

Il trattamento di dati personali necessario per motivi di interesse pubblico.

A seguito di un ricorso presentato da un dipendente di un'amministrazione pubblica, il candidato, assunte le vesti del legale incaricato dall'amministrazione valuti i termini e gli adempimenti per la costituzione in giudizio dell'amministrazione ex art. 416 c.p.c. e illustri cio' che ordinariamente avviene in udienza sede di discussione della causa.

In riferimento ai doveri dell'avvocato in ambito processuale cosa prevede il codice deontologico forense riguardo ai rapporti con i magistrati.

Verbari Laura

Ordinanza contingibile ed urgente: poteri sindacali, ricorribilità e possibili difese.

La giurisdizione in ambito delle controversie riguardanti i rapporti di lavoro alle dipendenze delle amministrazioni pubbliche.

Nell'ambito dei doveri previsti dal codice deontologico forense a cui deve adempiere l'avvocato per lo svolgimento della professione forense è previsto anche il dovere di aggiornamento professionale?

De Robertis Giulio

In ambito di riparto di competenza legislativa e regolamentare il candidato illustri in particolare la competenza legislativa concorrente secondo quanto previsto dalla Costituzione.

Appalto integrato.

In tema di colleganza cosa prevede il codice deontologico forense riguardo ai rapporti con i colleghi e con le parti assistite dai colleghi.

Discipolo Cirino

Atto di citazione nei confronti di Città metropolitana e società alfa affidataria del contratto di appalto per la manutenzione del verde: richiesta risarcimento danni subiti dall'auto a causa della caduta di una pianta ad alto fusto: possibili difese dell'amministrazione.

Il candidato illustri i contenuti generali del Regolamento (D.P.R. n.62/2013) riguardante il codice di comportamento dei dipendenti pubblici.

In riferimento ai doveri dell'avvocato in ambito processuale cosa prevede il codice deontologico forense riguardo al dovere di verità.

Fabrizio Cirica

A Città Metropolitana viene notificato un ricorso in materia tributaria: giudice competente e soggetti potenzialmente autorizzati ad agire.

Procedura aperta: istanza di accesso agli atti sull'elenco delle offerte.

Nell'ambito dei rapporti tra l'avvocato e il cliente cosa prevede il codice deontologico forense in tema di conflitto d'interessi.

Gibellini Novos

Ricorso in opposizione a decreto di rilascio alloggio per usucapione dell'immobile di edilizia residenziale pubblica: possibili difese dell'amministrazione.

Le garanzie per la partecipazione alla procedura ad una gara di appalto.

Secondo il codice deontologico forense a chi spetta la potestà disciplinare e quali sono i presupposti a sostegno della sanzione.

Giuseppe Folonardo

A fronte di una eccezione di incostituzionalità sollevata dalla controparte nel corso di un giudizio
Il candidato assume le vesti del legale incaricato dall'amministrazione, esponga i presupposti
dell'eccezione e le conseguenze processuali.

Collegio consultivo tecnico.

Quali sono i contenuti del dovere di informazione che l'avvocato ha verso la parte che difende.

Iacobelli Maurizio Arboreto

A Città Metropolitana di Milano viene notificata una cartella IMU per terreni di proprietà classificati come reliquati stradali: termini per il ricorso e autorità competente, mezzi alternativi.

Ruolo e compiti del Rup.

Nell'ambito dei rapporti tra l'avvocato e il cliente cosa prevede il codice deontologico forense in tema di accordi sulla definizione del compenso.

Iscopino Chuda

Ricorso avverso il silenzio della pubblica amministrazione sull'istanza di riequilibrio del piano economico finanziario: possibili difese dell'amministrazione.

Il soccorso istruttorio.

Quali conseguenze ha la violazione da parte dell'avvocato dei doveri e delle regole di condotta.

Durano A. Kersubla

A seguito di un ricorso presentato da un dipendente di un'amministrazione pubblica ai sensi dell'art. 414 c.p.c., il candidato, assunto le vesti del legale incaricato dall'amministrazione, rappresenta le prime considerazioni e verifiche da effettuare prima della costituzione in giudizio, in merito ai termini processuali e al deposito sia sul fronte del ricorrente che del convenuto.

Il raggruppamento temporaneo di imprese.

Secondo il codice deontologico forense quale è la condizione per l'esercizio dell'attività professionale.

Roberto Arzani

Ricorso per accesso agli atti del consigliere metropolitano: il candidato esponga le caratteristiche del diritto di accesso di un consigliere.

Nell'ambito del rapporto di lavoro alla dipendenze delle amministrazioni pubbliche il candidato illustri il procedimento disciplinare di cui al D.Lgs. 165/2001

Nell'ambito dei doveri previsti dal codice deontologico forense a cui deve adempiere l'avvocato per lo svolgimento della professione forense illustri i doveri di probità e competenza.

Zuffanti Roberto

Mediazione in materia di usucapione: esiti ed adempimenti conseguenti.

Il responsabile della prevenzione della corruzione della trasparenza: nomina e compiti.

In riferimento ai doveri dell'avvocato in ambito processuale cosa prevede il codice deontologico forense riguardo al rapporto con i testimoni e le persone informate.

Sabatò Giorgio Fedele.

Un dipendente di un'amministrazione pubblica intende promuovere un tentativo di conciliazione prima di proporre in giudizio una domanda relativa al suo rapporto di lavoro, il candidato illustri le condizioni e le procedure in merito all'istanza del lavoratore anche per quanto riguarda l'eventuale risoluzione arbitrale della controversia.

La pubblicazione del bando di gara.

Nell'ambito dei doveri previsti dal codice deontologico forense a cui deve adempiere l'avvocato per lo svolgimento della professione forense illustri i doveri di fedeltà e diligenza.

Spinz Vskentus

A Città Metropolitana di Milano viene notificato un invito a mediazione in materia di apposizione di confini: in quali altri ambiti e materie è prevista la mediazione obbligatoria? Come si costituisce la Città Metropolitana?

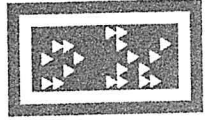
Il candidato illustri la disciplina normativa vigente, per tutti i dipendenti pubblici, in tema di incompatibilità – cumulo di impieghi – incarichi.

Nell'ambito dei rapporti tra l'avvocato e il cliente cosa prevede il codice deontologico forense in tema di riserbo e segreto professionale.

non esiste

6.5

The USA in the first half of the 20th century



VIDEO
The USA in the first half of the 20th century

VOCABULARY

MATCH the highlighted words in the text on pages 315-317 with their meaning.

- muck control of (a territory)
- turn up the soil
- long period of dry weather
- accusation
- factory where parts are put together
- carried on
- people selling alcohol illegally
- suffocated
- worked very hard
- financial support
- production

The beginning of the 20th century

By the end of the 19th century the United States had become the richest country in the world, with its economic power based on agricultural prosperity, massive industrial output, the rich mineral resources available and the rise of 'trusts', the huge corporations of firms in the same trade, which gradually came to dominate the market. The economic boom, however, had not prevented the spread of poverty. In the industrial areas of the North – like the metropolises of Chicago, Pittsburgh, New York and Boston – workers lived in dirty, overcrowded slums, and toiled long hours for low wages.

In the early years of the 20th century many national problems, like the conditions of life in the city slums or corruption in government, were brought to light by books and articles written by investigative journalists called 'muckrakers'. Their reports shocked most Americans, who started to think that the government should take action to eliminate the problems of society through reform. Thus the 19th-century belief in *laissez-faire* was replaced by 'progressivism', which found a leader in the Republican Theodore Roosevelt, who became the 26th President of the USA (1901-09). An

'expansionist', he made the navy stronger, insisted on the regulation of trusts and carried out a moderate programme of social legislation.

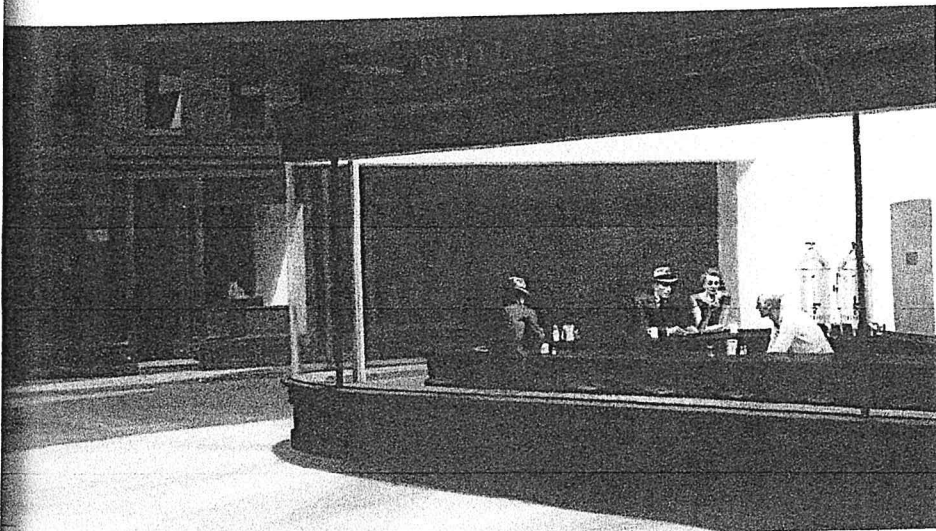
Imperial expansion

The United States had pursued a policy of imperial expansion. In 1867 America had bought Alaska from Russia, and from 1895 attention was focused on the Spanish colony of Cuba, where the United States supported the Cuban rebellion against Spain. The Spanish-American War (1898) ended with the defeat of Spain, and the United States acquired most of its overseas empire, including Cuba, Puerto Rico and the Philippines, which provided bases to control and protect the growing number of American traders in China. In the same period the United States also annexed Hawaii and supported the revolt for independence of Panama from Colombia. The territory was finally granted to the Americans, who built the Panama Canal (1914) to connect the Atlantic with the Pacific Ocean. Imperialism, however, was regarded as contrary to the democratic values of the American Constitution. This is why the United States gradually began to grant independence to its dominions except for Cuba, where it maintained the control of Guantánamo Bay to build a large naval base.

America and WWI

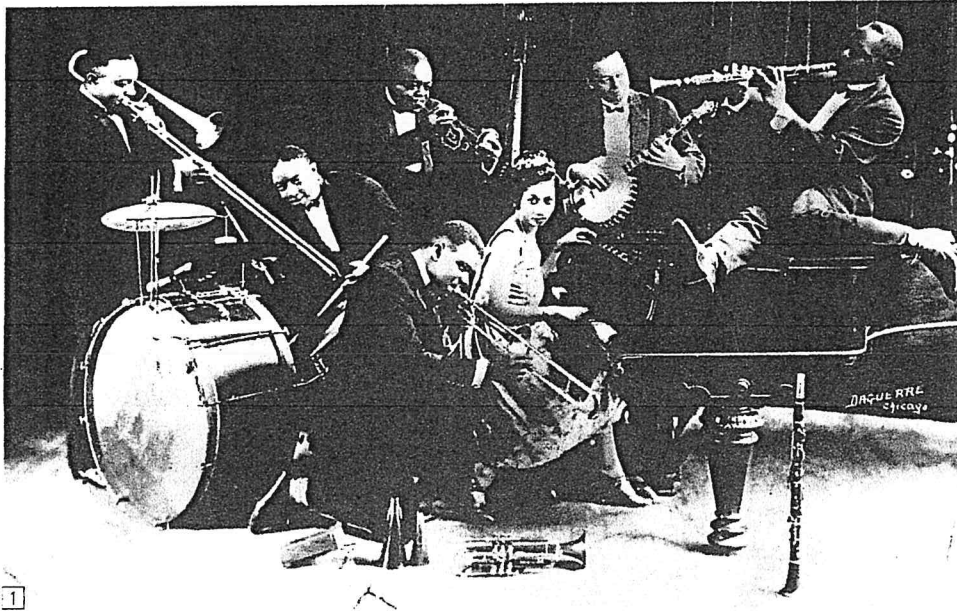
When the First World War broke out (→ 6.1), America initially held to its policy of isolationism, even after the British liner *Lusitania* was sunk, with 128 Americans among the dead. The United States joined the war in 1917: the main reason was the attacks German submarines were making on American ships. During the 1920s, confidence in the USA was high and the economy grew quickly. This was due to many reasons: vast resources were invested to create new industries, there was little competition from Europe, the population was increasing and taxes on profits and industries were cut by the Republican

Edward Hopper, *Nighthawks*, 1942. Chicago, Institute of Chicago.



6.10

A new generation of American writers



1. The musicians of the King Oliver's Creole Jazz Band in the early 1920s. Kneeling in the foreground with a trombone is the famous jazzman Louis Armstrong (1901-71).

The Jazz Age

The First World War swept away the influences of Europe and New England that had dominated American letters since colonial times and created a new generation of intellectuals. The so-called 'Jazz Age' of the 1920s was full of excitement and contradictions due to the radical changes in the way people behaved and thought. The new manners were a reaction against the strict Puritan morality of the previous century. They were especially evident among young people, with their roaring cars and the new daring dances like the Charleston. In spite of Prohibition (→ 6.5), parties and cocktails became fashionable and women began to wear their hair and dresses short, looking boyish.

The new novelists dealt with the Jazz Age, sometimes, as in the case of F. Scott Fitzgerald (→ 6.20), describing its glamour but with the awareness of the moral desert it was hiding. More often, however, they openly attacked the rich businessmen and the superficial hedonism of the period, as in the case of the naturalistic novels of Sherwood Anderson (1876-1941) and Sinclair Lewis (1885-1951).

The Lost Generation

Many disillusioned writers and intellectuals emigrated to Europe, chiefly to Paris, because of its stimulating atmosphere for the arts. These writers and artists were usually referred to as the 'Lost Generation', after a term coined by the American experimental writer Gertrude Stein (1874-1946), whose salon in Paris was an important meeting point for young talents.

World War I seemed to have destroyed the idea that if you acted virtuously, good things would happen. Many good, young men went to war and died, or returned home physically or mentally wounded, and their faith in the moral ideals that had earlier given them hope was 'lost'.

Among the writers of the Lost Generation were F. Scott Fitzgerald, Ernest Hemingway (→ 6.2) and the poet and novelist E.E. Cummings (1894-1962).

The poetry of the 1920s

In poetry, the 1920s represented an age of experimentation. With the exception of a few traditionalists like Robert Frost (1874-1963), American poets wrote in free verse, abandoning conventional verse forms, experimenting with syntax, punctuation and typography.

The Harlem Renaissance

A remarkable contribution to the writing of the age was given by the sudden awakening and flourishing of Afro-American literature, which found its fullest expression in the Harlem Renaissance. The Harlem Renaissance, also known as the New Negro Movement, was a literary, artistic, cultural, intellectual movement that began in Harlem after World War I and ended around 1935 during the Great Depression.

The movement raised important issues affecting the lives of African Americans through various forms of literature, music, drama, painting, sculpture, films and protests. Its writers exalt the heritage of African Americans and tried

6.13

Thomas Stearns Eliot

Portrait of Thomas Stearns Eliot, 1956, by the photographer Cecil Beaton.



Background and education

Thomas Stearns Eliot was born in St Louis, Missouri, in 1888 and was educated at Harvard. Though an American by birth, his cultural background was first of all English and then European. In fact, he studied the English Metaphysical poets and John Donne (→ 2.7, 2.11). He also learned Italian by studying Dante. In 1929 he devoted to him one of his most celebrated essays, where he stated that Dante was the poet who best expressed a universal situation and praised him for his 'clear visual images,' 'the lucidity' of his style and 'his extraordinary force of compression,' to come to the conclusion that 'more can be learned about how to write poetry from Dante than from any English poet.'

In 1910 Eliot went to Europe and studied in Paris at the Sorbonne, where he attended Henri Bergson's (→ 6.2) lectures and started to read the works of the French Symbolists.

Home life and career

At the outbreak of the First World War Eliot was studying at Oxford but preferred to stay in London, where he published essays on philosophy, taught for a while and started to work as a clerk in Lloyds Bank. In 1915

he married the British ballet dancer Vivienne Haigh-Wood, despite his parents' worries about her mental instability.

Eliot's first important work was the collection of poems *Prufrock and Other Observations* (1917), which established him as an important avant-garde poet. He founded and edited *The Criterion* (1922), an influential international literary magazine, and in 1925 he became a director for the publishers Faber & Faber, putting in print his writings through them and encouraging the production of young poets such as Ezra Pound (→ 6.7) and W.H. Auden (→ 6.14).

Throughout this time Vivienne was in poor physical and mental health and Eliot was under considerable emotional strain. He spent some time in a Swiss sanatorium, in Lausanne, undergoing psychological treatment. Poetry became his refuge where he expressed all his horror at his unhappy home life and he transcended his personal situation in order to represent the general crisis of Western culture. In Lausanne he finished his masterpiece, *The Waste Land*, a long poem which was published in 1922 after Ezra Pound had contributed to reduce it to its final form. Eliot later dedicated it to Pound himself, 'il miglior fabbro' – the better craftsman –, a quotation from Dante's *Purgatorio*. In 1925 he published *The Hollow Men*, a poem read as a sequel to *The Waste Land*'s philosophical despair, even if the seeds of his future Christian faith could be found.

From the conversion to the last years

In 1927 Eliot became a British citizen and in the same year he joined the Church of England, finding the answer to his own uncertainties and to the despair of the modern world's lack of faith and religion. His religious poetry blossomed in *Ash Wednesday* (1930), a purgatorial poem, and then in *Four Quartets* (1943) and two important plays, *Murder in the Cathedral* (1935) and *The Family Reunion* (1939).

7.9

Contemporary drama

VOCABULARY: FORMATION

Read the text and write the corresponding verb/noun. Write the text near each noun/verb.

	Verb
1	reject
2	attempt
3	approach
4	anguish
5	reflect
6	babble
7	criticise
8	characterise

The Theatre of the Absurd

The rejection of traditional values and the attempt to overcome apathy found expression on the stage and a real revolution took place in British drama. Samuel Beckett's *Waiting for Godot* (→ 7.16), which was first performed in Paris in 1953 and then in London in 1955, is generally considered as the starting point of Absurd drama. The term 'absurd' was applied to the works of a group of dramatists who emerged in the 1950s: the Irish writer Samuel Beckett, the Russian-born Arthur Adamov (1908-70) and the Romanian-born Eugène Ionesco (1909-94). They did not form a school, since each playwright regarded himself as an outsider, with his own roots and background and his personal approach to form and subject matter. Ionesco defined 'absurd' as 'that which is devoid of purpose [...] Cut off from religious, metaphysical and transcendental roots, man is lost; all his actions become senseless, absurd, useless.' This sense of metaphysical anguish and rootlessness, lack of purpose and inaction is the theme of the plays of Samuel Beckett, Harold Pinter (→ Text Bank 75) and Tom Stoppard (1937-). These dramatists do not argue about the absurdity of the human condition, they simply present its concrete situations on the stage. The Theatre of the Absurd tends to debase language: what happens on the stage transcends, and often contradicts, the words spoken by the characters; pauses, silences, miming and farcical situations are also common. The plays have no real story or plot to speak of and seem to be the reflection of dreams and nightmares; time and place are vague, there are seldom recognisable characters and dialogue often consists of incoherent babbling.

The Theatre of Anger

Another revolutionary phase in English drama began in 1956, when John Osborne's first play, *Look Back in Anger* (→ Text Bank 74),



was first performed at the Royal Court Theatre in London. The play was written in a conventional form, with a realistic set and a continuous, logical, easy-to-follow plot. Its novelty was the outspokenness of its language, its open criticism of establishment values, and its articulate, thoughtful working-class anti-hero, the rebel Jimmy Porter. He became the spokesman of a frustrated generation, anxious to speak the raw language of real people. Osborne's *Look Back in Anger* started a new trend in contemporary drama, which grouped some playwrights under the label of 'Angry Young Men'.

The kitchen-sink drama

Arnold Wesker's (1932-2016) plays developed an interest in genuine working-class idiom and in the description of urban settings. Realism and political concern were the main features of his theatre, usually referred to as 'kitchen-sink drama'.

Video game by Samuel Beckett Theatre, London, in 2009.

Film *Look Back in Anger* (1959) Richardson.





Existentialism is a philosophical movement closely associated with the thought of the Danish philosopher Søren Kierkegaard (1813-55), the German thinker Martin Heidegger (1889-1976) and the French intellectuals Jean-Paul Sartre (1905-80) and Albert Camus (1913-60).

It developed especially after the Second World War and expressed the mood of the time, the feeling of uncertainties which followed the atrocities of the Holocaust. It particularly influenced the literature, art and youth culture of the Sixties. Its main theses, in contrast with rationalist traditions, are that there is no purpose or order in the world; the universe is hostile; men choose and cannot avoid choosing their characters and goals, a fact which is experienced not as a right but as a source of anguish; the truths about the world are revealed most clearly in moments of unfocused psychological anxiety or dread. Hence the feeling of 'absurd' which cannot be overcome by any religious faith or historical truth.

The recurring themes of Existentialism, such as freedom, decision, responsibility, alienation, guilt and death, can be found in the works of the Theatre of the Absurd and of the writers of the Beat Generation (→ 7.10).

The socialist theatre

Since the 1960s the content of British plays has become more and more revolutionary. In spite of differences in style and attitude, young British dramatists were all protesting against society and against the inadequate way it was being changed. One ironical aspect of the situation is that the protest was made easier by the establishment which was under attack. State theatre was subsidised by the Arts Council, local authorities and private companies. Moreover, the abolition of theatre censorship in 1968 gave playwrights more freedom to deal with subjects which were increasingly concerning the British people. They questioned and overthrew the traditional rules of sexual morality and the convention of marriage; they also mocked and abused leading figures of the political, social and religious establishment. Perhaps the single most significant development in British theatre in the decade from 1968 to 1978 was the rise of socialist theatre. In crucial years like 1968, events in Vietnam, Poland, France, Germany and Czechoslovakia gave public life a political component that could not be ignored. 'Fringe' theatres in basements, attics and the back rooms of pubs spread all over the country and often provided the new plays with their first stage. An increasing number of 'fringe' companies were formed, and several interesting and accomplished playwrights like Edward Bond (1934-) and Caryl Churchill (1938-) described themselves as socialist. The decline of the 'fringe' at the end of the 1970s was certainly connected with the shift to the right of political opinion in Britain, and the failure of the socialist theatre to bring about any change in working-class consciousness.

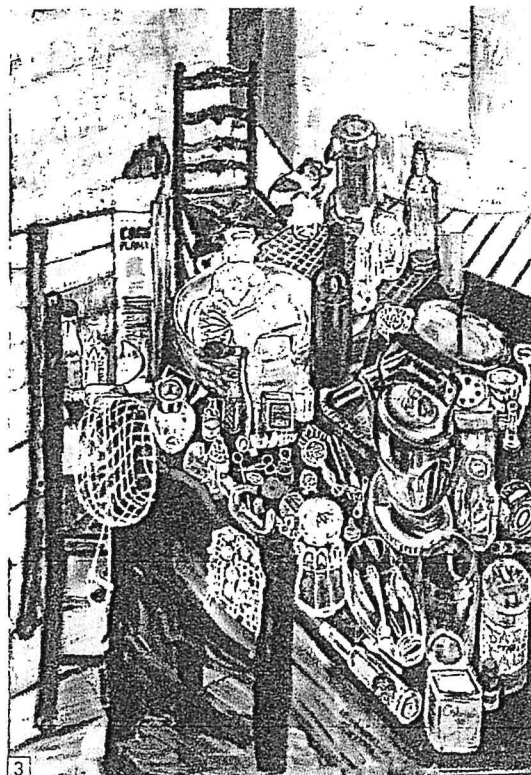
Irish theatre

In contemporary Ireland has experienced renewed theatrical activity in a series of remarkable works from playwrights who, particularly in the case of Brian Friel (1929-1985), have been able to win through to a world

audience. Drama has once more regained its urgency, as it did in the approach to Irish independence, as the setting where old models can be broken up and the past reshaped with the aim of breaking free from the ghosts of Irish history. The style moves away from conventional characterisation towards a more theatrical improvisation.



Text Bank 74-75



3. John Bratby, *Still Life with Chip Frier*, 1954. London, Tate Gallery.

COMPETENCE:

READING AND ORGANISING INFORMATION



READ the text again and create a diagram to summarise the main trends in contemporary drama.