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| Liceo Fermi Falcon | **LICEO SCIENTIFICO STATALE** *“****E. FERMI****”*  SEDE: VIA MAZZINI, 172/2° - 40139 BOLOGNA  Telefono: 051/4298511 - Fax: 051/392318 - Codice fiscale: 80074870371  Sede Associata: Via Nazionale Toscana, 1 - 40068 San Lazzaro di Savena  Telefono: 051/470141 - Fax: 051/478966  E-mail: [**fermi@liceofermibo.net**](mailto:fermi@liceofermibo.net) Web-site: **www.liceofermibo.net** |

**PROGRAMMA DI INGLESE DELLA CLASSE 5 SEZ. p a. s. 2021/2022**

**● Testi: Cattaneo-De Flaviis-Muzzarelli-Knipe: L&L LITERATURE AND LANGUAGE,**

**Signorelli Scuola, Voll. 1 -2**

**DOCENTE: MARIA LUISA BERTOLINI**

**\*comprensive delle ore di esercitazione, laboratorio e verifiche**

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| **1- Nucleo fondante: THE ROMANTIC AGE** | |
| Argomenti svolti in relazione al nucleo sopraccitato | **\*Ore dedicate ad ogni argomento** |
| Historical, social, literary background  Romantic themes p. 314  The two generations of Romantic poets  The Byronic Hero and the *femme fatale* | 2  5  5  6  5 |
| William Blake: themes, language, style  Songs of Innocence and Songs of Experience p. 317   * The Lamb p. 319 * The Tyger p. 320 * London *(fotocopia)* |
| William Wordsworth: themes, language, style   * Preface to Lyrical Ballads *(fotocopia)* * I Wandered Lonely as a Cloud (Daffodils) p. 327 * My heart leaps up (The Rainbow) *(fotocopia)* |
| Samuel Taylor Coleridge: themes, language, style   * The Rime of the Ancient Mariner: Part 1 “It is an ancient Mariner” p. 332 * Part 2 *(fotocopia)* * Part 4 *(fotocopia)* * From Part 7 (“A sadder and wiser man”) p. 335 *(ultime quattro strofe)* * Summary of the missing parts, Realistic and fantastic elements, Interpretations |
| John Keats: themes, language, style   * Ode on a Grecian Urn p. 348 e fotocopia * La Belle Dame Sans Merci *(fotocopia)* |
| **2- Nucleo fondante: THE VICTORIAN AGE** | |
| Argomenti svolti in relazione al nucleo sopraccitato | **\*Ore dedicate ad ogni argomento** |
| Historical, social, literary background  The Victorian Compromise p. 26  Victorian fiction and serialization | 2  9  6  4 |
| Early Victorian Fiction:  Charles Dickens: themes, language, style   * Oliver Twist text p. 44 “Oliver is taken to the workhouse” * Oliver Twist text p. 46 “Oliver asks for more” * Film: Oliver Twist, Roman Polanski, 2005 * Hard Times text p. 50 “A classroom definition of a horse” * Hard Times text “Nothing but facts” *(fotocopia)* * Hard Times text p. 52 (“Coketown”) |
| Late Victorian Fiction:  Anti-Victorian Reaction: The Aesthetic Movement *(fotocopia)*  Oscar Wilde: themes, language, style   * The Picture of Dorian Gray: lettura (domestica) completa dell’opera,   in versione originale o adattata, a scelta dello studente; e in particolare:  Text from Ch. 2 *(fotocopia)*  Text from Ch. 11 *(fotocopia)* Text p. 95 “Dorian kills the portrait and himself” |
| Between Victorianism and Modernism:  David Herbert Lawrence: themes, language, style   * The Fox: lettura domestica integrale dell’opera |
| **3- Nucleo fondante: THE MODERN AGE** | |
| Argomenti svolti in relazione al nucleo sopraccitato | **\*Ore dedicate ad ogni argomento** |
| Historical, social, literary background  Influence on XXth century literature of William James, Einstein, Freud, Jung, Bergson,  First World War *(fotocopia)*  Modernism | 2  5  5  4  4 |
| Modernism in fiction:  James Joyce: themes, language, style   * Dubliners: Eveline p. 208 * Ulysses: At the Funeral *(fotocopia)* * Ulysses: Molly Bloom’s monologue, final part p. 217 “Yes I said yes I will yes” |
| Modernism in fiction:  Virginia Woolf: themes, language, style   * Mrs Dalloway, text p. 223 “She loved life, London, this moment of June” * Mrs Dalloway, text “The moment of being” (*fotocopia)* * Mrs Dalloway, text p. 225 “Clarissa’s party” * Film: Mrs Dalloway, Marleen Gorris, 1997 (*visione domestica)* |
| Modernism in poetry:  Thomas Stearns Eliot: themes, language, style  The Waste Land p. 198   * The Waste Land: The Burial of the Dead, p. 200 *(primi sette versi)* * The Waste Land: What the Thunder Said, p. 203 *(fino al verso 29)* |
| Modernism in drama:  The Theatre of the Absurd p. 331  Comparison “well-made drama”/Theatre of the Absurd *(fotocopia)*  Samuel Beckett: themes, language, style   * Waiting for Godot: text p. 354 “Well, that passed the time”   Film: Waiting for Godot, Michael Lindsay-Hogg, 2001*(visione domestica di alcune scene)* |

**FIRMA DEL DOCENTE**

**Maria Luisa Bertolini**

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**FIRMA DEI RAPPRESENTANTI DI CLASSE, COMPONENTE STUDENTI**

1. **…………………………………………………**
2. **…………………………………………………**