



LE LINGUE *live*

LE LINGUE *live*

**SOCIETY:
HOPE OR FEAR?**

Silvia Chini

SOCIETY



1. Group of people
2. People sharing values
3. Groups in the same geographical location
4. ...

Literature is the mirror of society



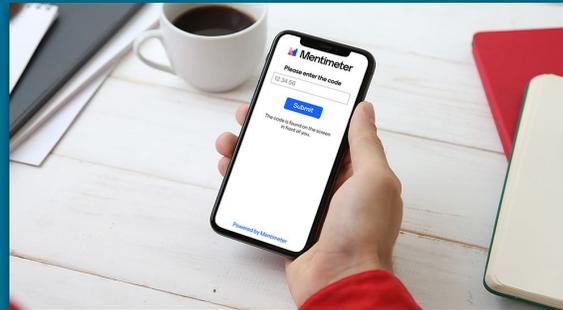
James Joyce

“If Dublin one day suddenly disappeared from the Earth it could be reconstructed out of my book”



<http://mappingdubliners.org/dubliners/mapsversion/>

<https://www.mentimeter.com/s/16af1b00c9601d1cbd27e26513e88c5b/24f800a23283/edit/edit>



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What is a good keyword?

15

Dubliners

Study Tools, Maps p. 107

Dubliners

1914

Finally published in 1914, *Dubliners* is a collection of short stories written between 1904 and 1907.

STRUCTURE In Joyce's words, the collection was intended to offer the Irish 'one good look at themselves' and was to be read as 'a chapter on the moral history of [his] country'; accordingly, he provided readers with brief windows into the lives of a wide variety of subjects representing the different stages of human life. The 15 stories can be arranged thematically:

- the first three are **stories of childhood**: *The Sisters*, *An Encounter*, *Analy*;
- four deal with **adolescence**: *After the Race*, *The Boarding House*, *Eveline*, *Two Gallants*;
- four with **mature life**: *A Little Cloud*, *Clay*, *Counterparts*, *A Painful Case*;
- three with **public life**: *Ivy Day in the Committee Room*, *A Mother*, *Grace*;
- with the last story acting as a sort of **epilogue** to the whole collection: *The Dead*.

THEMES Although set in different parts of Dublin and focused on people of all ages, backgrounds and professions, Joyce's stories reveal a series of **recurring preoccupations**:

- the experience of death, love, disappointment and betrayal;
- exhaustion, weariness and alcohol abuse;
- the encounter between generations and the difficult relationship between men and women.

The **unifying leitmotiv** of the whole collection, however, is the **theme of paralysis**, which Joyce perceived as a distinctive mark of the Irish capital at the turn of the 20th century. He saw his fellow Dubliners either as hopelessly trapped by apathy and torpor, or as longing to get rid of moral and physical constraints but ultimately unable to achieve freedom and independence. All escapes in *Dubliners*, in short, are doomed to failure.

STYLE Joyce's stories distinguish themselves for their descriptive precision and psychological penetration. The writer's prose is **clear, concise and detached**: he scrupulously recreated actual churches and pubs of early-20th-century Dublin, but also managed to evoke whole settings and create a sense of place with great

→ A crowd of people on a pier wishing bon voyage to sailing passengers travelling on an ocean liner, 1920s.



EXTRA TEXT
The Dead
• 'I think he died for me,'
she answered

economy of detail and without any form of authorial comment. The events are always told from a **character's perspective** and include **interior monologues** and **free indirect speech** in order to provide each of his Dubliners with a distinctive voice. He moved from **first-person to third-person narrative**, adapting the language to the characters' social backgrounds and showing a remarkable understanding of human nature in key moments of painful self-realisation. Borrowing from Christian terminology, he called these sudden awakenings '**epiphanies**', and described them as being triggered by **trivial and apparently insignificant experiences** (e.g. words, gestures, objects, etc.). Combining Joyce's masterful realism with symbolism, such moments of intense insight into their own lives on the characters' part give *Dubliners* a unique style and make it one of the best collections of short stories ever published in the contemporary age.

Like a helpless animal

James Joyce, *Dubliners* (1914)

The following extract is taken from 'Eveline', one of Joyce's 'stories of adolescence'. It tells of a young woman who plans to leave for Argentina with her boyfriend Frank, a sailor who has made a fortune in Buenos Aires.

1 **CRITICAL THINKING** Have you ever moved house? If so, how did you feel? If not, how would you feel if you had to leave your home and move elsewhere? Choose among the following, or add your own ideas; then discuss with your partner(s) and the rest of the class.

- | | | |
|-----------------------------------|-------------------------------------|-----------------------------------|
| <input type="checkbox"/> angry | <input type="checkbox"/> scared | <input type="checkbox"/> helpless |
| <input type="checkbox"/> thrilled | <input type="checkbox"/> challenged | <input type="checkbox"/> _____ |

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided.

5 And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

10 "He is in Melbourne now."

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her¹, especially whenever there were people listening.

15 "Miss Hill, don't you see these ladies are waiting?"

20 "Look lively, Miss Hill, please."

She would not cry many tears at leaving the Stores.

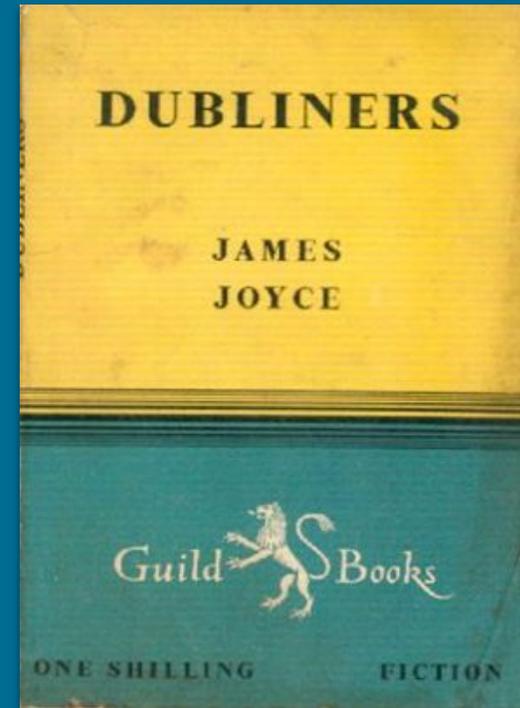
But in her new home, in a distant unknown country, it would not be like that. Then she would be married – she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her², like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for³ her dead mother's sake. And now she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly



↓ Henri de Toulouse-Lautrec, *Portrait of a young woman*, 1883 (Belgrade, National Museum of Serbia)

1 She ... on her: Ce l'aveva sempre avuta 2 gone for her: scagliato contro di lei 3 only for: se non fosse stato per con lei

James Joyce | 229



LE LINGUE *live*

The Dead

“I have a crow to pluck with you.” “With me?” said Gabriel. She nodded her head gravely. “What is it?” asked Gabriel, smiling at her solemn manner. “Who is G. C.?” answered Miss Ivors, turning her eyes upon him.



“Go where?” asked Miss Ivors. “Well, you know, every year I go for a cycling tour with some fellows and so—” “But where?” asked Miss Ivors. “Well, we usually go to France or Belgium or perhaps Germany,” said Gabriel awkwardly. “And why do you go to France and Belgium,” said Miss Ivors, “instead of visiting your own land?” “Well,” said Gabriel, “it's partly to keep in touch with the languages and partly for a change.” “And haven't you your own language to keep in touch with—Irish?” asked Miss Ivors. “Well,” said Gabriel, “if it comes to that, you know, Irish is not my language.”

Eveline



.....

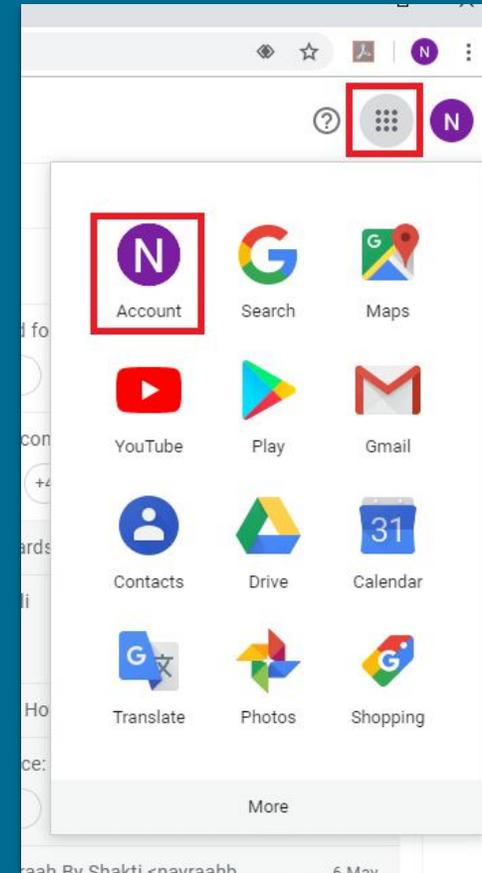
“Come!” No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish. “Eveline! Evvy!” He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

.....

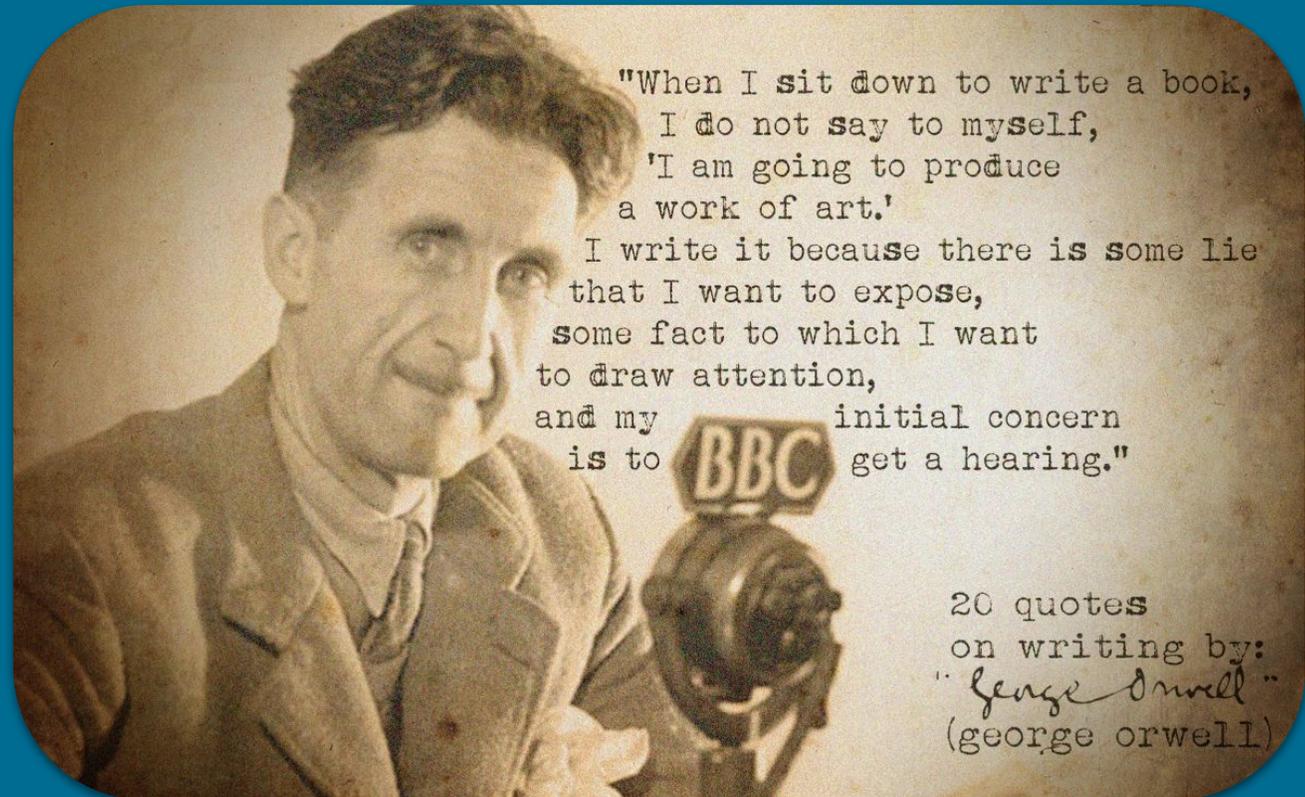
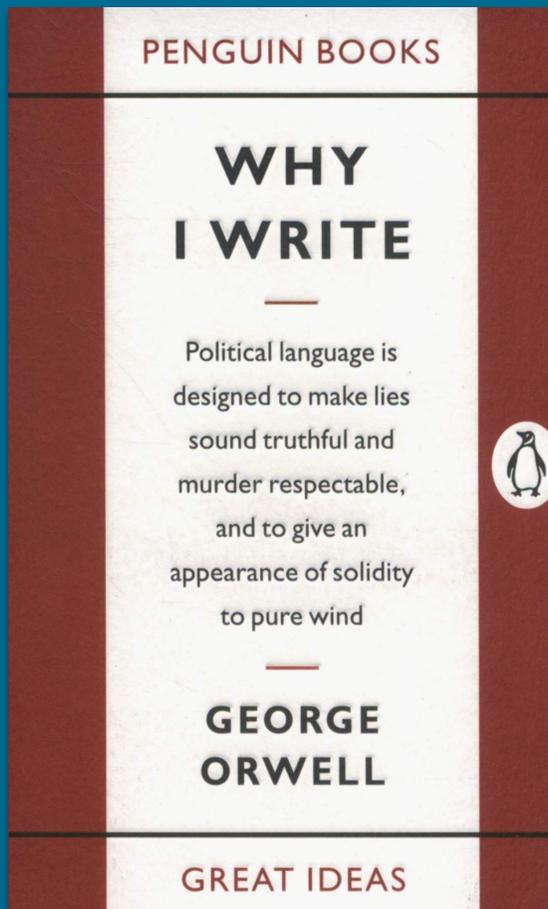
Exploring paralysis through escape rooms

The screenshot shows a Google Forms interface with a purple header. The form is titled "Literary Devices Escape Room" and has two tabs: "QUESTIONS" and "RESPONSES". Below the title, there is a section for "Background story and instructions...". The main puzzle is "Puzzle #1: Complete the puzzle to discover the code that unlocks LOCK #1!". A hint is provided: "Hint: 5 letters all lower case". Below the hint, there is a "Short answer text" input field. To the right of the form, a menu is open, showing various question types: Short answer, Paragraph, Multiple choice, Checkboxes, Dropdown, File upload, Linear scale, Multiple choice grid, Checkbox grid, Date, and Time. The "Multiple choice grid" option is highlighted with a red box.

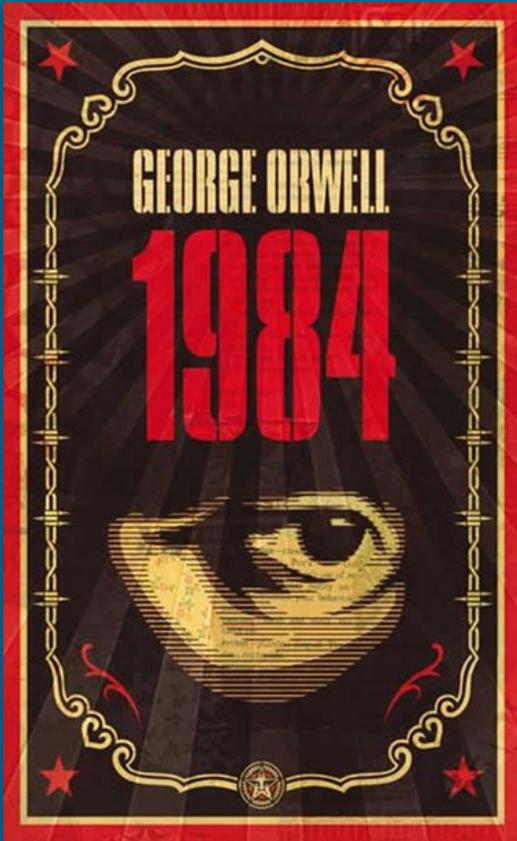
https://docs.google.com/forms/d/e/1FAIpQLSf6DLF3MUGpyursfi68nLWXziaJlir_VZWoQkKRI12qA4hw5q/formResponse



Politics becomes Literature



How much fact in fiction? Orwell: 1984



From fiction to fact - from fact to fiction

Down with Big Brother

George Orwell, *Nineteen Eighty-Four* (1949)

At home, in front of his open diary, Winston recalls what happened in the morning at the Ministry of Truth. During the ritual 'Two Minutes Hate', for a fleeting moment, he saw his hate and disgust for Big Brother reflected in the eyes of another member of the party, O'Brien.

1 COOPERATE In pairs, try to anticipate what feelings and thoughts cross Winston's mind while recalling his eye-contact with O'Brien. Then compare your hypotheses with the rest of the class.

Perhaps the rumours of vast underground conspiracies were true after all – perhaps the Brotherhood really existed! It was impossible, in spite of the endless arrests and executions, to be sure that the Brotherhood was not simply a myth. Some days he believed in it, some days not. There was no evidence, only fleeting glimpses that might mean anything or nothing: snatches of overheard conversation, faint scribbles on lavatory walls – once, even, when two strangers met, a small movement of the hand which had looked as though it might be a signal of recognition. It was all guesswork: very likely he had imagined everything. He had gone back to his cubicle without looking at O'Brien again. The idea of following up their momentary contact hardly crossed his mind. It would have been inconceivably dangerous even if he had known how to set about doing it. For a second, two seconds, they had exchanged an equivocal glance, and that was the end of the story. But even that was a memorable event, in the locked loneliness in which one had to live.



↑ 'Big Brother is Watching You', from the film 1984, based on the book by George Orwell, directed by Michael Anderson, 1956.

Winston roused himself and sat up straighter. He let out a belch. The gin was rising from his stomach.

His eyes re-focused on the page. He discovered that while he sat helplessly musing he had also been writing, as though by automatic action. And it was no longer the same cramped, awkward handwriting as before. His pen had slid voluptuously over the smooth paper, printing in large neat capitals
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER

over and over again, filling half a page.

He could not help feeling a twinge of panic. It was absurd, since the writing of those particular words was not more dangerous than the initial act of opening the diary, but for a moment he was tempted to tear out the spoiled pages and abandon the enterprise altogether.

He did not do so, however, because he knew that it was useless. Whether he

- 1 fleeting: breve, fugace
- 2 glimpses: occhieate, sguardi
- 3 snatches: frammenti
- 4 scribbles: scartocci
- 5 cubicle: soffitto
- 6 following up: dare seguito
- 7 handily: a mano
- 8 set about: mettersi, cominciare
- 9 belch: ruttare
- 10 musing: meditando
- 11 cramped: fitto
- 12 twinge: scossa (letteralmente, ita)

wrote DOWN WITH BIG BROTHER, or whether he refrained from writing it, made no difference. Whether he went on with the diary, or whether he did not go on with it, made no difference. The Thought Police would get him just the same. He had committed – would still have committed, even if he had never set pen to paper – the essential crime that contained all others in itself. Thoughtcrime, they called it. Thoughtcrime was not a thing that could be concealed for ever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you.

- 13 will: comunque
- 14 dodge: sfuggire, schivare
- 15 they were – get you: si avvertì bene scoperto (letteralmente, erano destinati a coglierti)

Understanding the text

- 1 **FIRST** Divide the text into four sections and match each section to the appropriate label.
 - a. I. _____ Winston becomes aware of his subversive act.
 - b. II. _____ Winston gives up any further contact with O'Brien, even though their fleeting exchange has an important meaning for Winston.
 - c. III. _____ Winston knows that the mere conception of rebellion leads to self-destruction.
 - d. IV. _____ 1-12. _____ Winston wonders whether an organisation opposing the Party really exists.

Closer reading

- 2 **Winston's initial hope in the existence of the Brotherhood is contradicted by his following considerations. Reread lines 1-12 and underline the sentences that convey his uncertainties.**
- 3 **Focus on lines 6-12.**
 - a. Underline the pieces of evidence of the existence of the Brotherhood Winston can think of.
 - b. What do the words employed to indicate them reveal about their reliability?
- 4 **Winston drops his 'momentary contact' with O'Brien, yet he considers it memorable. What does this contradictory attitude reveal about Winston's psychology?**
- 5 **Winston's subversive writing seems to come up from an unconscious level. Underline the words that convey this idea.**
- 6 **The realisation of the words written in his diary causes a double reaction. What is it?**
- 7 **Winston decides to keep his diary, although he knows it is a dangerous act.**
 - a. Explain why.
 - b. Underline the key words indicating the reason for his decision.

Underline the two words that belong to 'Newspeak' and explain their meaning.

Summing up

9 Complete the text with the words provided.

hate + freely + subversive + thoughtcrime + unrealistic + unexplained + panic + diary + executions + communication + useless + isolated

The mere act of keeping a (1) _____ turns Winston into a (2) _____, a very dangerous position in Oceania. Lonely and (3) _____, he appreciates even the vaguest attempt at (4) _____.

_____ He wonders whether anyone else shares his desire to think (5) _____, but nothing is certain: the evidence of the existence of a subversive movement called the Brotherhood is (6) _____, in spite of the incessant arrests and (7) _____.

Also the 'equivocal glance' exchanged with O'Brien remains (8) _____.

While he is reflecting on this, his pen slides on his diary page expressing his (9) _____ for Big Brother. Winston's first reaction when he sees the words he has unconsciously written is (10) _____.

_____ But he knows that destroying his diary is (11) _____: the worst crime of all has already been committed: his (12) _____ thought will be discovered anyway sooner or later.

Over to you

- 10 **CRITICAL THINKING** Are rebels heroes or just deluded fools? Think of examples of rebellion you learnt about while studying History and discuss the question in small groups. Then recount the main points to the whole class.

Winston: a difficult case

George Orwell, *Nineteen Eighty-Four* (1949)

The following excerpt – a dialogue between Winston and O'Brien – takes place after the protagonist has spent months in the Ministry of Love in the company of his torturer.

1 CRITICAL THINKING How would you describe the relationship between a torturer and his victim? Exchange ideas in a small group also referring to your personal knowledge (films you have seen, books you have read, your previous studies at school).

'You are rotting away,' he said; 'you are falling to pieces. What are you?' → Who is speaking here?

A bag of filth. Now turn around and look into that mirror again. Do you see that thing facing you? That is the last man. If you are human, that is humanity. Now put your clothes on again.'

Winston began to dress himself with slow stiff movements. Until now he had not seemed to notice how thin and weak he was. Only one thought stirred in his mind: that he must have been in this place longer than he had imagined. Then suddenly as he fixed the miserable rags round himself a feeling of pity for his ruined body overcame him. Before he knew what he was doing he had collapsed on to a small stool that stood beside the bed and burst into tears. He was aware of his ugliness, his gracelessness, a bundle of bones in filthy underclothes sitting weeping in the harsh white light; but he could not stop himself. O'Brien laid a hand on his shoulder, almost kindly.

'It will not last for ever,' he said. 'You can escape from it whenever you choose. Everything depends on yourself.'

'You did it?' sobbed Winston. 'You reduced me to this state.'

'No, Winston, you reduced yourself to it. This is what you accepted when you set yourself up against the Party. It was all contained in that first act. Nothing has happened that you did not foresee.'

He paused, and then went on: 'We have beaten you, Winston. We have broken you up. You have seen what your body is like. Your mind is in the same state. I do not think there can be much pride left in you. You have been kicked and flogged and insulted, you have screamed with pain, you have railed on the floor in your own blood and vomit. You have whimpered for mercy, you have betrayed everybody and everything. Can you think of a single degradation that has not happened to you? Winston had stopped weeping, though the tears were still oozing out of his eyes. He looked up at O'Brien.

'I have not betrayed Julia,' he said.

O'Brien looked down at him thoughtfully. 'No,' he said; 'no; that is perfectly true. You have not betrayed Julia.'

The peculiar reverence for O'Brien, which nothing seemed able to destroy, flooded Winston's heart again. How intelligent, he thought, how intelligent! Never did O'Brien fail to understand what was said to him. Anyone else on earth would have answered promptly that he HAD betrayed Julia. For what was there that they had not screwed out of him under the torture? He had told them everything he knew about her, her habits, her character, her past life; he had confessed in the most trivial detail everything that had happened at their meetings,

→ Who is speaking here?

→ What does 'it' refer to?

→ What is implied in the word 'rotting'?

- 1 stiff: rigido, inchiodato
- 2 rotting: si sgretola
- 3 rage: straci
- 4 collapsed: crollato
- 5 bundle: fagotto
- 6 flogged: bastonato, colpito
- 7 whimpered: piagnucoloso, gremio
- 8 oozing out of: colando da
- 9 flooded: inonda
- 10 screwed out: estraendo, (scozzando)
- 11 carved: intagliato

all that he had said to her and she to him, their black-market meals, their shabbyries, their vague plotings against the Party – everything. And yet, in the sense in which he intended the word, he had not betrayed her. He had not stopped loving her; his feelings towards her had remained the same. O'Brien had seen what he meant without the need for explanation. 'Tell me,' he said, 'how soon will they shoot me?'

'It might be a long time,' said O'Brien. 'You are a difficult case. But don't give up hope. Everyone is cured sooner or later. In the end we shall shoot you.'

Understanding the text

- 1 **Answer the questions.**
 - a. Describe Winston's physical appearance.
 - b. Does Winston know exactly how long he has been in the Ministry of Love?
 - c. Why does O'Brien, the torturer, say that Winston himself is the cause of his devastated state?
 - d. What is Winston's last vestige of humanity?
 - e. Why would everyone, except O'Brien, judge that Winston has betrayed Julia?
 - f. Why does O'Brien agree with Winston that he has not betrayed Julia?

- Winston is the last man: everyone else has disappeared.
- Winston represents the whole of humanity.
- If Winston represents humanity, there is no beauty or dignity in being human.
- Winston is more of a beast than a man.

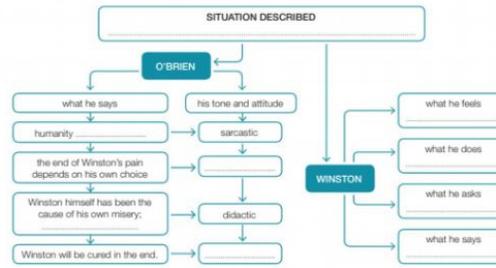
Closer reading

- 2 **How can O'Brien's words in lines 1-4 be interpreted? Choose the most appropriate interpretation.**

- 3 **In spite of his being a torturer, O'Brien never sounds violent or threatening. How would you describe his tone and attitude? Choose the most appropriate adjectives and identify for each of them the lines that support your choice.**
 - stern consoling
 - slightly sarcastic angry
 - upset didactic
 - impatient reassuring

Summing up

- 5 **Complete the graph then discuss the text.**



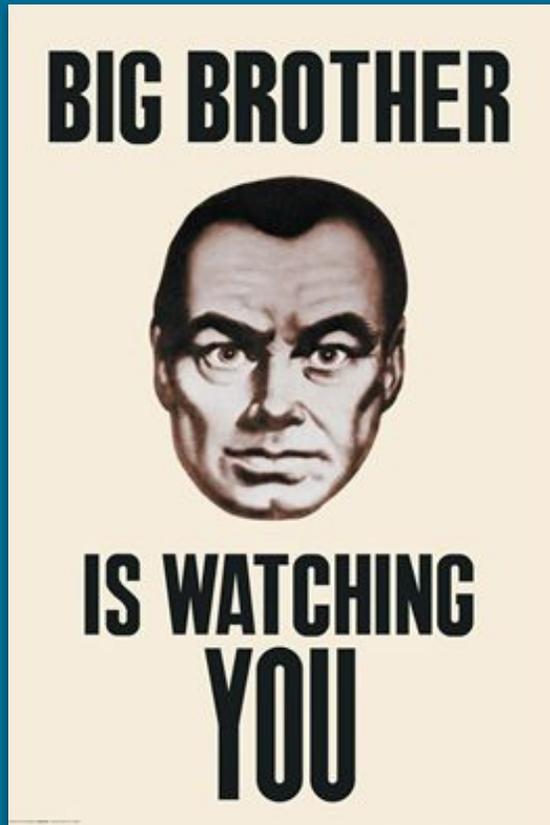
George Orwell | 317

1984

He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses?



At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features.



CRITICAL THINKING

REPORTAGE

Dictatorships in the 21st century

Despite the Allied victory in World War II and the worldwide collapse of Communist regimes in the late-1980s, at least forty countries around the world today could be considered dictatorships."

Over 70 years have passed since the publication of George Orwell's dystopian novel *Nineteen Eighty-Four* and the world has seen its fair share of dictators. While the Fascist and Stalinist regimes which inspired Orwell's model are long gone, government disdain for individual liberty remain too real in too many places.

Watch this video about North Korea (<http://tiny.cc/gj0taz>). Do any features of North Korean society remind you of George Orwell's Oceania?

1 **68** Listen to a girl who has left North Korea for the US and take notes. Then answer the following questions.

AUDIO THE AMBASSADOR

Will dictators disappear?

Citizens living in democracies often associate dictatorships with repression, human rights abuses, poverty and turmoil. Indeed, dictatorships have cost countless lives, including up to 49 million Russian deaths under Joseph Stalin, and up to 3 million Cambodian deaths under Pol Pot. Given these statistics, ending dictatorship once and for all would seem a worthwhile goal. But is that likely? What allows a dictator to thrive and how might things change in the future for these leaders?

The terms 'dictator' and 'dictatorship' can, of course, be subjective – even pejorative. Most experts who study dictatorships start with a simple definition: when there's no turnover in power of the executive, then it's a dictatorship. This means dictatorships could be built around an individual who has established a personality cult, a single governmental party or a military-run oligarchy. Typically, dictatorships have a few other **hallmarks**, too. Unlike monarchs, who are drawn from a very small pool of people – usually a royal family – dictators can be selected from a large portion of the population. But their winning coalition is very small and they depend on relatively few people to keep them in power. Dictatorships may or may not include some degree of state terror, but according to researchers, they almost always involve collusion, especially appropriation of state funds to a select **clique** of cronies. Given this set-up of power, a dictator who wants to remain at the top of the heap doesn't work on behalf of the larger population, but for the benefit of the handful of

people he depends on for maintaining control. Even after paying cronies off, however, there still tends to be a lot of money left over, and that's where the dictator's character is really tested: he can either use that money for himself and his supporters, or he can use it to better the lives of his citizens. But even if he falls into the latter category, that doesn't mean things will go well. Having genuinely good intentions for society does not automatically translate into having actual good ideas for implementing those intentions, as some have so disastrously demonstrated. In their attempts to improve their citizens' welfare, these authoritarian leaders made their subjects worse off. Just as violence on the whole has declined across history, so, too, has the number of dictatorships, especially since the 1970s, as regimes across Latin America and Eastern Europe fell. There are slight undulations; the crumbling of the Soviet Union was accompanied by a steep decline in dictatorships, but now many of those countries are creeping back towards that former mode of governance. Overall, though, dictatorships are scarcer now than they were in the past. Consequently, days might be numbered on at least some remaining dictatorships –

particularly if their oppressive rule is contributing to home-grown economic problems. Some dictatorships, however, show no signs of cracking. For instance, some African and the Middle East governments that fit the dictatorship definition are wealthy enough to fuel their continuing existence. Another reason some dictatorships are likely to stay put and others will arise is that democracy can encourage them. The fundamental job of democratic leaders is to implement policies that will benefit constituents at home, not in another country. Because a dictatorial leader needs to appease cronies, democratic leaders often find they can simply pay dictators to do what they want. So while it's impossible to predict where dictatorships will arise and where they will prevail in the long term, they will almost certainly always be with us.

(Adapted and adapted from: <https://www.bbc.com/future/article/20180531-will-dictators-disappear>)

terminology: disordered, tumultuous
hallmarks: characteristic
clique: cronies
cronies: amici, compari

Debating

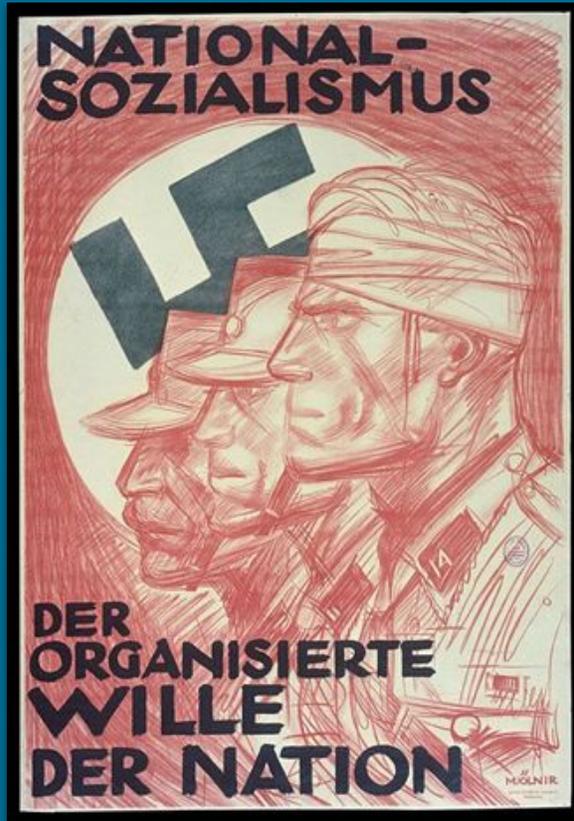
MOTION: A bad democracy is worse than a humane dictatorship.

- Group 1: proposition team (supports the statement of the motion);
- Group 2: opposition team (opposes the statement of the motion);
- Group 3: 1 chairperson, 1 time-keeper, 3 judges.

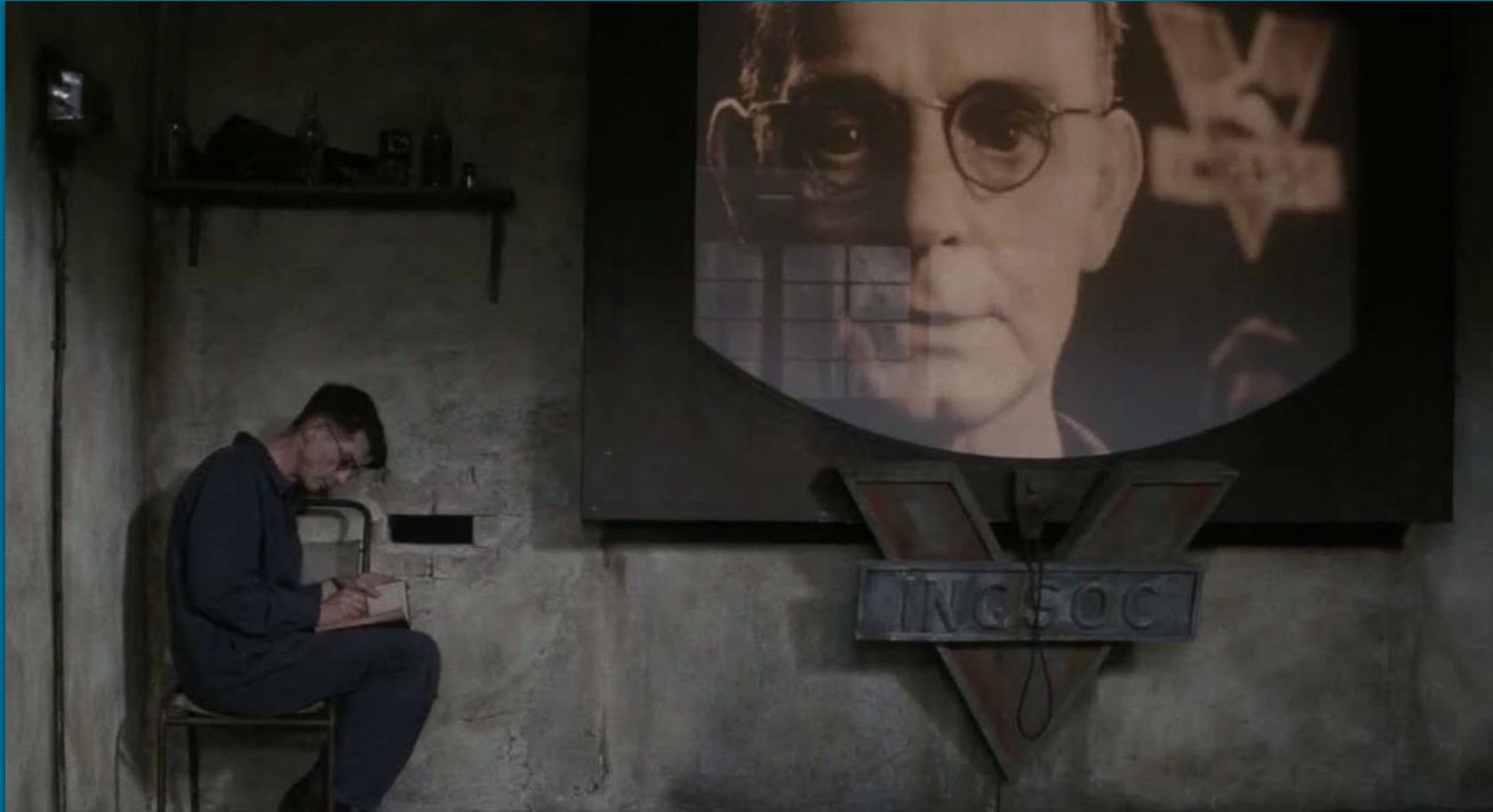
Groups 1 and 2 prepare their line of arguments starting from the information provided by this 'reportage' and researching more into the topic. Group 3 should also gather information about the topic. Each team chooses 3 speakers and prepares to debate the motion.

318 | U4 Post-war Culture

REPORTAGE | 319



.....
The voice came from an oblong metal plaque..
.....





Internet Censorship

Around the World

Censorship to Impose
Traditional Social Values

Censorship to Keep
Political Stability

Censorship to Maintain
National Security

Oman Singapore Sudan

Bahrain
Pakistan
Thailand
UAE
Uzbekistan

Yemen
South Korea

1. North Korea
2. China
3. Eritrea
4. Ethiopia
5. Saudi Arabia
6. Iran
7. Syria
8. Tunisia
9. Vietnam
10. Myanmar

Azerbaijan
Jordan
Libya

Cuba
India
Morocco
Russia
Turkey

Tajikistan
Turkmenistan

 **LE VPN**

WAR IS PEACE
SLAVERY IS FREEDOM
IGNORANCE IS STRENGTH



ALCOOL - ÀLCOLE
AUTOGOAL - AUTORETE
AVERE UN FLIRT - FIORELLARE
CASINÒ - CASINO
CLAUQUE - CLACCHE
CONSOmmÉ - CONSUMATO
CRICK - CRICCO
BIDET - BIDÉ
BITTER - AMARO
BLEU - BLU
BOB - GUIDOSLITTA
BOOKMAKER - ALLIBRATORE
BRIOCHE - BRIOSCIA
BROCHURE - OPUSCOLO, FASCICOLO
BUFFET - RINFRESCO
CACHET - CIALDINO
CARRÉ - LOMBATA
CELLOPHANE - CELLULOIDE
CHAMPAGNE - SCIAMPAGNA
COTTAGE - VILLETTA

CROISSANT - CORNETTO
CURACAO - CURASSÒ
DANCING - SALA DA DANZE
DEPLIANT - PIEGHEVOLE
DESSERT - FIN DI PASTO
DOSSIER - INCARTAMENTO
DRIBBLING - SCARTO
DRY - SECCO
ELIXIR - ELISIR
EXTRA DRY - STRASECCO
FERRY - BOAT - TRAGHETTO
FESTIVAL - FESTIVALE
FILM - PELLICOLA
GANGSTER - Malfattore
GARAGE - RIMESSA
GIN - GINEPRELLA
GOULASH - SPEZZATINO ALL'UNGHERESE
HANGAR - AVIORMESSA
HOCKEY - DISCO SU GHIACCIO
HOTEL - ALBERGO

KRAPFEN - BOMBOLA
MARRON GLACÉ - MARRONE CANDITO
MÈNÙ - LISTA
OUVERTURE - APERTURA
PARQUET - PAVIMENTO DI LEGNO
PARURE - FINIMENTO
PARVENU - PESCECANE
PASSEPARTOUT - CHIAVE COMUNE
PUNCH - PONCE
RAID - TRANSVOLATA
SANDWICH - TRAMEZZINO
SELTZ - SELZ
SHOCK - URTO DI NERVI
SLALOM - OBBLIGATA
SPRINT - SCATTO
TABARIN - TABARINO
TOAST - FETTA DI PAN TOSTO
TOUR - GIRO
TOURNEÉ - TORNATA
TRAINER - ALLENATORE

VEDETTE - VEDETTA
VESTITO A PAILLETES - VESTITO ALLUCCIOLATO
VERMOUTH - VERMUT
WAFER - VAFER
WALZER - VALZER
WATER CLOSET - SCIAQUONE
WHISKY - ACQUAVITE
YOGHOURT - YOGURT



DOs and DONTs



DJ



SCHALLPLATTENUNTERHALTER



HAMBURGER



GRILLETTA



HOT DOG



KETWURST



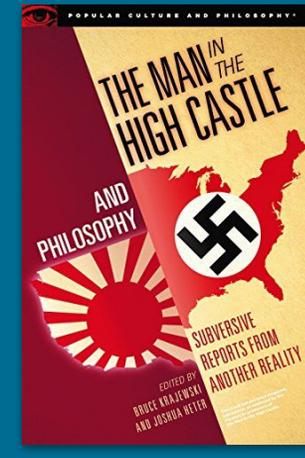
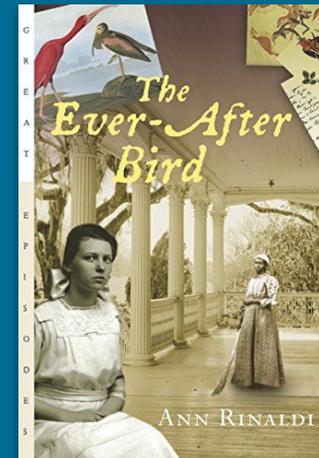
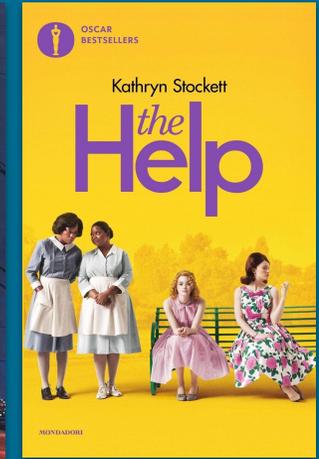
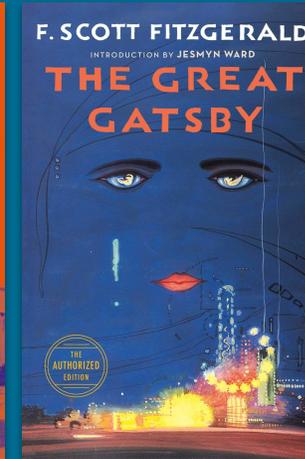
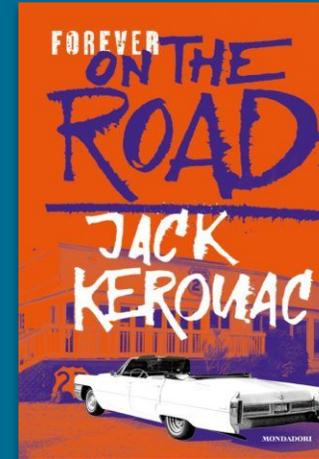
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Language in totalitarian
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LE LINGUE *live*

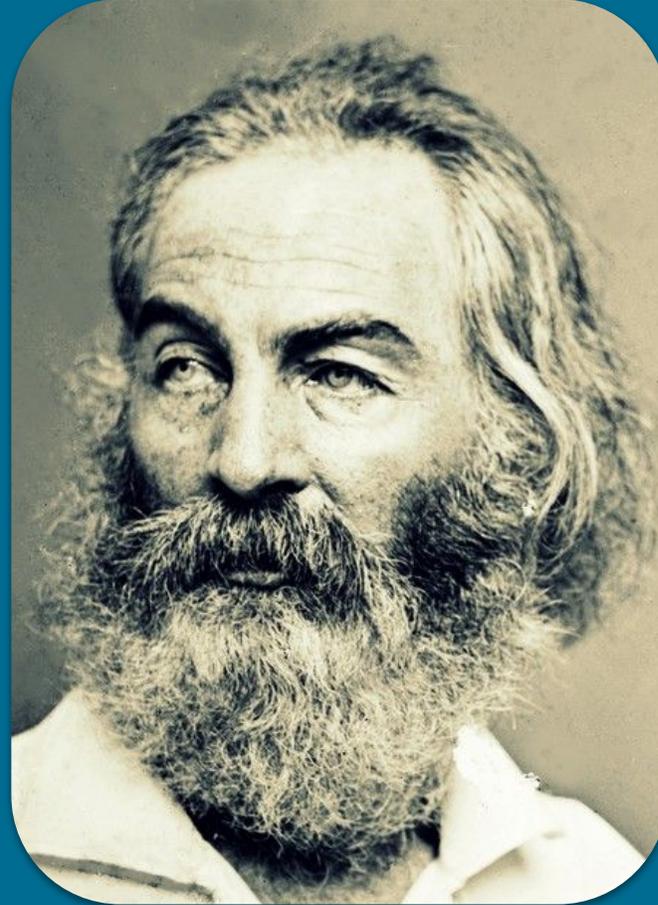
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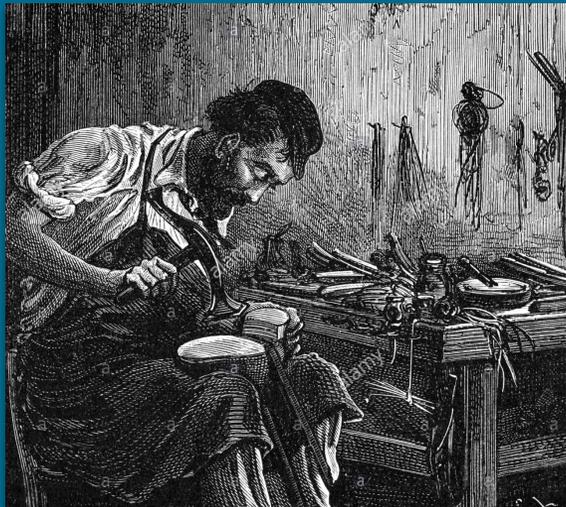
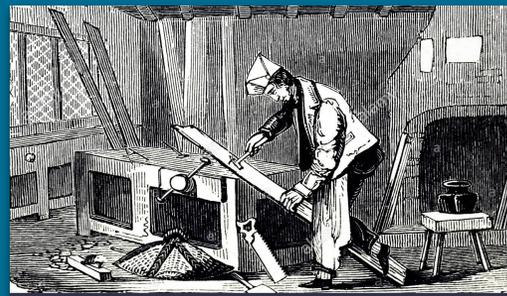


Society and literature overseas



America vs America



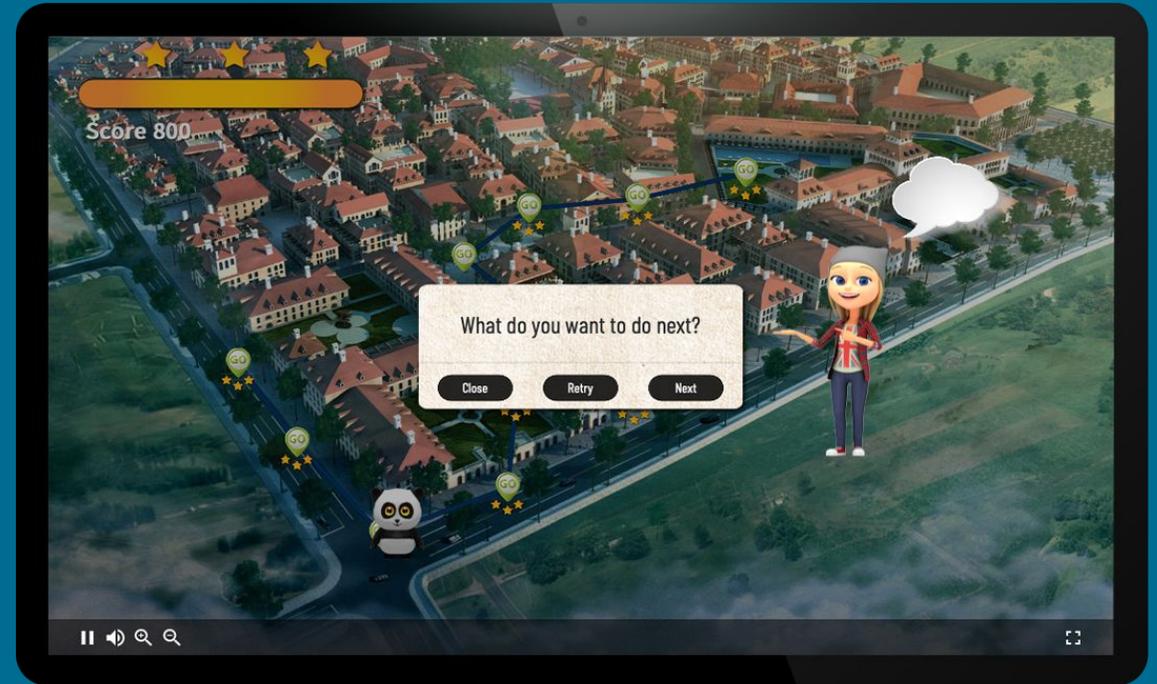
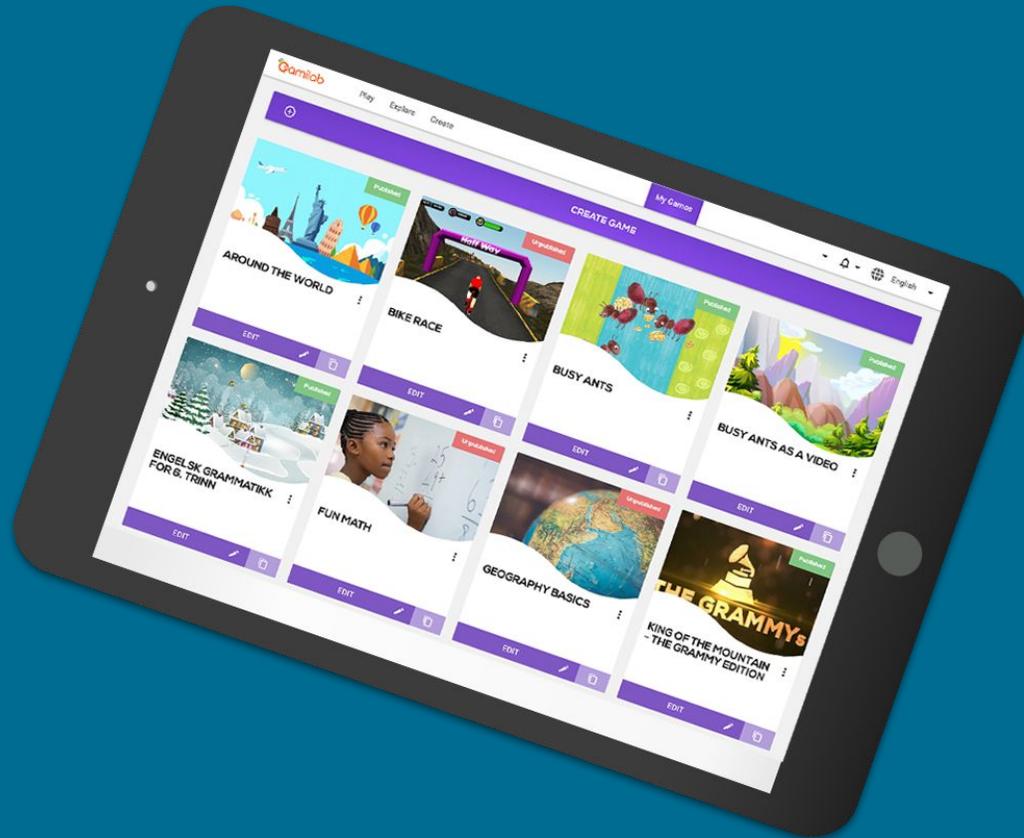


I Hear America Singing

Walt Whitman, 1819 - 1892

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe
and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off
work,
The boatman singing what belongs to him in his boat, the
deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing
as he stands,
The wood-cutter's song, the ploughboy's on his way in the
morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at
work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young
fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

Turn it into a race



<https://gamilab.com/games/2dec219e-077c-4d61-826e-8a5624b4b15b/details>

LE LINGUE *live*



A Supermarket in California

What thoughts I have of you tonight, Walt Whitman, for I walked down the sidestreets under the trees with a headache self-conscious looking at the full moon.

In my hungry fatigue, and shopping for images, I went into the neon fruit supermarket, dreaming of your enumerations!

What peaches and what penumbras! Whole families shopping at night! Aisles full of husbands! Wives in the avocados, babies in the tomatoes!--and you, Garcia Lorca, what were you doing down by the watermelons?

I saw you, Walt Whitman, childless, lonely old grubber, poking among the meats in the refrigerator and eyeing the grocery boys.

I heard you asking questions of each: Who killed the pork chops? What price bananas? Are you my Angel?

I wandered in and out of the brilliant stacks of cans following you, and followed in my imagination by the store detective.

We strode down the open corridors together in our solitary fancy tasting artichokes, possessing every frozen delicacy, and never passing the cashier.

Where are we going, Walt Whitman? The doors close in an hour. Which way does your beard point tonight?

(I touch your book and dream of our odyssey in the supermarket and feel absurd.)

Will we walk all night through solitary streets? The trees add shade to shade, lights out in the houses, we'll both be lonely.

Will we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage?

Ah, dear father, graybeard, lonely old courage-teacher, what America did you have when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of Lethe?

Turn it into a game

flippity



Flippity Flashcards



Easily turn a Google spreadsheet into a set of online flashcards.

[Demo](#) [Instructions](#) [Template](#)

Flippity Quiz Show



Easily turn a Google spreadsheet into a trivia game show.

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Flippity Random NamePicker



Easily turn a Google spreadsheet into a random name picker.

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Flippity Scavenger Hunt



Easily turn a Google spreadsheet into an interactive scavenger hunt activity.

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Flippity Fun with Words



Easily turn a Google spreadsheet into artistic words to save or print.

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Flippity Timeline



Easily turn a Google spreadsheet into an interactive timeline.

[Demo](#) [Instructions](#) [Template](#)

Flippity Badge Tracker



Easily turn a Google spreadsheet into a badges earned page.

[Demo](#) [Instructions](#) [Template](#)

Flippity Typing Test



Easily turn a Google spreadsheet into a typing speed tester.

[Demo](#) [Instructions](#) [Template](#)

Flippity Spelling Words



Easily turn a Google spreadsheet into a spelling word manager.

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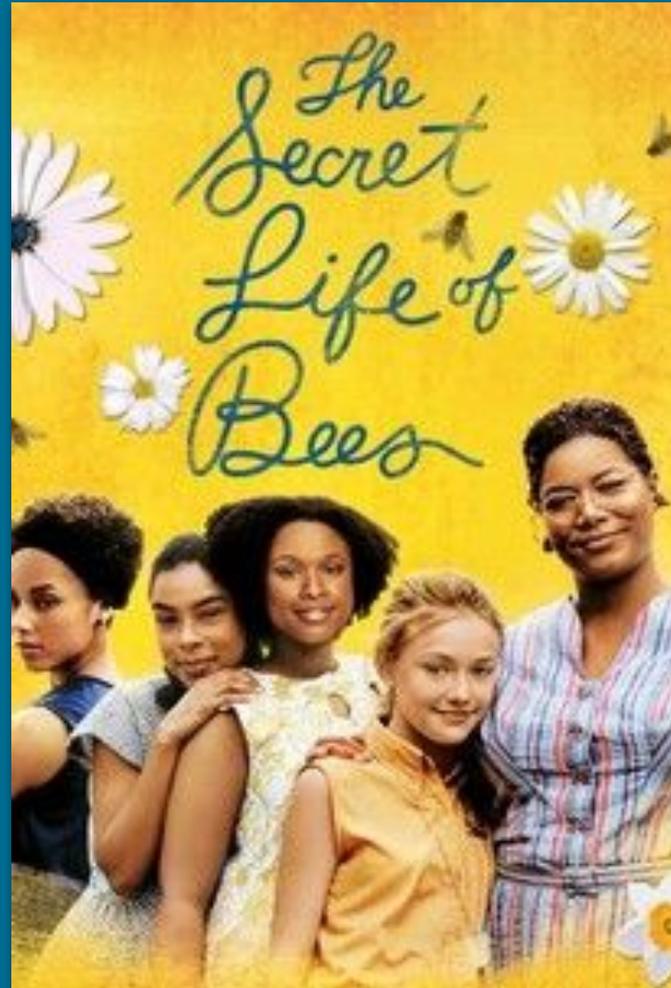
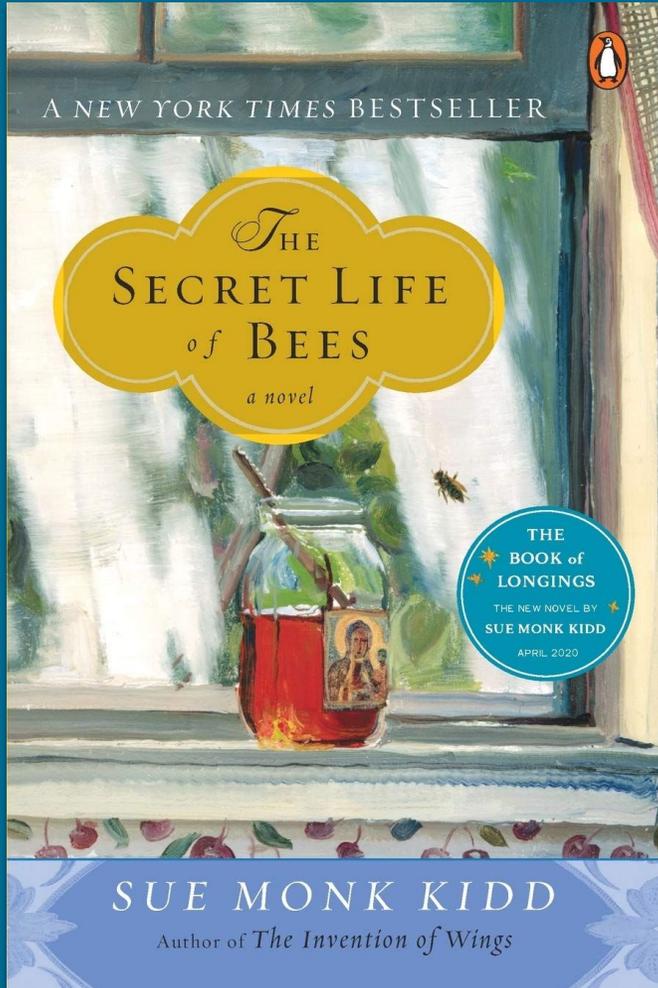
Flippity Word Search



Easily turn a Google spreadsheet into a word search.

[Demo](#) [Instructions](#) [Template](#)

The secret life of bees

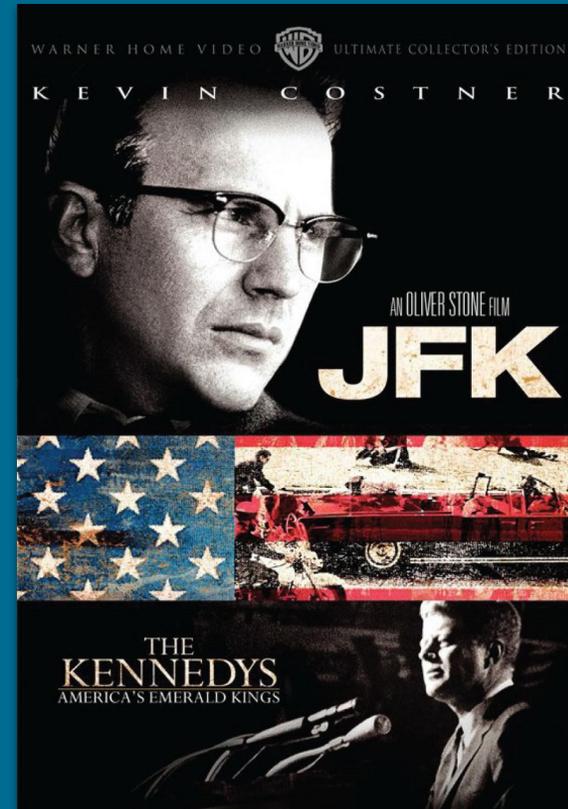
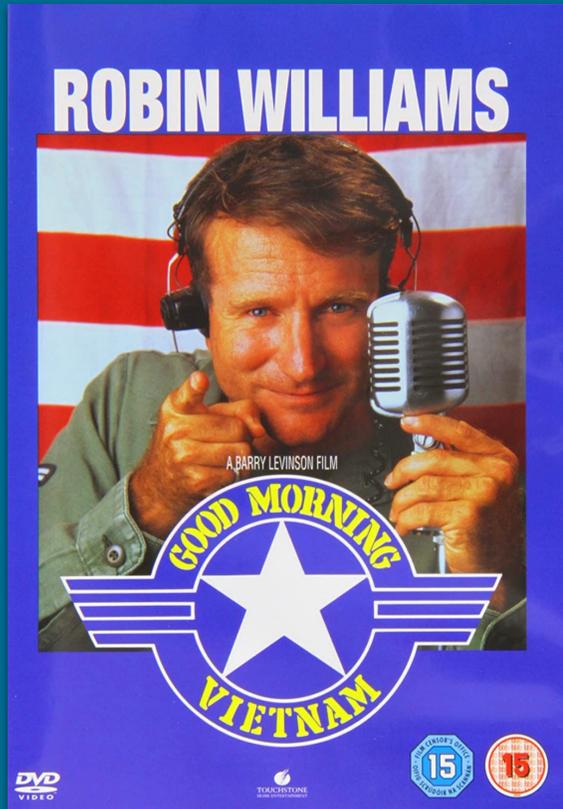


"MOST PEOPLE DON'T HAVE ANY IDEA ABOUT ALL THE COMPLICATED LIFE GOING ON INSIDE A HIVE. BEES HAVE A SECRET LIFE WE DON'T KNOW ANYTHING ABOUT" – AUGUST.

60s in the US



60s in the US



Rizzoli
EDUCATION