

1. Μεταφράστε στην ελληνική γλώσσα το κείμενο που ακολουθεί λαμβάνοντας υπόψη ότι θα δημοσιευθεί σε έντυπο ελληνικό περιοδικό κοινωνικού ενδιαφέροντος τύπου *Nemecis*, *Focus*.

Glamour versus feminism? Just look at the images in the media we all adore

[...]

To the headmistress of our all-girls grammar school, fashion was at odds with high-mindedness. She was famous for not allowing her teaching staff to wear lipstick. In the 1950s she waged guerrilla warfare against the wearing of "paper-nylon" petticoats, designed to give a sticking-out effect to the skirts of summer dresses. These were frequently confiscated from sixth-formers and hung like scalps on pegs outside her study, a shameful warning to those lower down the school. Glamour got a girl into trouble.

There was a great deal of gender confusion in the academic girls' schools of that time. What Germaine Greer called an "absurd version of masculine uniform" was often policed with vigour: gymslip-type tunics over collared shirts and masculine ties, precise regulations stipulating skirt lengths and the thickness of stockings. Yet we were still supposed to be "ladylike", to dress quietly and neatly and always to wear hats and gloves in the street.

The stringent rules generated a sub-culture of opposition. Could you get away with a black bra, pale pink nail varnish or Clearasil on adolescent acne? Many girls breathed a sigh of relief when they left school and could pile on mascara with abandon. But just as glamour was losing the allure of the forbidden, along came second-wave feminism, warning about the dangers of turning ourselves into sex objects.

Glamour has gone in and out of fashion since the late 1960s. It was back with a vengeance in the 1980s, albeit against a backdrop of the considerable gains women made in education and the labour market during that decade. Was this a "backlash" or something different? Naomi Wolf and, most recently, Natasha Walter have argued that, bolstered by the beauty industries, the pressures on young girls to look good can be damaging and relentless.

(310 λέξεις)

Πηγή: *The Observer*, Sunday March 21 2010

<http://www.guardian.co.uk/lifeandstyle/2010/mar/21/glamour-feminism-cinema-carol-dyhouse>

Carol Dyhouse is a research professor at the University of Sussex. Her new book, *Glamour: Women, History, Feminism*, is published by Zed Books.

2. Μεταφράστε στην ελληνική γλώσσα το κείμενο που ακολουθεί λαμβάνοντας υπόψη ότι θα δημοσιευθεί στην έντυπη έκδοση της εφημερίδας «Εθνος της Κυριακής».

How did it all start?

The Plastiki began her adventure nearly four years ago after taking inspiration from a report issued by UNEP called 'Ecosystems and Biodiversity in Deep Waters and High Seas' and Thor Heyerdahl's epic 1947 expedition, The Kon-Tiki. True to Adventure Ecology's values, a compelling and pioneering expedition was needed that would not only inform, but would also captivate, activate and educate the world that waste is fundamentally inefficient design.

With more efficient design and a smarter understanding of how we use materials, principally plastic, waste can be transformed into a valuable resource, in turn helping to lessen our plastic fingerprints on the world's oceans.

To undertake the Plastiki expedition, Adventure Ecology was not only influenced by the principles of 'cradle-to-cradle' design and biomimicry but brought together a multi-faceted team from the fields of sustainable design, boat building, architecture and material science in order to foster a collection of new ideas and cutting edge technologies that allow the Plastiki to be a truly unique, one-of-a-kind expedition vessel.

(170 λέξεις)

UNEP: United Nations Environmental Program(me)

Πηγή: The Plastiki Expedition
<http://www.theplastiki.com/faqs/>