



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

BOOKMARK

The Junior College Library Newsletter



APR/MAY - ISSUE 20 - 2019

CONTENTS

- **Editor's Note** 3
- **Feature** : L-Innu ta' l-Istudenti Universitarji : ir-raba' parti minn Mro. Manoel Pirotta 4
- **Extended Hours** 10
- **Recent Acquisitions** 11
- **Book Clubs** : Tal-Kotba 12
- **Tips & Tricks** 13
- **Opinion**: Limits and possibilities of meritocracy By Michael Grech 15
- **Librarian's Choice** 16
- **Sports Feature** : Memories of Falcao as guest star futsal player in Malta by Stephen Azzopardi 17



Cover Design : JC Photography Club

Photographic Exhibition at the Library by the JC Photography Club. A wonderful display of photographs captured by student members of the JC Photography Club



EDITOR'S NOTE

Dear Readers,

This is the last edition of BOOKMark for this academic year and we hope that you have enjoyed the issues we put together for you.


Some of you will soon be sitting for your Matriculation Exams and for this we want you to know that the Library is always a good place to come and study! During the month of May we are open till 7pm on Tuesday and Thursdays!

Try to enjoy Summer as much as possible! Read as much as you can, anywhere you can!

As you are approaching University life keep in mind that University is not just the studying of one subject, but rather the experience. Going to University will not only help you mature as a person but is also an opportunity to expand your world view. A chance to meet new people from different backgrounds and different ways of thinking.

We wish you all Good Luck for your exams!

JC Library Team

	<p>ATTENTION! EXTENDED HOURS DURING MAY TUESDAYS & THURSDAYS OPEN TILL 7PM</p>
---	--

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/



INNU TA' L-ISTUDENTI UNIVERSITARJI

1944



Versi ta':

ALBERT M. CASSOLA

Muzika ta':

CARMELO PACE

STUDENTS' REPRESENTATIVE COUNCIL

1944.



Agendabookshop

L-Innu tal-Istudenti Universitarji : ir-raba' parti

minn Mro. Manoel Pirotta



Fit-tielet parti ta' dan l-artiklu, li deher fl-aħħar ħarġa tal-BOOKmark, kont laqqajtkom mal-poeta Albert Maria Cassola, u anke ġibna tabella li turi l-forma ta' kif inhu mqassam l-Innu tal-Istudenti Universitarji. Ir-raba' u l-aħħar parti ser tkun tikkonsisti fl-analiżi sħiħa tiegħu, imsieħba dejjem minn xi eżempji mużikali, u silta mid-Djarju tal-qassis-poeta Dun Anton Xiberras (1921-2006).

'... Dal-aħħar kien(et) tagħmel sħana mill-eqqel, u l-btajjel malajr reġġu qabbduna t-triq għall-baħar. Ta' sikwit kont ninzel il-Magħtab u ngħum hemmhekk f'ramla sabiħa. Anqas ma naqset il-bajja tal-Għadira il-Mellieħa li kienet tarani nieżel kull filgħaxija minn ġnien Ingraw biex nogħdos ġol-ilma.' (Il-Għaxar ktieb: Lulju 1945 – Jannar 22, 1946: Lulju, p. 1.)

Analizi: Introduzzjoni (b. 00⁴ - 04³) (Fig. 1): Din il-parti possibbilment toffri ħjiel ta' motiv¹, jew aktar, li ser ikun qed jikkarakterizza x-xogħol. Kemm it-temp², kif ukoll it-tonalità³, dlonk juruna l-burdata tax-xogħol li għandna quddiemna. Bħal fil-każ tal-biċċa l-kbira ta' innijiet simili, dan l-Innu, immarkat *Maestoso*⁴, jithabbat f'temp ordinajru⁵ ta' erba' semiminimi⁶ f'battuta. Bħala tonalità, l-Innu qed fis-Sol Maġġuri minħabba l-Fa#⁷ li hemm eżatt wara l-kjavi⁸.

Fig. 1



¹L-iqsar unità melodika/ritmika mużikali li tagħmel sens. Żewġ noti b'ton differenti huma biżżejjed biex tiffirma wiehed. Tema jista' jkun fiha wiehed jew aktar minnhom.

²Juri kif għandu jithabbat xogħol mużikali f'dak li hu ġiri. Dan ikun indikat fil-bidu tal-mużika jew ta' kull taqsima fejn meħtieġ, speċjalment meta l-mużika teqleb minn temp għal ieħor. Iżda, il-kelma temp tista' tirreferi wkoll għall-heffa li biha l-innu jrid jindaqq li, fil-każ tagħna, huwa mmarkat *Maestoso*. Normalment, dawn it-termini jkunu mniżżlin dejjem bit-Taljan, indipendentament min-nazzjonalità tal-kompożitur. Madankollu, ġieli tarahom imniżżlin b'isna oħrajn skont il-pajjiż li minnu jkun ġej il-kompożitur.

³Kull biċċa mużika miktuba fi stil tradizzjonali bilfors li trid tkun f'xi tonalità jew oħra għax permezz t'hekk wiehed jista' jkun jaf jekk din tkunx maġġuri jew minuri fis-smiġħ tagħha. Fil-każ tal-Innu, il-mużika qegħda bi djesis wiehed. Issa, billi l-ħames nota tat-ton (jew kjavi) ma fihix aċċident, ifisser li din qiegħda fil-maġġuri, u allura bilfors in Sol Maġġuri. Xi drabi, it-tonalità tingħaraf ukoll bl-aħħar nota li biha tispicċa biċċa mużika. Fil-każ tagħna, l-aħħar nota fundamentali hija Sol.

⁴Din hija waħda mill-ħafna espressjonijiet mgħottijin lil biċċa mużika li bihom il-kompożitur jesprimi s-sentimenti tiegħu.

⁵Maġħruf ukoll bħala temp Komuni jew Binarju.

⁶Huwa l-isem ta' wiehed mis-seba' kwalitajiet ta' għamliet bażiċi li nsibu fil-mużika, u li permezz tagħhom wiehed jikseb il-valur fuq id-dewmien. Is-semimina tiswa kwart. Erba' minnhom jiffurmaw battuta sħiħa ġo temp komuni.

⁷Dan huwa s-sinjal mużikali għad-djesis. Meta jitqiegħed qabel nota jkun ifisser li din trid tindaqq, jew titkanta, nofs ton 'il fuq.

⁸Il-kjavi (bl-Ingliż, *clef*) huwa dak is-sinjal li nsibu fil-bidu ta' kull biċċa mużika u li bih jiġi ffixxat l-isem tan-noti. Hemm tliet tipi ta' kjavi: tas-Sol (magħrufa wkoll bħala dik tal-vjolin), tal-Fa, waħda għall-Baritonu u l-oħra għall-Baxx, u tad-Do. F'din tal-aħħar hemm erbgħa: Sopran, Nofs Sopran, Kuntralt, u Tenur. Is-seba' kjavi, jew kif inhuma magħrufin aħħar, is-Settiklavju, huma bil-wisq meħtieġa għat-trasport tal-istrumenti jew vuċijiet. Dan it-terminu jirreferi għall-iskala partikolari li fuqha tinbena biċċa mużika.

L-ewwel sentenza muzikali (b. $04^4 - 12^3$) = strofa 1 [4] (Fig. 2) hi magħmula minn erba' frażijiet qosra ta' żewġ battuti kull-waħda, li bħall-oħrajn kollha li jiġu warajhom, jibdeu *in aria*⁹. Fit-tieni u t-tielet frażi l-mużika timmodula¹⁰ qabel ma terġa' lura lejn il-kjavi li tkun bdiet fiha. Il-melodija hija mexxejja u tal-widna u mibnija fuq intervalli tant komuni li jagħmluha ferm faċli biex wieħed ikanta magħha. Rigward l-użu ta' akkordji, mbagħad, l-andament armoniku huwa wieħed pjuttost tradizzjonali, kif wara kolloxx jixraq lill-innu popolari bħalma hu dan.

Fig. 2



It-tieni sentenza muzikali (b. $12^4 - 20^3$) = strofa 2 [5] (Fig. 3) għandha mill-istess tul bħal dik ta' qabilha, imqasma f'erba' frażijiet daqsinsaw. Il-kuntrast tagħha mhux qiegħed fid-disinn melodiku u/jew it-tqasim tan-noti imma fil-bidla ta' lewnet l-armonija. Dan għaliex, hi tippreferi l-kjavi minuri, mhux biss għax l-ewwel frażi (b. $12^4 - 14^3$) hija fil-Mi minuri, imma wkoll għax battuti $16^4 - 20^3$, minħabba l-preżenza taż-żewġ bemolli – Sib u Mib, jiġu qegħdin iħaddnu l-kjavi ta' Sol minuri.

Fig. 3



It-tielet sentenza muzikali (b. $20^4 - 28^3$) = strofa 3 [6] hi l-istess f'kolloxx bħall-ewwel waħda, ħlief ovvjament, il-kliem li jakkumpanjaha. Dan ifisser li flimkien, dawn it-tliet sentenzi ta' tmien battuti kull waħda jiffurmaw dik li aħna nsejñulha forma ternarja miż-żgħar – a + b + a, b'dik tan-nofs, jiġifieri parti 'b', tikkuntrasta minn mal-oħrajn għax fil-kjavi minuri.

Meta niġu għar-ritornell (speċjalment it-tieni parti tiegħu) ma nistgħux nipproċedu jekk imqar ma nistqarrux li hemm xebh kbir bejn dal-Innu u dak nazzjonali Franciż, l-innu hekk imsejjaħ *La Marseillaise*, b'mużika ta' Claude Joseph Rouget de Lisle. Qabelxejn, wieħed irid jgħid li, ir-ritornell tal-Innu tal-Istudenti Universitarji wkoll fih żewġ strofi separati u allura jista' jinqasam f'żewġ partijiet bi tmien battuti l-waħda. Kif ser naraw, ir-ritornell jikkuntrasta bil-kbir minn mal-ewwel parti tal-Innu. Jerga' bejniethom, iż-żewġ sentenzi fir-ritornell, tneħhi l-istess mod ta' kif inhuma strutturati, huma differenti minn xuxlin f'ħafna aspetti. Imma meta tqegħidhom kull waħda wara l-oħra, bla ma trid, joħolqulek dik il-kontinwità assoluta f'dik li hi trama muzikali, u bit-tieni waħda toffri l-qofol tant mixtieq.

Ritornell: l-ewwel parti (b. $28^4 - 36^3$) (Fig. 4) hi mmarkata *Alla Marcia* u allura għandha tindaqq fit-temp ta' marċ ta' xeħta militari li jimxi pjuttost bil-mod għax iggwidat minn pass meqjus. Fil-fatt insibu li l-ewwel sentenza tinqasam f'żewġ frażijiet, fejn it-tieni waħda (b. $32^4 - 36^3$) għandha mill-istess segment li bih tiftaħ l-ewwel waħda (b. $28^4 - 32^3$). Wieħed jinnota hawnhekk li l-mużika tagħmel użu mis-sinkopi¹¹, kemm fil-melodija kif ukoll fl-akkumpanjament, li bħal donnu jagħtina x'nifhmu li qed jitqanqal xi tip ta' riħ ġdid li miegħu jgħib il-bidla, bħal ngħidu aħna, fil-mod ta' politika ġdida fit-tmexxija, saħansitra, xi revoluzzjoni. Dal-element ritmiku turbulenti nsibuh ħafna

⁹Frazi li ma tibdiex fuq l-ewwel taħbita tal-battuta imma, biex ngħidu hekk, fl-arja.

¹⁰Modulazzjoni sseħħ meta biċċa mużika tmur minn kjavi (jew ton) għal iehor biex b'hekk tevita milli taqa' f' monotonija. Ħafna drabi, il-mużika timmodula lejn kjavijiet ġirien, imma anki f'oħrajn li ma jiġux minn dik li tkun fetħet u għalqet biha.

¹¹Jiffirma ruħu meta n-nota taħbat b'mod illi nofs il-valur tagħha jaqa' fuq il-parti forti u n-nofs l-iehor fuq id-debboli. Fl-Innu li qegħdin nitkellmu fuqu, is-sinkopi nsibuh jithaddem: (a) fil-melodija f'b. 29 - 30, u b'repetizzjoni, f'b. 33 - 34, u (b) fl-akkumpanjament f'b. 29-30 u 32, u jirrepeti ruħu f'b. 33 u 34 peress li ż-żewġ frażijiet għandhom minn xuxlin.

fix-xogħlijiet mużikali klassiċi ta' qabel ir-revoluzzjoni Franciża tal-hekk imsejjaħ moviment tal-Illuminiżmu¹².

Fig. 4

Alla Marcia 29

Ka-me-ra-ti Ma-tri-ka-la-ti, li ghel-ma tar-reb-bie-gha!

Ritornell: it-tieni parti (36⁴ – 44³ [45³]) ukoll tinqasam f'zewġ frazijiet, li għalkemm indaqs, huma distinti l-waħda mill-oħra. Dan għaliex, f'tal-ewwel (b. 36⁴ – 40) insibu materjal tista' tgħid għalkollox ġdid - anki jekk hjiel tiegħu nsibuh digà f'b. 16⁴ – 18³ - filwaqt li fit-tieni waħda (b. 41 - 44³ [45³]), minbarra l-istess disinn fil-melodija, nerggħu niltaqgħu wkoll mas-sinkopi li kellna f'b. 28⁴ – 36³.



Membri tal-orkestra flimkien ma' Mro. Manoel Pirotta fuq it-taraġ tal-Junior College qabel jitolqu għal xi kunċert xitwi

L-ewwel frazi (b. 36⁴ – 40) (Fig. 5) hi waħda rikka f'kull sens mużikali; intiża biex toħloq il-klajmaks tal-Innu. Ibda biex, il-frazi msemmija terġa' tinqasam fi flieli zgħar ta' zewġ battuti l-waħda – *Sostenuto* (b. 36⁴ – 38³) u *Deciso* (b. 38⁴ – 40) - b'dawn tal-aħħar immarkati li jridu jindaqqu wkoll bil-qawwi ħafna (**ff** = *fortissimo*). Dan il-passaġġ, għalkemm tulu zgħir, fih ħafna xi tgħid dwaru. Huwa jieħu xeħta kontrapuntali¹³ f'dik li hi hjata mużikali peress li l-voċijiet

konċernati ma jimxux ritmikament flimkien, u jippruvaw jwiegħbu 'l xulxin b'mod antifonali¹⁴. Mhux biss, imma għandek ukoll l-element ta' moviment kuntrarju, fejn il-melodija ta' fuq tinzel, u dik ta' taħt titla', bin-noti jaqbzu minn waħda għal oħra, u tal-aħħar permezz tan-noti mtarrġin.

F'dik li hi armonija¹⁵ mbagħad, insibu t-tħaddim ta' akkordju¹⁶ pjuttost kromatiku¹⁷ fl-aħħar kwart¹⁸ ta' battuta 37. Dan l-akkordju, magħruf sewwa għal lewnu, jintuża l-aktar meta kompożitur ikun jixtieq jixhet aċċenn fuq xi kelma partikolari, jew jiddrammatizza burdata b'mod aktar ġenerali. Għal dan il-għan dan il-akkordju, ovvjament minħabba n-natura tiegħu, għandu l-ingredjenti kollha

¹²Dak li aħna bl-Ingliż insibuh bħala l-*Enlightenment*. Moviment intelletwali u filosofiku tas-seklu tmintax li fih xi ħassieba u kittieba kbar fosthom, Voltaire u Rousseau fi Franza, kienu jemmnu li r-raġuni u x-xjenza, u mhux ir-religjon, kienu jiswew biex ikabbru l-progress taċ-ċiviltà. Il-Malti, Mikiel Anton Vassalli (1746-1829) kien ir-rappreżentant ewlieni ta' din il-kuxjenza Ewropea li bdiet tinxtered f'dawk l-artijiet li kellhom dan il-ħsieb komuni bejniethom. Bħalma ġara dejjem, il-mużika wkoll iddakkret minn dan il-moviment. Bħala eżempju nsibu s-Sinfonija numru 25 in Sol Minuri K. 183 u s-Sinfonija in Sol Minuri numru 40 KV 550, it-tnejn tal-kompożitur klassiku Awstrijakk, Wolfgang Amadeus Mozart (1756-91).

¹³Għaqda ta' zewġ melodiji, jew aktar, b'figuri ta' noti differenti li jagħmlu sens mużikali meta tqegħidhom fuq xulxin.

¹⁴Antifona fl-istil Gregorjan kienet tikkonsisti f'kant jew reċitattiv fejn il-kantur u l-kongregazzjoni jwiegħbu 'l xulxin bin-newba.

¹⁵Kelma li tfisser għaqda ta' ħafna noti f'daqqa li jiffurmaw diversi akkordi.

¹⁶Għaqda ta' noti differenti flimkien.

¹⁷Zieda ta' noti li normalment ma ssibhomx f'mużika ta' xeħta dijatonika. Xogħolhom hu li, jixhtu aktar kulur lil xi melodija, akkordju, jew passaġġ mużikali.

¹⁸Temp ordinarju fih erba' kwarti magħmulin mis-semimini. Huwa jingħaraf mill-ittra C jew 4 li jkun hemm wara l-kjavi.

meħtieġa għal biex jesprimi dan kollu. Għaldaqstant, m'għandux jintuża ta' spiss fl-istess biċċa mużika biex is-saħħa tiegħu ma tintilifx fix-xejn¹⁹.

Fig. 5

Iżda, l-istorja bejn iż-żewġ innijiet ma tiqafx s'hawn; huma jkomplu bl-istess mod meta jiġu biex jagħlqu l-aħħar żewġt ivrus tar-ritornell (Fig. 6). Wieħed jinnota li, hemm xebh wisq kbir, mhux biss fit-tluġh u l-inżul tal-melodija, imma wkoll fejn jidhöl tqassim tan-noti, bħal ngħidu aħna l-ewwel battuta fejn għandek litteralment l-istess valuri fiz-żewġ każijiet. Wieħed jara wkoll xebh kbir bejniethom fit-tielet u r-raba' battuta, fejn it-tnejn jagħlqu b'noti tal-istess valur u/jew ton.

Fig. 6

Koda (45⁴ – 53³) (Fig. 7): Għat-tul tiegħu, l-Innu għandu koda pjuttost twila li tinkludi sentenza mużikali sħiħa ta' tmien battuti. Il-melodija hija l-istess waħda bħal dik tal-ewwel strofa (b. 04⁴ – 12³) filwaqt li bħala kliem, Pace jieħu l-aħħar strofa mit-tieni sett ta' tliet strofi. (Fit-tabella hija mmarkata bin-numru [6].) Wieħed ma jistax ma jinnotax ir-ritmu stinat tal-kromi²⁰ - tant aħjar jekk dawn jindaqqu wkoll bi stakkat ħafif - fl-akkumpanjament li jdur u jagħqad fuqu nnifsu f'forma spirali, filwaqt li jirfies fuq in-noti kollha tal-akkordji trijadiċi²¹. L-akkumpanjament jindaqq mill-vjolinċelli u l-kuntrabaxxi, flimkien mal-bqija tal-istrumenti b'leħinhom baxx. Min-naħa tiegħu, il-kant hu ssapportjat tajjeb mill-vjolini primi fir-reġistru għoli, bis-sekondi ottava taħthom.

Fig. 7

¹⁹Il-korda tas-sesta awmentata (bl-Ingliż, *Augmented 6th Chord*) tintgħamel minn trijadi li jikkonsisti f'nota li sservi ta' mamma, u bit-terza maġġuri u s-sesta awmentata fuqha. Il-korda tinbena fuq is-sitt grad minuri tal-iskala (ġieli wkoll fuq it-tieni grad minuri). Din is-sesta awmentata, f'dan il-każ hekk imsejha Germaniża, minħabba l-mod kif inhi mibnija, hija għaldaqstant waħda kromatika. Biex ingibu eżempju, jekk l-Innu qiegħed in SOL Maġġuri, l-akkordju jiġi jaqra hekk: MIb, SOL, SIb u DO#. Dan ifisser li, minn erba' noti, tlieta minnhom huma kromatiċi u għaldaqstant jaqgħu barra mit-tonalità li nkunu qegħdin fiha.

²⁰Isem ta' waħda mis-seba' kwalitajiet ta' għamliet li nsibu fil-mużika fejn jidhöl il-valur fuq id-dewmien tagħhom. Il-kroma għandha valur ta' nofs kwart.

²¹Trijadi huwa tip t'akkordju (jew korda) maġġmul minn tliet noti fuq xulxin. Biex tgħaqqad wieħed irid ikollok nota fil-qiegħ biex fuqha tibni t-terza u l-kwinta.

Tkun haġa tajba jekk wieħed inaqqas ftit mit-temp permezz ta' *rallentando* fl-aħħar frażi (b. 51⁴ -53³) meta jiġi biex jagħlaq id-daqq tal-Innu. Hemm min ukoll, ipogġi kuruna²³ fuq l-aħħar nota biex din titwal fil-valur aktar milli jmissha u b'hekk tagħti aktar sens ta' għeluq.

Konklużjoni: Permezz ta' dan l-istudju muzikali, fi sfond ukoll ta' ftit tal-istorja u noti bijografiċi tal-awturi li sawru l-Innu tal-Istudenti Universitarji, imtela vojta li kien ilu jinħass għal bosta snin. Jekk xejn, il-qarrej għandu jkun kburi li, bħal kull tista' tgħid għaqda, soċjetà, każin, xirka, partit, jew kwalunkwe entità oħra, l-Università ta' Malta u l-*Junior College* wkoll għandhom l-innu uffiċjali tagħhom.

²³ Ġieli tissejjaħ ukoll, pawsa, u tikkonsisti f'sinjal nofs tond mimdud b'tikka f'nofsu li jitqiegħed fuq in-nota (jew aspett) u jservi biex biha żzomm il-valur tagħha kemm jidhirlek.



JC Library

EXTENDED OPENING HOURS

During the month of May

Tuesdays & Thursdays

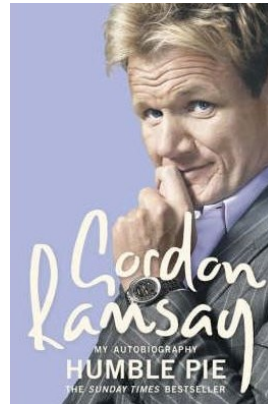
Open till 7pm



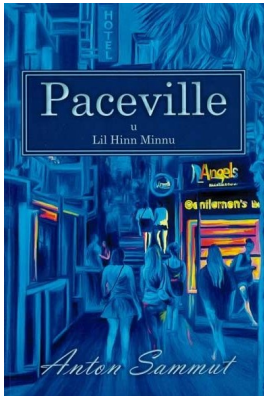
Recent Acquisitions



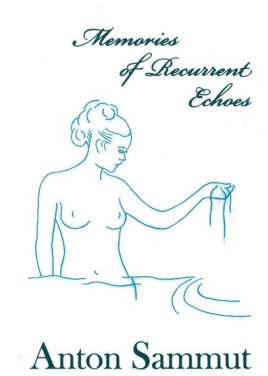
Becoming
by
Michelle Obama



Humble Pie
by
Gordon Ramsay



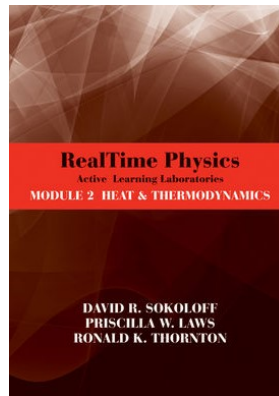
Paceville u lil hinn
minnu
by
Anton Sammut



Memories of recurrent
echoes
by
Anton Sammut



Lehr- und Übungsbuch
der deutschen Gram-
matik - aktuell
By
Hilke Dreyer and
Richard Schmitt



RealTime Physics :
Module 2 :
Heat & Thermodynamics
by
David R. Sokoloff, Priscilla
W. Laws &
Ronald K. Thornton

_tal-kotba_2018-2019_

_siegħa_kobba_mal-kotba_



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

TAL-KOTBA għandu l-għan li jinstiga diskussjoni dwar il-kotba u kull haġa 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-hobż, 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.

6**STUDY TIPS
THAT WORK**

Dr. Gabrielle A. Roberts, licensed clinical psychologist at Advocate Children's Hospital in Oak Lawn, Ill. shares the following study tips:

**GET ENOUGH SLEEP**

Our ability to pay attention, learn and focus while studying is greatly enhanced when we are well rested and not sleep deprived.

PICK THE RIGHT ENVIRONMENT

Everybody is different, and we differ in the settings most conducive to successful studying and focus. For many people, the library is the ideal environment, while others benefit more from a coffee shop setting.





BRING A SNACK

Studying on an empty stomach is a set up for failure. When we are hungry, we have a more difficult time maintaining focus and stamina. Eat beforehand, and bring snacks to munch on as you go.

SET REALISTIC GOALS

Mapping out a study plan for the day with specific goals can help you stay on track and feel less overwhelmed. It's best to overestimate the amount of time it will take to complete specific tasks or assignments.



REWARD YOURSELF

Once you meet a specific goal, allow yourself to eat your snack, text a friend, stretch your legs, or listen to music. Taking short breaks will help you maintain better stamina.

GET A STUDY BUDDY

...But only if this works for you. If you can find a friend who is committed to serious studying, then it might be helpful (and less lonely) to have a partner in crime.



The limits and possibilities of meritocracy

by Michael Grech

This is an article about social justice, both in the Platonic and in the current understanding of the term. In Plato's *Republic*, one of Europe's most influential political works in the Western political tradition, social justice concerns those who should occupy positions of power in the state. In most current understanding of the term though, social justice concerns the distribution of goods and resources.

Meritocracy is frequently thought to concern one of the following or both:

The assignment of jobs, roles and ranks within an institution, including (especially) the state and within state agencies.

The distribution of goods and resources

The idea would be that positions/jobs and/or goods/resources or both, ought to be distributed in terms of merit, achievement and accomplishment. It is therefore used to justify the assignment of some post or good/s to some, and the exclusion from these of others.

In many current societies, including in Malta, meritocracy is held intuitively or as a matter of 'common-sense' to be good by most contemporary politicians and opinion makers. At a time when ideological and economic disputes between different political factions in representative institutions are no longer trendy, meritocracy is frequently used as a beating rod that a party, group or individual uses to whip its rivals. It featured prominently in the 2013 Maltese electoral campaign which saw Labour elected to office in a landslide.

Meritocracy is at times even equated with a democratic *modus operandi*, even though one of the earliest and most influential defenses of meritocracy was Plato's above mentioned work; a dialogue where the author makes a scathing attack on democracy, and on the very ideas and assumptions on which democracy is based. The only leader who in the Western world recently dared questioning meritocracy was Pope Francis in Genoa in 2017. The Pontiff argued that meritocracy is frequently used (by the have lots) to justify intolerable inequality, to cover-up injustice, and to sedate consciences regarding the suffering of those who are failing in the economic rat-race. 'Through meritocracy, the new capitalism gives a moral cloak to inequality' and 'the poor person is considered undeserving and, therefore, guilty. And if poverty is the fault of the poor, then the rich are exonerated from doing anything.' In what follows I argue that:

It is illogical to distribute goods and resources primarily in terms of merit.

That meritocracy should be considered as the main criterion when it comes to jobs and roles that concern the state for communitarian rather than individualistic reasons.

Non-merited merit.

Meritocracy should not be the sole or even a fundamental criterion when it comes to distributing good and resources within a society. It is/would be wrong, unjust and incoherent to use meritocracy as the fundamental yardstick by which to assign goods and resources for the reasons that follow.

Meritocracy ought not to be the ultimate or a fundamental criterion of social justice criterion for the distribution of goods and resources because if used in this way, this criterion is ultimately illogical. Meritocratic discourse is based on the idea that A is entitled to get something ahead of B because A is more deserving in terms of merit. (Entitlement and merit are the key words). Merit is frequently defined and assessed in terms of ability in achieving some undertaking/s. If Peter performs better than Paula, he is more deserving and hence is entitled to more goods or resource than Paula. That this criterion cannot be ultimate or fundamental in the distribution of resources and goods, and it would be illogical if it is used in this way, is evident if one considers the following. Let us assume that different people have more or less the same opportunities to make it (something many hold is the case in Malta, which is obviously not the case, but this is not the topic of the article) and more or less put the same amount of time and effort in a task (something that also does not happen, but is not modally impossible). In such a scenario and adopting meritocratic parameters to distribute resources/goods, Peter will be said to merit more than Paula simply because he is more talented (the only difference between the two). Given that he is more talented, he is better able to execute a task and/or excel in its performance. Yet, talent, ability and excellence are not something one earns but is god/nature given. Merit would then rest on something that one has not merited; on something that is ultimately undeserved.

Assigning jobs meritocratically

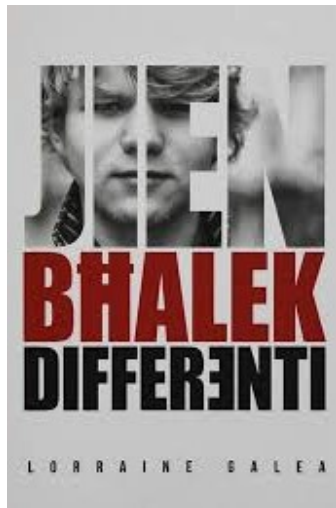
So merit cannot be the only or the main yardstick in terms of which goods and resources are distributed. Yet, this does not imply that it might not have a minor role in the distribution of these. If some goods are to be distributed in terms of merit; if Peter is to get more of a goodie or a resource than Paula, it has to be for reasons other than merit itself. If some people who are more talented than others are to be rewarded more, it must be because their excelling in their tasks is beneficial to society, and their getting more of a resource or good will encourage them in this regard. It will be justified only if it helps create a society where everyone, especially the weakest and most vulnerable, are able to lead fulfilled and dignified lives. The reason justifying their greater share would be communitarian not individualistic. It will not be the case that they get more because those with greatest ability 'deserve more' since, as stated, this ability itself is not deserved. If this condition fails to be met, i.e. Peter getting more of a good or a resource because this is good for the community, there ought to be no qualms about his share of these goods or resources being reduced.

The good of the community is also the main reason why meritocracy should be the main criterion when it comes to assigning roles and responsibilities within institutions, particularly those that concern the state. (It need not be the only criterion though. Other considerations, like considerations concerning inclusion, may at times be made in the assignment of these) It generally makes sense to use meritocracy to assign positions and posts especially within the state, but not because meritocracy is intrinsically just, but because it is instrumentally valuable. A society needs the best people to run its institutions to provide the best outcomes for the clients that make use of these, especially those who cannot get the services these provide in any other way. Even this justification of meritocracy in the assigning roles and posts is therefore communitarian, not individualistic or Neo-Liberal.

Librarian's Choice

RECOMMENDED READINGS FROM OUR SHELVES

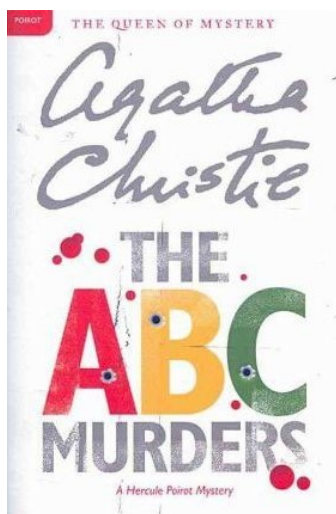
Jien bħalek differenti minn Lorraine Galea



Din l-istorja tirrakkonta, b'deskrizzjonijiet dettaljati, esperjenzi li jgħaddi minnhom Jerome, ġuvni b'diversi diżabilitajiet, fi ftit xhur minn ħajtu. L-istorja teħodna f'postijiet differenti, imma prinċiparjament l-iskola u d-dar, fejn hu jqatta' ħafna mill-ħin tiegħu. Jerome, qisu biex ipatti għad-diżabilitajiet tiegħu, huwa osservatur eċċellenti ta' dak li jkun għaddej madwaru, ta' dak li jista' jara u anke ta' dak li ħafna ma jirnexxilhomx jaraw, għalhekk kull episodju hu mżejjen bis-sensi li huwa jesperjenza. Ma jonqsux ukoll li jfiġġu f'Jerome emozzjonijiet varji, bħal kwalunkwe bniedem ieħor. Permezz ta' dan ir-rakkont, naraw li Jerome, u forsi anke nies oħra b'diżabilità, jifhmu dak li jkun qed isehħ madwarhom b'mod iktar ċar u dettaljat minn kif kultant naħsbu aħna. Għalhekk għandu l-potenzjal li jgħin lill-qarrej japprezza u jifhem iktar kif għandu jġib ruħu ma' nies bħall-protagonist ta' din l-istorja.

Find me at: MEL PJ9698.4.G354 J54

The ABC Murders : a Hercule Poirot mystery by Agatha Christie



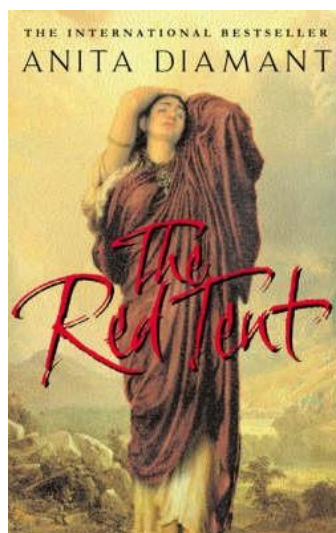
Agatha Christie's beloved classic The A.B.C. Murders sets Hercule Poirot on the trail of a serial killer.

There's a serial killer on the loose, working his way through the alphabet and the whole country is in a state of panic.

A is for Mrs. Ascher in Andover, B is for Betty Barnard in Bexhill, C is for Sir Carmichael Clarke in Churston. With each murder, the killer is getting more confident--but leaving a trail of deliberate clues to taunt the proud Hercule Poirot might just prove to be the first, and fatal, mistake.

Find me at : GEN PR6005.H66 A6 2013

The Red Tent by Anita Diamant



In The Red Tent Anita Diamant brings the fascinating biblical character of Dinah to vivid life.

Her name is Dinah. In the Bible her fate is merely hinted at in a brief and violent de-tour within the verses of the Book of Genesis that recount the life of Jacob and his infamous dozen sons. Anita Diamant's The Red Tent is an extraordinary and engrossing tale of ancient womanhood and family honour. Told in Dinah's voice, it opens with the story of her mothers - the four wives of Jacob - each of whom embodies unique feminine traits, and concludes with Dinah's own startling and unforgettable story of betrayal, grief and love.

Find me at : FIC PS3554.I227 R43 2002



Memories of Falcao as guest star futsal player in Malta by Stephen Azzopardi

Being involved in futsal gives me a lot of satisfaction, especially when meeting great players with humble personalities. One feels at ease interviewing such players. One of them was definitely futsal star player Falcao whom I had the honour to watch and interview.

On Sunday 3rd December 2017, we had the opportunity to experience the biggest futsal event in Malta. It was a high profile international futsal friendly between Maritime Augusta from Sicily and a selection of players from the local Futsal League. The event also included the legendary international futsal player Falcao as a guest star player accompanied by Leandro Lino from the Brazilian Seleção.

Falcao is world renowned for his exceptional skills in futsal and has featured in the Brazilian team's repeated success in winning twice the FIFA Futsal World Cup. Throughout his career he played 257 games and scored 399 goals. Falcao also won Best Futsal Player in the World four times and the Golden Boot twice.

Maritime Augusta, an emerging Italian Serie B side who are investing heavily in futsal had strengthened their team by introducing internationally experienced coach Eduardo Garcia Belda, known as Miki, and Spanish international player Jose Miguel Ruiz Cortes. Falcao at that time was on a promotional futsal tour around the world and following his visit in Sicily, Malta was his next preferred destination.



Ricardinho – Portuguese Star Player



Falcao – Brazilian Futsal Legend



with Leandro Lino from the Brazilian Seleção

The match ended 5-5, where Falcao excelled in his jaw-dropping futsal skills and scored for both teams in each half. The event turned out to be a success not only in helping Maltese futsal in its growth but also in giving the opportunity to followers to meet their futsal idol. In fact Falcao after this friendly exhibition match, offered the opportunity to everybody to take pictures with him and signing autographs. In fact I had to wait a lot to interview him because first he wanted to be with the public.

Talking about Falcao about his humility and professionalism, we cannot not mention the way he speaks and treats opponents, including the current best futsal player Portuguese Ricardinho. Similar to Falcao, Ricardinho has been crowned four times as World's Best Futsal Player.

This is what Falcao once said about Ricardinho:

“I faced some of the best players of Futsal throughout the years and I always think of Ricardinho, because beyond our friendship, he has tried to emulate me and succeeded in his career. Ricardinho has also a tattoo of my symbol, the number 12, and that is a very respectful thing from such a superstar of the game.”

Falcao remains a futsal icon and this is what he said about the game he really loves:

“In order for Futsal to become a much bigger sport, it is important to gain more exposure. Nowadays, the interest in the 5-aside game has almost leapfrogged that in the 11-aside, showing how big can futsal can become across the world.”



A close encounter with Falcao the Futsal Legend