



**LICEO STATALE "G. FRACASTORO"  
VERONA**

**Anno scolastico 2019 - 20**

**Programma svolto del/la docente:**

**Maria Alessandra Bertucco**

**MATERIA: INGLESE  
Ore settimanali: 3**

**CLASSE 5<sup>A</sup> SEZ. A**

Testo in adozione: Spiazzi-Tavella-Layton, Compact Performer Culture & Literature, Zanichelli Editore

**THE ROMANTIC AGE**

<p><b>Early Romanticism:</b></p> <p><b>WILLIAM BLAKE</b> The role of imagination – Innocence and Experience <i>The Lamb</i> <i>The Tyger</i> <i>The Chimney Sweeper</i> (from Songs of Innocence) <i>The Chimney Sweeper</i> (from Songs of Experience) <i>London</i> <i>A Poison Tree</i> J.J. Rousseau and Early Romantic Literature W. Blake: "Elohim Creating Adam" (engraving) Emotion vs reason</p> <p><b>Romantic Poets - First Generation:</b></p> <p><b>WILLIAM WORDSWORTH</b> <i>I Wandered Lonely as a Cloud</i> <i>The Solitary Reaper</i> <i>A Slumber Did My Spirit Seal</i> <i>Composed Upon Westminster Bridge</i> <i>Lyrical Ballads</i> - extract from the Preface to the 1800 Edition of the <i>Lyrical Ballads</i></p> <p><b>SAMUEL TAYLOR COLERIDGE</b> <i>The Rime of the Ancient Mariner</i> <i>The Rime of the Ancient Mariner</i> - part I</p>	<p>pp. 99-100</p> <p>photocopy Text Bank 27 Text Bank 24 Text Bank 25 p. 101 photocopy photocopy photocopy pp.112-114</p> <p>pp. 115-116 p.117 Text Bank 31 photocopy Text Bank 29</p> <p>photocopy</p> <p>p. 118 pp. 119-120 pp. 120-123</p>
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<p>- parts II - IV - VII (extract)</p> <p><i>The Rime of the Ancient Mariner</i>: critical notes</p> <p>The traditional ballad</p> <p>From <i>Biographia Literaria</i>: extract</p> <p>The Beautiful and the Sublime</p> <p>Constable and Turner: the Picturesque and the Sublime</p> <p>J. M. W. Turner: <i>Snowstorm: Hannibal and His Army Crossing the Alps</i></p> <p>J. Constable: <i>Salisbury Cathedral from the Bishop's Ground</i></p> <p><b>Novelists in the Romantic Age:</b></p> <p><b>JANE AUSTEN</b></p> <p><i>Pride and Prejudice</i>: Narrator, setting, plot, key words, themes and values. Critical notes.</p> <p><i>Pride and Prejudice</i> - extract from Ch. I</p> <p>- extract from Ch. XXXIV</p> <p>The Novel of Manners</p> <p>- Fernanda Pivano: "<i>La mia Jane, così grande e così lontana dalla storia</i>" (da <i>Il Corriere della Sera</i>, 29/11/05)</p> <p><b>MARY SHELLEY</b></p> <p><i>Frankenstein</i> (lettura del romanzo in italiano)</p> <p>M. Shelley's 1831 Introduction to <i>Frankenstein</i></p> <p>A modern Prometheus – Plot – The theme of the Double – Frankenstein's relationship to nature and the Sublime</p> <p><i>Frankenstein</i>: narrative structure, themes, characters</p> <p><i>Frankenstein</i> - extract from Chapter V</p> <p><i>Frankenstein</i> - extracts from Chapters IV, X and XXIV</p> <p>The Gothic Novel</p> <p>Richard Holmes: "Science fiction: The science that fed <i>Frankenstein</i>" (from <i>Nature</i>, vol.535, pp.490-492, 28<sup>th</sup> July 2016)</p>	<p>photocopies</p> <p>photocopies</p> <p>photocopy</p> <p>photocopy</p> <p>photocopy</p> <p>pp.104-105 + photocopy</p> <p>photocopy</p> <p>photocopy</p> <p>p.135</p> <p>p. 136 + photocopy</p> <p>pp. 137-138</p> <p>pp. 139-141</p> <p>photocopy</p> <p>pp. 107-108</p> <p>photocopies</p> <p>pp.109-110</p> <p>photocopies + Text Bank 28</p> <p>p. 106</p> <p>photocopy</p>
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## THE VICTORIAN AGE

<p>The First Half of Queen Victoria's Reign</p> <p>Industrial society</p> <p>The Victorian Novel</p> <p><b>CHARLES DICKENS</b> (in presenza)</p> <p><i>Oliver Twist</i> – extract from Ch. II</p> <p><i>Hard Times</i> – extract from Book 1, Ch. 5</p> <p>C. Dickens: critical notes</p> <p>The Industrial Revolution</p>	<p>pp. 148-150 + 154</p> <p>pp. 96-98 + shared material in REGISTRO/DIDATTICA</p> <p>p. 155</p> <p>pp. 156-157</p> <p>pp. 158-159</p> <p>pp. 151-152</p> <p>shared material</p>
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<p><b>ROBERT LOUIS STEVENSON</b> (in presenza)  <b><i>The Strange Case of Dr Jekyll and Mr Hyde</i></b> (in English), with an introduction by J. Falinski, ed. CIDEB - Reading Classics  Joseph Falinski: Introduction to <i>The Strange case of Dr Jekyll and Mr. Hyde</i>  A multi-genre novel (Detective story, Gothic novel and science fiction)  Narrative technique - The theme of the Double – Views of science</p>	<p>pp.178-181</p>
<p><b>OSCAR WILDE</b>  <b><i>Il ritratto di Dorian Gray</i></b> (lettura del romanzo in italiano)  <i>The Picture of D. Gray</i> : Narrative technique - The cult of beauty – The theme of the Double  <i>The Picture of D. Gray</i> - Preface  - extract from Ch II  - extract from Ch. XX  Aestheticism, from J. A. Cuddon – <i>A Dictionary of Literary Terms</i>- Penguin</p>	<p>p. 185  p.186  Text Bank 76  shared material  pp. 187-190  p. 184 + shared material</p>

## THE MODERN AGE

<p>Fiction in the First Half of the 20<sup>th</sup> Century  Modernist Writers</p>	<p>shared material  pp. 250-251</p>
<p><b>JAMES JOYCE</b>  <i>Dubliners</i>: structure, themes and issues (in presenza)  from “Dubliners”: <i>Eveline</i> (in presenza)  - narrative technique - themes - paralysis – epiphany  - extract from Joyce’s letter to Grant Richards (5<sup>th</sup> May 1906) (in presenza)  <i>Ulysses</i> - Extract from Joyce’s letter to C. Linati (Sept 1920); the Linati Schema)  - extract from Episode 18 (‘Penelope’) + translation  <i>Ulysses</i>: Critical notes - the mythical method  Free direct / indirect speech (in presenza)  Interior monologue and stream of consciousness(in presenza)  <i>Joyce’s Dublin</i>, by T. Brown – University of Dublin  Radio 24_dal programma <i>Destini Incrociati</i> del 7 ottobre 2011: <i>A lezione di inglese:Italo Svevo e James Joyce</i>, di Simone Spoladori (in presenza)</p>	<p>p. 264 + shared material  p. 265  pp. 266-269    shared material    shared material  shared material +Text Bank 57  shared material  shared material</p>

<b>War Poets - First World War Writers:</b>	p. 234
<b>RUPERT BROOKE</b> <i>The Soldier</i>	p. 234 p. 235.
<b>WILFRED OWEN</b> <i>Dulce et Decorum Est</i> – The Pity of War	p. 234 pp. 236-237
<b>SIEGFRIED SASSOON</b> <i>They</i>	Text Bank 47 (Life) shared material
<b>GIUSEPPE UNGARETTI</b> <i>Veglia/ Vigil</i> , translated by G. Ungaretti	shared material
<b><i>The Dystopian Novel</i></b>	p. 303
<b>ALDOUS HUXLEY</b> <i>Il mondo nuovo</i> (lettura del romanzo in italiano) <i>Brave New World</i> - extracts from Ch. II and Ch. XVII <i>Brave New World</i> : plot + critical notes - Marco I. De Santis: “ <i>Aldous Huxley additò nel mondo nuovo il nemico</i> ” (da <i>L’Arena</i> , 22/11/1993)	shared material  shared material + Text Bank 64 shared material + Text Bank 64  shared material
<b><i>The satirical fable</i></b>	
<b>GEORGE ORWELL</b> <i>La fattoria degli animali</i> (lettura del romanzo in italiano) <i>Animal Farm</i> : Political fable and allegory – Plot - Critical notes <i>Animal Farm</i> : extracts from Ch. I and Ch.X - Antonio D’Orrico: “ <i>Orwell – Lo scrittore che vide nel futuro</i> ” (da <i>Sette</i> - Il settimanale del Corriere della Sera – 19/6/2003)	p. 304  shared material + Text Bank 64  shared material + Text Bank 65 shared material