



CLIC NEWSLETTER



"Where Different Languages Become a Community"

Our Services

CLIC seeks to enhance course curricula in Modern Languages and International Studies through the use of state-of-the-art technology. Faculty members in both disciplines work in concert with the center to integrate course content and technology using synchronous and asynchronous technology.

Live video and computer conferencing, a multimedia library of instructional materials for language and cultural learning, and access to international satellite broadcasting are some of the technical resources available at the center that make authentic exposure to language and cultures possible. The CLIC staff, composed of undergraduate Bentley students who speak two or more languages, also work with their peers throughout the semester and in doing so, continue to build the global perspective within the Bentley community.



"The History of CLIC and a Salute to Dr. Jane Tchaicha"

STORY CONTINUES ON PG 3



"Hear About the Language, Culture, and Business Major from Annie"

STORY CONTINUES ON PG 5

See our amazing language students' work!



STORY CONTINUES ON PG 6



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“The History of CLIC and a Farewell to its Founder”



Introduction:

Our LP Manager Daniel Alegre interviewed Doctor Jane Tchaicha, a French professor and enthusiast who has worked at Bentley for 27 years. They discussed the history of CLIC, the history of Modern Languages at Bentley, and Professor Tchaicha's plans for retirement. Please find the Q&A below.

What has been your favorite part of teaching at Bentley?

The students! That is an easy question. They have changed so much throughout the years. When I first started teaching here, the majority of the students were first-generation college students and that is no longer the case. The number of international students that we have at Bentley now has increased substantially too. I have found that, in my time at Bentley, the students have become much more competitive!

While working with students has been my favorite part of teaching here, I also loved the relationship that I built with my colleagues. As an Arts and Science Professor, it has been a great experience to connect and conduct research with Business Professors.

What gave you the idea to create CLIC? How has CLIC changed since you were the director?

The idea for CLIC came from an existing language center that was on the bottom floor of La Cava. That center was established in 1984 and was called the Modern Language Learning Center. The center in La Cava had tutors like CLIC does today.

When I decided to create CLIC, I was interested in exposing students to as much language outside of the classroom as possible. One aspect of my doctorate degree was in technology and learning so I tried to apply that to CLIC by making it high-tech. I created what we call the multilingual jukebox which is very old now. The idea behind the jukebox was to have a pillow-to-port system in which every student who lived on campus had their own port to connect to the internet and listen to audio tapes.



“The History of CLIC and a Farewell to its Founder”

CLIC was finally created in the year 2000 when the trading room moved to Smith and there was a vacancy in Adamian. I submitted plans for a language learning center and they were approved. In the years since, tutors have always been the mainstay and the most important feature of the center. We were the only language center in the U.S. who hired international students as tutors and made them a big part of the curriculum.

What do you think are the challenges facing Bentley students and educators now that learning has moved online?

It is going to be a new world for higher education. Personally, I found it very difficult not to be face to face with my students. Especially as a language professor.

I really appreciate the fact that students are so serious when they come online, but the pace is very different in terms of the materials that you cover, and even the class overall.

In the Modern Languages Department at Bentley, we focus on the communicative and speaking aspects and being on Zoom makes this hard. I am getting used to assigning students more things outside of class, but it is a challenge to adapt and it is very different than pre-Covid.

I think that we have to listen to what students are saying about their learning experiences.

What message would you give to Bentley students interested in languages?

Pursue it! It is a lot of hard work if you want to get really good at it. It requires consistency. Take every opportunity that you can to expose yourself to the language. Whether it is through film, music, friends, or travel. Outside exposure will give you aspects of a language that you cannot always get just in the classroom.

Exposing yourself to other languages and cultures is essential for a global understanding and for developing cultural competences. You can learn so much about a culture through a language and how a language is structured.

What are your plans for the future?

I want to travel! I still have money left in my research grant and I hope to use it. I am working on a book about Tunisia and the Maghreb after the revolution.

I want to continue writing. Probably not hard core research, but I have a lot of family history that I would somehow like to commemorate in writing.



“Hear about the Language, Culture, and Business Major from Junior Annie” Xie!”

Bonjour! My name is Annie Xie and I'm from Hangzhou, China! My major is Language, Culture and Business with a concentration in French. I transferred to Bentley this semester and fun fact: I was an



exchange student at Bentley last year! Another fun fact: guess where I transferred from? France! You may want to ask why do I choose to major in French then, since I've already been there for some time. Well, the answer is quite straightforward, because I'm so in love with the French language as well as its culture, French adds

so much liveliness and beauty to my life. Besides, language learning itself is a journey full of mysterious adventures. Learning a new language opens a door in your life and embraces you with thousands of possibilities. Being a language lover since little, I've always been sensitive to the use of Chinese, my mother tongue, as well as foreign languages in my daily life or academic life. I've always been curious about the linguistic part of language and have decided since little that my future career will definitely be related to languages! When I got to Bentley last year as an exchange student, I was also looking for this kind of opportunity, and I was lucky enough to find the CLIC on campus, got to know Professor Dalsant who's the director of the lab and the kindest and nicest Language Partners there who have helped

me so much with my language studying. CLIC is really the place that makes me feel the most at home on campus besides my dorm. When I made my decision afterwards of transferring to Bentley, I was delighted to find out this newly -opened LCB major that caters just to my needs! I've always been trying to find ways of combining my love for language with business studies in pursuing my bachelor's degree and this major is a perfect fit! I wholeheartedly recommend everyone who share similar interests or experiences with me in considering this major, you can't miss it! Lastly, if you have anything questions related to the major, feel free to contact me! I would love to talk and meet!



“Moda Rápida: La Falta de Sostenibilidad de Shein by Olivia Allen, Anna Lang, and Emily Whalen”

Moda Rápida:

La Falta de Sostenibilidad de Shein

T a n t a g e n t e , especialmente de nuestra generación, cae en la trampa de moda rápida porque es barata, a pesar de los impactos negativos en el medioambiente y el cambio climático. Las empresas como *Shein* ofrecen ropa barata que atrae clientes. Sin embargo, la cantidad de ropa que *Shein* produce no es sostenible. También, toda la ropa está empaquetada por separado en plástico. Asimismo, la distancia larga para envíos de avión crea emisiones de carbonos grandes. Necesitamos el cambio.

Uno de los problemas más grandes de la compañía es la producción en masa. *Shein* produce tanta ropa cada día que genera muchos residuos. La compañía añade 1000 estilos

n u e v o s c a d a d í a . Recomendamos que *Shein* solamente añada estilos nuevos cada semana. Entonces, la compañía tiene que producir menos ropa y genera menos residuos.

Otro problema es el uso excesivo de plástico. Ahora, cuando un cliente pide ropa, toda la ropa está empaquetada por separado en bolsas plásticas. Este sistema crea residuos innecesarios. Entonces, pensamos que sería mejor si toda la ropa de un pedido era empaquetada junta en un embalaje.

Finalmente, la distancia larga entre las fábricas de *Shein* y sus clientes crea emisiones innecesarias. Es crucial que *Shein* implemente cambios que reduzcan su contribución al cambio climático. Si no hay cambio en la industria, el Banco

Mundial dice que las emisiones de carbono aumentarán un 50%. Pensamos que es importante que *Shein* reduzca las emisiones del transporte. Para esto, *Shein* puede abrir más instalaciones manufacturas en Norteamérica, donde hay muchos clientes.

Aunque es mucho más barato comprar ropa barata, ordenar ropa en línea es muy eficiente y abrir un paquete hace que un día normal se sienta como la Navidad, las compañías de moda rápida están dañando nuestro medio ambiente. Nuestro medioambiente seguirá deteriorándose si las compañías de moda rápida no toman acción. Necesitamos cambios ahora.



“Film Review of Terraferma (by director Emanuele Crialese) by Noelle Mandery ”

Lampedusa and Linosa are two southern Italian islands in the Mediterranean Sea which act as a bridge between Africa and Europe. This makes them a popular destination for immigrants to pass through in high volumes, which overwhelms the Italian government. In 2002, the Bossi-Fini Law was enacted, which places strict sanctions on illegal immigrants, and anyone caught helping them. In Emanuele Crialese's 2011 film, *Terraferma*, the hardships of Italian immigration are examined, showing the moral implications of the law, the difference of opinion between generations, and the notion of chorality among immigrants.

Terraferma centers around the Pucillo family and the fallout of their decisions. After accepting that her husband Pietro is dead, Giulietta decides that her

family needs to sell their boat and move to the mainland. Her son, Filippo, and father-in-law, Ernesto, encounter illegal immigrants in need of rescue, including a pregnant mother and her son. They decide to deliver her baby and hide the family while simultaneously hosting tourists to make money for their own migration. Although the government and “the laws of the land” say to leave them, Ernesto decides to follow “the laws of the sea” and rescues the migrants in danger of drowning. The predicament of whether it is right to follow the law or to save those drowning at sea is the dark shadow that haunts the movie. Giorgio Grappi analyzes the racist undertones of the Bossi-Fini Law that puts Italians in this position in his article, “The roads not taken: Migrants, labor and antiracism in Italy in the age of

the Bossi-Fini Law.” He explains, “As we have seen, vulnerability and laws create a permanently ambiguous condition for migrants...and in the public discourse the translation of this ambiguity rests in the revocability of the respect, rights and dignity towards migrants” (Grappi, 5). Therefore, punishing those who try to save refugees enhances the notion that illegal migrants do not have fundamental human rights and encourages racism and immoral actions in Italy.

A reoccurring issue in the film surrounds the generational divide that accompanies the Bossi-Fini law. The older fishermen believe that no one should be left in the sea to drown, while the younger group believes that their rescue should be left to the coast guard. This can first be seen when Ernesto decides



“Film Review of Terraferma (by director Emanuele Crialese) by Noelle Mandery ”

rescue the refugees in the water. While the other man on the boat tells him they will get in trouble if they help, Ernesto replies “I’ve never left people in the sea.” This attitude carries through the film as Ernesto continues to help the mother and her children, as well as standing with the older fishermen who denounce the new laws after the Pucillo’s boat gets seized. During this large debate, the older generation focuses on standing together to protest the laws of the land and protecting human lives. They are opposed by the younger fishermen, who discuss how they must teach their children not to help illegals and leave the rescue operations to the coast guard. Their focus is economic as they fear not being able to sustain tourism and feed their families. The most powerful exchange in this section is when

Nino says that tourists don’t like seeing half dead illegals and its bad publicity, however, Ernesto fires back, “do you think that we should let them drown for publicity?” This exchange exemplifies the changing priorities of the two generations who must decide between losing their livelihood and freedom or letting others lose their lives. This decision comes with significant costs and is therefore considered differently by each generation. Either way, it is unfair for the government to put them in this moral dilemma of ignoring those who are dying at sea while trying to achieve a better life.

A critical part of *Terraferma* is the choral nature of the film, which allows individual characters to represent groups of people as a whole. We only hear the Pucillo family’s last name when their boat is seized

to emphasize that so many fishermen were, and still are, forced to decide between helping the refugees or leaving them to drown. We also never find out the names of the illegal immigrant family because they represent the thousands who also attempted to cross the Mediterranean Sea for a better life. This ambiguity forces viewers to apply the hardships that were endured to all immigrants and residents on the island instead of considering the events to occur in a vacuum.

Emanuele Crialese expertly uses morality and chorality to address the implications of the Bossi-Fini law in Italy. His characters embody the difficult decision of how to prioritize the laws of the sea versus the law of the land. Furthermore, *Terraferma* exposes the racist and dehumanizing treatment of



“Film Review of Terraferma (by director Emanuele Crialese) by Noelle Mandery ”

refugees and illegal immigrants, while examining the generational divide that facilitates a larger debate between right and wrong.

Works Cited

Crialese, E. (Director). (2011). *Terraferma* [Motion picture].

Grappi, G. (2010, October 10). The roads not taken: Migrants, labor and antiracism in Italy in the age of the Bossi-Fini Law. Retrieved from <http://www.darkmatter101.org/site/2010/10/10/the-roads-not-taken-migrants-labor-and-antiracism-in-italy-in-the-age-of-the-bossi-fini-law/>





“Modern Languages Department Classes in Spring 2021”

Spanish

MLSP 101-SN1 - Elementary Spanish I Alessia Dalsant
MLSP 102-HB1 - Elementary Spanish II Dana Simpson
MLSP 102-HB2 - Elementary Spanish II Marco Mena
MLSP 201-SN1 - Intermediate Spanish I Alessia Dalsant
MLSP 202-SN1 - Intermediate Spanish II Alison Guzman
MLSP 206-SN1 - Advanced Spanish Conversation Alison Guzman
MLSP 312-HB1 - Spanish for Business II: A Practical Approach Christian Rubio
MLSP 403-HB1 - Latinos in the U.S.A. Dana Simpson

French

MLFR 101-SN1 - Elementary French I Laure Astourian
MLFR 102-SN1 - Elementary French II Laure Astourian
MLFR 202-HB1 - Intermediate French II Camille Meritan
MLFR 302-HB1 - French for Business Camille Meritan

Italian

MLIT 101-SN1 - Elementary Italian I Alessia Dalsant
MLIT 102-SN1 - Elementary Italian II Mariastella Cocchiara

Chinese

MLCH 101-SN1 - Elementary Chinese I Yuan Li
MLCH 102-SN1 - Elementary Chinese II Yuan Li
MLCH 201-SN1 - Intermediate Chinese I Yuan Li
MLCH 402-SN1 - Advanced Chinese English Interpretation Yuan Li



CLIC



THANK YOU!

Want to be part of our next edition?

Contact ALEGRE_DANI@bentley.edu
with submissions!