to myself."

(Source: www.WashingtonPost.com, September 24, 2004.)

19. Text 1 was written in a formal or in an informal register? Support your answer with examples.

20. The second sentence of the 4th paragraph implies an assumption about Latin American celebrities. What is it?

21. From the 5th to 7th paragraphs, the author contrasts Gael's conversational skills to the journalists'. Who seems to be a better speaker? Justify.

22. How is Gael Garcia Bernal portrayed in this review? Consider how the author describes the actor's appearance and character.

23. According to the text, why has Bernal turned down offers from Hollywood?

24. What does the pronoun "that" in the 11th paragraph refer to?

Text IX

Read the comic strip below. Jon is talking to Garfield about two American traditions.



(Source: www.garfield.com)

25. In the U.S., single people often celebrate the New Year's Eve with a date. In other words, they have romantic encounters. They also count from 10 to 0 in the last ten seconds of the year. When the New Year comes, people usually shout "Happy New Year" and kiss the person who is closer to them.

a) How does Jon like this tradition? _____

b) Why does Jon feel this way about this?

c) How is the American New Year's tradition different from the way you celebrate New Year's?

26. Garfield's sentence introduces a contrast to what Jon was saying.

a) What word or group of words make this contrast clear? _____

b) What other words could be used for that? _____

c) Can you use these other words to rewrite Garfield's sentence?
