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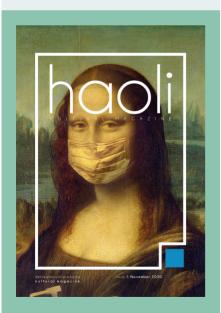
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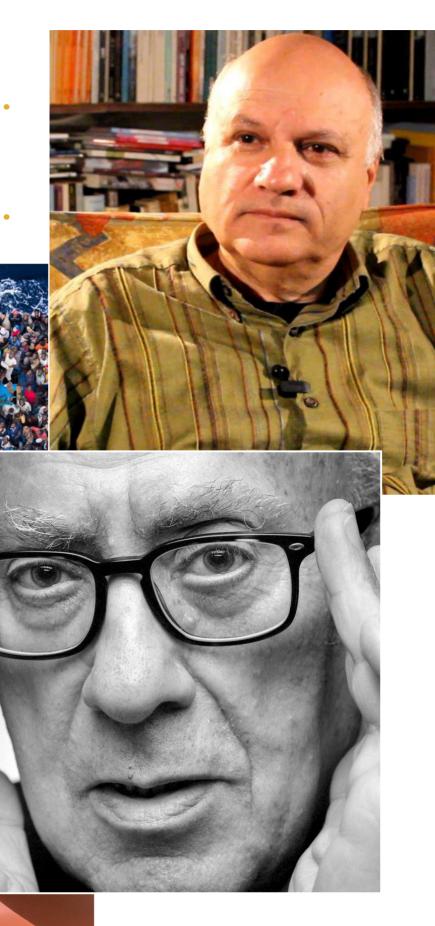
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A Student Council activity





For how many years have you been teaching at DLS? How did you experience as an educator evolve?

I have been teaching at DLS for 28 years. I am already teaching sons and daughters of students who were at DLS when I started teaching in 1992. Initially I taught Applied Mathematics at Advanced level. But when the system of three A levels was replaced with two A levels and three Intermediates I started teaching Pure **Mathematics** Applied Mathematics at Intermediate level. The first few years were not easy, but then you start acquiring experience and familiarising with the job of a teacher. Each year teaching is a new challenge because you meet different people, with different personalities and characters, and that makes each year interesting. Sometimes a year can be difficult, sometimes less.

When was it you decided to become an educator? Why Maths?

When I was in Sixth Form I decided to be either a mechanical engineer or a teacher. The only way to do them both was to study Engineering at University and then follow a P.G.C.E. (Post Graduate Certificate in Education) and become a teacher. And in fact that's what I did. Mathematics is one of the subjects I excelled in and I also liked.

An interview with Noel
Buttigieg, Mathematics
Teacher at De La Salle
College Sixth Form, MALTA

How do you perceive Maths/ Numbers and Literature/ Words? Rivals or partners?

They are partners because both require a solution to a problem. In mathematics, one has to construct a model to Cauchi who were both very find a solution for a problem. Meanwhile, in literature you have to find a way to construct a story or a sentence.

What are your pastimes or free time activities?

If you asked me this question a couple of years ago I would have answered that I watch a lot of sports, especially football and when I have time I listen to music. But nowadays I spend a lot of time listening to music and amplifying my collection of music CD's and memorablia and practically I only watch the Juventus game and some important football games such as finals etc.

As an educator what do you suggest to our students in today's society?

My suggestions are for them to work hard and stay focused on their objective or work that they are doing. They must also act as bridges between generations. They need to be aware of what is happening today, try to eliminate the bad and extract the good to implement for tomorrow.

What is the last book you What's next on your bucket read? Reactions to it?

was a boy I used to read a lot of Maltese books by the authors Trevor Zahra and Carmel G. influential and helpful in my childhood. I still have those books on my shelves.

list?

I don't read a lot, but when I I don't have anything special on my bucket list, the only thing that I wish is to wake up each and every morning feeling good and healthy.



TREVOR ŻAHRA DWAR IRRAKKONTI TIEGĦU

Taħseb illi t-tfulija u l-ambjent li trabbejt fih influwenzawk fil-kitbiet tiegħek? Kif?

Iva, naħseb li influwenzawni ħafna. Jiena kelli trobbija ferrieħa u kkulurita. Kont inħossni maħbub u dejjem b'moħħi jtektek b'ħafna proġetti u ħolm. Imma kont nitwaħħax ħafna ... nhewden fuq l-istejjer tal-ħarsijiet li kont nisma', u nġib quddiem għajnejja l-inkwatri u l-istampi li kont nara fil-kotba tal-arti ta' zijuwi, il-pittur Ġużeppi Caruana. Fid-dalma ta' kamarti, qabel norqod, kont nimmaġina kull xorta ta' mostri u ħarsijiet.

X'kien il-ħsieb wara t-tema tal-biża' li tintiret minn ġenerazzjoni għall-oħra fin-novella VARI?

Nemmen li lkoll għandna ħafna biżgħat mirdumin taħt it-terrapien ta' ħajjitna. Għalkemm xi wħud jirnexxilna negħelbuhom u ninsewhom, xorta waħda hemm jibqgħu. L-idea tal-"passaġġ minn ġenerazzjoni għal oħra", aktar ridt nużaha bħala metafora tal-biża' etern, li qatt ma jirnexxilna neqirduh għal kollox, bħall-ħaxix ħażin tal-ġonna, li nkunu pronti naqilgħuh, imma s-sena ta' wara jerġa' jitfaċċa.

X'inhi r-raġuni li ġġiegħlek tikteb, tirrakkonta, u tirrifletti dwar stejjer jew episodji li jistgħu jkunu esperjenzi personali tiegħek?

L-aktar li nħossni qed niskopri lili nnifsi huwa preciżament permezz tar-rakkonti. Il-kitba kreattiva tagħtik il-possibbiltà li teskava s-saffi moħbija tal-eżistenza tiegħek. Inħoss li ebda mezz ieħor ma joffrili din l-opportunità. Bħalissa, b'dawn it-tweġibiet li qed nikteb, jien qed nikkomunika I-ħsibijiet tiegħi magħkom. Hekk ukoll inkun qed nagħmel meta nitkellem ma' qrabati u ħbiebi. Imma bil-kitba kreattiva nkun qed nikkomunika fuq livell ieħor ... bilwisq aktar profond u espressiv.

X'jibqa' jispirak biex tibqa' tikteb, u kemm kellek żmien meta bdejt bil-kitbiet tiegħek?

Bdejt inħossni miġbud lejn il-kitba mindu kont għadni tfal. L-ewwel taqbila tiegħi ktibtha meta kelli 9 snin. *Il-Praspar ta' Kunċett u Marinton* ktibthom meta kelli ftit aktar minn 14-il sena. Insib l-akbar ispirazzjoni fi tfuliti u fil-karattri li niltaqa' magħhom kuljum. Jien inħobb nikteb fuq il-moħbiet oskuri tal-bniedem ... mhux dwar dak li jseħħ fuq il-palk tal-ħajja, imma dwar dak li jinħema fiddalma ta' wara l-kwinti.

L-element psikoloģiku huwa importanti ħafna fin-novelli tiegħek anki għax wara kollox huma kitbiet li jittrattaw iddinja bniedem. Xi tgħid dwar dan?

Lili jaffaxxinani dak li hu (jew jidher) stramb, biżarr u lil hinn min-norma. Aktar ma nsiru nafu persuna mill-qrib, aktar nintebħu kemm il-bniedem huwa kumpless u kemm il-ħajja taf tkun terribbli. Iżda biex jirnexxilna naffaċċjaw dawn I-ostakli, aħna erħilna nissimplifikaw u npoģģu kollox fil-garżella tiegħu. Nogogħdu nittimbraw lill-bnedmin: "Dak baħbuħ. dak imbeċilli, dak imbroljun, dak qaddis jimxi fl-art, dak makakk...!" U f'dan l-eżercizzju simplifikazzjoni nagsmu I-bnedmin f'bojod u suwed. Imma dawn iż-żewġ kuntrasti fil-fatt ma jeżistux. Hemm biss fifty shades of grey ... u ħafna aktar. Jiena nħobb infarrak ilgarżelli u nipprova niskopri dawn l-isfumaturi interessanti tal-griż.

Dawk tiegħek huma wkoll kitbiet li jittrattaw problemi soċjali serji bħall-vjolenza domestika, I-OCD, it-tfal bla ġenituri, is-solitudni u l-anzjani, u oħrajn. F'dan iddawl, temmen f'letteratura li trid tinforma u twassal messaġġ?

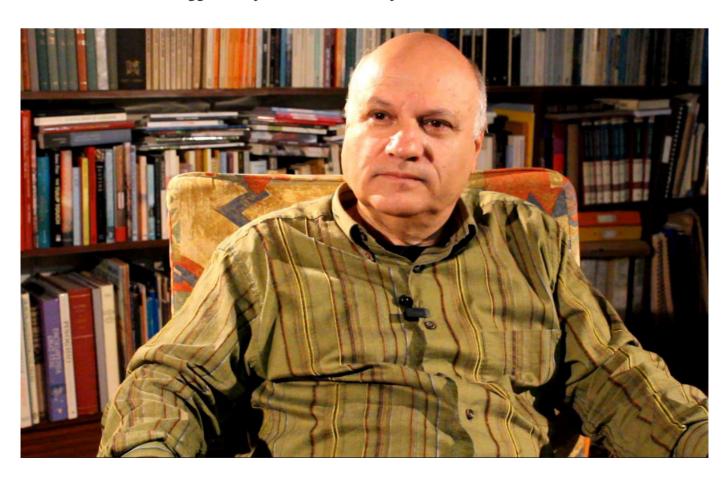
Forsi aktar mit-twassil ta' messagg dirett, naħseb li xogħol il-letteratura huwa li tipprovoka ħsieb ... iġġiegħlek tiddubita f'dak li mingħalik kien stabbillit, d-dommi: tħeääek tisfida tganglek biex tkun ribell tal-ħsieb; sovversiv intellettwali. B'dan kollu go ruħu, il-garrej jibda jħares lejn il-problemi socjali (il-vjolenza domestika. I-OCD. it-tfal bla ġenituri, is-solitudni u l-anziani eċċ) f'dawl ġdid. Nistgarr li dawn il-problemi socjali jinteressawni ħafna u jippreokkupawni ... imma ma niktibx biex nipprova noffri soluzzjoni, imma biex nikxfilhom il-maskra.

wieħed Meta jifli sewwa iinduna r-rakkonti tiegħek b'bosta li huma mifqugħin mekkaniżmi rettorići letterarii bħall-interiezzioni, issimilitudni, I-analessi, il-Malti idjomatiku, ir-ripetizzjoni, issimmetrija, I-ellissi, I-appell għas-sensi, I-umanizzazzjoni ta' ħwejjeġ li mhumiex umani jew animati, u oħrajn. X'taħseb

dwar l-abbinament bejn forma u kontenut fil-process tal-kitba tiegħek?

Nemmen li r-rabta u n-nisga bein forma u kontenut, huma I-elementi seminali fit-tiswir ta' letteratura. Bla dubju ta' xein, il-kontenut irid ikun b'saħħtu u solidu, imma dagstat ieħor irid ikun il-format. Kontent gawwi tista' ssibu f'xogħol ta' riċerka jew fi studju xjentifiku; iżda biex il-kitba ssir letteratura jeħtieġ li tkun magħġuna bil-mekkaniżmi li semmejt int. Il-letteratura I-kbira tad-dinja, mill-klassika sa dik moderna u post-moderna ... minn Dante, Dickens u Hugo ... sa Rushdie, Eco u McEwan, kollha tistrieħ fuq il-qawwa talmekkaniżmi letterarji dagskemm fuq il-kontenut.

It-tfulija bħala tema ewlenija filkitbiet tiegħek tintrabat spiss mal-vjolenza, mal-ġenn, malmakabru, u mal-mewt. Għaliex dan?



Għal ħafna snin, ir-Romantiċi kienu jinćensaw it-tfulija u jgisuha bħala żmien l-innoċenza, it-tjieba, il-gmiel, l-eden tal-ħajja. Għallbiċċa l-kbira tar-Romantiċi, it-tfal kienu dejjem ħelwin u anġeliċi. Dan insibuh ukoll fil-letteratura bikrija tagħna, minn Ġananton Vassallo sa Dun Karm. U hawn nerġa' lura lejn l-abjad u l-iswed. It-tfuliia wkoll hiia sfrumaturi ta' griż. Illum nisimgħu aħbarijiet dwar tfal li jafu jkunu kattivi, giddieba sfaċċati, garriega u manipulattivi. Din hija n-naħa I-oħra tal-munita li jiena nieħu gost nillustraha biex niskopriha aħjar.

L-istess fejn jidhol it-twemmin...
Donnu spiss hemm messaġġ
moħbi jew sottili li tixtieq
twassal. Għandi f'moħħi VARI
jew GERITA fejn it-twemmin
u l-ikonografija li tintrabat
miegħu huma spiss marbutin
ma' demm u biża'. Xi tgħid
dwar dan?

Hafna mit-twemmin tagħna jistrieħ fuq iċ-ċerimonji u r-ritwali li jagħtuna sens ta' sigurtà. Inħoss li bosta drabi, aktar inkunu qed nemmnu filforma esterna tar-ritwal milli fil-qalba tat-twemmin li dak ir-ritwal suppost jissimbolizza. Hafna minn dawn ir-ritwali jduru maċ-ċiklu tal-Ħajja-Mewt, u fl-

ikonografija Krtistjana (l-aktar f'dik medjevali) it-tbatija, id-dmija, il-kastig u l-penitenza kellhom post ċentrali. Iżda lanqas hemm għalfejn immorru daqtant 'il bogħod. Il-vari tal-Ġimgħa l-Kbira u anki ċerti xbihat li l-poplu jqishom bħala l-aktar għeżież u anki mirakolużi (bħall-kurċifiss ta' Ġieżu) aktar narahom jipproġettaw l-idea ta' biża' milli ta' devozzjoni.

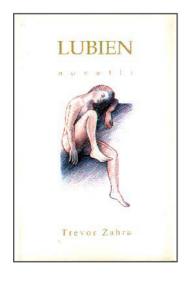
VARI, GERITA, TAHT FANAL MITFI, HĠIEĠ, ĠEBEL U TAFAL huma kollha rakkonti fejn il-familja mhix idealizzata imma hija ppreżentata f'dawl negattiv. Għaliex dan?

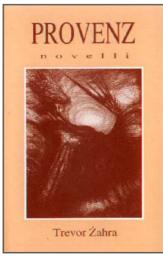
qħidt dwar it-tfulija, r-Romantiċi kienu jippreżentawha bħala stat idilliku, hekk ukoll naħid aħallfamilja. Niftakar lil nannti u lil zijieti jitkellmu fuq il-familja tagħhom bl-akbar għożża u mħabba. Kont nemmen li kienet familia nieżla mis-sema. meta bdejt nitfarfar bdejt kultant naqbad xi kelma minn hawn u minn hemm, xi frazi, xi kumment fuq ġrajjiet mgħoddija, li bdew juruni li mhux kollox kien ward u żahar. Kien hemm sottokurrenti ta' nuggas ta' qbil, uqiqh u tbatija ġrajjiet li kulħadd jagħżel li jinsiehom, li ma jitkellimx dwarhom, li jipprova jikkonvinci

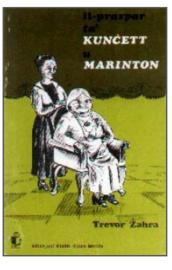
lilu nnifsu li qatt m'eżistew. U lili dawn il-moħbiet jinteressewni l-aktar.

Elementi importanti oħra filkitba tiegħek huma l-ħrafa u l-fantasija li xi drabi jintrabtu mad-dinja virtwali tal-internet (eż. CHERRY). Kif jintrabtu flimkien dawn kollha?

Ir-realiżmu maġiku, l-aktar dak ta' Garcia Marquez u Rushdie, huwa stil li jaffaxxinani. F'dawn ir-rakkonti, il-maģija ma sseħħx f'kastelli mwarrba u langas ġo foresti mudlama, imma sseħħ filħajja ta' kuljum ... fil-kċina tal-flett iew fil-karozza int u seijer għaxxogħol. Din it-tip ta' maġija ma tistrieħx fuq l-ambjent, imma fuq l-istat ta' ruħ il-bniedem. Għalhekk ladarba d-dinja diġitali u virtwali saret ir-realtà ta' żmienna. inhoss li hawn ukoll il-fantasija tista' ssib postha. Barra minn hekk, il-kompjuter innifsu naralu element ta' fantasija ... jiġifieri nużah bla ma nifhmu. Intektek fug it-tastiera bla ma naf x'inhuma eżattament il-mekkaniżmi li jkunu għaddejjin bħal leħħa ta' berga, biex jaqduni. U dan jghodd ghallismart phones, għat-tablets u għal kull gadget ieħor li jaħbi ġo fih teknologija mill-aktar kumplessa.









FOMO

THE FEAR OF MISSING OUT

Joseph Calleja teaches
Psychology at De La Salle
College Sixth Form.

contemporary world seems to be running on a threadmill in a gym. **Everywhere** turn. we advertisements tell us to 'just do it!' or 'because you're worth it'. We are encouraged to experience a myriad of events, in as many ways as possible. We have become obsessed with this never-ending pursuit for self-fulfilment through the quick gratification of our senses.

Svend Brinkmann is a Swedish psychologist and author of the book 'The Joy of Missing Out. The Art of Self-Restraint in an Age of Excess'. The title alone suggests that the author has a different take on this FOMO mentality we experience day-in, day-out. FOMO is an abbreviation, which means, fear of missing out. It explains well the central preoccupation captured in the metaphor

above of living life like running on a threadmill. The main idea of the book centres around the fact that society needs to start re-cultivating concepts like self-restraint and moderation so that we can live an enriching and fulfilling life. Brinkmann states that the more we are exposed to a wide variety of situations to experience, the less we are fulfilled and enriched, because we miss the richness that only a level of depth can provide.

One of the reasons he accounts why the contemporary world lost such virtues is that our baseline for happiness has been shifted. We all have some sort of a baseline of how we define happiness. So, when we momentarily experience happy moments, we peak and then fall back to this baseline. With the contemporary idea of running on a threadmill, we have created the illusion

that we should be happy all the time and hence we need to run faster to keep the curve peaked. Of course, we live in an era driven by the economic pull. A world where the credit card buys what one cannot vet afford. A world obsessed by social media, where one compares one's lives with others who are perceived as better. As we live in a world that facilitates this constant drive to peak, at the same time it fuels our insecurities. diminishes our self-confidence and shames those who do not want to take this ride.

Brinkmann proposes alternative to this threadmill lifestyle, which is posed on a very simple premise. When we disengage from these social and consumer messages, life can open us up to deeper commitments and deeper relationships, which are by far better than this constant doubt one has about oneself of whether one is living or experiencing enough. challenge can thus be couched in a rather simple question - are you ready to practice missing out?

The author offers insights into how such missing out behaviour can happen, ideas from initially taking Soren philosophy of Kierkegaard. Kierkegaard analysed the concept of a limitless life and he concludes that it must be a life of despair. He gives as an example, Nero, the Roman emperor, who was so powerful that he could do and request anything and it would eventually happen. This limitless sense led him to burn Rome to the ground

could create that he something that he could not control. A life without limits is meaningless and one should not strive for that, concludes Kierkegaard. Brinkmann uses this insight to argue that we may be misleading the young generations into thinking that they can do anything, as long as they make it as their own choice. This is an illusion, since not anything is possible. We as human beings are limited as individuals and in the resources we possess. focusing Furthermore, this sense of limitlessness inevitably leads one to dictate who will be present in my space, thus eliminating the essential dimension of humanity that life is to be in interaction and relation with others.

The second insight to rectify this threadmill effect according to Brinkmann is that we need to relearn that some basic facts in our life were inbuilt in us to help us restore some kind of balance. He writes that evolutionary psychology has taught us that one way how we learnt to survive is not by accumulating and possessing stuff such as experiences or the needed capital to make such experiences, but by and collaborating sharing especially if the situation is judged that it's the right thing to do. The problem is that this relearning is difficult to make a comeback, mainly because what the philosophers called the virtuous life, is not in fashion anymore.

Brinkmann recounts two instances that point to the urgency for this need to rediscover this virtuous life

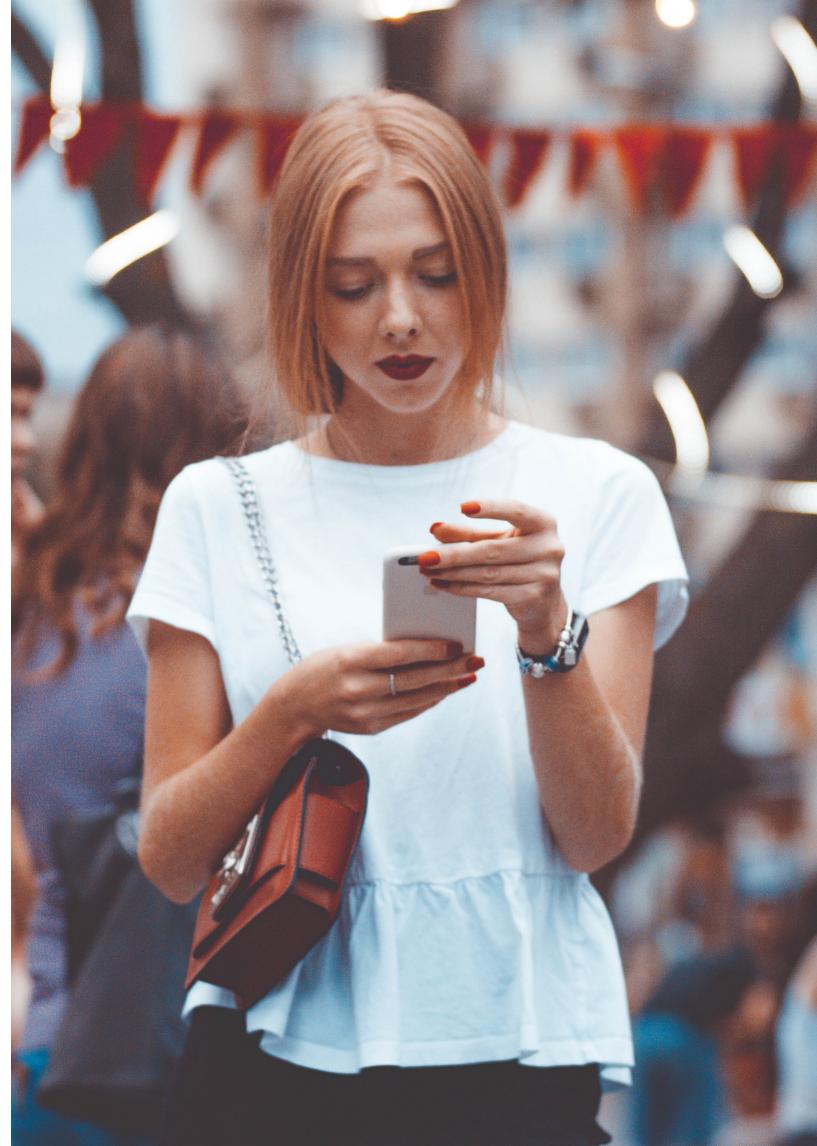
by referring to a classical author and a modern one. He states that this whole idea of a balanced life finds its first champion in Aristotle and his discussions on the moderation between any two extremes we experience, thus on how we manage to deal with the tension felt when caught between too much and too little. Then Brinkman picks up Paul Ricoeur's notion of ethical beings. Brinkmann argues that self-constancy needs to be a condition in our lives if we want to be and make ethical decisions. He explains that all the choices and virtues that we do, make sense only if there is a certainty that I am the same person tomorrow and yesterday and that I will fulfil the promise which I made. So, he states, imagine that I have an appointment and I don't go to it, even though I have people waiting because today I felt going swimming. The promise was not kept. But who cares, these last weeks I have changed, and I now feel liberated from the chains that kept me shackled. But selfconstancy, duty, obligations make sense because there is self-constancy. I will keep my promise just the same. Today this rhetoric is in serious contrast to the current language of this constant change and development that we have to go through, that basically is threatening our commitments. Brinkman says that we need a counterlanguage for this

Brinkman proposes a couple of practical insights that are interesting to conclude with. The first is that the virtuous life needs to come back. We, as a

constant change.

culture, need to recall back the language were moderation and balance, learning one's limits, seeking depth and acting like ethical people were sure signs of a mature character and personality.

The second insight he proposes is that we need to rethink this fear of missing out. We need to start exactly by missing out experiences and rekindle the joy one discovers in heading for existential depth rather superficial. than staying **Quoting Oscar Wilde who said** that 'I can resist everything but temptation', he argues that since we have lost the training inherent in the virtues, we have surrendered our will to resist things that attract us to run on the threadmill. So, the best thing is to have no marshmallows around. means that we need to start creating environments around us that are less cluttered and less tempting, so we access them with a peaceful mind, rather than with a devouring mentality. So, for example, we need to design areas which are free of wifi, laptops or mobiles, which invite us to scroll, click, check and like.





An interview with Giorgio Dolce about the Covid-19 lockdown period.

Did you have new experiences during lockdown days?

I had a lot of new experiences during the lockdown period that I had never had before. One of the things that I loved about this time is that I had a lot of time to reflect.

How did you cope with this new situation? Any extracurricular from home?

I coped with the situation very comfortably. I messed up my sleeping schedule as I slept very late at night and woke up in the middle of the afternoon. Mainly because together with my friends we would stay on video call playing videogames and laughing. As a student I love sports and I hate spending a day staying still in front of a pc or a television set. I discovered new hobbies. In the middle of April, I went swimming for the first time. I had never been a big fan of swimming but as the beaches were completely empty I started to enjoy going as it was a good opportunity to relax and reflect with the sound of the waves in the background. Another hobby which I really love doing now is cooking. At first it was a huge mess, as I ended up burning the food. I like searching recipes on the internet and sometimes I try

baking a new recipe myself. Music is another important part of my life, I wake up listening to music and almost everything I do is accompanied by music. The music I listen to depends mostly on what I am doing and the mood I am in. When I wake up I listen to some relaxing music and during the day I mostly listen to techno to feel energetic.

What about having more time with family members?

During this time, I got the opportunity to spend more time with my family members. Before the lockdown I did not spend a lot of time at home

as I used to play football and at weekends I used to go out with my friends resulting in my spending less time with my family. Since I had much more free time I paid more regular visits to my grandparents as they live in the same town where I live, therefore, I used to walk there. In the evenings together with my parents and my younger sister we watched films. We also went for walks together. My little sister and I spent more time together and we started a new series that we watch during the day.

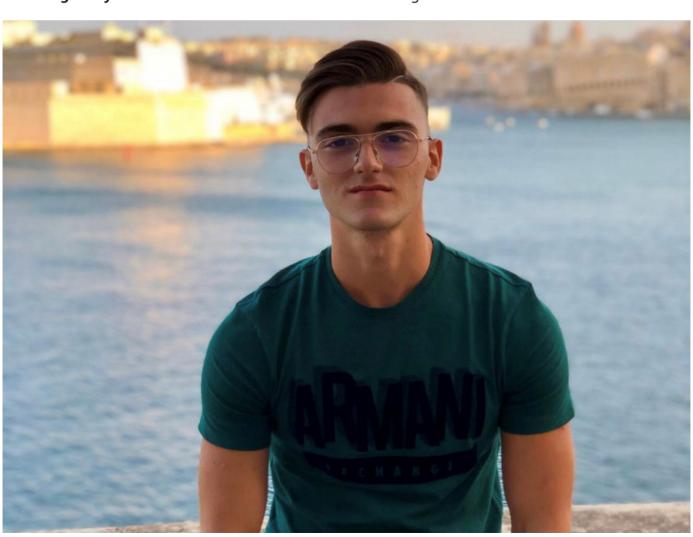
How was the online experience regarding teaching for you?

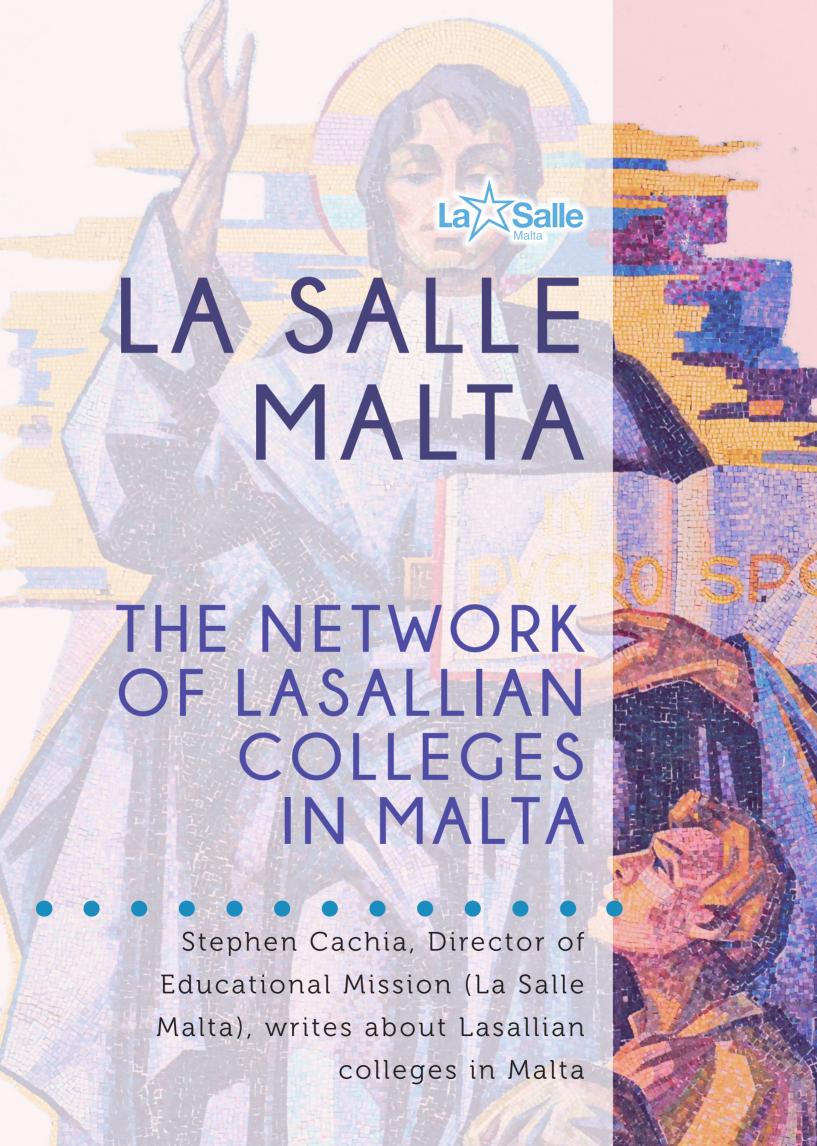
I would have never thought that we would end up doing lessons online. I remember on our last day of this scholastic year a lot of us were happy because school was finishing early. At first the experience was very strange but I got used to it and it has its advantages such as waking up five minutes before the lesson starts. The worst thing about it was the fact that I could not see my friends.

Likes and unlikes regarding this Covid-19 lockdown period?

I believe that the Covid-19 lockdown wasn't all negative

as a lot of positive things came out of it. Personally, I got to reflect well about my future and create a stronger bond with my family. Another amazing advantage that came out of this situation is that the air was less polluted. The sea where I live is crystal clear. The sea here was always beautiful but with less pollution it got much clearer. The terrible thing about the situation was that for two months I got to see and hear my friends only virtually and it was a disappointment as I was used to see them at least twice a week.







The Malta Trust of the Brothers of the Christian Schools (De La Salle Brothers) is the governing body for both Lasallian Colleges in Malta, De La Salle and Stella Maris.

The Board of the Trust has recently appointed a number of new roles to further strengthen the organisational structures of the colleges.

Stephen Cachia has been appointed as Director of Educational Mission for La Salle Malta. La Salle Malta is the name which is now being used for the Lasallian network which gathers together both Lasallian colleges in Malta. The aim is to continue to build on the strong individual identities of each college while working to create greater synergies inspired by the Lasallian vision and values which unite both colleges. This network will therefore continue to work hard to make a positive difference in the lives of our students. This key value for all those who work in education resonates very strongly with the deep Christian value of service to others, especially to the disadvantaged, and this will continue to form the core of our Lasallian vision.

The role of Director of Educational Mission, La Salle Malta will be to lead and co-ordinate the work of the Lasallian colleges in Malta, De La Salle and Stella Maris (including St Benilds), as well as the Mellieha Retreat Centre. This will be done together with the Heads of the five schools forming these colleges and the manager of the Mellieha Retreat Centre.

This role will focus in particular on the educational mission of the Lasallian presence in Malta, specifically focussing on:

- Promoting the Lasallian Heritage
- Supporting School Development
- Curriculum Coordination
- Supporting School Management
- Co-ordinating Human Resources
- Co-ordinating Financial and Resource Management
- Ensuring positive Stakeholder Relations
- Reporting to the Trust
- Reporting to the District and the Institute

The Director of Educational Mission works closely with two other important roles within La Salle Malta: the Trust Precinct Manager, Mr Ray Baldacchino and the Trust Financial Controller, Mr Lino Farrugia. All officials report to the Board of the Trust chaired by Mr Joe Gilson and Brother Austin Gili, Secretary.

As the Lasallian colleges in Malta move into this new structure, sincere thanks and strong appreciation need to be expressed towards Brother Martin Borg and Brother David Mizzi, formerly Directors of De La Salle and Stella Maris respectively, for their hard work, strong dedication and deep commitment over all these years. Both Brothers have surely left a strong and indelible legacy on both colleges. La Salle Malta will aim to further strengthen and build upon this important legacy.



MALTA AND MIGRANTS

Malta has a duty to help migrants stranded at sea.

Julian Borg expresses his opinion.

As I write, 80 or so migrants are floating in rough seas, off the coast of our islands, some of them pregnant, some of them critically injured, battling for their life. These lives can be saved easily, by them being granted access to our lands. As we all very well know, however, this is currently not the case. These poor people, who are just that - people - are mercilessly abandoned in the middle of the treacherous seas, enduring the gruelling conditions on board. I strongly disagree with this.

Article 14 in the Universal Declaration of Human Rights grants any person

the right to seek asylum in another country if they are being subjected to unsafe living conditions, as these poor people are. Thereby, it stands to reason that by denying these people right of passage to safer countries, they are blatantly being denied their basic human rights by our government.

In addition, not only is opening our ports to migrants the morally decent and responsible course of action, it is also economically advantageous. The relocation of people from poorer, less economically stable countries to richer, more developed ones sees a rise of productivity and wealth, not only for the immigrants, but also for the national and global economy. Moreover, immigrants may be willing to do jobs which are usually passed over by us Maltese.

Furthermore, migrants tend to offer new, perhaps more

diverse perspectives to modern problems we may be experiencing in Malta. These diverse perspectives which only migrants provide may subsequently spark new, more innovative solutions. Statistics can back up this point, with migrants being twice as likely to start a new business than locals. More diverse cuisine in restaurants, more creativity in art and music, more exciting sports games and many more are some examples of how migrants can enrich our Maltese culture on a day-today basis.

However, many people against the admission of immigrants to our islands seem to believe that migrants take up all our jobs, yet they fail to realise that there is not a fixed number of jobs available; in fact, migrants create job opportunities when they spend their hard-earned money. Another very common misconception amongst anti-immigration campaigners

is that immigrants lengthen hospital waiting times. However, a quick consultation of any statistics board shows that migrants pay more than enough in taxes to cover their medical bills if they were to be charged for them; they also see a doctor less often than nationals, and are quite likely to succeed in the medical profession themselves.

To conclude, it is evident that by allowing migrants into our country, we are not only granting their right to seek asylum — their God-given human right, to which they are entitled — we are also boosting our economy, introducing new perspectives which may help in solving modern problems, creating jobs and increasing revenue from the taxes they pay which may go towards the improvement of our health care system. This is why I believe that under no circumstance should immigrants be denied safe passage into our islands.





X'HADNA TAJJEB MINNHA?

Krista Catania tikkummenta.

Fil-ħajja, għalkemm diffiċli biex nemmnuha, kapaċi joħroġ it-tajjeb mill-ħażin u s-sabiħ mill-ikrah. Il-pandemija Covid-19 ġabet magħha biża' ġdida li l-bniedem forsi kien nesa li teżisti u l-impatt li ħalliet kien devastanti; imwiet, nies li tkeċċew minn fuq il-post tax-xogħol, ajruporti magħluqin u ħafna aktar. Il-mard ikerrah u jbellah iżda anke din il-pandemija serviet ta' ġid b'xi mod jew ieħor.

Jekk hemm xi ħaġa li bbenifikat minn din il-pandemija bla dubju hija n-natura. Waqt li d-dinja u l-ħajja ta' kuljum waqfu mir-rutina tas-soltu, in-natura ħadet nifs u ffjorixxiet. Il-livell tat-tniġġis fl-arja u fil-baħar nagas drastikament, annimali ta' speci differenti rritornaw bi kwantità kbira fl-abitat oriģinali tagħhom u dawk I-ispeći li kienu fil-periklu ged jiżdiedu fin-numru bil-mod il-mod. Bħal donnu din il-pandemija kienet sajjetta li faqqgħet fil-bnazzi biex tqajjimna mir-raqda u turina kif qed negirdu lill-ambjent u li hemm bżonn isseħħ bidla. Bidla li tinvolvi futur sostenibbli fejn la n-natura tbati u langas il-bniedem. Dan il-virus serva bħala tfakkira lill-bnedmin li n-natura mhux taghna imma ahna tan-natura u b'hekk irridu nħarsuha bl-akbar regga.

Wisq aktar nitgħallmu napprezzaw iżjed is-sbuħija tan-natura u l-ġid li toffri f'ħajjitna.

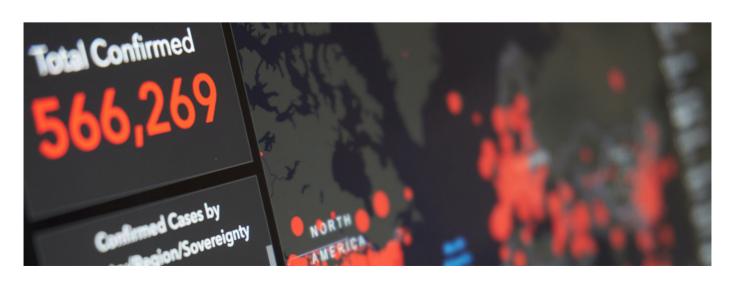
Fil-gurnata impenjattiva tal-lum rari nsibu l-ħin biex nagħmlu xi ħaġa għallgost u pjaćir tagħna u diffiċli nagħrfu meta għandna bżonn nieħdu pass lura u nirriflettu. Il-pandemija tatna I-opportunità biex nagħmlu dan hekk kif il-maġġoranza tan-nies jinsabu ġewwa djarhom. Il-pandemija wriet ukoll kif għandna bżonn napprezzaw dak kollu li għandna għaliex f'sekonda jista' jintilef kollox. F'dan iż-żmien wieħed jista' jipprova jaqbad passatempi ġodda, jingħaqad aktar bħala familja u jiddedika aktar ħin għallistudju. Dan iservi bħala eżerċizzju biex nitgħallmu kif inqassmu l-ħin tagħna bl-aħjar mod possibbli ħalli dawn l-affarijiet nimplimentawhom fil-ħajja normali u mhux biss f'dan iż-żmien ta' tbatija. Madanakollu dan il-virus tant serju fakkarna li s-saħħa tiġi l-ewwel u gabel kollox u rridu nieħdu ħsieb tagħna nfusna.

Ta' spiss ma nindunawx kemm verament aħna fortunati li nistgħu nagħmlu affarijiet bażiċi bħal noħorġu mal-ħbieb u nieklu barra. Kellha tiġi fuqna pandemija biex nindunaw kemm ifissru dawn l-affarijiet, issa li tlifniehom. Il-virus fethilna ghajnejna biex napprezzaw dak li ghandna quddiemna, speċjalment l-affarijiet iż-żghar, u nitghallmu nghidu "grazzi".

Niftakru wkoll fil-fatt li dejjem se jkun hemm xi hadd li gietu aghar milli giet lilna. Barra minn hekk irridu napprezzaw li waqt din il-pandemija ghandna saqaf fuq rasna, teknologija biex nikkomunikaw mal-ohrajn, qed nig Ču edukati dwar x'inhu jigri u ghandna access ghar-rizorsi medici.

Haġa oħra li għallmitna l-pandemija hija li naħsbu f'ħaddieħor u kif nistgħu naħdmu flimkien. Ejjew ma nkunux egoisti u noqogħdu lura, sabiex ma nqegħdux lil ħaddieħor f'riskju.

Ftit huwa dak li nistgħu nagħmlu fi żmien daqshekk diffiċli u ta' riskju speċjalment minħabba li ma nafux meta se nirritornaw għan-normal. Però ħaġa li nistgħu nagħmlu hi li l-ġid li ħareġ mill-pandemija Covid-19 nibqgħu nġorruh magħna u mhux inħalluh jinħela fil-passat. Id-dinja qed tagħtina ċ-ċans biex inkunu bnedmin aħjar u naħdmu b'moħħna, u jekk inħallu opportunità bħal din tiżloq minn idejna nkunu qed inħallu l-injuranza tmexxina.



"ART HAS GIVEN ME A PLATFORM WHERE I CAN EXPRESS MYSELF BETTER THAN I CAN VERBALLY."

Andrew Grech exhibits his enthusiasm through the photographic meduim.



Andrew Grech photography enthusiast and has been exploring the art of photography ever since he got his first smartphone back in February of 2018. His father and brothers have played a huge role in the emerging of this interest. From his dad carrying a small point-and-shoot camera wherever they would go, to seeing his brothers experience photography both as a hobby and a profession, Andrew has witnessed the development of countless photos and videos throughout the past years. This was the spark to his now flaming passion for photography and cinematography.

Ever since he bought his first DLSR camera back in January of 2019, shooting has become more than just a hobby to him as it has expanded his horizons even further. He captures moments that tell a story and ensures that every single photo has a history behind it. In particular stands the unparalleled photo of two towers which was taken during the first Outdoors hike

for the year. In its caption he talks about the experience of his first two months here at De La Salle where he expressed the difficulties he faces with balancing school work and photography, whilst being grateful for this new journey.

He is determined to continue working hard in order to express himself further through his work and in fact the quote above was written by him in one of his photos on Instagram, @andrewgrech343, where

his photographic journey is displayed.

He aspires to eventually work in the film industry with an ultimate goal to be able to create powerful and relatable art which leaves an impact on his audience. He is eager to see the different places filmmaking will take him in order to be able to continue growing both as an artist and as an individual through working with people all around the globe.



ROMANTIC RELATIONSHIPS

ARE TEENAGERS CAPABLE
OF SERIOUS AND STABLE
ROMANTIC RELATIONSHIPS?



I firmly believe that, contrary to stereotypes, it is possible for teenagers to have serious and stable romantic relationships. Otherwise, it sounds as if it is your believing in teen relationships that is contrary to stereotypes. It all depends on whether the challenges met in daily life are handled in a mature and responsible way through communication. There are many reasons that make it possible for teenagers to maintain healthy romantic relationships.

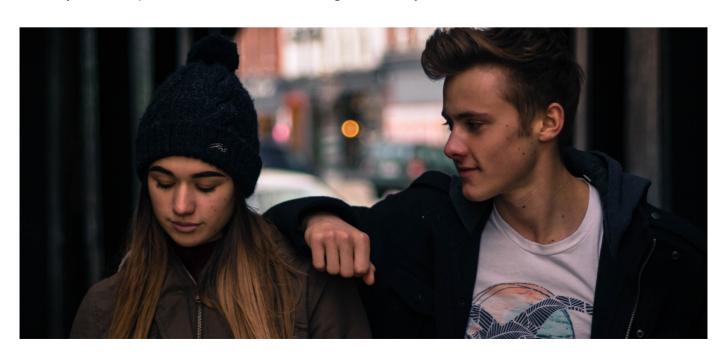
One reason proving teenagers are capable of romantic relationships is that some young people are more mature than others. This is because every teenager is different and has experiences which are distinct from others. Some are exposed to important life lessons earlier than others. According to an article in Psychology Today, not all teenagers are reckless and in fact, several "...can perform like adults at certain decision-making tasks". Thus, teenagers who are more mature may be able to have a healthy relationship.

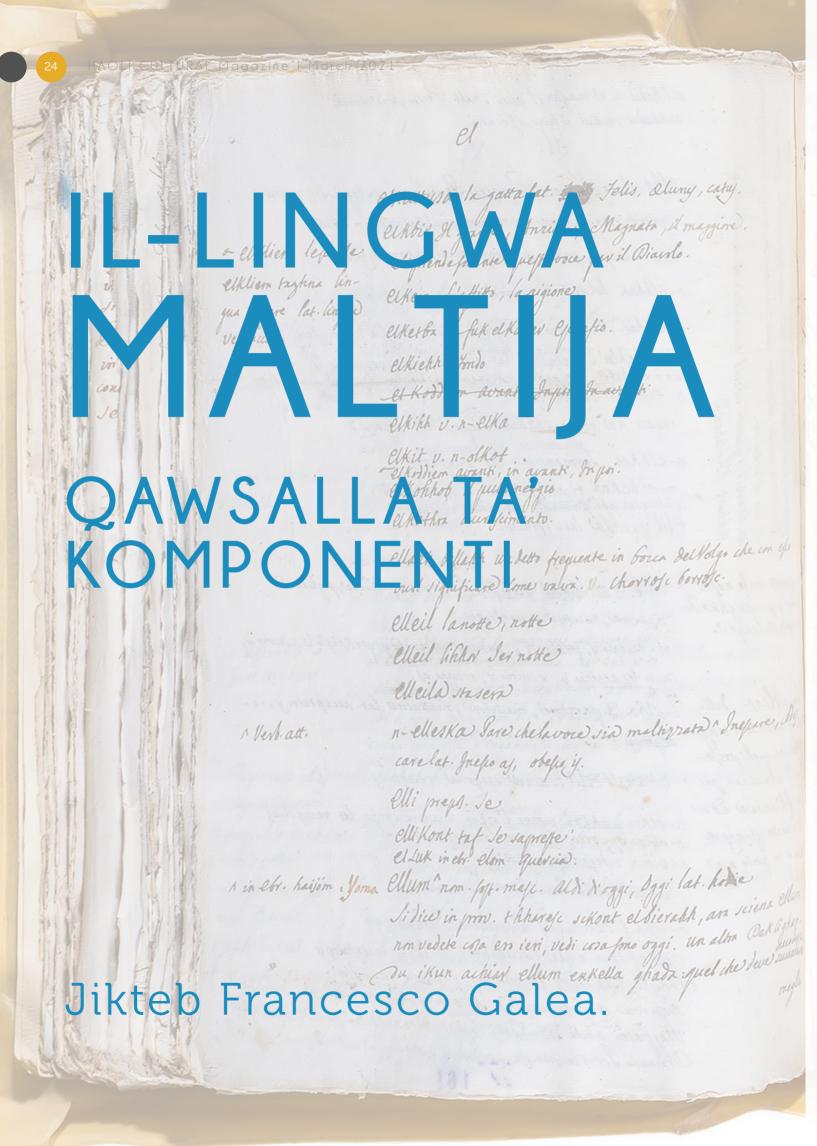
Another reason why a stable teen relationship is possible is that not all teenagers want the same things from a romantic relationship. Depending on their mindset, teenagers may be looking for a serious bond and not just a way to look good in front of their peers. According to an article by psychologist D'Arcy Lyness, "Closeness, sharing, and confiding become more important to both guys and girls" in their late teens. In the end, some teenagers may want a relationship based on love and understanding.

Another point that should be taken into consideration is that some teenagers know how to handle certain situations better than others. Although most teenagers love to have fun, some want to learn how to improve and become a better person as well. According to Manning et al, "Adolescence is an exploratory stage where important skills and experience are obtained while dating which help teens to navigate later life relationships." The relationship helps them have a better understanding of who they are and

what they want in future relationships. However, many argue that most high school relationships are unlikely to last long and are destined to fail. This is because adolescence is a phase in life which Erik Erikson calls "the identity crisis", a period where a person is still trying to figure out who they are. It is true that adolescence is a difficult time filled with drama but teenagers who are really looking for something serious see the relationship as an opportunity to develop together through all the ups and downs life presents. In brief, the romantic relationship may be beneficial to adolescence.

All in all, I believe teenagers are capable of serious and stable romantic relationships if they are willing to work hard to maintain them. From a psychological aspect, it may be more difficult at this age to maintain a romantic relationship. However, it all depends on how the teenager reacts to the trials which come along.





Il-Malti hu maghmul l-aktar mill-komponenti tal-Gharbi, tat-Taljan, tal-Ingliż u tal-Isqalli, waqt li jinkludi fih ukoll ftit Spanjol u Franciż. Il-Malti kien kapaci jadatta u jkun flessibbli u b'hekk ghen lil dawn il-komponenti kollha jintegraw tajjeb flimkien. Bis-sahha ta' dawn iż-żewġ kwalitajiet ghandna lingwa varjata hafna.

Il-komponent Semitiku u dak Rumanz irrnexxielhom jithalltu u dan narawh minn kif xi kliem Taljan obda r-regoli grammatikali semitići. Eżempju ćar ta' dan narawh fil-verbi ta' tip A u B. Fil-verbi ta' tip A jintużaw verbi u aġġettivi mit-Taljan. Pereżempju l-kelma 'pittore' tiġi 'pittur' u dan għax il-forma sillabika tagħha tkun toqgħod ma' waħda li tkun diġà teżisti, (eżempju 'pittur' bħal 'ħaddiem' jew 'għalliem'). B'xi mod joħorġu tlieta jew erba' konsonanti tal-għerq li jagħtu

t-tifsira bażika, eżempju 'p-t-r' u li minnu nsawru l-verbi li jkollna bżonn, ngħidu aħna 'pitter' u 'tpitter'.

Il-komponent Semitiku u dak Ingliż irrnexxielhom jithalltu wkoll. Xi kliem Ingliż ukoll obda r-regoli grammatikali semitići. Eżempju, xi kliem fil-plural Ingliż daħal jagħmel parti mill-kollettiv semitiku fil-Malti (eż. briks). F'dan il-kuncett naraw kontradizzjoni għax il-kelma mill-Ingliż tinsab digà fil-plural u qed tidħol ġo sistema li tagħmel mal-Għadd Singular (i.e. il-Kollettiv huwa megjus bħala singular). Peress li I-kelma 'briks' hi kollettiv jista' jinħareġ il-farrad waħdieni (i.e. 'briksa'). Aħna ngħidu 'l-briks b'saħħtu' u mhux 'il-briks b'saħħithom' bħalma ngħidu 'il-ħobż tajjeb' u mhux 'il-ħobż tajbin'. Dan ifisser li l-kelma 'briks' jonqosha l-plural għax il-kliem fil-kollettiv jieħu I-plural u allura 'briksa' tiġi 'briksiet'.

Naraw wkoll li thallat l-komponent Rumanz ma' dak Ingliż. Ġieli jiġri li xi drabi l-kelma tkun diġà teżisti fil-Malti, sforz l-influwenza tal-Ingliż, twessa' t-tifsira tagħha. Pereżempju l-kelma 'invita' fil-Malti, daħlet mit-Taljan bittifsira 'to screw' imma permezz tallingwa Ingliża u l-influwenza tagħha ġara li l-verb Ingliż 'to invite' żied ukoll it-tifsira tiegħu. Dan ifisser li aħna nistgħu ngħidu 'se nistiednek' jew 'se ninvitak'.

L-integrazzjoni hi ferm importanti għal-lingwa tagħna għax b'hekk setgħet issir aktar sinjura f'kull aspett. Ninu Cremona jikteb hekk: "B'riħet il-kliem ġdid li minn żmien għall-ieħor għaqqad ma' tiegħu, il-Malti ħa sura ta' Isien li jekk ikun imrawwem u miktub suret in-nies, jista' joqgħod ma' dawk l-ilsna magħrufin....."



PINK OCTOBER

October 2020



Bħala r-rappreżentanti tal-istudenti tal-Kulleġġ De La Salle Sixth Form, ħassejna l-bżonn u d-dmir li niġbdu l-attenzjoni b'sens ta' solidarjetà ma' nies li sofrew bil-marda tal-Kanċer tas-Sider. Fl-istess ħin kienet

il-prijorità tagħna li nsegwu l-miżuri suġġeriti mill-Awtoritajiet tas-Saħħa u għaldaqstant irbatna din il-problema attwali mat-tradizzjoni li l-istudenti jilbsu xi ħaġa lewn roża biex jitqajjem għarfien ta' din il-marda. Din kienet esperjenza li laħqet l-għan tagħha hekk kif misset il-kuxjenza tagħna ż-żgħażagħ fuq problema li tista' taffettwa kull wieħed u waħda minna.



HALLOWEEN

November 2020

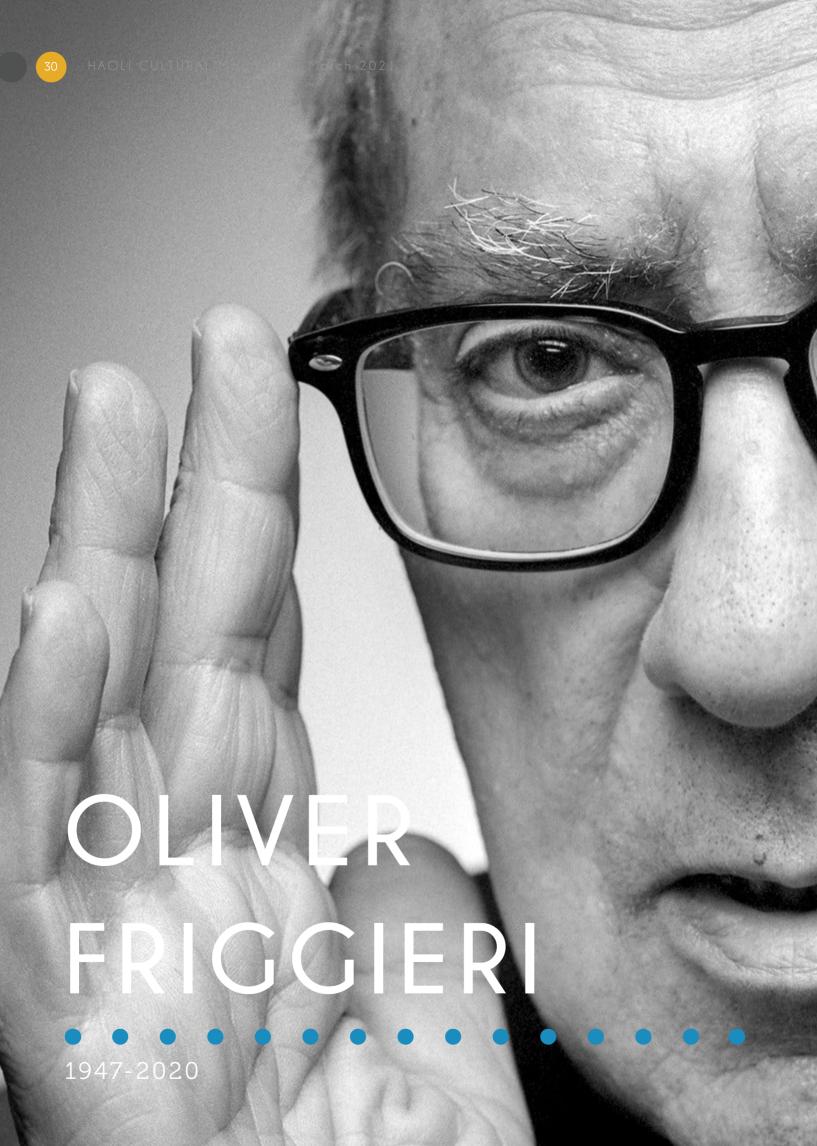




Ix-xahar t'Ottubru jintrabat ukoll maċċelebrazzjonijiet tal-Halloween li jseħħu fl-aħħar jum tiegħu. Matul is-snin il-Kunsill dejjem organizza Halloween parties. Din is-sena ċ-ċirkostanzi ma ppermettewx. Minkejja dan, xorta waħda ħloqna tbissima fuq fomm l-istudenti billi mxejna mal-prattika tipika - l-għotja tal-ħelu -, u anki mal-miżuri tal-Awtoritajiet tas-Saħħa. Waqt li l-istudenti kienu qed isegwu l-lezzjonijiet tagħhom, bħala Kunsill dorna kull klassi nqassmu l-ħelu. Ma tqassamx kwalunkwe ħelu, imma, filborża mimlija sa ruħ ommha, kien hemm ħelu mfittex minn bosta u ieħor inqas favorit. B'hekk kien hemm min ġietu tajba u min le. Għalkemm

ma nkunu qegħdin nagħmlu xejn ta' barra minn hawn, nemmnu u nafu fiċ-ċert li l-istudenti japprezzaw dawn l-inizjattivi li qed nagħmlu. Dan jagħtina sodisfazzjoni u jservi ta' inkoraġġament lilna tal-Kunsill. Nassiguraw lill-istudenti li għad hemm ħafna iktar attivitajiet li jridu jsiru!







HAJJITNA WARDA TIFTAH

(Innu tal-Iskola)

Rit. Ħajjitna warda tiftaħ li ssellem lil kulħadd tissaqqa biex la nikbru tisbieħ, bla tidbiel qatt.

Aħna l-faraġ ta' ommna w missierna, aħna t-tama ta' ġensna 'l quddiem, aħna x-xitla li tikber bħal ħolma fil-ġnien ħelu ta' qalb kull għalliem.

Taghna l-jiem li nghadduhom nilaghbu, taghna s-snin li nghixuhom mal-ktieb, taghna l-hajja w ghalina l-ġejjieni u xejn niket, xejn biki, xejn hsieb.

Id f'id nimxu naraw ix-xemx tielgħa, u nsellmulha b'dil-qalb tikwi nar, id f'id ngħannu din l-għanja ferħana li mill-klassi nġorruha sad-dar.

Iż-żgħożija tfawrilna lil qlubna b'din il-ħeġġa li qatt ma tistrieħ, lill-iskola w lil blietna nixegħlu b'nar li xejn, xejn u xejn ma jitfih.

Mel'ifthulna t-triqat halli nghaddu rasna 'l fuq, mohhna kburi bl-gharfien, mel'ifthulna ha nxerrdu fuq artna dawl li jikber u jikber maż-żmien.

OLIVER FRIGGIERI (minn Il-Poeżiji Miġbura, Mireva Publications, 2002)

