



## LICEO SCIENTIFICO STATALE “E.FERMI”

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### PROGRAMMA DI LINGUA E CULTURA INGLESE SVOLTO

#### CLASSE 5<sup>^</sup> SEZ. I a. s. 2022/2023

**DOCENTE: Rosalba Basta**

#### **Libri di testo:**

- 1) Spicci. M, Shaw, T. A. – **Amazing Minds 1**, Pearson Longman.
- 2) Spicci. M, Shaw, T. A. – **Amazing Minds 2**, Pearson Longman.

1- Nucleo fondante: Romanticism and Romantic fiction	
Argomenti svolti in relazione al nucleo sopraccitato	
<p>Romanticism: overview. Two generations of Romantic poets. Abrams's 'The Mirror and the Lamp'. Romantic fiction. The Gothic novel; the novel of purpose; the novel of manners; historical novel.</p> <p>Mary Shelley: life.</p> <p>Frankenstein, or the Modern Prometheus. Plot. An epistolary novel.</p> <p>Literary influences: the myth of Prometheus; Marlowe's Doctor Faustus and Rousseau's myth of the noble savage; The Rime of the Ancient Mariner.</p> <p>The setting. Themes: quest for forbidden knowledge; the overreacher; social prejudices through the figure of the monster as an outcast; the double.</p> <p>Passages from Frankenstein:</p> <ul style="list-style-type: none"><li>A spark of being into the lifeless thing.</li><li>An outcast of society.</li></ul> <p>Jane Austen: life and main works. An anonymous author. Austen and the novel of manners. Psychological analysis. Irony and happy ending.</p> <p>Pride and Prejudice: plot. Elizabeth and Darcy. The conflict between pride and prejudice. Love and class consciousness. Women and the problem of financial stability.</p> <p>Passages from Pride and Prejudice:</p> <ul style="list-style-type: none"><li>It is a truth universally acknowledged</li><li>Darcy's proposal</li></ul> <p>Preface to the second edition of the Lyrical Ballads: the object of poetry, language, the poet, what is poetry. Romantic key ideas.</p> <p>Edgar Allan Poe: life and works. Poe's contribution to literary theory. Tales of mystery and imagination / tales of ratiocination and detection.</p> <p>Readings:</p> <ul style="list-style-type: none"><li>The Oval Portrait</li><li>The Black Cat</li><li>The Masque of the Red Death</li></ul>	<b>22</b>

## 2- Nucleo fondante: The Victorian Age

Argomenti svolti in relazione al nucleo sopraccitato

The Victorian Age: main features. Political stability (the British Empire), social norms (identity, morality), the Great Exhibition, railways, Victorian London, life in the Victorian towns, the Victorian compromise, the theme of the 'double' in the works of Stevenson and Wilde. Charles Darwin and Social Darwinism. The idea of 'The White Man's Burden'. (reading of the first stanza of the poem by R. Kipling). The age of fiction: characteristics of the Victorian novel.

Charles Dickens. Life and works; social issues; characters; good and bad; childhood; the setting of Dickens's novels; style; serialization. Dickens's legacy in the English language. From *Oliver Twist*: 'I want some more'. The Poor Law of 1834 and workhouses. From *Hard Times*: 'Coketown'. Utilitarianism. Global issue: child labour. Reading of a passage from *Bleak House* (description of Jo, a child working as a street sweeper in London) and from *Rosso Malpelo* by Verga.

Decadent Art and Aestheticism. Huysman's *À Rebour*. The confluence of art and life (Wilde and D'Annunzio). Oscar Wilde. Life and works. *The Picture of Dorian Gray*: plot; the theme of the double. The dandy. David Bowie as a modern dandy. 'Rebel rebel' by David Bowie. Wilde's Aestheticism: 'Beauty is a form of genius'. Dorian Gray as a modern version of Doctor Faustus. Main themes and analysis of the 'Preface' (All art is quite useless), 'Dorian Gray kills Dorian Gray'. *The Importance of Being Earnest*: main themes and extract 'A notable interrogation'. The institution of marriage. Satire of Victorian manners and values. Wilde and the comedy of manners.

The feminist question. The Suffragettes.

### 3- Nucleo fondante: The Modern Age

Argomenti svolti in relazione al nucleo sopraccitato

The historical and social context. The age of anxiety, Modernism. The Modern Novel and modernist techniques (direct and indirect interior monologue). Freud (Id, Ego, Super-ego); Bergson (objective and subjective time); William James' concept of consciousness in *The Principles of Psychology*. The stream of consciousness on page: direct and indirect interior monologue; technical features.

James Joyce. Life and works. *Dubliners*: circumstances of publication; structure; realism and symbolism; paralysis, escape, epiphany. From *Dubliners*: 'Eveline': detailed analysis of the short story from the 'youth' group. Joyce's *Ulysses*: circumstances of publication; structure; main characters; the epic method. Molly Bloom's interior monologue (*Yes I said yes I will yes*): shifts in time and place, present static condition versus dynamic scenes from the past; the stream of consciousness taken to its extreme.

George Orwell. Life and works. Social themes; the role of the artist. *Nineteen Eighty-Four*: ranking and order in Oceania; the Big Brother; the four ministries of Oceania; the three slogans. Doublethink and Newspeak. A dystopian novel: annihilation of the individual, two-minutes hate, privacy, war, punishment, sex etc. Characters: Winston Smith, Julia, O' Brian. Themes: memory and trust, the abolition of individuality and reality. Satire against hierarchical societies. Ted-Ed video "What Orwellian really means". BBC video "Orwell's 1984: why it still matters". *Animal Farm*: circumstances of publication; the historical background, Old Major's speech and the song Beasts of England; plot; the seven commandments: before and after; the meaning of the book; the animals as symbols. reading of two passages: from chapter 1 'Old Major's speech'. From chapter 10, 'Some animals are more equal than others'. The raven Moses and the Russian orthodox church. *The freedom of the Press*: reading of the essay that was meant to be the preface to *Animal Farm*.

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**Bologna, li 03/06/2023**

**FIRMA DEL DOCENTE**

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