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| Liceo Fermi Falcon |  **LICEO SCIENTIFICO STATALE** *“****E. FERMI****”*SEDE: VIA MAZZINI, 172/2° - 40139 BOLOGNATelefono: 051/4298511 - Fax: 051/392318 - Codice fiscale: 80074870371 Sede Associata: Via Nazionale Toscana, 1 - 40068 San Lazzaro di SavenaTelefono: 051/470141 - Fax: 051/478966E-mail: **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 backgroundRomantic themes p. 314 The two generations of Romantic poetsThe Byronic Hero and the *femme fatale* |  2 5 5 6 5 |
| William Blake: themes, language, styleSongs 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 backgroundThe Victorian Compromise p. 26Victorian fiction and serialization | 296 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 backgroundInfluence 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, styleThe 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. 331Comparison “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. **…………………………………………………**