

TAREA 1

THE GLASS CEILING AND WOMEN'S HISTORY

ANSWER BOX

GAP	ANSWER
0	C. (by minority racial groups)
1	L. (without the intention to discriminate)
2	F. (into management-levels positions)
3	D. (in high corporate positions)
4	J. (to which women are often relegated)
5	G. (of the positions were held by women)
6	A. (as a catalyst for change)
7	B. (by a major US party)
8	K. (with a major party in the US)

TEXT (*The Glass Ceiling and Women's History*)

"Glass ceiling" means an invisible upper limit in corporations and other organizations, above which it is difficult or impossible for women to rise in the ranks. "Glass ceiling" is a metaphor for the hard-to-see informal barriers that keep women from getting promotions, pay raises, and further opportunities. It has also been used to describe the limits and barriers experienced **by minority racial groups (0)**.

It is "glass" because it's not a visible barrier, and a woman may not be aware of its existence until she "hits" the barrier. It's not an explicit practice of discriminating against women — though specific policies, practices, and attitudes may exist that produce this barrier **without the intention to discriminate (1)**.

The term was invented to apply to major economic organizations, but later began to be applied to invisible limits above which women had not risen in other fields, especially electoral politics.

The U.S. Department of Labor's 1991 definition of the glass ceiling is "those artificial barriers based on attitudinal or organizational bias that prevent qualified individuals from advancing upward in their organization **into management-levels positions (2)**."

Glass ceilings exist even in organizations with explicit policies around equality of advancement when there is implicit bias at work or even behavior within the organization that ignores or undermines the explicit policy.

The term was used in 1984- "The Working Woman Report" by Gay Bryant. Later, it was used in a 1986 "Wall Street Journal" article on barriers to women **in high corporate positions (3)**.

The Oxford English Dictionary notes that the first use of the term was in 1984, in "Adweek:" "Women have reached a certain point — I call it the glass ceiling. They are in the top of middle management and they're stopping and getting stuck".

A related term is a pink-collar ghetto, a term referring to jobs **to which women are often relegated (4)**.

The conservative feminist organization Independent Women's Forum points out that in 1973, 11% of corporate boards had one or more women members and in 1998, 72% of corporate boards had one or more women members.

The Glass Ceiling Commission looked at Fortune 1000 and Fortune 500 companies in 1995 and found that only 5% **of the positions were held by women (5)**."

Elizabeth Dole once said, "My objective as Secretary of Labor is to look through the 'glass ceiling' to see who is on the other side, and to serve **as a catalyst for change (6)**."

The number of women in senior executive positions still lags considerably behind the number of men. A 2008 survey from Reuters showed that 95% of American workers believe that women have made "important advances in the workplace over the last 10 years" but 86% believe that the glass ceiling has not been broken, even if it has been cracked.

In politics, this phrase was first used in 1984 when Geraldine Ferraro was nominated as a vice-presidential candidate. She was the first woman nominated for that spot **by a major US party (7)**.

When Hillary Clinton gave her concession speech after losing the primaries to Obama 2008, she said, "Although we weren't able to shatter that highest, hardest glass ceiling this time, thanks to you, it's got about 18 million cracks in it." The term became popular after Clinton won the California primary in 2016 and then when she was officially nominated for president, the first woman in that position **with a major party in the US (8)**.

(Adapted from www.thoughtco.com/glass-ceiling-for-women-definition-3530823, 18/08/2019, 537 words)

TAREA 2

LITERARY LONDON – TIME TRAVEL WITH A WHISKY TWIST.

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8	9
ANSWER	B	A	A	C	C	B	B	A	C	C

TEXT (*The Literary London – Time Travel with a Whisky Twist*)

"It was the best of times, it was the worst of times." – Charles Dickens

Dickens' words in mind, I down the last sip of my pint. Did he ever sit here? Maybe one day? To think about the good and the bad times? Nobody knows. Back in 1859 **Dickens already mentioned this** dusty old and dark **pub in one of his novels (0)**, "A Tale of Two Cities": "Pillars of Hercules". The same pub I am currently sitting in, sipping on an ice-cold beer, surrounded by older businessmen that meet for their usual evening chats. They come here to watch football on one of the two screens or to simply think about the good old times, while sitting in the rusty and **worn-out red leather couches (1)** and letting the day pass by. I like the atmosphere. It has something unique. Something, that only pubs can have. The mumbling of the men that provides the perfect background sound and shoots me back into the day, when Dickens probably sat in the same old red leather couch, sipping on a pint. Back then, when authors came here to search for new inspiration and when the air was filled with smoke and whisky. **Today, there is neither smoke, nor writers. Solely the smell of whisky is still there (2)**: securely stored in the carpets, that have probably been here even before Dickens.

Kensington is a short walk off the hustle and the bustle on the busy streets of London. It is a small city within the big city possessing **a little bit of a US-suburban-flair (3)**. The streets are clean and made of cobble stones and the houses are decorated with colourful flower bouquets on terraces and balconies. Kensington has once been the place to be for artists, writers and everyone else who had the creative spin in the body – and it still is.

Passing the houses of Joyce, TS Eliot, and Christie, it feels as if one of them would step out on the porch in the next moment. I can still smell the cigarette smoke through the door, that has once filled the air of oh so many writers' houses.

The livelier side of the literary London can be found on **Charing Cross Road. For book-lovers (4)** – this is the literary heart of Britain's capital. No wonder: one book shop is neatly right to the next one, leaving little space of a few millimetres between them. Some of them look as if they have been through at least half of the world's history. They are those shops, in which the tops of your fingers turn dusty black from the book you are looking through, also those, that have thousands of books on their shelves. That many, that nobody can actually find anything, **that even the shop owner rarely looks up from his book to help customers find what they are looking for (5)**. But you don't come here to look for something precise.

In the beginning, the front end of Charing Cross Road, the bookshop "Any Amount of Books has just acquired the entire library of producer, author and actor Bryan Forbes. A bookshop that has 6.5 kilometres of bookshelves **filled with books from centuries ago (6)** – Just the beginning of the book marathon that lies ahead of every visitor in Charing Cross Road.

From 7pm, Charing Cross Road turns into a busy street of students, workers and other **book lovers, that came here to stroll through the old and dusty books (7)**. They walk up and down the street, in and out of the shops – like busy bees, that could have been once seen on London's Fleet Streets during the exact time.

"Especially in the evening Fleet Street is packed with people. This is the time when the media houses print their papers, so that the Londoners can read the news on their way to work in the morning. Registers at the media houses to see what is happening here at night, but do that early in advance".

This is what it says in my *Penguin Guide to London* from 1965. Holding the book, I'm standing right in Fleet Street. **The street that has been the famous street of newspapers, magazines and printing houses (8)** is dead. It's 8 pm and I'm the only one walking around here. From time to time a red double-decker bus is passing by, and so do the black cabs.

It's quiet. A silence that is rare in London and a silence which is nice for an evening walk. Fleet Street is filled with new buildings – shiny and big and the house of consultancy companies. Printing? Nothing that can be found here anymore. Sadly.

Only few traces of literary London can be found in the city and it can only be experienced if the own imagination is that strong to dive into every single line of the Guide. The lines in which London has been described as something special. **As a city that smells of whisky and cigarettes. A smell that, today, can only be found in a prestigious club like the Athenaeum, second home of the upper class that comes here to dream away and right into the good old times (9)** and to write, read and drink whisky.

(Adapted from <http://annewhere.com/2016/11/literary-london>, 21/11/2016, 867 words)

TAREA 3

CONFESSIONS OF THE NAKED CHEF

ANSWERS BOX

PARAGRAPH	0	1	2	3	4	5	6	7	8
TITLE	K	H	G	D	C	F	E	A	L

TEXT *(The Naked Chef)*

When Jamie Oliver began writing his recipe column for GQ, few could have predicted that he would achieve so much.

0./K. YOU FIRST WORKED WITH GQ IN 1999. WHAT DO YOU REMEMBER OF THAT TIME?

I was 24 then and GQ took a leap of faith on me. I had talent, but I hadn't done TV or books at that stage. I was just some random who could throw a sentence together and could cook. That kind of punt never happens. The traditional world goes for superstars, the tried-and-tested, but taking a risk is an important part of life. When someone takes a risk, you've got something to prove. Soon after, *The Naked Chef* broke, the book soared to No1.

1./H. WHAT WAS IT ABOUT YOUR COLUMN THAT APPEALED TO THE GQ READER?

It's hard to imagine but 20 years ago boys didn't cook. We started getting boys back in the kitchen. To the GQ audience of 1999, I was saying: "Boys, I'm not a threat. I'm your ally". That was an important message for the GQ reader and I think it still is today.

2./G. WHAT ADVICE WOULD YOU GIVE TO THE YOUNG NAKED CHEF NOWADAYS?

Firstly, follow your instincts and follow your heart, not your ego. It sounds simple, but it's something that men particularly struggle with. Second, have the confidence to say no. Finally, spend the most you can afford on legal advice and sign every contract. Don't let anyone do it for you.

3./D HOW WOULD YOU SAY YOUR COOKING HAS CHANGED OVER THE YEARS?

In a weird way, I would say that my cooking hasn't evolved much. If you look at *The Naked Chef*, the food is very similar in heart, soul and style to today. I was an expert in a small number of things – roasts, salads, pasta – and I stuck to that. Of course, you open up your techniques and abilities over the years, but I still stuck to my strengths.

4./C. HOW HAVE YOU SUPPORTED STUDENTS FROM DISADVANTAGED ENVIRONMENTS?

We've had 480 students graduate through the system, young people from challenging backgrounds – homeless, unemployed or simply lost. But with our help, these students have gone on to run the busiest and best restaurants in town. Education is what I'm most passionate about. Education has the power to catch society's most vulnerable and give them the best chance to flourish.

5./F. IS THERE ONE PARTICULAR SERIES THAT STANDS OUT AS YOUR FAVOURITE?

I've enjoyed them all, as they're all so different. I enjoyed *Jamie At Home* the most, because it was simple, honest cooking, growing stuff and cooking it. Channel 4 wouldn't commission it, so I commissioned it myself. It was such a simple format, but it was a beautifully made show. We ended up selling it back to Channel 4 anyway.

6./E. WHICH COOKBOOK WOULD YOU PASS ON TO THE NEXT GENERATION, IF ANY?

I think I'd have to give them *The Naked Chef*. That book was written by a young chef – my voice's cute, almost vulnerable – but the recipes stand up to criticism today. Even then, I knew what I was doing. After all, I'd been cooking since I was eight and cooking professionally from 14.

7./A. HOW DO YOU GET YOUR IDEAS TO WRITE A NEW BOOK?

Before I begin the book process, I ask two questions: who is it for and what questions are we answering? Then, because I'm quite visual, I go to a blank room and start to write things on paper, stick it to the walls and move things around, kind of like a manual Pinterest board.

8./L. YOUR LAST RECIPE TO COOK ON EARTH. WHAT WOULD IT BE AND WHY?

That's so hard, because my personal preferences are constantly changing. I think I'd revert back and go full nostalgia with one of my mum's wicked Sunday roasts, with all the trimmings.

(Adapted from <https://www.gq-magazine.co.uk/article/jamie-oliver-interview-2019>, 19/04/2019, 551 words)