CAPITOLO

14

America after 1945: Dreams, Rights and the Space Age

"We conclude that in the field of public education the doctrine of 'separate but equal' has no place. Separate educational facilities are inherently unequal." — Chief Justice Earl Warren, opinion of the Supreme Court, Brown v. Board of Education (17 May 1954)

OBIETTIVI

1. I can outline the history of the United States from 1945 to the mid-1970s — the Cold War, the civil rights movement and the space race — with key dates.
2. I can present Miller, Salinger, Baldwin and Morrison and define the Beat Generation, confessional poetry and postmodernism.
3. I can analyse the rhetoric of a political speech and discuss a protected text from a precise summary.
4. I can recognise and use the features of spoken English: discourse markers, vague language, ellipsis, heads and tails, connected speech.
5. I can answer an examiner's questions, buying time and linking to other subjects, and write a science explainer for a general reader.

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English 5 · Parte IV · From 1945 to the Present · versione 1.0
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On 20 July 1969 hundreds of millions of people, by most estimates, watched grainy television pictures of two men walking on the Moon. Six years earlier, a quarter of a million people had marched through Washington to ask for something much closer to home: the right of Black Americans to vote, to eat in any restaurant and to send their children to any school. The America of these decades could reach the Moon and still keep its own citizens apart. That contradiction — between an enormous power and an unfinished promise — runs through its history, its speeches and its books.

This chapter covers the United States from 1945 to the mid-1970s, the period you will need for many colloquio *percorsi*: the Cold War, the civil rights movement and the space race. Almost all the writers of the period are still protected by copyright, so you will often read a precise summary instead of the text, and work on the free texts set beside it: a presidential speech and a Supreme Court judgment. In Language you will study the grammar of **spoken** English, which you need for the oral exam and for INVALSI listening; in Skills you will practise answering an examiner and writing about science for a general reader.

14.1 History and Society: Cold War, Rights and Rockets, 1945–1975

The United States came out of the Second World War as the richest country in the world and, until 1949, the only one with the atomic bomb. The next thirty years were shaped by three forces that often crossed: the rivalry with the Soviet Union, the struggle of African Americans for equal rights, and a technology race that ended on the Moon (Figura 14.1).

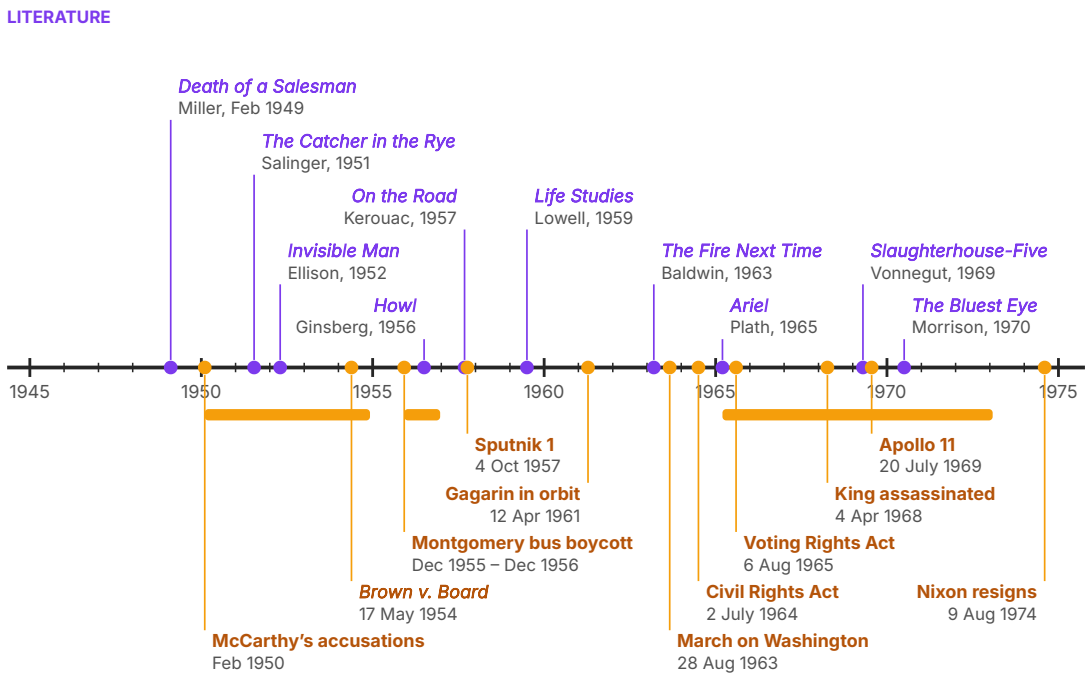


Figura 14.1 The United States, 1945–1975: works of literature (above the axis, violet) and events (below, amber) on a proportional axis (ticks every year, labels every 5 years). Amber bars: McCarthy's campaign (1950–54), the Montgomery bus boycott (1955–56), US combat troops in Vietnam (1965–73).

14.1.1 A superpower and its fears

The wartime alliance with the Soviet Union broke down within two years. In 1947 President Harry Truman promised American support to countries threatened by communism (the Truman Doctrine), and in 1948 the Marshall Plan began to send aid to Western Europe, Italy included (see Connections). NATO was founded in 1949, the year the Soviet Union tested its first atomic bomb; from 1950 to 1953 American troops fought in the Korean War. This long confrontation without direct war between the two superpowers is called the **Cold War**.

Fear of communism also turned inwards. In February 1950 Senator Joseph McCarthy claimed in a speech at Wheeling, West Virginia, to have a list of communists working in the State Department. For four years he led investigations that destroyed careers on the basis of suspicion, rumour and association, while a House committee had already questioned Hollywood writers since 1947. **McCarthyism** (*maccartismo*) — accusing people of disloyalty without evidence — ended for McCarthy himself when the Senate censured him in December 1954, but the word has stayed in the language.

14.1.2 Suburbs and consumers

At home, the post-war decades were an age of growth. Returning soldiers could study and buy houses with the help of the GI Bill (1944); new suburbs of identical, affordable homes, such as Levittown on Long Island (from 1947), spread around every city; the Federal-Aid Highway Act of 1956 funded the Interstate motorways. Cars, refrigerators and, above all, television entered ordinary homes, and teenagers became a market of their own, with their own music and films. Many writers saw the other side of this comfort: conformity and the pressure to succeed.

14.1.3 The civil rights movement

In the Southern states, a century after the abolition of slavery, Black and white Americans still lived apart by law. The so-called Jim Crow laws imposed **segregation** (*segregazione razziale*) — separate schools, buses, waiting rooms and drinking fountains — while literacy tests, poll taxes and intimidation kept most Black citizens from voting. The **civil rights movement** (*movimento per i diritti civili*) was the organised campaign, from the mid-1950s to the late 1960s, to end segregation and win equal rights in law and in practice (Figura 14.2).

Its first great victory came in court. On 17 May 1954 the Supreme Court decided unanimously, in *Brown v. Board of Education*, that segregated public schools were unconstitutional. On 1 December 1955, in Montgomery, Alabama, Rosa Parks was arrested for refusing to give up her bus seat to a white passenger; Black citizens boycotted the city's buses for 381 days, led by a young pastor, Martin Luther King Jr, until the buses were desegregated in December 1956. In September 1957 nine Black students needed federal troops to enter Central High School in Little Rock, Arkansas. From February 1960 students in Greensboro, North Carolina, sat at a whites-only lunch counter and refused to leave: the **sit-in** spread across the South.



Figura 14.2 Main places of the civil rights movement in the South, 1955–1968, and the March on Washington (1963). Present-day state borders; positions approximate; scale valid at about 35° N.

The movement's method was **nonviolent direct action**: marches, **boycotts** and sit-ins that accepted arrest and showed the violence of segregation to the nation's television screens. In spring 1963 the police of Birmingham, Alabama, turned dogs and fire hoses on young demonstrators; on 28 August 1963 about 250,000 people joined the March on Washington for Jobs and Freedom, where King spoke at the Lincoln Memorial. The Civil Rights Act (2 July 1964) outlawed segregation in public places and discrimination in employment. After state troopers attacked marchers at Selma, Alabama, on 7 March 1965, the Voting Rights Act (6 August 1965) banned the tests that had kept Black citizens from the polls. Not everyone accepted nonviolence: Malcolm X argued for Black self-defence and pride, and was assassinated in February 1965. King was shot dead in Memphis on 4 April 1968.

ERRORE FREQUENTE

✗ *Rosa Parks era una sarta stanca che, quel giorno, non aveva voglia di alzarsi.* → ✓ Rosa Parks era una militante esperta della NAACP, l'associazione per i diritti dei neri; il suo rifiuto fu personale ma non casuale. E non fu la prima: nel marzo 1955, a Montgomery, la quindicenne Claudette Colvin era stata arrestata per lo stesso motivo.

✗ *Il discorso di King ottenne la legge sui diritti civili.* → ✓ Le leggi del 1964 e del 1965 furono il risultato di anni di proteste, processi, arresti e trattative politiche; un discorso, per quanto celebre, è una parte del movimento, non la sua causa.

14.1.4 The space race

On 4 October 1957 the Soviet Union launched *Sputnik 1*, the first artificial satellite, a metal sphere that circled the Earth every 96 minutes. For Americans it was a shock: the rocket that could put a satellite in orbit could also carry a bomb across the world. The United States answered with its own satellite (*Explorer 1*, January 1958), with NASA (1958) and with new money for science teaching. The competition between the two powers to reach space first is known as the **space race** (*corsa allo spazio*).

The Soviets kept the lead for several years: on 12 April 1961 Yuri Gagarin became the first human in space, orbiting the Earth once. On 25 May 1961 President John F. Kennedy asked Congress to commit the nation to landing a man on the Moon and returning him safely "before this decade is out". The Apollo programme survived a fire that killed three astronauts in a ground test (January 1967); in December 1968 *Apollo 8* carried the first humans round the Moon, and on 20 July 1969 *Apollo 11* landed in the Sea of Tranquility. By December 1972 twelve men had walked on the Moon; none has returned since.

14.1.5 Vietnam, protest and the counter-culture

The same years brought the longest war in American history until then. To stop the spread of communism in South-East Asia, the United States sent combat troops to Vietnam in 1965; by 1968 more than half a million were there, many of them young men drafted against their will. Opposition grew on university campuses and in the streets, and in May 1970 the National Guard killed four students during a protest at Kent State University, Ohio. American troops left in 1973; Saigon fell to North Vietnam in April 1975.

Among the young, the protest became a way of life. The **counter-culture** (*controcultura*) of the 1960s rejected the values of the suburbs — career, consumption, conformity — in favour of peace, community, personal freedom and, for some, drugs; its great gathering was the Woodstock festival (August 1969). Women's liberation challenged the idea that a woman's place was in the home: Betty Friedan's *The Feminine Mystique* (1963) described "the problem that has no

name". In August 1974 the Watergate scandal forced President Richard Nixon to resign, the only American president to do so.

DA RICORDARE

1954–1969 at a glance. *Brown v. Board*, 17 May 1954 · Montgomery bus boycott, Dec 1955–Dec 1956 · *Sputnik 1*, 4 Oct 1957 · Gagarin, 12 Apr 1961 · Kennedy's Moon goal, 25 May 1961 · March on Washington, 28 Aug 1963 · Kennedy killed in Dallas, 22 Nov 1963 · Civil Rights Act, 2 July 1964 · Voting Rights Act, 6 Aug 1965 · King killed, 4 Apr 1968 · *Apollo 11*, 20 July 1969.

14.2 Literature: Dreams, Rebels and New Voices

American literature after 1945 asks again the question of chapter 11: what happens to the American Dream? Some writers showed its failure inside an ordinary family; others left the family behind and took to the road; still others, long excluded from the national story, began to tell it in their own voices. None of the writers in this section is in the public domain, so you will meet them through summaries and brief phrases (see the Approfondimento below).

14.2.1 Arthur Miller and the salesman

Arthur Miller (1915–2005) wrote the play that became the period's image of the Dream gone wrong. *Death of a Salesman* opened on Broadway on 10 February 1949 and won the Pulitzer Prize. Willy Loman, a travelling salesman in his sixties, has believed all his life that success comes to the man who is "well liked". Now he is tired, his company drops him, and his elder son Biff, a former school football star, has failed at everything. The play moves freely between the present and Willy's memories, which break into the action as if they were happening again. Its subtitle — "Certain Private Conversations in Two Acts and a Requiem" — already announces the ending. In *The Crucible* (1953) Miller used the Salem witch trials of 1692 as an allegory of McCarthyism; in 1956 he himself refused to name names before the House committee.

14.2.2 The outsider: Salinger, Ellison and Baldwin

J. D. Salinger (1919–2010) gave the age its teenage voice. In *The Catcher in the Rye* (1951), sixteen-year-old Holden Caulfield, expelled from his school, wanders round New York for three days before Christmas, calling almost every adult "phony" and wishing he could protect children from growing up. The first-person narration, full of slang and repetition, made the novel a model for generations of young readers. Ralph Ellison (1913–1994), in *Invisible Man* (1952), gave a Black narrator who is "invisible" because others refuse to see him; James Baldwin (1924–1987), novelist and essayist, wrote about race, religion and sexuality with a moral urgency that made *The Fire Next Time* (1963) one of the key books of the civil rights years.

14.2.3 The Beat Generation

The **Beat Generation** (*Beat Generation*) was a group of writers of the late 1940s and 1950s, centred in New York and San Francisco, who rejected the conformity and materialism of post-war America and looked for intensity in travel, jazz, friendship, sex, drugs and Eastern spirituality. The word *beat* meant both "exhausted, beaten down" and, as Jack Kerouac later insisted, "beatific"; the label reached the public through John Clellon Holmes's article "This Is the Beat Generation" (1952). Jack Kerouac (1922–1969) typed the first version of *On the Road* in three weeks in 1951 on one long roll of paper; published in 1957, the novel follows Sal Paradise and his friend Dean Moriarty in a series of journeys across America, told in long, breathless sentences modelled on jazz improvisation. Allen Ginsberg (1926–1997) first read his long poem *Howl* in San Francisco in October 1955. When *Howl and Other Poems* (1956) was seized as obscene, its publisher, Lawrence Ferlinghetti, was put on trial; in October 1957 the judge ruled that the book was not obscene, a decision that widened what American literature could say.

> **ERRORE FREQUENTE**
> ✗ *La Beat Generation prende il nome dai Beatles.* → ✓ È il contrario, semmai: *beat* come «sfinito» (e, per Kerouac, «beato») circolava già alla fine degli anni Quaranta; i Beatles, nati a Liverpool nel 1960, giocarono con la parola nel loro nome. Ricorda anche che i *beatniks* sono un'etichetta giornalistica del 1958, non un movimento letterario.

14.2.4 Confessional poetry

In 1959 Robert Lowell (1917–1977) published *Life Studies*, poems about his family, his marriage and his time in a psychiatric hospital. Reviewing it, the critic M. L. Rosenthal called it "confessional", and the name stuck. **Confessional poetry** (*poesia confessionale*) is poetry, mainly American and of the late 1950s and 1960s, in which the speaker seems to be the poet, speaking openly about private and painful experience — illness, depression, divorce, family conflict, the wish to die. Sylvia Plath (1932–1963) and Anne Sexton attended Lowell's poetry class in Boston in 1959. Plath, who had studied at Cambridge and married the English poet Ted Hughes, wrote most of the poems of *Ariel* in the last months of her life; the book, published in 1965, two years after her suicide, combines precise images, violent rhythm and black humour. Readers should remember that a "confessional" speaker is still a constructed voice: the poems are shaped, not simply confessed.

14.2.5 Postmodernism and new voices

Postmodernism (*postmodernismo*) is a label, much discussed and never fully agreed, for a tendency in Western art and literature from about the 1960s. Postmodern works distrust the "grand narratives" that claimed to explain history (the phrase comes from the philosopher

Jean-François Lyotard, 1979); they mix high and popular culture, imitate and parody earlier styles, break the time order and remind the reader that they are made of words. A typical device is **metafiction** (*metanarrativa*): fiction that talks about itself as fiction. In Kurt Vonnegut's *Slaughterhouse-Five* (1969) the author appears in the first chapter to explain how hard it was to write a book about the bombing of Dresden, which he survived as a prisoner of war; Thomas Pynchon's novels turn history into a puzzle of conspiracies. Critics disagree on whether postmodernism is a style, a period or simply the late phase of Modernism (chapter 9): use the word with care.

The voices that the national story had left out became central. Toni Morrison (1931–2019) wrote of Black American lives from *The Bluest Eye* (1970) to *Beloved* (1987), based on the true story of a woman who escaped from slavery in 1856 and killed her daughter rather than let her be taken back; the novel's ghost makes the memory of slavery literally return. In 1993 Morrison became the first African American woman to win the Nobel Prize in Literature. In 2016 the Nobel went to Bob Dylan, "for having created new poetic expressions within the great American song tradition" — a choice that reopened an old question: are song lyrics literature?

> **APPROFONDIMENTO**
>
> **Why this chapter prints so few texts.** In Italy (as in the EU and the UK) a literary work is protected for 70 years after the author's death, counted from 1 January of the following year: Miller, Kerouac, Plath and Morrison will be free only between 2034 and 2090. A short quotation for criticism is allowed, which is why you meet a few words in quotation marks. American law adds a curiosity: works created by the US federal government, such as a president's official speeches and Supreme Court opinions, are in the public domain from the start — so we can print Kennedy's Inaugural Address. Martin Luther King Jr was not a government employee, and his estate still enforces the copyright of "I Have a Dream".

14.3 Texts: a Promise, a Requiem and a Dream

Three texts, three ways of speaking to America about its promise: a new president's call to a generation, a family's last words over a grave, and a preacher's dream in front of the Lincoln Memorial. Only the first can be printed; the other two are read through precise summaries and the free texts they answer.

14.3.1 T1 · John F. Kennedy, Inaugural Address (20 January 1961): "ask not"

Kennedy (1917–1963), forty-three years old, was the youngest man ever elected president and the first born in the twentieth century. He spoke on the steps of the Capitol, on a freezing morning after a night of snow; the speech lasted about fourteen minutes. You will read three passages.

Tabella 14.1 T1 — John F. Kennedy, Inaugural Address, Washington, 20 January 1961 (text of the National Archives transcription, archives.gov; the transcript's double hyphens printed as dashes; […] marks omissions)

Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.
[…] Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce.
[…] And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.
My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Glosses. *let the word go forth* = let the message be sent out (biblical in tone) · *foe* = enemy · *tempered* = made hard and strong, like steel heated and cooled · *heritage* = what is handed down from the past · *undoing* = destruction, ruin · *tap* = draw resources from · *commerce* = trade.

Kennedy's speech is famous above all for its figures of speech (Figura 14.3). The torch is a metaphor of succession; the four parallel phrases of the first paragraph build a portrait of his generation through parallelism (English 4, chapter 1); the last two paragraphs are built on anaphora (English 4, chapter 11) and end in the most quoted chiasmus (English 4, chapter 12) in American politics. Notice also how the promise to "explore the stars" — spoken less than three months before Gagarin's flight — turns the space race into a shared human adventure, at least in words.

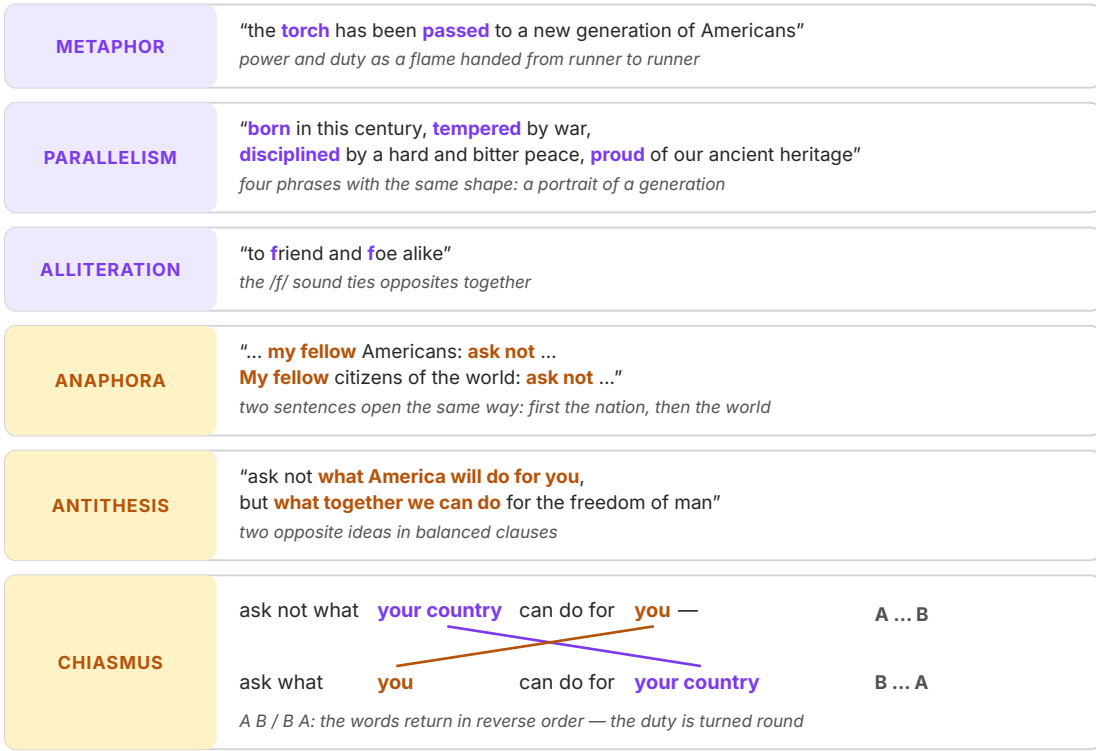


Figura 14.3 Six figures of speech in T1, every example quoted verbatim from the National Archives transcription. Violet: figures within one phrase; amber: figures that work across clauses or sentences.

Analysis

1. Who is the "new generation of Americans"? Which four experiences define it?
2. Find the ideas that Kennedy places side by side as opposites (friend / foe…). What image of the world do they create?
3. Why does the speaker say "at home and around the world"? Think of the civil rights movement and the Cold War.
4. Compare the two "ask not" sentences. What changes between the first and the second, and why does the order matter?
5. Which of the three appeals of English 3 — ethos, pathos, logos — dominates in these passages? Give one example of each, if you can.

ESEMPIO SVOLTO

Building a PEE paragraph on a speech. Question: *How does Kennedy make his listeners feel responsible for their country?*

Point. Kennedy turns the usual relation between citizens and the state upside down. **Evidence.** In "ask not what your country can do for you—ask what you can do for your country" the words *your country* and *you* return in reverse order: a chiasmus. **Explanation.** The first half describes what citizens normally expect; the second, by simply crossing the same words, makes the listener the subject who acts. The imperative *ask* addresses each person directly, and the repetition of *ask not* in the next sentence widens the same duty from "my fellow Americans" to "my fellow citizens of the world". The figure is memorable because the idea is contained in its form.

Notice the moves: name the device, quote briefly, explain the **effect** on the listener — a list of devices without effects earns little in an exam.

14.3.2 T2 · Reading without the text — Arthur Miller, *Death of a Salesman*, "Requiem" (1949)

Context. At the end of Act II Willy, convinced that the insurance money will give Biff the start in life he never had, drives off in his car and is killed. The short final scene, the "Requiem", takes place at his grave.

Summary. Linda, Willy's wife, their sons Biff and Happy, their neighbour Charley and Charley's son Bernard stand at the grave. Linda cannot understand why nobody else came: where are all the people Willy knew? Charley says it was a nice funeral. Biff says that his father "had the wrong dreams": he never knew who he was, and the best of him was in the work he did with his hands at home — the porch, the cellar — not in all the sales he made. Charley defends Willy: a salesman lives on a smile and a dream, he says, and nobody should blame him; it "comes with the territory". Happy angrily refuses Biff's judgement: he will stay in the city and prove that his father's dream — to come out on top — was right. The others leave, and Linda stays alone. She tells Willy she cannot cry; she has made the last payment on the house that day, and now there will be nobody living in it. Her final words, repeated, are that they are free — "We're free" — as a flute plays the melody heard at the start of the play.

Beside it: the end of *The Great Gatsby* (chapter 11). Fitzgerald's Nick also looks back on a dead dreamer and ends on the image of boats rowing against a current that carries them back into the past. Both endings judge a dream through a survivor who knew the dreamer well.

Analysis

1. Each character at the grave offers a different judgement of Willy. Summarise each in one sentence (Biff, Charley, Happy, Linda).

2. Why is the absence of mourners important in a play about a man who wanted to be "well liked"?
3. Explain the irony of Linda's last words about the house.
4. Compare Biff's "wrong dreams" with Nick's view of Gatsby's dream. Which of the two endings is more hopeful?

14.3.3 T3 · Reading without the text — Martin Luther King Jr, "I Have a Dream" (28 August 1963)

Context. King (1929–1968) was a Baptist minister from Atlanta and the best-known leader of the movement; he received the Nobel Peace Prize in 1964. He spoke last at the March on Washington, standing in front of the statue of Lincoln.

How the speech is built. King opens with "Five score years ago", an echo of the first words of the Gettysburg Address (chapter 6), to recall the Emancipation Proclamation signed by Lincoln a century earlier — and then says, in a series of sentences that all begin the same way, that one hundred years later Black Americans are still not free. The second part is an extended metaphor taken from banking: the authors of the Constitution and the Declaration of Independence signed "a promissory note" promising life, liberty and the pursuit of happiness to every American; America has defaulted on it and has given Black citizens a bad cheque, returned "insufficient funds". The marchers have come to cash it. King insists on the urgency of the moment, but also on nonviolence and on cooperation with the many white supporters in the crowd. In the third and most famous part, each sentence begins with the words of the title: he describes a future in which the children of former slaves and of former slave owners sit together, and in which his four children will be judged by "the content of their character" and not by the colour of their skin. The speech ends with a chain of American places, from New Hampshire in the north to Mississippi in the south, from which freedom must "ring", and with words from an old spiritual.

Beside it: two free texts it answers. The Declaration of Independence (1776; English 4, chapter 9) holds it self-evident "that all men are created equal"; the Gettysburg Address (1863; chapter 6) calls the nation "conceived in Liberty, and dedicated to the proposition that all men are created equal". King's argument is that America must keep the promises of its own founding texts.

Analysis

1. Why does King begin by echoing Lincoln? What does he gain in ethos?
2. Explain the banking metaphor. Why is it effective for a mass audience, and which appeal (logos or pathos) does it use?
3. The speech moves from the past (Lincoln) to the present (the bad cheque) to the future (the dream). Why is this order persuasive?
4. Kennedy and King both use anaphora. Compare the effect in the two speeches.

5. The phrase “the content of their character” is often quoted. What value does it express, and how does it connect with *Brown v. Board* (this chapter’s epigraph)?

14.4 Language: Spoken Grammar and Connected Speech

In English 3 (chapter 14) you studied cohesion in **written** texts: substitution, ellipsis and the discourse markers of an essay. Speech follows the same grammar, but with its own habits. Spoken English is planned while it is produced, shared with a listener who can interrupt, and supported by the situation; so it leaves words out, signals its steps, approximates and stresses what matters. You need to recognise these features for INVALSI listening and to use some of them, naturally, in the colloquio. Most examples are built on the Apollo 11 story of the listening script in the Skills section.

14.4.1 Discourse markers in speech

Spoken discourse markers are not new for you as a term (English 3, chapter 14), but in speech their job is different: they manage the conversation itself — opening, correcting, softening, changing topic (Tabella 14.2). They usually stand at the beginning of a clause and do not change its meaning.

Tabella 14.2 Spoken discourse markers and their functions

Marker	Function	Example
well	buying time; introducing a reply that is not simply yes or no	*Well, it depends what you mean by “alone”.*
actually	correcting or adding a surprising fact (= in fact)	*Actually, Collins never landed at all.*
I mean	reformulating or explaining what you have just said	*It was tiny — I mean, about four kilobytes of working memory.*
you know	appealing to shared knowledge; keeping contact	*The plaque, you know, the one they left on the Moon.*
mind you	adding a contrasting point (BrE, informal)	*It was a risk. Mind you, they’d tested everything.*
anyway	returning to the main topic, or closing it	*Anyway, back to the landing.*
right / OK / so	marking a new stage	*Right, so: less than a minute of fuel left.*

14.4.2 Vague language

Speakers often choose not to be precise, because precision is not needed or not possible. **Vague language** (*linguaggio vago*) includes approximators (*about, around, roughly, -ish: sixish, tallish*), vague category markers at the end of a list (*and so on, and things like that, or something, and stuff* — the last one very informal) and softeners (*sort of, kind of, a bit*). It is not bad English: it makes speech sound relaxed and polite. But it is not hedging (English 4, chapter 4): hedging in writing is precise about the degree of certainty (*this suggests that…*); vague language is deliberately imprecise about the thing itself. In the colloquio, one *sort of* is natural; five make you sound unprepared.

14.4.3 Ellipsis, heads and tails

In conversation, words that the situation makes obvious are dropped, especially at the start of a clause: *(Are you) Coming?* · *(It) Sounds good.* · *(Do you) Want some tea?* · *(I) Told you so.* · *(Have you) Got a minute?* This situational ellipsis goes further than the textual ellipsis of English 3, which depends on words already present in the text.

Speech also places information where the listener needs it. A **head** (*dislocazione a sinistra*) is a noun phrase put at the front to announce the topic, then picked up by a pronoun: *That computer, it had only four kilobytes of working memory.* A **tail** (*dislocazione a destra*) adds or repeats the topic at the end, often with an evaluation: *It was brave, that landing.* · *He's a genius, Josh is.* Heads help the listener to follow; tails add emphasis or clarify a pronoun. Both are normal in speech and wrong in formal writing.

> **GRAMMAR IN ITALIANO**
>
> **Grammatica del parlato: un confronto.** L'inglese parlato ha strutture che l'italiano conosce benissimo. La **dislocazione a sinistra** («Quel libro, l'ho letto due volte») corrisponde al *head* (*That book, I've read it twice*); la **dislocazione a destra** («L'ho letto due volte, quel libro») al *tail* (*I've read it twice, that book*). Anche i **segnali discorsivi** hanno equivalenti: *well* ≈ «beh», *I mean* ≈ «cioè», *anyway* ≈ «comunque», *you know* ≈ «sai», *sort of* ≈ «tipo», «diciamo». Attenzione però: l'italiano parlato omette il soggetto in ogni registro («Vieni?»), perché il verbo lo indica; l'inglese lo omette solo nel parlato informale e solo all'inizio della frase (*Coming?*). In un testo scritto, quindi, il soggetto inglese va espresso, salvo nell'imperativo e nelle coordinate con lo stesso soggetto (*She stood up and left*).

14.4.4 Connected speech

In fast speech, words are not pronounced one by one. **Connected speech** (*parlato connesso*) is the set of changes that words undergo when they run together (Tabella 14.3). You met weak

forms in English 1; here are the main processes, which explain why a sentence you know on paper can be hard to catch.

Tabella 14.3 Connected speech: what happens to words in fast speech

Process	What happens	Example
weak forms	unstressed function words lose their full vowel, usually to /ə/	*a cup of tea* /ə ˈkʌp əv ˈtiː/; *to the Moon* /tə ðə ˈmuːn/
linking	a final consonant joins the next vowel	*one of us* /ˈwʌ nə ˈvʌs/; *turn it off*
intrusive sounds	a /r/, /j/ or /w/ is added between two vowels	*law and order* /ˈlɔːr ən ˈɔːdə/; *go out* /gəʊ ˈwaʊt/
elision	a sound, often /t/ or /d/ between consonants, disappears	*next day* /neks ˈdeɪ/; *old man* /əʊl ˈmæn/
assimilation	a sound changes to become like its neighbour	*ten boys* /tem ˈbɔɪz/; *would you* /ˈwʊdʒu/
informal reductions	whole groups contract	*going to* → *gonna*, *want to* → *wanna*, *got to* → *gotta*, *don't know* → *dunno*

Elision (*elisione*) is the commonest cause of "missing" words in INVALSI listening: *He must have landed there* may sound like *he musta landed there*. The informal reductions are for **recognition**: you will hear them in films, songs and podcasts, but you should not write them, and in the colloquio the full forms sound better.

ERRORE FREQUENTE

✗ *In my essay I'm gonna show that Kerouac, he hated the suburbs, you know.* → ✓ *This essay will show that Kerouac rejected the values of the suburbs.* Le forme ridotte (*gonna, wanna*), i segnali discorsivi (*you know*) e le dislocazioni (*Kerouac, he…*) appartengono al parlato informale: in un testo scritto sono errori di registro.

✗ *Neil Armstrong landed on the Moon, sort of, in 1969.* → ✓ Nel colloquio il linguaggio vago va bene per numeri che non ricordi (*about 250,000 people*), non per i fatti che devi sapere: una data incerta detta con *sort of* suona come un'ammissione di non aver studiato.

IN SINTESI

Spoken vs written English. Speech: discourse markers manage the talk (*well, I mean, anyway*) · vague language approximates (*about, sort of, and so on*) · situational ellipsis drops obvious words (*Coming?*) · heads and tails put the topic where the listener needs it · connected speech links, reduces and drops sounds. Writing: full subjects, no heads or tails, precise numbers, hedging instead of vagueness, essay markers (English 3) instead of spoken ones.

14.5 Skills: Answering the Examiner

14.5.1 Vocabulary: rights, protest and space

Tabella 14.4 Rights, protest and space: key words

Word	Meaning	Example
segregation / **desegregation**	keeping groups apart by law / ending it	*the desegregation of schools after 1954*
boycott (n., v.)	refusing to buy or use something as a protest	*They boycotted the buses for 381 days.*
protest (n. /ˈprəʊtest/, v. /prəˈtest/)	a public act of disagreement	*students protesting against the war*
equality	the state of having the same rights	*equality before the law*
ballot	a vote, or the paper used to vote	*the right to the ballot*
launch (n., v.)	sending a rocket into the air; starting a project	*the launch of Sputnik*
orbit (n., v.)	the curved path of a body round another	*Gagarin orbited the Earth once.*
mission	an important journey or task	*a three-man mission*
astronaut / **cosmonaut**	a space traveller (US / Soviet)	*the first cosmonaut, Yuri Gagarin*
spacecraft (pl. *spacecraft*)	a vehicle for travel in space	*two spacecraft docked in orbit*

Collocations: research and action

In English 4 (chapter 4) you learned the basic collocations of the laboratory: *carry out an experiment, test a hypothesis, collect data, publish findings*. At C1 you need the collocations that describe research as a whole and action in public life (Tabella 14.5).

Tabella 14.5 Verb + noun collocations of research and action

Field	Collocations
research	*conduct a survey · run a simulation · gather evidence · replicate the results · draw a conclusion · cast doubt on a theory · bear out a prediction*
space	*launch a mission · reach / enter orbit · deploy a satellite · abort a mission · establish contact · land safely*
rights	*stage a protest · file a lawsuit · cast a vote · register voters · pass a law · sign a bill into law · lift a ban*

14.5.2 Listening: One Small Step

Before you listen. What do you know about the Moon landing? Who was on board, and who stayed in orbit? **Listen (books closed)** while three classmates read the script aloud as Sam, Josh and Giulia. Answer: What went wrong during the landing, and why didn't it stop the mission?

Tabella 14.6 Listening script — One Small Step

Speaker	Line
Sam	Welcome to a special episode of The Link. I'm Sam, home in Bristol, with my stepbrother Josh, final-year computer science, and Giulia, live from Turin. Today: *Apollo 11*. So, Josh. Three astronauts, right?
Josh	Right. Neil Armstrong, Buzz Aldrin and Michael Collins. They launched from Florida on 16 July 1969, and four days later Armstrong and Aldrin flew the lunar module, the *Eagle*, down to the surface. Collins, actually, never landed at all. He stayed in orbit in the command module, *Columbia*, going round and round the Moon on his own.
Giulia	That's the bit I find most moving. Every time he passed behind the Moon, he lost radio contact with everyone. Completely alone.
Sam	Now, the landing itself wasn't exactly smooth, was it?
Josh	No. During the descent, the computer started showing alarms — 1202, then 1201. Basically, it was being asked to do more jobs than it had time for. But the software had been designed for that: it dropped the less important tasks and kept the ones that mattered, like guiding the landing. A young engineer in Houston knew the alarms, and Mission Control said "go".
Sam	And how powerful was this computer?
Josh	Tiny. It had about two thousand words of working memory — roughly four kilobytes. Your phone has millions of times more. The program was stored in something called rope memory, which was literally woven by hand. And the software team at MIT was led by Margaret Hamilton — I mean, she's one of the reasons people talk about software *engineering* today.

Giulia	Mind you, the computer didn't land it on its own. Armstrong saw that they were heading for a field of boulders, so he took manual control and flew on to find a flat spot. When they touched down, there was very little fuel left.
Sam	Then, a few hours later, the famous step.
Giulia	In Italy it was already the early hours of 21 July. My nonno stayed up all night watching RAI. He still talks about it — there was even an argument live on air about the exact moment they'd touched down! And then Armstrong's words: "one small step"…
Josh	They spent about two and a half hours outside, collected about twenty-one kilos of rock and dust, and left a plaque that says they "came in peace for all mankind".
Sam	What I love is that the Moon's gravity is only about a sixth of ours, so they kind of bounced.
Giulia	Exactly. In physics we worked it out: it's about one point six metres per second squared. Anyway, they came home safely — splashdown in the Pacific on 24 July.
Sam	Brilliant. That's it from us. It still gives me goosebumps, that landing.

After listening. a) Find three spoken discourse markers in the script and say what each does. b) Find one example of vague language and one tail. c) Which facts in the script would you check before quoting them in an essay, and where?

14.5.3 Speaking: answering the examiner

In the colloquio you answer questions you have not prepared, and the way you handle them counts as much as what you know. Three moves help: **buying time** without falling silent, **asking for clarification** when a question is unclear, and **linking** your answer to another subject or author. The spoken grammar of this chapter is your toolkit here: a *well* or an *actually* is natural; a long silence or an Italian *cioè* is not (Tabella 14.7).

Tabella 14.7 Useful language — answering an examiner's questions

Function	Expressions
buying time	*That's an interesting question — let me think for a moment. · Well, there are two ways of looking at it. · I hadn't thought of it like that, but…*
asking for clarification	*If I've understood correctly, you're asking whether… · Sorry, do you mean… or…? · Could you say a little more about…?*
answering in steps	*The short answer is… but it's more complicated than that. · First of all… and then…*
admitting a limit	*I'm not sure about the exact date, but I know it was in the early sixties.*
linking	*This connects to what we studied in physics… · It reminds me of… · There's an interesting parallel with Leopardi.*

1. **Task 1 (pairs, 3 minutes each).** Student A is the examiner and asks three questions on this chapter, one of them deliberately vague (*What about the sixties?*). Student B answers using at least one expression from each row of the table. Then swap.
2. **Task 2 (individual, 2 minutes).** The examiner shows you the date *4 October 1957*. Say what it is, why it mattered and link it to one other subject. Record yourself and count how many seconds you are silent.

14.5.4 Writing: a science explainer

A **science explainer** (*testo divulgativo*) explains a scientific idea to a general reader who is curious but not an expert. Unlike a textbook it starts from a question the reader might ask; unlike a news article it is not about a recent event. Its tools are a plain definition, an analogy, a few well-chosen numbers and a figure (Tabella 14.8).

Tabella 14.8 Model text — a science explainer (242 words)

Why doesn't the Space Station fall down?
It does. The International Space Station is falling towards the Earth all the time; it simply never arrives. To see why, imagine standing on a very high mountain and throwing a ball horizontally. It curves down and lands some distance away. Throw it faster, and it lands further away. Isaac Newton imagined this experiment with a cannon in the 1680s, and asked what would happen if the ball were fast enough.
The answer depends on the shape of the Earth. Because the surface is curved, it drops away below a moving object. If the ball travels so fast that, while it falls, the ground curves away just as much, the ball keeps falling without ever getting closer. That endless fall is an **orbit**.
At 400 kilometres above the surface, where the Station flies, the necessary speed is about 7.7 kilometres per second — roughly 27,600 kilometres per hour. At that speed the Station goes round the Earth in about 92 minutes, so its crew sees sixteen sunrises a day. Gravity up there is not zero: it is still about 90 per cent as strong as on the ground. Astronauts float because they and their spacecraft are falling together.
This is also why rockets do not simply go straight up. They climb first, to get out of the thickest air, and then tilt over to build up the enormous sideways speed that an orbit needs.
Suggested figure: the Earth with three paths from a mountain top — two that land and one that goes all the way round.

How it works. The title is a reader's question; the first sentence gives a surprising short answer and the rest justifies it. A thought experiment replaces equations. Technical words (*orbit*) are defined by the explanation before they are named. The numbers are few, rounded and translated into human terms (sunrises a day). The last paragraph answers a second question the reader is likely to have.

- Does the title ask a question a non-expert would really ask?
- Is every technical term defined in plain words the first time it appears?
- Have you used at least one analogy or thought experiment?

- Are your numbers correct, rounded and given a scale the reader can feel?
- Is the register neutral and clear: short sentences, active verbs, no slang, no spoken reductions?
- Have you suggested a figure that would really help?

Task. Write a science explainer (220–260 words) for a general audience: *How does a rocket reach orbit?* or *What does DNA actually do?* (chapter 13). Check every number in a reliable source (NASA, ESA, a university website) and note where you found it.

LEARNING TO LEARN

The *percorso* map. A *percorso* is not a list of topics: it is one idea that you can follow through several subjects. Put the theme at the centre of a page and give each subject one box with two facts or quotations you are sure of — no more. Giulia chose *Beyond the limit* (Figura 14.4): Kennedy's "explore the stars" and Tennyson's "Ulysses" for English; Dante's Ulisse and Leopardi's "L'infinito" for Italian; the space race for history; Kant for philosophy; orbits for physics, her CLIL subject; *Silent Spring* for science. Then practise the **paths** between boxes aloud: from any box you should reach two others in three sentences. In Italian and Latin the method is the same — the map works because it is small enough to remember under stress.

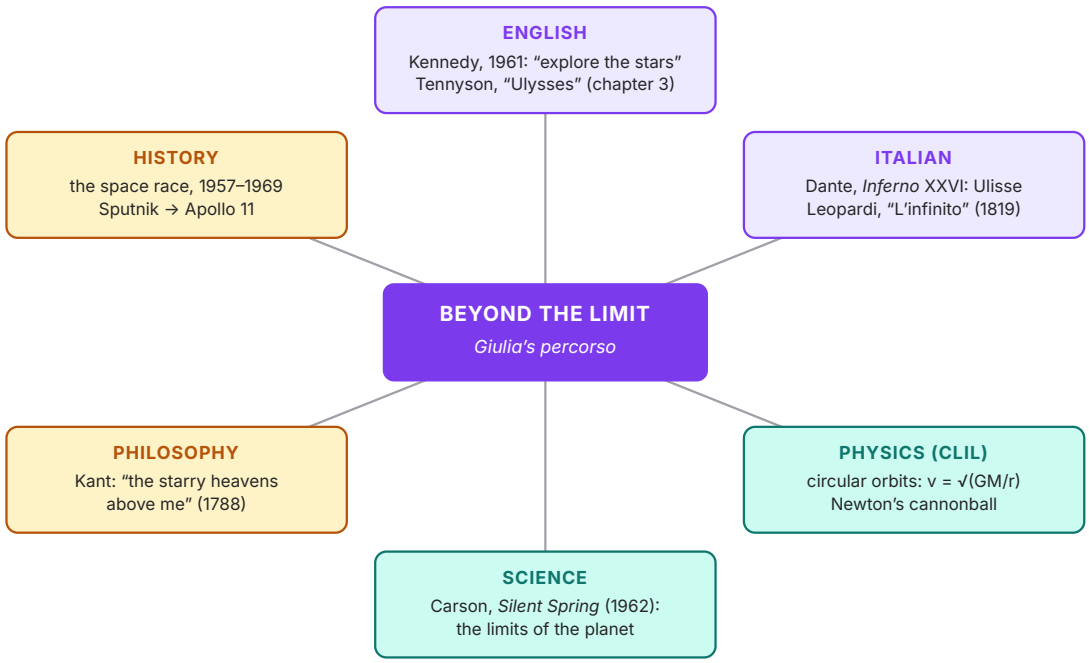


Figura 14.4 Giulia's *percorso* map for the colloquio: one theme, six subjects, two anchors each (Kant's phrase in a translation by the editors).

14.6 Connections: Equal before the Law; Italy and America; Orbits

14.6.1 Compare with Italian culture: equality on paper and in fact

The Italian Constitution came into force on 1 January 1948, six years before *Brown v. Board*. Its article 3 states equality in two steps:

> «Tutti i cittadini hanno pari dignità sociale e sono eguali davanti alla legge, senza distinzione di sesso, di razza, di lingua, di religione, di opinioni politiche, di condizioni personali e sociali.
>
> È compito della Repubblica rimuovere gli ostacoli di ordine economico e sociale, che, limitando di fatto la libertà e l'eguaglianza dei cittadini, impediscono il pieno sviluppo della persona umana e l'effettiva partecipazione di tutti i lavoratori all'organizzazione politica, economica e sociale del Paese.»
>
> *(Costituzione della Repubblica italiana, art. 3)*

Gloss. All citizens have equal social dignity and are equal before the law, without distinction of sex, race, language, religion, political opinions, personal and social conditions. It is the task of the Republic to remove the economic and social obstacles which, by limiting in fact the freedom and equality of citizens, prevent the full development of the human person and the effective participation of all workers in the political, economic and social organisation of the country (translation by the editors).

Italian lawyers call the first paragraph *eguaglianza formale* and the second *eguaglianza sostanziale*. The American story of these years shows why the distinction matters: the Fourteenth Amendment (1868) already promised "the equal protection of the laws", yet segregation and the barriers to voting survived for almost a century. What the civil rights movement asked for was, in the words of the Italian article, the removal of obstacles that limited equality *di fatto*.

The word *razza* in article 3 has a history too: the Constituent Assembly wrote it less than ten years after the Fascist racial laws of 1938. Primo Levi (1919–1987), a Jewish chemist from Turin deported to Auschwitz in 1944, wrote *Se questo è un uomo* (1947) about what the denial of equal dignity had meant there. The book is not in the public domain, so we only summarise it: in a sober, almost scientific prose, Levi describes how the camp set out to destroy the prisoners as people before destroying them physically, and how small acts — a shared soup, a canto of Dante recited to a friend — kept some of their humanity alive. European memory of the Holocaust and American struggles for civil rights belong to the same post-war question: what does it mean to be equal as a human being?

14.6.2 Italy and America after the war

Between 1948 and 1952 the Marshall Plan (the European Recovery Program) sent American aid to Western Europe, and Italy was one of its main beneficiaries; the plan was also a political wea-

pon of the Cold War, meant to keep communist parties out of government. American culture followed the dollars. In the 1950s Hollywood studios came to film at Cinecittà, in Rome, attracted by lower costs: *Roman Holiday* (1953) was shot in the city and *Ben-Hur* (1959) in the studios — the press spoke of a "Hollywood on the Tiber". In the other direction, the neorealist films of Rossellini and De Sica, made with real locations and non-professional actors, deeply impressed American critics and directors.

Italy also had a small but real place in the space race. On 15 December 1964 *San Marco 1*, the first Italian satellite, was launched from Wallops Island, Virginia, on an American Scout rocket, by an Italian launch crew — the programme was led by the engineer Luigi Broglio. Italy is often called the third nation in space after the Soviet Union and the United States. Handle that claim with care: Britain's *Ariel 1* and Canada's *Alouette 1* had already reached orbit in 1962, launched by NASA teams. What was new with *San Marco 1* was that a team from a third country carried out the launch itself; from 1967 Italy launched satellites from its own San Marco platform off the coast of Kenya.

14.6.3 Screen, music and art

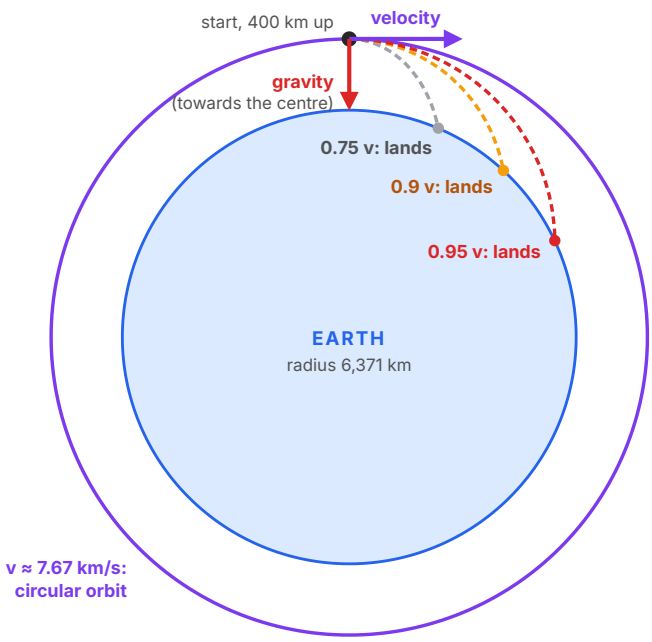
Pop Art answered consumer society by taking its images as subjects. In 1962 Andy Warhol (1928–1987) exhibited thirty-two canvases of Campbell's soup tins, one for each flavour then on sale, painted to look almost machine-made; in the same year he began his silkscreen portraits of Marilyn Monroe, repeating the same publicity photograph in rows. The effect is ambiguous: celebration of mass products and stars, or a cool critique of a world in which everything, even a face, becomes a repeated object? Folk music, meanwhile, became the soundtrack of protest. At the March on Washington, Joan Baez and Bob Dylan sang before King spoke; Dylan's songs of 1962–1964 turned questions about war and justice into songs that crowds could sing together.

14.6.4 Science: why a satellite never lands

Every satellite is a falling body. Newton's thought experiment of the cannonball (in his *Treatise of the System of the World*, published 1728) imagines a cannon on a high mountain firing horizontally with ever greater speed: each ball curves down and lands further away, until one travels so fast that the Earth's surface curves away beneath it as fast as it falls (Figura 14.5). For a circular orbit, gravity provides exactly the centripetal force needed: $G M m / r^2 = m v^2 / r$, so

$$v = \sqrt{(GM / r)}$$

where M is the mass of the Earth and r the distance from the Earth's centre. The mass of the satellite cancels out: a spanner and a space station at the same height move at the same speed.



THE NUMBERS (400 km)

GM = 3.986 × 10¹⁴ m³/s²
r = 6,371 + 400 = 6,771 km

v = √(GM/r) ≈ 7.67 km/s
≈ 27,600 km/h
period T = 2πr/v ≈ 92 min
g there ≈ 8.7 m/s² (not zero!)

Slower: the path curves down more than the Earth's surface does, and it lands. At v the fall matches the curve: it never lands.

Heights above the surface exaggerated 5×; paths computed numerically for the real values; air resistance ignored. Simplified.

Figura 14.5 Newton's cannonball made real: from a point 400 km above the surface, horizontal launches at 0.75, 0.9 and 0.95 times the circular speed *v* fall back to Earth; at $v \approx 7.67$ km/s the path is a circle. Paths computed numerically for the real values; heights above the surface exaggerated 5× so that they can be seen; air resistance ignored (simplified).

COLLEGAMENTI

Physics: a low Earth orbit, worked out. GM for the Earth is 3.986×10^{14} m^3 s^{-2}; the Earth's mean radius is 6,371 km. For an orbit 400 km high, $r = 6{,}771$ km $= 6.771 \times 10^6$ m, so $v = \sqrt{(3.986 \times 10^{14} / 6.771 \times 10^6)} \approx 7.67 \times 10^3$ m/s, about 27,600 km/h. The period is $T = 2\pi r/v \approx 5{,}540$ s ≈ 92 minutes, and the acceleration of gravity there is $GM/r^2 \approx 8.7$ m/s^2, about 89% of its value at the surface. Higher orbits are slower: at 35,786 km above the equator the period becomes one day, and the satellite seems to stand still over one point — the geostationary orbit used by television and weather satellites.

COLLEGAMENTI

Natural science: *Silent Spring*. In 1962 the biologist Rachel Carson (1907–1964) published *Silent Spring*, a book (not in the public domain) about the effects of synthetic pesticides, above all DDT. She showed how a chemical sprayed on crops passes along food chains and accumulates in the bodies of predators, so that birds at the top of the chain fail to breed, or die; research in the following years also linked DDT to thin eggshells. The book provoked furious attacks from the chemical industry and a national debate; in 1972 the United States banned DDT for agricultural use. It is often seen as a starting point of the modern environmental movement — and a reminder that the decade of Apollo was also the decade that saw the Earth as a fragile system.

DA RICORDARE

For the exam. *Starting point:* a photograph described in words — an astronaut in a white suit beside a flag on a grey, cratered ground, a lunar module behind them, footprints in the dust (20 July 1969). *Three links:* **English** — Kennedy's promise to "explore the stars" (1961) and the space race as a Cold War competition; **Italian** — Leopardi's "L'infinito" or Dante's Ulisse, the desire to go beyond the limit; **physics** — why the astronauts' spacecraft could orbit the Moon: $v = \sqrt{(GM/r)}$.

SINTESI

- After 1945 the United States became a superpower locked in the **Cold War** with the Soviet Union; at home, fear of communism produced **McCarthyism** (1950–54).
- Post-war growth created suburbs, cars, television and a teenage market — and the critique of conformity that runs through the literature of the 1950s.
- The **civil rights movement** fought segregation with court cases and nonviolent direct action: *Brown v. Board* (1954), Montgomery (1955–56), Little Rock (1957), the sit-ins (1960), Birmingham and the March on Washington (1963).
- The Civil Rights Act (1964) and the Voting Rights Act (1965) changed the law; King was assassinated in Memphis on 4 April 1968.
- The **space race** ran from *Sputnik 1* (4 October 1957) and Gagarin (1961) to *Apollo 11* (20 July 1969); Vietnam, the counter-culture and women's liberation divided the late 1960s.
- Miller's *Death of a Salesman* (1949) shows the American Dream failing inside a family; Salinger, Ellison and Baldwin gave voice to outsiders.
- The **Beat Generation** (Kerouac, Ginsberg) and **confessional poetry** (Lowell, Plath) rejected conformity; **postmodernism** is a contested label for self-conscious, often metafictional writing.
- Toni Morrison (*Beloved*, 1987; Nobel 1993) and Bob Dylan (Nobel 2016) extended the canon.
- Kennedy's Inaugural Address (1961) uses metaphor, parallelism, anaphora, antithesis and chiasmus; King's "I Have a Dream" (1963) reclaims the promises of the Declaration and of Lincoln.
- Spoken English has its own grammar: discourse markers, vague language, situational ellipsis, heads and tails, and the processes of connected speech (weak forms, linking, elision, assimilation).
- Answering an examiner means buying time, asking for clarification and linking; a science explainer starts from a reader's question and uses plain definitions, an analogy and few numbers.
- Article 3 of the Italian Constitution distinguishes formal and substantive equality; a satellite stays in orbit because it falls at $v = \sqrt{(GM/r)}$.

ESERCIZI

History and Literature

1. ● What did the Supreme Court decide in *Brown v. Board of Education* (1954)?
   - **A.** that Black citizens had the right to vote in every state
   - **B.** that segregated public schools were unconstitutional
   - **C.** that segregation on buses was illegal in Alabama
   - **D.** that the Civil Rights Act was valid

2. ● The term “confessional poetry” was first used…
   - **A.** by Sylvia Plath in the preface to *Ariel*
   - **B.** by Allen Ginsberg at the *Howl* trial
   - **C.** by Jack Kerouac to describe his own prose
   - **D.** by a critic reviewing Robert Lowell's *Life Studies*

3. ● True or false? Correct the false statements. a Rosa Parks was the first person ever arrested for refusing to give up a seat on a Montgomery bus. b The Montgomery bus boycott lasted more than a year. c Yuri Gagarin was the first human to walk on the Moon. d Michael Collins stayed in orbit during the *Apollo 11* landing. e The Voting Rights Act was passed before the Civil Rights Act. f Nixon resigned because of the Watergate scandal.

4. ● Match each work with its author and its date. Works: *Death of a Salesman* · *The Catcher in the Rye* · *On the Road* · *Howl and Other Poems* · *Ariel* · *Beloved*. Authors: Ginsberg · Kerouac · Miller · Morrison · Plath · Salinger. Dates: 1949 · 1951 · 1956 · 1957 · 1965 · 1987.

5. ●● Explain each term in one or two sentences and give an example from this chapter: a McCarthyism · b Beat Generation · c metafiction · d counter-culture.

6. ●●● Short answer (100–130 words, a definition + an example + a link). What is postmodernism, and why do critics disagree about the label? Link your answer to a work you have studied in another subject.

Text Analysis

7. ● In T1, “ask not what your country can do for you—ask what you can do for your country” is an example of…
   - **A.** alliteration
   - **B.** metaphor
   - **C.** chiasmus
   - **D.** understatement

8. ● T1. Answer briefly. a What does the 'torch' stand for? b Which word tells us that the new generation is 'hardened' by its experiences? c Which four activities does Kennedy propose to share with other nations, apart from exploring the stars? d Who are 'my fellow citizens of the world'?

9. ●● T1. Paraphrase in simple, modern English: a “Let the word go forth from this time and place, to friend and foe alike” b “unwilling to witness or permit the slow undoing of those human rights” c “what together we can do for the freedom of man”.

10. ●● T2. Read the summary again. Who says or thinks what? Write B (Biff), C (Charley), H (Happy) or L (Linda). a Willy's dream was right and must be fulfilled. b A salesman has to dream: it is part of the job. c The house is paid for, but empty. d Willy never knew who he was. e Nobody came to the funeral.

11. ●● T3. List three ways in which King connects his speech to American history and its founding texts. For each, say what he gains in persuasion.

12. ●●● Write a PEE paragraph (100–120 words): *Compare how Kennedy and King use repetition to involve their audience.*

Language

13. ● Choose the discourse marker that fits each gap: *actually · anyway · I mean · mind you · well · you know*. a ___, it depends on what you count as a “success”. b The computer was tiny — ___, it had about four kilobytes of working memory. c ___, Armstrong wasn't the oldest of the three: Aldrin was a few months older. (Use for a correction.) d It was a risky mission. ___, they had tested every system. e Sorry, I've lost my thread. ___, where was I? f That plaque — ___, the one with the words about peace — is still there.

14. ● Underline the head or tail in each sentence and rewrite it as a neutral written sentence. a That speech, everyone remembers it. b He was brave, Armstrong was. c My grandad, he stayed up all night. d They're impossible to forget, those pictures. e The Beat poets, I find them a bit overrated.

15. ●● Complete each reply with the words left out (situational ellipsis), then write the full form. a A: ___ Seen my notes? — B: ___ On the desk. b A: ___ Want a coffee? — B: ___ Love one. c A: ___ Finished the essay? — B: ___ Nearly. d A: ___ Sounds complicated. — B: ___ It is.

16. ●● Rewrite this spoken answer as a formal written sentence (25–35 words): *Well, the space race, it was, you know, kind of a competition, I mean between the US and the Soviets, and stuff like that, to get to the Moon first, sort of.*

17. ●● Connected speech. Say which process (weak form, linking, intrusive sound, elision, assimilation) explains each pronunciation. a *fish and chips* heard as “fish'n chips” b *an idea of it* with a /r/ between *idea* and *of* c *last night* without the /t/ of *last* d *in bed* heard as “im bed” e *pick it up* heard as “pi-ki-tup”.

18. ●● Correct the register errors (✗) in this extract from a student's essay: *In 1957 the Soviets, they launched Sputnik, and the Americans were gonna lose the race, sort of. Anyway, NASA was created in 1958 and stuff.*

19. ●●● Translate into English. a Quel romanzo, l'ho letto tre volte, ma non l'ho mai capito fino in fondo. b Beh, diciamo che la corsa allo spazio era anche una corsa agli armamenti. c Cioè, non era solo una questione di scienza: c'era di mezzo la politica.

Vocabulary

20. ● Complete with a word from the vocabulary table, in the correct form: a The Montgomery bus ___ lasted 381 days. b *Sputnik 1* was the first satellite to ___ the Earth. c Gagarin was the first ___, Armstrong the first man on the Moon. d The 1965 Act protected the right to the ___. e After 1954, the ___ of schools met violent resistance in some states.

21. ●● Match the verbs and nouns to make collocations, then use four of them in sentences about this chapter. Verbs: *abort · cast · file · lift · replicate · stage · sign · deploy*. Nouns: *a ban · a bill into law · a lawsuit · a mission · a protest · a satellite · a vote · the results*.

22. ●● Stress. Mark the stressed syllable in CAPITALS and say whether each word is a noun or a verb: a I want to *protest*. b a peaceful *protest* c the *record* of the mission d to *record* a podcast e a *conduct* report f to *conduct* a survey.

Writing and Speaking

23. ●●● Writing. A science explainer (220–260 words) for your school's online magazine: *How does a rocket reach orbit?* or *What does DNA actually do?* Follow the checklist in the Writing section and add a figure suggestion.

24. ●● Speaking. The examiner asks: *What do you think the space race and the civil rights movement have in common?* Answer for about two minutes, using at least one expression to buy time, one to ask for clarification or reformulate the question, and one to link to another subject.

Towards INVALSI

25. ● (B1) Listening script “One Small Step”. Michael Collins…

    A. landed the *Eagle* on the Moon
    B. stayed in the command module in orbit round the Moon
    C. worked in Mission Control in Houston
    D. designed the software of the computer

26. ●● (B2) According to Josh, the 1202 and 1201 alarms did not stop the landing because…

    A. Armstrong switched the computer off
    B. the alarms were caused by a fault in the radio
    C. the software dropped less important tasks and kept the essential ones
    D. Collins solved the problem from orbit

27. ● (B1) Answer in no more than four words. a Where did *Apollo 11* launch from? b What was the name of the lunar module? c Who led the software team at MIT? d What did Armstrong have to avoid when landing? e Where did the spacecraft come down on 24 July?

28. ●● (B2) True, false or not given? a Collins lost radio contact each time he passed behind the Moon. b The computer had about four megabytes of working memory. c The rope memory was made by hand. d Giulia's grandfather was a RAI journalist. e The astronauts spent more than two hours outside the lunar module. f The Moon's gravity is about one sixth of the Earth's.

Towards the Exam

29. ●●● Starting point: the epigraph of this chapter (*"Separate educational facilities are inherently unequal"*, 1954). Talk for 3 minutes: explain the context, then link it to two other subjects (for example Italian or history and philosophy).

PER APPROFONDIRE

- [GRA] R. Gray, *A History of American Literature*: the chapters on the literature of the post-war decades (Miller, the Beats, confessional poetry, Morrison).
- [NAA] *The Norton Anthology of American Literature*, the volume on literature since 1945: introductions to the period and to each author.
- [HOB] E. Hobsbawm, *Age of Extremes*: the chapters on the Cold War, the "golden age" of growth and the cultural revolution of the 1960s.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries "Beat writers", "confessional poetry", "postmodernism" and "metafiction".
- [SWA] M. Swan, *Practical English Usage*: the entries on discourse markers, ellipsis and spoken grammar, and on weak forms.
- [HEW] M. Hewings, *Advanced Grammar in Use*: the units on ellipsis and on informal spoken structures.

Glossario del capitolo

Beat Generation
Beat Generation — American writers of the late 1940s and 1950s (Kerouac, Ginsberg) who rejected post-war conformity and materialism.

Boycott
boicottaggio — the collective refusal to buy or use something as a form of protest.

Civil rights movement
movimento per i diritti civili — the organised campaign of the 1950s–60s to end segregation and win equal rights for Black Americans.

Confessional poetry
poesia confessionale — poetry in which the speaker seems to be the poet, speaking openly about private and painful experience.

Connected speech
parlato connesso — the changes that words undergo when they are spoken together in fast speech.

Counter-culture
controcultura — a culture, especially of the young in the 1960s, that rejects the dominant values of its society.

Elision
elisione — the loss of a sound in fast speech, e.g. the /t/ in *next day*.

Head (spoken grammar)
dislocazione a sinistra — a noun phrase placed at the front of a spoken sentence to announce the topic: *That book, I loved it*.

Low Earth orbit
orbita terrestre bassa — an orbit up to about 2,000 km above the Earth's surface, with a period of roughly 90–120 minutes.

McCarthyism
maccartismo — the practice of accusing people of disloyalty or communism without evidence, after Senator Joseph McCarthy (1950–54).

Metafiction
metanarrativa — fiction that draws attention to itself as fiction.

Pop Art
Pop Art — an art movement of the late 1950s and 1960s that took its images from advertising, comics and consumer goods.

Postmodernism
postmodernismo — a contested label for a tendency in art and literature from about the 1960s: distrust of grand narratives, parody, mixing of high and popular culture.

Science explainer
testo divulgativo — a text that explains a scientific idea to a general reader.

Segregation
segregazione razziale — the separation of people of different races by law or custom, in schools, transport and public places.

Sit-in
sit-in — a protest in which people sit in a place and refuse to leave.

Space race
corsa allo spazio — the competition between the USA and the USSR (1957–1969) to achieve firsts in space exploration.

Tail (spoken grammar)
dislocazione a destra — a noun phrase added at the end of a spoken sentence to repeat or clarify the topic: *It was brave, that landing*.

Vague language
linguaggio vago — words that make speech deliberately imprecise: *about, sort of, and so on*.

Soluzioni

1. B (the ruling was about public schools; voting rights came with the 1965 Act).

2. D (M. L. Rosenthal, reviewing *Life Studies* in 1959).

3. a False: Claudette Colvin had been arrested for the same reason in March 1955. b True (381 days, December 1955–December 1956). c False: Gagarin was the first human in space (12 April 1961); Armstrong was the first on the Moon (1969). d True. e False: the Civil Rights Act came first (2 July 1964), the Voting Rights Act on 6 August 1965. f True (August 1974).

4. *Death of a Salesman* — Miller — 1949 · *The Catcher in the Rye* — Salinger — 1951 · *Howl and Other Poems* — Ginsberg — 1956 · *On the Road* — Kerouac — 1957 · *Ariel* — Plath — 1965 · *Beloved* — Morrison — 1987.

5. a McCarthyism: accusing people of disloyalty or communism without evidence, as Senator McCarthy did in 1950–54; e.g. careers destroyed by investigations; Miller's *The Crucible* is an allegory of it. b Beat Generation: writers of the late 1940s–1950s who rejected post-war conformity and materialism in favour of travel, jazz, friendship and spiritual search; e.g. Kerouac's *On the Road*, Ginsberg's *Howl*. c metafiction: fiction that draws attention to itself as fiction; e.g. Vonnegut appearing in the first chapter of *Slaughterhouse-Five* to talk about writing it. d counter-culture: the youth culture of the 1960s that rejected suburban values (career, consumption) for peace, community and personal freedom; e.g. Woodstock, 1969.

6. *Traccia*: definition — a label for a tendency in art and literature from about the 1960s that distrusts the "grand narratives" (Lyotard, 1979), mixes high and popular culture, uses parody, pastiche, broken chronology and metafiction. Example — *Slaughterhouse-Five* (1969), where the author enters the book. Disagreement — some see a style, some a period, some only the late phase of Modernism; writers rarely use the label for themselves. Link — e.g. Italian: Calvino's *Se una notte d'inverno un viaggiatore* (1979) or Eco's *Il nome della rosa* (1980); art: Warhol's mixing of high and popular culture.

7. C (the words *your country* and *you* return in reverse order: A B / B A).

8. a Power and responsibility passing from one generation to the next (like a torch in a relay). b *tempered*. c conquering the deserts, eradicating disease, tapping the ocean depths, encouraging the arts and commerce. d The people of other nations, especially the allies and those he wants to win to the side of freedom.

9. Model answers. a Let this message be sent out from here and now to everyone, to our friends and our enemies alike. b not prepared to watch, or to allow, the gradual destruction of human rights. c what we can achieve for human freedom if we work together.

10. a H · b C · c L · d B · e L.

11. Model answer: (1) the opening "Five score years ago" echoes Lincoln's Gettysburg Address — he borrows Lincoln's authority (ethos) and frames the march as the continuation of emancipation; (2) the "promissory note" of the Constitution and the Declaration — he argues from America's own documents (logos): the nation is not asked for a favour but for what it already promised; (3) the speech is delivered in front of the Lincoln Memorial, a century after the Emancipation Proclamation — the place and date make the argument visible and emotional (pathos).

12. *Traccia*: Point — both speakers use repetition to turn listeners into participants. Evidence — Kennedy: "My fellow Americans: ask not… My fellow citizens of the world: ask not…"; King: the repeated opening of the dream sentences (the title words)

and the chain of places where freedom must "ring". Explanation — Kennedy's anaphora is short and balanced, widening a duty from the nation to the world in two steps; King's is long and cumulative, building an emotional climax like a sermon, and the audience can anticipate and join the rhythm. Kennedy speaks as a leader giving a task; King as a preacher sharing a vision.

13. a Well · b I mean · c Actually · d Mind you · e Anyway · f you know.

14. a head That speech → Everyone remembers that speech. b tail Armstrong was → Armstrong was brave. c head My grandad → My grandfather stayed up all night. d tail those pictures → Those pictures are impossible to forget. e head The Beat poets → I find the Beat poets rather overrated.

15. a (Have you) seen my notes? — (They're) on the desk. b (Do you) want a coffee? — (I'd) love one. c (Have you) finished the essay? — (I've) nearly (finished it). d (That / It) sounds complicated. — It is. (In d the reply has no ellipsis; accept *(Yes,) it is.*)

16. Model answer: *The space race was a competition between the United States and the Soviet Union, between 1957 and 1969, to achieve the most important goals in space, above all the first landing on the Moon.*

17. a weak form (*and* → /ən/, reduced to /n/; the lost /d/ is elision, so accept *elision* too) · b intrusive sound (/r/) · c elision · d assimilation (/n/ → /m/ before /b/) · e linking.

18. Model answer: *In 1957 the Soviet Union launched* Sputnik 1*, and the United States appeared to be losing the race. NASA was created in 1958 in response.* (Errors: the tail/head "the Soviets, they"; "gonna"; vague "sort of" and "and stuff"; the spoken marker "Anyway".)

19. a That novel, I've read it three times, but I've never fully understood it. (In writing: *I have read that novel three times, but I have never fully understood it.*) b Well, let's say that the space race was also an arms race. c I mean, it wasn't just a question of science: politics was involved too.

20. a boycott · b orbit · c cosmonaut (the table's word for a Soviet space traveller); accept *astronaut* · d ballot (or vote) · e desegregation.

21. abort a mission · cast a vote · file a lawsuit · lift a ban · replicate the results · stage a protest · sign a bill into law · deploy a satellite. Example sentences: *Black citizens filed lawsuits against segregated schools.* · *In 1965 many could cast a vote for the first time.*

22. a proTEST (verb) · b PROtest (noun) · c REcord (noun) · d reCORD (verb) · e CONduct (noun) · f conDUCT (verb).

23. Assessment criteria: a real reader's question as title; a short, surprising first answer; plain definitions; at least one analogy; few correct, rounded numbers (e.g. orbital speed about 7.7 km/s at 400 km; escape velocity about 11.2 km/s at the surface); neutral register; a useful figure suggestion; 220–260 words. Rocket model points: a rocket pushes hot gas downwards and is pushed upwards (Newton's third law); it climbs first to leave the dense air, then tilts to gain horizontal speed; orbit needs sideways speed, not just height; most of a rocket's mass is propellant, so rockets drop empty stages.

24. Model answer: *Well, that's an interesting question — I hadn't thought of the two together. If I've understood correctly, you're asking what links a technological competition and a struggle for rights. I'd say the first thing is the Cold War: the United States wanted to show the world that its system was better, so the Moon landing was a victory, but segregation was an embarrassment, because Soviet propaganda used it. Kennedy's Inaugural Address already joins the two — he speaks of human rights "at home and around the world" and of exploring the stars. And this connects to what we studied in physics: a satellite in orbit is always falling…*

25. B.

26. C.

27. a (from) Florida · b the *Eagle* · c Margaret Hamilton · d a field of boulders · e (in) the Pacific.

28. a True · b False (about four kilobytes) · c True · d Not given (we only know he watched RAI) · e True (about two and a half hours) · f True.

29. *Traccia*: context — Chief Justice Earl Warren, opinion of the Supreme Court, *Brown v. Board of Education*, 17 May 1954: unanimous decision that

segregated public schools violate the equal protection of the laws (Fourteenth Amendment); it reversed the "separate but equal" doctrine (1896) and opened the civil rights decade (Montgomery, Little Rock, the 1964 and 1965 Acts). Links — Italian/Citizenship: art. 3 of the Constitution, formal and substantive equality (and its "senza distinzione… di razza" after the racial laws of 1938); history: the Cold War, in which segregation damaged America's image; philosophy: Kant's idea of human dignity, or Arendt's reflection on Little Rock (mention only). Close with Kennedy or King, who carried the same idea into speech.