



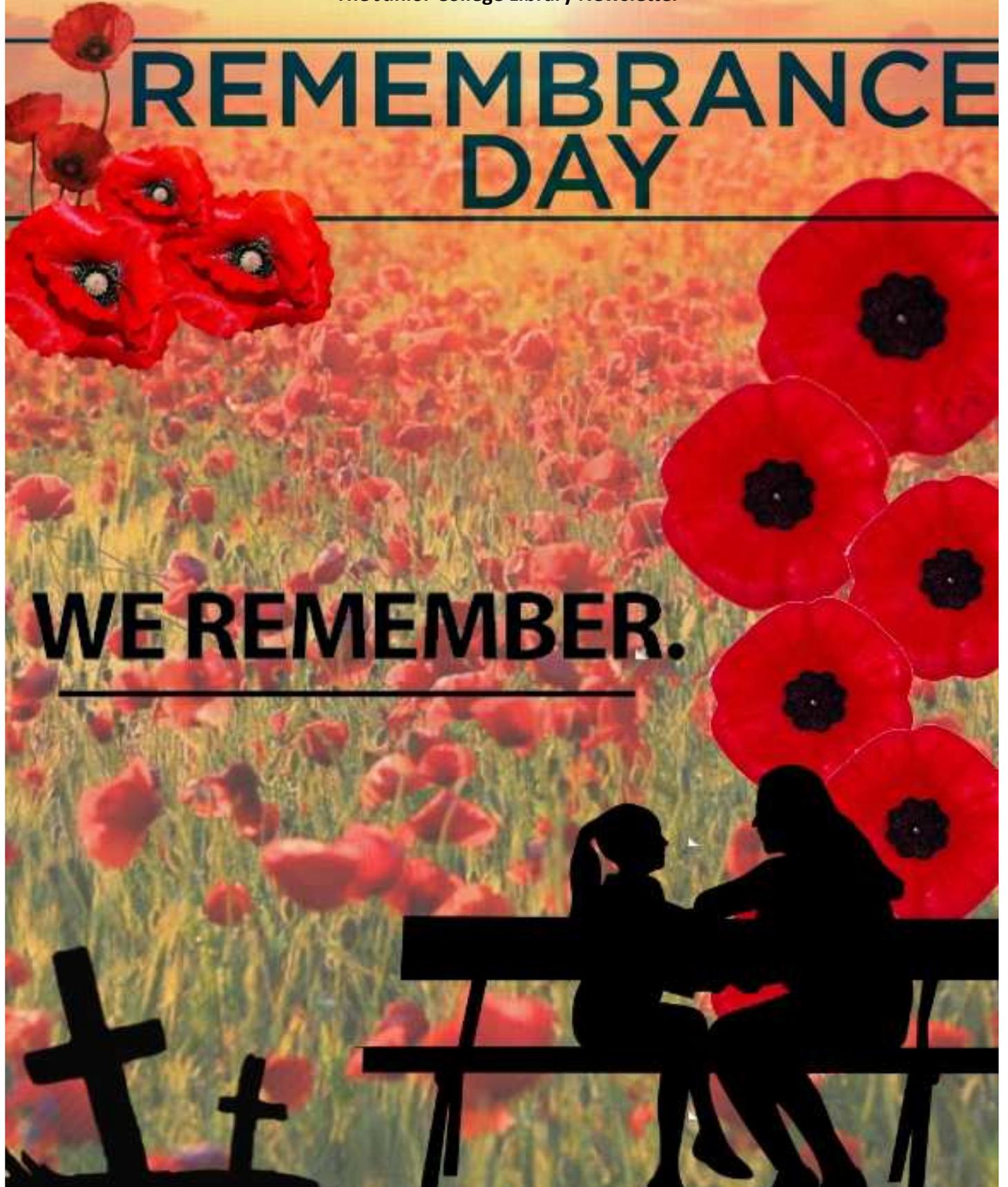
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BOOKMARK

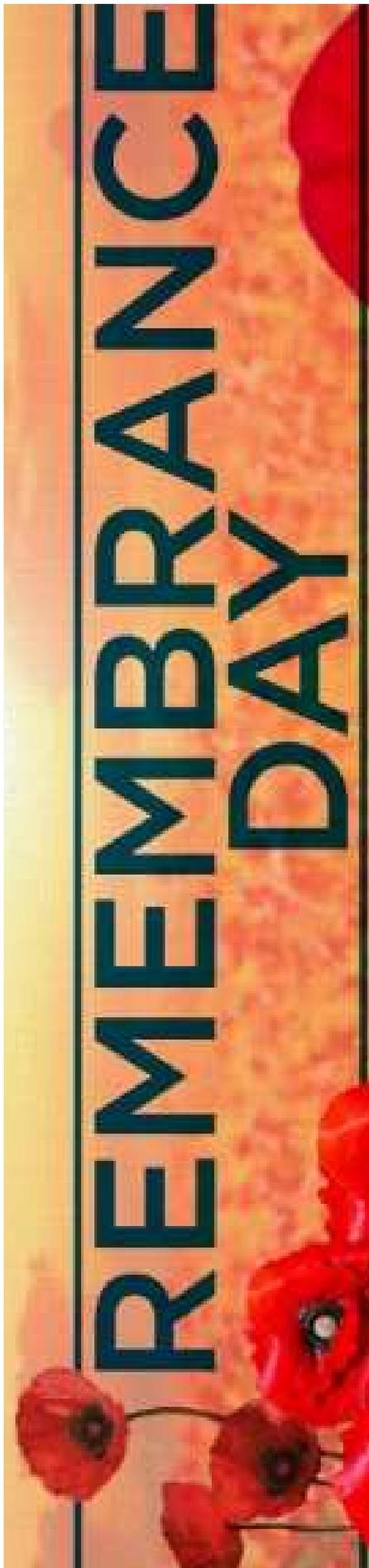
The Junior College Library Newsletter

REMEMBRANCE DAY

WE REMEMBER.



OCT/NOV- ISSUE 17 - 2018



Cover design by: Shania Catania

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EDITOR'S NOTE

Dear Readers,

We cannot start this issue without welcoming you to the academic year 2018/2019! Whilst for many of you this will be your final year at Junior College, many of you are new students, about to start a new adventure in your academic life!

Sure there are many things to do, new relationships to forge, new friends to make and new lessons to be learned. But where does the Library fit into your experience?

Many of you will come to JC Library to study or borrow books which you need for your assignments. But the Library offers so much more! Together with the Maltese Department we offer you the chance to discover and discuss books and at the same time meet new people during the Tal-Kotba book club.

The currency for knowledge is information and whilst doing your research you might be overwhelmed with the amount of information that can come up with just a simple Google search. Libraries are a great place to start your quest for information, and librarians are there to guide you, so don't be shy, we are more than happy to help you!

The JC Library is not for the bookworms only! We also host exhibitions of artworks done by our students to showcase their talents. If you enjoy writing why not send us your works? Our Student Feature is made up of your wonderful submissions! This edition's cover is also designed by a student! The theme chosen was Remembrance Day which occurs in November. During this period, the Library celebrates the fallen on both World Wars – with special reference given to works written during or about that period.

Are you interested in designing a cover? More information can be found in pg 22.

Autumn is coming, so it's the perfect time to curl up with a good book. Stuck in a reading rut? Our Fiction section has a great variety of genres for you to choose from!

This issue features a broad range of subjects, from Music to Science, Sociology to Literature and so much more! We have also introduced two new sections: the Science Bite for our budding scientists and the Sports Feature ;which will be a four part series on Futsal!

Don't forget to visit our stand during Fresher's Week!

JC Library Opening Hours :

Monday to Friday 7am to 4pm

Contact us : juniorcollege.lib@um.edu.mt

Follow us on : www.facebook.com/uom.jclibrary/



JC Li-
brary
Team



INNU TA' L-ISTUDENTI UNIVERSITARJI

1944



Versi ta':

ALBERT M. CASSOLA

Muzika ta':

CARMELO PACE

STUDENTS' REPRESENTATIVE COUNCIL

1944.



Agendabookshop

L-Innu ta' l-Istudenti Universitarji : l-ewwel parti

minn Mro. Manoel Pirotta

L-Innu tal-Istudenti Universitarji¹ (*Hymn for University Students*) huwa l-isem tal-innu uffiċjali, kemm tal-istudenti tal-Università ta' Malta, kif ukoll ta' Ġan Frangisk Abela² Junior College li jiffirma parti minn dil-istituzzjoni terzjarja. Għaldaqstant, l-iskop ta' dal-artiklu hu biex il-qarrej isir jaf bl-eżistenza ta' dal-Innu. Ta' min jgħid li l-Innu aktarx jindaqq dejjem mill-orkestra tal-kulleġġ waqt il-ħafna kuncerti li hi tagħti matul is-sena kollha, kemm f'Malta u Għawdex, kif ukoll meta tkun mistiedna ddoqq barra minn xtutna bħala parti minn skambju kulturali ma' xi skola post sekondarja oħra, jew liċeo mużikali. Għal min jinteressah, l-Innu jinsab ukoll irrekordjat fuq CD³ li dil-orkestra kienet ħarġet fl-2013 għall-okkażjoni tal-15-il sena mit-twaqqif tagħha fil-bidu tas-sena akkademika tal-1998.

Biex ngħinkom tapprezzaw aktar dal-Innu, iddeċidejt li jkun aħjar jekk dal-artiklu nqassamulkom f'erba' partijiet, li bejniethom bħal jikkorrespondu tajjeb mal-erba' staguni tas-sena. Dan qed naghmlu peress li *BOOKmark*, in-*newsletter* tal-librerija tal-kulleġġ, toħroġ proprju kull xahrejn. Hekk mela, fil-Ħarifa (Ottubru-Novembru) ser inkun qed nintroduċikom mal-Innu u l-isfond storiku li fih twieled; fix-xahar tal-Milied u l-qieragħ tax-Xitwa (Diċembru – Jannar) ser inlaqqgħakom mal-kompożitur tal-Innu – Mro. Carmelo Pace (dil-parti ser tkun akkumpanjata wkoll minn lista ta' xogħlijiet natalizji tal-istess kompożitur); f'tarf ix-xitwa u dħul ir-Rebbiegħa (Frar – Marzu) ser niltaqqgħu mal-poeta tal-Innu: Albert Maria Cassola; u nagħlaq b'analizi dettaljata tal-Innu qabel ma jidħol is-Sajf (April – Mejju).

¹Aktarx li għall-bidu, dal-Innu kien ġie mgħammed bl-isem ta' 'Innu Universitarju ta' Malta'. Dat-titlu nsibuh imniżżel kemm fuq il-paġna tal-versi kif ukoll fuq l-ewwel paġna tal-mużika oriġinali tal-Innu li jinsabu mefugħin fl-arkivji mużikali tal-Mużew tal-Katidral tal-Imdina (Music Ms. No: 2991 [Microfilm Proj. No.: 8188]). Kien biss wara li ġie litografat li bidel ismu għal 'Innu tal-Istudenti Universitarji'. Huwa ferm diffiċli biex wieħed isir jaf min setgħet kienet il-persuna resposabbli wara dal-bdil fl-isem, żgħir jew kbir, skont mil-liema aspett jew lenti tħares lejha. Żgur imma li, minħabba f'hekk il-kelma 'Malta' ma baqgħetx tidher aktar fl-isem uffiċjali tal-Innu, bil-konsegwenza li, student barrani mhux bilfors seta' jkun jaf li dan kien inkiteb apposta għall-Università, sa dak iż-żmien waħdanija, ta' Malta. B'hekk ukoll, tnaqqas drastikament l-element patrijottiku li l-kelma b'konnotazzjoni nazzjonali setgħet qatt iġġorr magħha. Dal-element madankollu baqa' xorta waħda jbaqbaq fil-versi ta' Albert Maria Cassola li waqtiet jieħdu saħansitra xejra militanti, speċjalment fir-ritornell.

²Il-Konti Giovanni Francesco Abela (1582-1655) twieled il-Birgu min-nobbli Marco Habela u Bernardina Vella. Jibqa' magħruf l-aktar għall-kitba tiegħu *Della Descrittione di Malta Isola Nel Mare Siciliano Con Le Sue Antichità, et Altre Notitie* (1647) minħabba li jagħtina tagħrif importanti fuq Malta, fuq l-istituzzjonijiet maltin, fuq il-popli li ħakmu l-gzejjer tagħna f'iżmna differenti, kif ukoll fuq ismijiet ta' postijiet u personalitajiet maltin. Minħabba f'hekk, huwa jitqies bħala missier l-istorjografija maltija. Abela jinsab midfun fil-knisja konventwali tal-Ordni tal-Kavallieri Ospitalieri ta' San Ġwann, il-Belt Valletta. Il-Junior College tal-Università ta' Malta huwa msemmi għal dal-ewwel storiku Malti.

³*Celebrating 15 Years ... University of Malta Junior College Orchestra* A.D. 1998. CD: LM0042880. Surmast-Direttur: Mro. Manoel Pirotta. Recording: V&F Recording Studio, Żejtun. Mastering: Vanni Farrugia.



Ritratt awtografat ta' Tonino Xiberras, awtur tad-Djarju li huwa kiteb fl-eqqel tal-Gwerra

Għal aktar gost, kull waħda minn dal-erba' partijiet ser tkun qed tiftaħ b'silta qasira meħuda mid-Djarju ta' ċertu Dun Anton Xiberras (1921-2006), qassis-poeta Naxxari, fejn jiddeskrivi l-istaġuni b'Malti sabiħ u mill-aktar safi. Dan id-Djarju, li jikkonsisti f'għadd ta' pitazzi manuskritti, kitbu meta kien għadu s-Seminarju tal-Furjana jistudja għal qassis fi żmien it-Tieni Gwerra Dinjija. Fuq il-qoxra ta' barra ta' kull pitazz, li huwa jsejjaflu 'ktieb', Dun Anton ħa ħsieb inizzel ukoll minn liema sa liema data twassal dik il-parti tad-Djarju. Barra minn hekk, il-paġni f'kull ktieb-pitazz huma innumerati, u ġieli jagħti l-każ li l-għadd tagħhom jibqa' sejjer minn wieħed għall-ieħor. Dawn huma t-tip ta' referenzi li ser issibu mnizzlin f'tarf kull silta li minnhom tkun meħuda.

'Jasal kull meta, wara l-jiem sħuna tas-sajf, ikun tbiegħdu ħafna minna, u l-kesħa tal-ħarifa tibda kultant tinħass ma' xi ziffa ħalliela ġejja minn pajjiżi kesħin, meta xi sħaba mis-sema griz u aktarx sewdieni traxxax fuqna l-ħlewwa ta' bennitha, u lilna ddaħħalna biex nistkennu fl-għorof tagħna, jasal iva mad-dħul tax-xahar ta' Novembru, il-leħen bekkej u newwieħi tal-qniepen tal-knisja biex kieku jitolbuna niftakru fil-mejtin tagħna.' (Il-Għaxar ktieb: Lulju 1945 – Jannar 22, 1946: Novembru, p. 9.)

Sfond storiku: Malli faqqgħet it-Tieni Gwerra Dinjija, is-Surmast⁴ Carmelo Pace ma setax ikompli għaddej bil-ħidma professjonali tiegħu bħala għalliem tal-mużika. Minflok, kellu jagħmilha ta' *shelter supervisor* fejn kien jieħu ħsieb bosta refuġjati li kienu spicċaw bla saqaf fuq rashom. Xi żmien wara ntbagħat jaħdem f'uffiċċju l-Belt stess bħala skrivan mal-*Air Force*. Iżda minkejja dan, huwa xorta waħda rnexxielu jwaqqaf orkestrina⁵ biex jallegra lir-refuġjati. Kien isib ħin ukoll imur jgħallem il-mużika wara l-ħin tax-xogħol fil-*Command School of Education*. Kien f'dan iż-żmien ukoll li, il-familja Pace marret toqgħod f'Tas-Sliema wara li d-dar tagħhom tal-Belt kienet sfat imġarrfa bil-bombi tal-għadu. Malli spicċat il-Gwerra, is-Surmast Carmelo Pace reġa' taha mill-ewwel għall-kompożizzjoni, u fost l-ewwel xogħlijiet li ħarġu mill-pinna prolifika tiegħu nsibu proprju l-Innu tal-Istudjenti Universitarji. Dan wara li, fl-1944 il-*University Students' Representative Council* (illum magħruf bħala l-Kunsill Studenti Universitarji) kien nieda kompetizzjoni nazzjonali biex jintagħzel l-innu uffiċjali għall-Università ta' Malta. Għal dan il-konkors kienu ġew imsejħa ħamsa min-nies, fosthom tliet kompożituri magħrufin sew fix-xena mużikali lokali, biex jagħmluha ta' ġurija. Infatti, il-bord kien magħmul minn dawn in-nies li ġejjin: Mro. Dr. S. Caruana B.Sc., M.D.⁶, Mro. Giuseppe Camilleri (1903-76), Mro. Josie Mallia Pulverenti (1896-1964), is-Sur. J. Azopardi B.Sc., u s-Sur Victor Frendo bħala President. L-Innu tas-Surmast Pace, fuq versi bil-Malti ta' Albert Maria Cassola, kien ġie l-ewwel. F'ittra datata 29 ta' Diċembru, is-Sur Victor Frendo, bħala President tal-bord tal-ġurija, kien feraħ lill-kompożitur talli kiseb l-ewwel premju. Ftit wara, l-Innu kien ġie litografat⁷ mill-istampatur P. Bonavia f'Tas-Sliema u ndaqq għall-ewwel darba nhar il-21 ta' Jannar 1945 waqt il-kunċert annwali universitarju.

Jissokta fil-ħarġa tal-*BOOKMark* li jmiss.

⁴Titlu mogħti lil dik il-persuna responsabbli mid-direzzjoni ta' orkestra, banda jew xi forma ta' grupp mużikali ieħor.

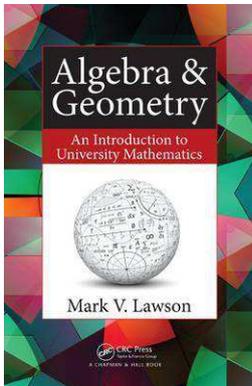
⁵Orkestra żgħira magħmula minn ftit mużiċisti għal skop ta' daqq f'tiġijiet jew festini privati.

⁶Kien imexxi l-Amateur Orchestra Mozart.

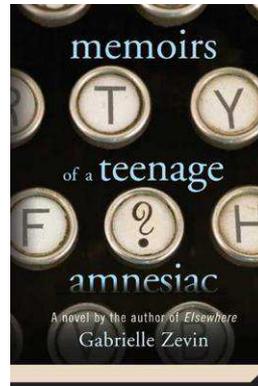
⁷Il-litografija tinvolti l-proċess biex jingibdu kimikament kopji ta' disinj u stampi fuq il-wiċċ ta' biċċa metall lixxa qabel ma' dawn jiġu stampati.



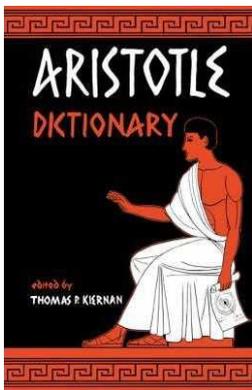
Recent Acquisitions



Algebra &
Geometry : an
introduction to
University
Mathematics
by
Mark V. Lawson



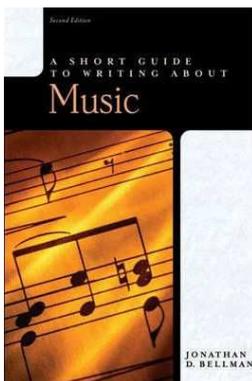
Memoirs of a
teenage amnesiac
By
Gabrielle Zevin



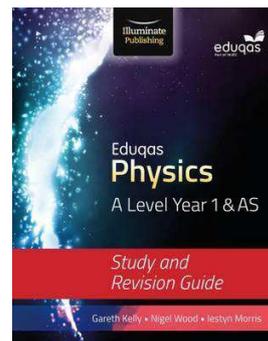
Aristotle
Dictionary
edited by
Thomas P. Kiernan



In Order to Live : a
North Korean girl's
journey to freedom
By
Yeonmi Park



A short guide to writing
about music
2nd edition
by
Johnathan D. Bellman



Eduqas Physics for A
Level Year 1 & AS: Study
and Revision Guide
by
Gareth Kelly, Nigel Wood
and Iestyn Morris



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ON THE JOB

Police Inspector

In this instalment of ON THE JOB we interview a Police Inspector about his role in law enforcement

How did you become a Police Inspector ?

For me, it was a bit of an unexpected choice as no-one in my family was in the Police Force at the time and I had no exposure to police work. Back then I used to work in the catering industry and became friends with a Police Sergeant whose rounds took him past my workplace and to cut a long story short, his stories about his work spiked my interest and he eventually convinced me to join. I have never looked back since!

What do you actually do?

The duties of a Police Inspector vary according to where one is deployed. Generally speaking, such duties include the investigation of crimes within one's remit, and prosecution before the Courts of Magistrates, but also include various other aspects of the job such as the management of personnel during events, liaising with the community to identify any issues in the locality, Crime prevention measures etc.

Why do you think your job is important?

The Police are there to provide a service to the community, a large part of which is the maintenance of law and order. Since no society could function without the latter, I believe that the police, like many other professions which provide a service to the community, carry out a very important job.

What did you study to become a Police Inspector?

There are two ways of becoming a Police Inspector in the Malta Police Force. One can either start from the rank of Police Constable then progress to Police Sergeant and eventually Police Inspector. In such a case each progression in rank would entail the attendance of a number of lectures and an eventual examination process. One can also apply directly for the rank of Police inspector, this would require the applicant to hold a degree to be eligible. In both cases, the prospective Police Inspector would need to attend for a one-year Diploma in Policing. In my case I climbed through the ranks.

What is your favourite book?

'Leviathan' by Paul Auster





Redefining the Kilogram

By Russell Mizzi

1 Background

Definition 1. *A base quantity* is one that is not dependent on other quantities.

Definition 2. *A base unit (or fundamental unit)* is a unit of a base quantity that is a defined reproducible standard.

Under the *Système International d'Unités* (SI) or International System of Units, the base quantities, base units and the corresponding symbols are:

Base Quantity	Base Unit	Symbol of Base Unit
Length	metre	m
Mass	kilogram	kg
Time	second	s
Electric current	ampere	A
Thermodynamic temperature	kelvin	K
Amount of substance	mole	mol
Luminous intensity	candela	cd

Definition 3. *A derived quantity* is one that can be defined or expressed as a product and/or quotient of base or other quantities.

Definition 4. *A derived unit* is a unit that can be defined or expressed in terms of the base units.

Example 1: Speed is a derived quantity. Its unit, the metre per second (m s^{-1}) is a derived unit which is expressed in terms of the metre and the second. The metre and the second are base units.

Example 2: The newton (Symbol: N) is the unit of force. The newton can be expressed in terms of the kilogram, the metre and the second. The newton is equivalent to kg m s^{-2} .

Example 3: The joule (Symbol: J) is the unit of energy. The joule can also be expressed in terms of the kilogram, the metre and the second. the joule is equivalent to $\text{kg m}^2 \text{s}^{-2}$.

The definitions of the base SI units affect all the other units.

2 The kilogram

Since 1889 the definition of the kilogram has been based on the international prototype kilogram (IPK). The IPK is a cylinder with diameter and height of 39.17 mm made of a platinum-iridium alloy locked in a high-security vault in a basement on the outskirts of Paris together with its six sister copies. It is kept in an environmentally controlled chamber under three bell jars. It is unique and therefore very precious. Three independently controlled keys are required to open the vault. The IPK has undergone the process referred to as 'periodic verification' only in 1889, 1948 and 1989. During the verification process, its mass is compared to that of its official replicas. The international report concerning the third verification process [2] suggests that the mass of the IPK lost at least 50 μg over the last century in comparison to its official copies [4]. The reason for this drift could not be established. An extraordinary calibration campaign against the international prototype of the kilogram in anticipation of the redefinition of the kilogram was carried out in 2014 with the results presented in [9] and analysed in [1]. A mass overestimation error of about 35 μg during each 'periodic verification' was identified and the cause has been primarily attributed to a mass comparator which had been taken out of service in 2010.

In view of the current definition of the kilogram, the instability of the mass of the IPK is a significant problem. You may refer to [3] and [5] for a more detailed description and explanation of the problems caused by having the kilogram defined in terms of a material artefact. For over 29 years, scientists have been studying how the kilogram could be redefined without any reference to a material artefact. The aim is to relate the kilogram to a fundamental constant of nature. Mills et. al. [4] were amongst the scientists to propose ways of redefining the kilogram. They identified the Kibble balance method [8] and X-ray crystal density (XRCD) method using silicon as being the two experimental approaches which were likely to open the way to a new definition. They recognised that the reduction in the uncertainty of the outcome of these experiments was desirable. However, they presented scientific arguments to support the view that was actually no need to wait for improved experiments before redefining the kilogram.

The General Conference on Weights and Measures (CGPM), which is the supreme authority of the International Bureau of Weights and Measures (BIPM), was established in 1875. The CGPM discusses and examines reports received from the International Committee for Weights and Measures (CIPM) and one of its roles is to ensure the improvement of the International System of Units (SI). The CGPM is expected to approve a new definition for the kilogram based on the Planck constant during the 26th meeting of the CGPM that will take place in Versailles from 13 to 16 November 2018 with the change coming to effect in 2019. It is important to appreciate that although the concept of such a change is very positive, there are a number of technical and procedural challenges that have to be dealt with. The foundation for the redefinition of the kilogram is discussed in detail by Richard et al. [7].

The new definition of the kilogram is expected to be "The kilogram, kg, is the unit of mass; its magnitude is set by fixing the numerical value of the Planck constant to be equal to exactly 6.626068×10^{-34} when it is expressed in the unit $\text{s}^{-1} \text{m}^2 \text{kg}$, which is equal to J s ." The impact of the redefinition of the kilogram is discussed in [6]. Initially, the uncertainty of the primary kilogram realisation experiments is expected to be of the order of 25 μg . This value will be reduced as experimental setups and methods are improved.

Note 1: Intermediate and Advanced Level physics students should be able to verify that the J s is equivalent to $\text{kg m}^2 \text{s}^{-1}$.

Note 2: The following URL links to videos which will help your understanding:

<https://www.youtube.com/watch?v=JKCBeDeVxkg>

<https://www.youtube.com/watch?v=Oo0jm1PPRuo>

<https://www.youtube.com/watch?v=SmSJXC6-qQ8>

<https://www.youtube.com/watch?v=ZMByI4s-D-Y>

<https://www.youtube.com/watch?v=ewQkE8t0xgQ>

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- [1] E. de Mirands, P. Barat, M. Stock, and M. J. T. Milton. Calibration campaign against the international prototype of the kilogram in anticipation of the redefinition of the kilogram, part ii: evolution of the bipm as maintained mass unit from the 3rd periodic verification to 2014. *Metrologia*, 53(5):1204, 2016. URL: <http://stacks.iop.org/0026-1394/53/i=5/a=1204>.
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- [8] Ian A Robinson and Stephan Schlamminger. The watt or Kibble balance: a technique for implementing the new SI definition of the unit of mass. *Metrologia*, 53(5):A46, 2016.
- [9] M. Stock, P. Barat, R. S. Davis, A. Picard, and M. J. T. Milton. Calibration campaign against the international prototype of the kilogram in anticipation of the redefinition of the kilogram part i: comparison of the international prototype with its official copies. *Metrologia*, 52(2):310, 2015. URL: <http://stacks.iop.org/0026-1394/52/i=2/a=310>.

_tal-kotba_2018-2019_

_siegħa_kobba_mal-kotba_



L-Università ta' Malta
Ġ.F. Abela Junior College



Id-Dipartiment tal-Malti, JC www.facebook.com/malti.jc

TAL-KOTBA għandu l-għan li jinstiga diskussjoni dwar il-kotba u kull ħaġa marbuta mal-kotba bħal films u mużika. Għandu l-għan li jiskomoda u jistaqsi dak li mdorrijin bih. Għal siegħa waħda biss. Hekk kif inżuru ta-ħaxix u tal-ħobż, inżuru TAL-KOTBA. Aħna, TAL-KOTBA. Daqshekk sempliċi. Aħna naqraw, aħna nisimgħu, aħna niddiskutu, aħna noħolqu.

TAL-KOTBA huwa klabb organizzat mid-Dipartiment tal-Malti fi ħdan il-Librerija tal-Junior College bl-appoġġ sħiħ tal-Għaqda tal-Malti - Università u Buzzer Stationers. Il-laqgħat jitmexxew minn Ms Leanne Ellul u miftuħa għall-istudenti kollha.

Creating a PowerPoint Presentation

by Riccardo Flask

At a certain point throughout your academic career you might be asked to put together a PowerPoint presentation. Putting together a presentation which will impress your audience is no mean feat! Follow these easy steps to achieve a professional and memorable presentation

1. **Layout :** Laying out the various objects (text, images, charts) on the slide in a balanced way will make your presentation more appealing and professional.
2. **Images and charts :** Using appropriate and meaningful images (not distracting) or charts (simple) will help you to get your message across much more effectively
3. **Colour :** Using colour effectively, depending on the room and projection type. One needs to take into consideration any disabilities, since colour blind people would not distinguish between green and red.
4. **Fonts :** Using the right fonts, (both type and size) depending on your audience and the nature of your presentation. Serif fonts must always be avoided!
5. **Videos :** Download any videos/material required since the internet connection might be down. Also make sure to check any links included in the presentation since web servers could be down.
Embedding videos : One needs to be aware of the formats the particular software accepts, and also note the contrasting background. [Make your own video if you cannot find a suitable one online!](#)
6. **Use the Presenter View :** Use the Presenter View to assist you during the show. There is no need for slide numbers (Keynote).
7. **Print Outs :** Any reference to the material used in the presentation should ideally go into a separate document and given to the audience.
8. **Do not read from slides!** Doing so you will just bore your audience to death! (Also do not read slide content from notes) Practice before and try to be as natural as you can!
9. **Animations and sound :** While they may look and sound cool, do not over do it as they may be distracting. You also have to take into consideration audience members who are sensitive to motion and flashing lights/images
10. **Spell Check :** Make sure to spell check your presentations, otherwise your audience will be more interested in finding spelling mistakes than what you actually have to say!
11. **Be Yourself and Be Confident!**



Sociology: what is it about?

by Anna Zammit

Have you ever wondered who you are 'bis-serjetà'?

Did you know that you are a product, just like any other?

The manufacturing company that produced you is made up, at least partly, of your family, your friends, your schooling and the media that surround you.

Then, of course, it is also a matter of your age, and your gender and sexuality, which, yes, are not exactly the same thing. And what about religion? Have you given up on your religiosity? Or, maybe, you treasure your religious upbringing and want to keep exploring your belief system. You may, perhaps, be at a stage at which you just don't know how you feel about religion but you still feel it's your duty to attend mass on Sunday.

So, the manufacturing of your identity and your personality is pretty complicated and, moreover, you end up having a whole set of identities rather than just one. You may be a 'good' son or daughter, but with your friends, you are willing and you dare to be someone else. Or you may behave properly in front of your customers in the restaurant where you work as a waitress/waiter, but once you reach the kitchen, you start swearing your head off because there is a customer who has really tested your patience. So, why did you behave in such contrasting ways? Are you some sort of social schizophrenic?

And how do you feel about others? Do you like all the people around you? Do you feel a strong sense of solidarity towards 'the other' or, maybe, you like some people but dislike others? Dare I say that, perhaps, you even have very strong negative feelings towards some, perhaps because of their political opinions, or their sexual orientation, or their physical/mental state, or their ethnicity? And where do these feelings come from? Did your family teach you to be wary of the 'other', the 'foreigner'? Did your friends ridicule the disabled? Did you get the idea from those around you that there are only males and females in society?

Sociology helps you make sense of who you are by providing answers to such questions. And in the process, you will also understand better how society works. Sociology studies group behaviour. Sociologists are people who are curious about the phenomenon called 'society'. In order to explore such a complex system, sociologists carry out research to study how society works, and these studies help us understand to what extent we can be individuals and how the influence of others puts pressure on us to conform to the rules and expectations of the various groups we belong to.

This research leads to the development of theories. So, although many have their own personal views of how society works, we cannot simply rely on such 'common sense knowledge' Instead, we must check scientifically, i.e. objectively, what is going on. So, be prepared to learn about numerous sociologists and sociological studies that explore every social aspect you can imagine. Culture and identity, the family, religion, poverty, the media, crime and deviance, and so much more, are some of the topics studied at either Intermediate or Advanced level, or both.

Keep in mind that studying this subject involves referring to these sociologists and their research, and not to simply express your own opinion. Indeed, you can form your own opinion after you understand these theories. You will have to mention theorists and describe their theories in the tasks assigned to you throughout your time at Junior College.

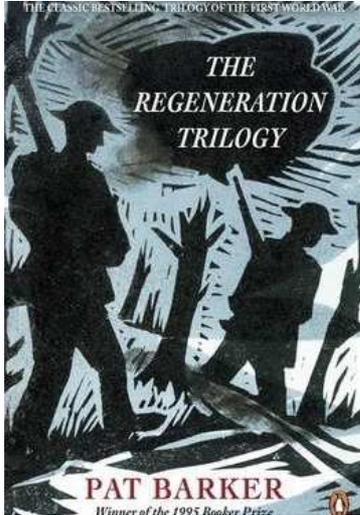
For example, it would seem to be common sense knowledge that a family is a group of people related biologically within which children are cared for. However, sociologists like **Talcott Parsons**, a so-called Functionalist, describes the family as an institution that sees to (1) **the primary socialization of the young** and (2) **the stabilisation of adult personality**.

Also, for example, the role of women in the family is viewed in different ways by different sociologists. Functionalists, like Parsons for instance, say that since, biologically, women bear children, they must fulfill what he calls the '**expressive role**', while men are generally the financial providers for their families, and so they play an '**instrumental**' role. **Feminists**, however, note that the family is an institution which exploits women. For example, **radical feminists**, like **Germaine Greer**, focus on '**patriarchy**' to explain how exploitation takes place.

There is much more to say about these theories, and there are many other theories, other than functionalism and feminism that have also contributed to this discussion. However, the point to note here is that when writing essays or answering questions in Sociology, students must always refer to established theories, and not just their own intuitions and opinions. Otherwise, the answer will be considered 'unsociological' and the student will lose marks. Therefore, the terms and names in bold are what students have to know when studying, and writing essays. This is what is expected from a student of Sociology. If you are unprepared to take note of such theories and expect to write whatever comes to mind, then it is highly likely that you will fail. On the other hand, when students regularly read their text books, follow their lectures carefully, take notes and study for their tests or exams, they will definitely do well. However, even more importantly, they will have understood the various ways of looking at an important social issue or phenomenon and learnt new ways of looking at this aspect of society and of course society itself. So, good luck on your Sociology journey!

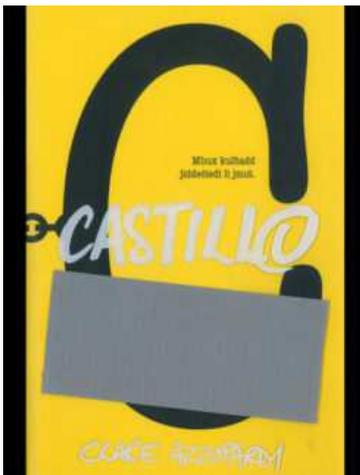
Librarian's Choice

RECOMMENDED READINGS FROM OUR SHELVES



The Regeneration Trilogy by Pat Barker

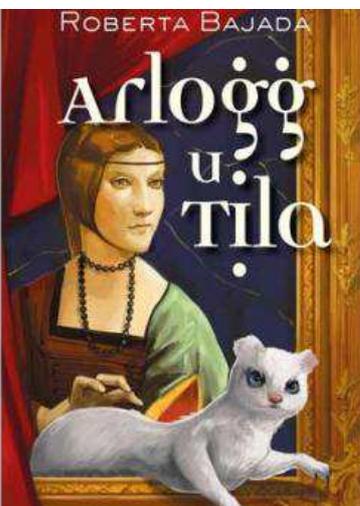
The Regeneration Trilogy is Pat Barker's sweeping masterpiece of British historical fiction. 1917, Scotland. At Craiglockhart War Hospital in Scotland, army psychiatrist William Rivers treats shell-shocked soldiers before sending them back to the front. In his care are poets Siegfried Sassoon and Wilfred Owen, and Billy Prior, who is only able to communicate by means of pencil and paper. Regeneration, The Eye in the Door and The Ghost Road follow the stories of these men until the last months of the war. Widely acclaimed and admired, Pat Barker's Regeneration trilogy paints with moving detail the far-reaching consequences of a conflict which decimated a generation.



Castillo minn Clare Azzopardi

Emma qatlet żewġt irġiel. Dennis Castillo u Tommy Grech. It-tnejn li huma ħadu b'idejn il-Kurunell Muammar Gaddafi meta ġie Malta bejn il-21 u l-24 ta' Mejju tal-1976. Tommy kien jaħdem il-Palazz ta' Sant'Anton fejn il-Kurunell kiel is-Sibt u l-Ħadd filgħaxija. Kellu r-ritratt ma' Gaddafi mdendel fl-intrata tad-dar. Dennis kien spettur u kellu ritratt ma' Gaddafi fuq l-iskrivanija fl-uffiċju tiegħu. Qatt ma ddispjaċieha ta' dak li għamlet. Sakemm darba waħda, tfaċċajt jien quddiem il-bieb tad-dar tagħha. Jien Amanda, it-tifla ta' Emma.

Kieku kellek titef lil ommok, u meta terġa' ssibha snin twal wara, issir taf li qatlet, x'tagħmel?



'Arloġġ u Tila' minn Roberta Bajada

'Arloġġ u Tila' ta' Roberta Bajada huwa rumanz qasir adattat għat-tfal u adolexxenti, imma żgur huwa rumanz li jogħġob lil kull min jaqrah. Dan ir-rumanz jinkludi avventura ħelwa, b'karattri kkuluriti li jżewqu l-istorja b'xeni li jġiegħluk titbissem. L-avventura tiefha lil qarrej f'perjodi ta' storja differenti, fi żmienijiet fejn tpingew xi wħud mill-aqwa kapolavuri ta' l-arti. Il-ktieb fih ukoll dettalji u informazzjoni dwar xi wħud minn dawn it-tpingijiet, kif ukoll xeni veri mill-ħajjiet imqanqla ta' artisti bħal Leonardo Da Vinci, Salvador Dalí u Edvard Munch. B'hekk l-awtrici, b'dan ir-rumanz intelliġenti jirnexxielha tqajjem iktar għarfien u interess fid-dinja ta' l-arti u jirnexxielha tagħmel dan b'dik id-daqsxejn ta' imażinazzjoni fantastika li żgur ser togħġob lil kull min jaqra dan il-ktieb. Titilfuhx!

Review minn Alison Mintoff—Melitensia Librarian

Kemm-il darba:

*Kemm-il darba t̄lomt biż-żifna tal-ilwien
t̄heggeg qalbi b̄hat-tkebbisa tan-nirien?*

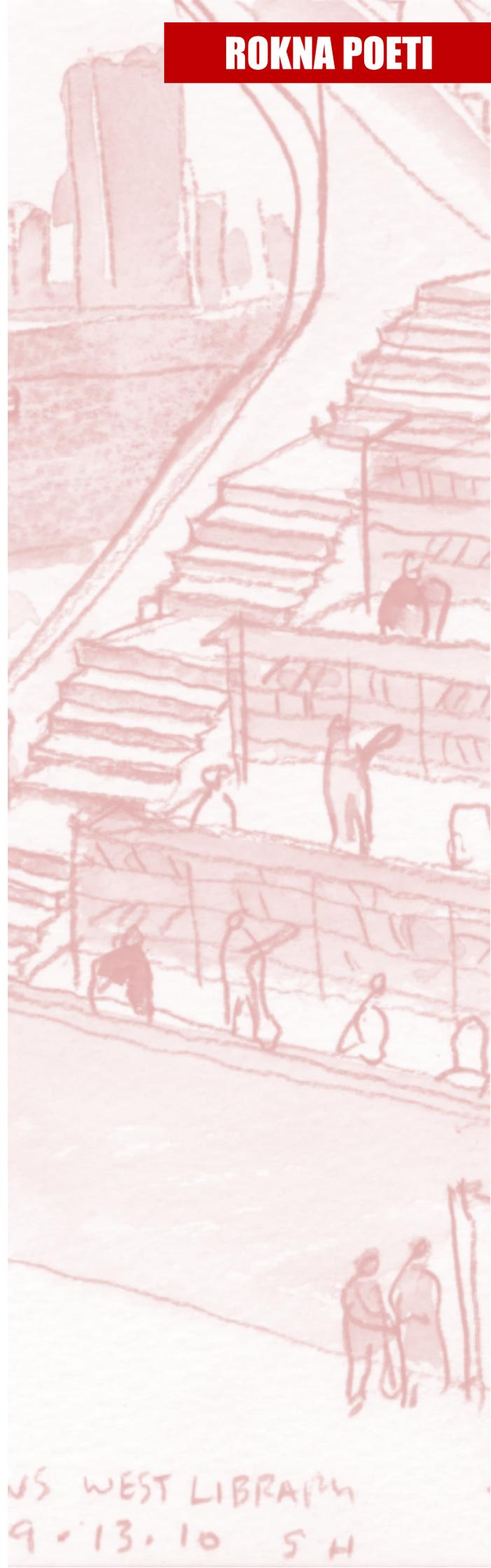
*Kemm-il darba t̄lomt bi fjur differenti
u bil-qlub imewġu s-sentimenti?*

*Imma issa l-ħolma tal-ilwien u l-fjur
u tas-sentimenti jkangu kull kulur
nista' noħlomha kuljum
malli jibda qajl ibexbex il-jum:*

*- ġmiel u fantasiji (qisni Alice),
teoriji kolossali u ideologiji (m'iniex politiku)
xi storja fuq Ġużi jew fuq mazzetta (mini-mazza,
forsi!)
xi bini kbir (mhux tal-ODZ) fil-Belt Valletta
fuq it-tempji megalitiċi (naqra iżgħar mill-mega
tal-lum)
jew xi t̄rafa ta' karattru (bil-kostum, ftit inqas
vera mill-verità)*

*Dan hu kollu ħolm li t̄lomtu jien
u jekk trid, tista' toħolmu int ukoll f'daž-żmien...
Bħalma tietu pasta u kikkra te f'kafeterija
tista' taqra u tistudja, f'dan il-ħolm tal-librerija!*

Wayne Farrugia



Ir-Romantiċizmu Femminili: Qari mill-Ġdid ta' Dun Karm

David Aloisio

Il-kxif tar-rwol femminili ridimensjonat esperjenzat riċentament f'diversi oqsma jista' jsawwar mill-ġdid il-mod ta' kif il-preżenza femminili tigi pperċepita wkoll fil-letteratura. Jekk, ngħidu aħna, isir qari mill-ġdid tal-poeżiji ta' Dun Karm, il-paradimma tal-era Romantika Maltija, jistgħu jingħelbu l-barrieri li jikkonfinawna f'perspettiva kritika limitata. Tradizzjonalment, Dun Karm tqies bħala dak li, minħabba poeżiji bħal "Nudiżmu," "It-Tifla tar-Raba" jew "Lill-Għonnella," dejjem seddaq l-isterjotip tal-mara ideali tar-raħal f'konfront mal-mara immorali tal-belt. Hawn se niddiskuti jekk huwiex possibbli li tinqabeż din il-fruntiera li tillimita l-viżjoni kritika tagħna.

Kif timmanifesta ruħha l-femminilità Dunkarmjana? Fil-poeżija "Biki ta' Omm" Dun Karm juża l-ewwel persuna singular sabiex jinheba wara l-persuna femminili u jittanta jirraġuna b'moħħ ta' omm. Il-karatterizzazzjoni fil-poeżija hija ddominata totalment mill-preżenza femminili; kemm in-narratur kif ukoll in-narratarju huma nisa. Il-femminilità tal-omm li qiegħda titkellem, titħabbeb faċilment mal-femminilità tal-bint indirizzata. Il-kompatibbiltà femminili bejn l-omm u l-bint hija zona emottiva u psikika li naturalment ebda raġel ma jista' qatt ikollu sehem sħiħ fiha. Għalkemm juri li hu konxju minn dan mill-kliem "Żgur ħadd ma jfisser," il-poeta sensitiv xorta waħda jesperimenta bil-vuċi fl-ewwel u fit-tieni persuna sabiex, b'rispett lejn in-nisa u l-femminilità ontoloġika tagħhom, iġarrab, jaħseb, iħoss, jitellem u jikteb f'isimhom. F'din il-poeżija Dun Karm ma tnaffarx milli jinża' l-maskulinità tiegħu sabiex jidhol f'ġisem u fi psike femminili; hija deċiżjoni kurraġuża tal-poeta raġel, aktar u aktar jekk titpoġġa mill-ġdid fil-kuntest soċjokulturali li fih immaterjalizzat ruħha. L-għażliet relattivament avventurużi li għamel Dun Karm fil-proċess tal-kitba ta' "Biki ta' Omm," apparti li jimplikaw element intenzjonat ta' empatija, jevokaw ukoll kemm sens ta' umiltà, kif ukoll ta' ammirazzjoni lejn min kapaci jgarrab emozzjonijiet b'intensità akbar li tmur lil hinn mill-erlebnis tiegħu. Iktar milli paternalistiku jew kondixxendenti, hawn il-poeta Romantiku jinħass sottomess għal forzi emottivi superjuri għalih għax fil-verità qatt ma jista' jaħkimhom tassew: il-poeta raġel ma jistax jesperjenza l-emozzjonijiet li ħasset l-omm meta kienet tqila b'bintha, meta wilditha, meta rabbietha u bintha lissnet l-ewwel kelma u meta finalment ratha tmut. Dun Karm jipprova jifhem, billi jazzarda jmur lil hinn mil-limiti imposti bijoloġikament fuqu, x'tinvolvi l-femminilità bi kliem bħal:

Kif intemmettli f'qasir żmien, maħbuba
Ta' qalbi, dawl għajnejja! u kif intemmet
Miegħek għal dejjem il-ħolma sabiħa
Tal-hena tiegħi.

Nissiltek u ħabbejtek b'saħħti kollha,
Binti l-għażiża, u fik, fik biss kien moħħi
Minn qabel ma twelidtl; għaqli ħlejt
Naħseb kif nista'

Inqiegħdek mill-aħjar malli titwieled.
Inti għamiltni omm, u x'ħassejt f'qalbi
Dik il-lejla li smajtek l-ewwel darba
Tibki ma' ġenbi (1980, p.105)

Apparti li jżviluppa l-motiv tal-omm, il-poeta jesplora aspetti oħra tal-femminilità xi drabi anke b'modi kurjużi. Poeżija li bħal "Biki ta' Omm" tinstema' l-vuċi femminili fl-ewwel persuna imma li din id-darba titlissen mill-perspettiva opposta tal-bint, hija "Mingħajr Omm." Hawn ukoll is-sensittività poetika tempattizza mal-ħsus tal-protagonista femminili. Il-poeta jispekula li l-imħabba paterna, għalkemm ġenwina, qatt ma tista' tieħu post dik materna (li tiġi bħala konsegwenza naturali tar-rabta intrinsika bejn l-omm u l-bint, kif toħroġ ġenwinament, ngħidu aħna, fin-narrazzjoni awtodijeġetika fir-rumanz *Ir -Rota Daret Dawra (Kwazi) Shiħa* ta' Nadia Mifsud Mutschler):

Tmien snin biss għandi, - għadni tarbija
U ġa, jaħasra, - sfajt mingħajr omm;
Iżjed għal qalbi – ma hemmx thennija,
Iżjed daħkani – ma jkunx dal-fomm.
Għandi 'l missieri – qalbu ħanina
Iħobbni mħabba – bħal ta' mignun.
Imma x'iservi? – Faragħ għalina
Qatt u qatt iżjed – ma jista' jkun (Dun Karm, 1980, p.87).

Il-poeta Malti ssublimizza lill-mara billi għollieha fuq il-pedestall tal-uman ideali u saħansitra suġġerixxi li hija aħjar mir-raġel. F'"In-Nissieġa," il-poeta jeżalta il-bżulija femminili, tant li jpoġġiha fil-livell divin ta' "Omm Alla," filwaqt li jikkundanna l-għażż maskili. Dan il-kuntrast huwa espliċitu l-aktar fl-aħħar żewġ strofi kuntrastanti tal-poeżija,

Il-għażżien biss li jmur mifluġ fis-sodda,
Mifluġ iqum u 'l hawn u 'l hinn jitlajja;
Il-għażżien biss jisraq m'nn idejn ħaddieħor
Il-ħobż li jiekol.
Aħdem, ja xbejba, u f'nofsinhar istaħja;
Iżjed hu bnin il-ħobż jekk qlajtu b'ħiltek.
Omm Alla, iftakar, f'din id-dinja kienet
Ĥaddiema bħalek (Dun Karm, 1980, p. 149).

Fil-poeżija "Waħda Biss ...," Dun Karm jerga' jikkuntrasta l-figura femminili ma' dik tar-raġel. Il-ġenwinità antiteka tal-"mara tad-dnub" tispikka viċin il-viljakkerija tal-irġiel; il-massa ta' rġiel bigotti li ċaħdu lil Kristu tistona ħdejn il-mara li waħedha sfidat il-forzi soċjali li ppromulgaw l-oppressjoni tan-nisa u użat il-femminilità tagħha biex tesprimi l-oġħla sentimenti umani. L-aħħar parti tal-poeżija tikxef id-disparità sesswali u l-iżbilanċ preferenzjali Dunkarmjan favur il-figura femminili. L-irġiel ingrati waslu biex ċaħdu lil Kristu filwaqt li l-mara wettqet miegħu l-opri tal-ħniena:

ħadd minnhom – mill-elf illi fiequ, -
ħadd minnhom – mill-elf illi għajtu
"Hosanna!" - ma daħal għalih,
ma għenu, ma sabbru, ma ħjeh,
ma tala' fuq l-għolja tal-waħx.

Waħda biss,
waħda
li kienet il-mara tad-dnub,
li ħabbet, li xegħret, li nħafret,
wennsitu lil dak il-mislub
sal-aħħar, sat-tmiem
u f'niket bla kliem,
imgħannqa mal-għuda mifdija,
fuq ir-riglejn tal-mejjet
aktar mill-balzmu jfuħ
xerrdet qalbha fi dmugħ. (Dun Karm, 1980, p.366).

Dun Karm saħsansitra jinnewtralizza l-klixè tat-taqbida klassika Femminista kontra l-idea tas-superjorità fiżika maskili li skont Peggy Rice għadha tiġi pperċepita bħala stat ta' fatt anke fi żminijietna. F'"It-Tifla tar-Raba'," minbarra li jidentifika għadd ta' kwalitajiet karatterjali pożittivi, il-poeta raġel jisfida mill-ġdid il-kurrenti tradizzjonali meta "jgħir" għas-saħħa fiżika tas-sugġett femminili,

Jien rajtek kemm-il darba u għirt għall-qawwa
Ta' dirghajk u riġlejk, ja bint ir-raba';
Rajtek hienja u daħkana s-sjuf u x-xtiewi
Tbakkar u tishar (Dun Karm, 1980, p. 174).

Permezz tal-kunċett tar-"Romantiċizmu femminili," Anne Mellor tispjega kif poeta bħal John Keats esprima ħsus essenzjalment femminili fil-poeżiji tiegħu, filwaqt li kittieba nisa bħal Emily Bronte setgħu ħaddnu "Romantiċizmu maskili." Ir-rispett lejn id-dinjità tal-mara, il-bżonn li l-femminilità tiegħu sehem kontinwu fil-proċess kreattiv tal-kitba letterarja u l-esplorazzjoni bla waqfien u bla riedni tal-"jien" femminili potenzjalment jistgħu jappartjenu lill-kittieba letterarji kollha, irrespettivament mill-generu tagħhom. Il-kittieba, kif jgħid Jonathan Culler, jistgħu jħaddmu "l-etika tal-alterità" sabiex xogħlijiethom ikunu rappreżentattivi mhux biss tal-grupp li jappartjenu strettament għalih imma ta' kull grupp ieħor li jaqa' taħt il-kappa tat-tigrib uman. Allura, ir-rinterpretazzjoni ta' poeżiji bħal dawk ta' Dun Karm tista' tikkaxx preżenza massiċċa tal-element femminili fil-letteratura Maltija.



David Aloisio hu lettur fi ħdan id-Dipartiment tal-Malti tal-Junior College.

B'dan l-artiklu ippartecipa fil-Junior College Multi-Disciplinary Conference: Research, Practice and Collaboration ' Breaking Barriers' li giet organizzata bejn 18 - 20 Settembru 2018

Ready? Steady? Design!

BOOKMark, the JC Newsletter is looking for creative students to design this year's covers

The design can be created in any medium such as photography, digital arts, drawing etc...

The chosen design will win a €15 voucher from Buzzer Stationery!

Congratulations to Shania Catania, who submitted the winning cover for this issue!

For the next issue we are looking for a Christmas/Holiday themed cover!



To participate, send your designs to:
juniorcollege.lib@um.edu.mt





FUTSAL ... what is it all about? - by Stephen Azzopardi

Have you ever been sky high to organize an outdoor activity with your friends and everything goes down the drain, due to bad weather conditions? Juan Carlos Ceriani, an Argentinian teacher, had the same feeling and was nearly giving up on organizing football training sessions for his fellow students in Montevideo in Uruguay. It was 1930, the same year of the first World Cup of Football edition in Uruguay. Ceriani in his desperate attempt to keep his students happy, decided to do the same training sessions in the school's gym, where they usually played basketball. This original idea of playing football in a smaller area and indoor was very welcomed. *Futbol de Sala* was increasing in popularity among the children in Uruguay.

A few kilometres away from Montevideo, in the streets of Sao Paulo in Brazil, *futbol sala* or *futebol de salao* was also quite popular in those times. In a short period of time, the game was spread along all the South America and in 1965 the first international competition was held. In 1971 the International Federation of Futebol de Sala (FIFUSA) was founded in Brazil. The first World Championship ever was held in 1982. In 1989 the International Federation of Football (FIFA) got really interested in this game and organised a World Championship in Holland.



I played futsal growing up in Baurd. In futsal you need to think quick and play quick so its easier for you when you move to normal football.

— Pele —

AZ QUOTES

This indoor game evolved through the years and even took its own name, FUTSAL, as it is known nowadays. This game proved to be fundamental to many football stars like Brazilian legend Pele, who in his autobiography admits that futsal had helped him a lot in his skills; especially ball control, quick thinking, passing, dribbling, physical balance and concentration. The list of football stars is endless, also including Brazilians Ronaldo, Ronaldinho, Robinho, Bebeto and Socrates; Cristiano Ronaldo, Andres Iniesta, Kaka and many many more. Nowadays futsal is spread all over the world. In fact, a lot of countries not only have their national team but are also organizing their domestic leagues.



In 2011 the Futsal Malta Association (FMA) was founded. Futsal was already being played in Malta at that time however was not yet in an organized form. The aim of the FMA was to improve the quality of Futsal Competitions, to strengthen the competition structure and to plan ahead for the improvement of facilities. In order to achieve its aims, FMA re-structured its Competition Regulations. Recently the Malta Football Association (MFA) took over all the responsibilities of the Malta Futsal League and thus will continue to build up on what the FMA did through the years. The popularity of this game is always on the increase and the way forward is to introduce futsal in the football's grass roots.

In the coming editions we will be able to familiarise ourselves with the rules of the game and also have a look at the local and international futsal main events. It is also my pleasure to share with you my involvement in futsal, both as a journalist and as a commentator for the seventh consecutive year. I'm also appointed by MFA to spread futsal in all local media.



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