

## INGLESE

**A.S. 2017-2018**

**4 Liceo A (curricolo Scienze Applicate – curricolo Linguistico)**

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### **1. OBIETTIVI GENERALI**

Il corso prevede che gli allievi abbiano delle buone conoscenze grammaticali, morfologiche e sintattiche acquisite durante i tre primi anni di liceo e alle scuole medie. Gli obiettivi generali del corso sono:

Lingua:

- a) saper usare la lingua inglese in modo corretto e appropriato nelle quattro aree di competenza: espressione orale, espressione scritta, comprensione orale e comprensione scritta.
- b) sapere elaborare e riprodurre per iscritto o oralmente opinioni proprie (o di altri) su un argomento letterario/culturale.
- c) saper sintetizzare una produzione orale o scritta.

Questi obiettivi formativi e comunicativi si conformano ai criteri tassonomici di competenza B2 del Quadro europeo di riferimento comune del Consiglio d'Europa (Portfolio europeo delle lingue).

Cultura:

- a) approfondire gli aspetti delle culture di lingua inglese (civiltà e letteratura) attraverso un'ampia scelta di testi letterari di autori del XIX e XX secolo, documenti storici e di attualità, video, film e canzoni che vengono presentati in aree tematiche e collocate in contesti
- b) saper inserire un testo nel suo contesto storico e culturale; saper eventualmente metterlo in relazione con la letteratura italiana, tedesca o francese.

### **2. METODOLOGIE D'INSEGNAMENTO**

Sono stati presi in esame diversi temi attraverso un'ampia scelta di opere di autori del XIX e XX secolo, documenti storici e di attualità, come *case studies* e documentari. Abbiamo affrontato e discusso insieme brani letterari rappresentativi dell'identità dell'autore e particolarmente significativi in relazione al tema. Questi estratti di testi letterari sono stati anche associati ad esercizi volti alla comprensione del testo (*comprehension check*).

Le tradizionali lezioni frontali si sono alternate a momenti di interazione con gli studenti e di riflessione individuale, nel tentativo costante di contestualizzare le opere letterarie non soltanto nel contesto di fruizione originario, ma anche – se non soprattutto – in quello contemporaneo. L'obiettivo infatti è stato quello di dare più spazio possibile alla riflessione personale, in modo che gli studenti acquisissero una consapevolezza sempre maggiore rispetto alle tematiche affrontate.

Inoltre, abbiamo lavorato ampiamente sulla produzione scritta, lavorando insieme sulle strategie migliori per rendere idee complesse in un *plain English*, che però non suoni banale o semplicistico.

### **Materiale didattico utilizzato:**

- a) libro di civiltà: *Roots Plus: Milestones in Literature* – Europass – Silvia Ballabio, Alessandra Brunetti, Peter Lynch e Margaret Rose
- b) libri di lettura: *Pride and Prejudice* di Jane Austen, *The Great Gatsby* di F.S Fitzgerald (abridged version) e *Animal Farm* di George Orwell (unabridged version)
- c) fotocopie (letteratura)
- d) film e documentari: *The Importance of Being Earnest* (di Oliver Parker) e *Before the Flood* (di Fisher Stevens)

### **3. METODOLOGIE DI VALUTAZIONE**

Sono state adottate diverse metodologie di valutazione:

- prove scritte: simulazioni di esame, domande aperte, commenti a testi legati al programma di letteratura studiato, contestualizzazione di citazioni significative di opere;
- verifiche orali: interrogazioni, ripasso della materia studiata durante la lezione precedente, discussioni *topic-oriented*, simulazione dell'esame orale.

### **4. CRITERI NELLA SCELTA DEI CONTENUTI**

I criteri che hanno guidato la scelta dei contenuti sono stati improntati sulla:

- rilevanza culturale, ovvero i contenuti devono essere socialmente condivisi, motivanti e importanti rispetto alle competenze che si vogliono sviluppare negli studenti;
- rilevanza formativa, cioè i concetti devono essere significativi per gli studenti e contribuire alla costruzione della loro struttura cognitiva.

### **5. PROGRAMMA SVOLTO**

I contenuti del programma svolto e gli autori trattati sono:

#### **Literature**

- 1) English Romanticism
- 2) William Wordsworth, «Daffodils»
- 3) William Blake: «The Tyger» and «The Lamb»
- 4) Samuel Taylor Coleridge, «The Rime of the Ancient Mariner»
- 5) William Shakespeare, «Sonnet 116»
- 6) The characteristics of Gothic fiction (with reference to Mary Shelley's *Frankenstein*)
- 7) American Romanticism and Transcendentalism: differences between English and American Romanticism

- 8) Henry David Thoreau, *Walden*
- 9) Edgar Allan Poe, «The Tell-Tale Heart»
- 10) Jane Austen, *Pride and Prejudice* (abridged version)
- 11) The Victorian Age
- 12) Charles Dickens, *Oliver Twist*
- 13) Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
- 14) Bram Stoker, *Dracula*
- 15) Aestheticism and Decadence
- 16) Oscar Wilde, *The Importance of Being Earnest* and *The Picture of Dorian Gray*
- 17) The Edwardian era
- 18) Joseph Conrad, *Heart of Darkness*
- 19) World War I: social and historical context
- 20) Wilfred Owen, «Anthem for Doomed Youth» and «Dulce et Decorum Est»
- 21) The Lost Generation
- 22) The Jazz Age
- 23) Francis Scott Fitzgerald, *The Great Gatsby* (abridged version)
- 24) Modernism
- 25) Thomas Stearns Eliot, *The Waste Land*
- 26) James Joyce, «Eveline» and *Dubliners*
- 27) Interwar Britain: George V, Edward VIII and George VI
- 28) The 1936 Olympics in Berlin: Jesse Owens
- 29) John Steinbeck, *The Grapes of Wrath* and The Great Depression
- 30) Ernest Hemingway, *For Whom the Bell Tolls*, «Old Man at the Bridge», «Hills Like White Elephants» and *The Old Man and the Sea*
- 31) George Orwell, *Animal Farm* (unabridged version) and *1984*
- 32) World War II: social and historical context
- 33) Jack Kerouac, *On the Road* and The Beat Generation
- 34) Samuel Beckett, *Waiting for Godot* and the Theatre of the Absurd
- 35) The Cold War: Kennedy's speech «Ich bin ein Berliner»

## Questions

1. What are the characteristics of English Romanticism?
2. What is the etymology of the word *Romantic*?

3. Please explain similarities and differences with reference to English and American Romanticism
4. Choose a representative of English Romanticism and one of American Romanticism and describe them
5. Why are the years 1776 and 1789 important with reference to Romanticism?
6. What were the Luddite riots?
7. Why did English poets go to the Lake District? Which poets, in particular?
8. How is nature described in Wordsworth's *Daffodils*? What is the poem's alternative title?
9. Here is an excerpt from a poem we analysed:

I wandered lonely as a cloud  
That floats on high o'er vales and Hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the Lake, beneath the trees,  
Fluttering and dancing in the breeze.

1) Who wrote it? What are the two alternative titles of the poem? 2) Identify examples of personification alliteration and the rhyming pattern. 3) What is the meter? How many stanzas do we find? 4) Discuss the meaning of the poem. Is solitude positive or negative for the poet?

10. Please describe the relationship between Wordsworth and Coleridge. Do they describe nature in the same way?
11. Discuss similarities and differences between Wordsworth and Coleridge. Why is 1798 a significant year for their friendship?
12. Who invented the notion of the *sublime*? Please explain it.
13. What is "The Rime of the Ancient Mariner" about? Who wrote it?
14. Why is the ancient mariner punished? Will he ever be forgiven? What does he have to do forever and ever?
15. What is *Sonnet 116* about? Who wrote it?
16. What are the characteristics of Gothic fiction?
17. What is the alternative title of *Frankenstein*? Under which circumstances was the novel written?
18. Who is the real «monster» in *Frankenstein*?
19. How many narrators can we find in *Frankenstein*?
20. Why does Victor decide not to create a female partner for the creature?
21. Was Blake only a poet? What were his sources of inspiration?
22. What do Blake's *tyger* and *lamb* represent? Where do we find them, respectively?
23. Why does the *tyger* have a "fearful symmetry"? What kind of literary device is this?
24. Who wrote «The Tyger»? What is it about?
25. Describe the circular pattern in Blake's «The Lamb». Compare, in particular, the child, the poet and God.
26. What is Transcendentalism? Please explain the notion with a view to Thoreau's *Walden*
27. Which religious/philosophical movements inspired Transcendentalism?
28. Does the protagonist of *Walden* hate company? Why?
29. Who wrote *Oliver Twist*? Please describe the autobiographical references we find in the novel, as well as the references to the social and historical context

30. Describe the social and historical context of the Victorian Age. Please mention at least two prime ministers
31. What are the most important themes we find in *The Strange Case of Dr. Jekyll and Mr. Hyde*? Who wrote the novel?
32. In what way do Victor Frankenstein and Henry Jekyll go beyond their limits? Does this have a positive or a negative connotation, or both? Why?
33. Poe's tales of ratiocination. What are they about?
34. In «The Tell-Tale Heart», is the narrator reliable or not? Why?
35. In what way is Jane Austen not “fully Romantic”?
36. Which female novelist wrote *novels of manners*? What are their characteristics?
37. Who wrote *Pride and Prejudice*? What are its main themes and characters?
38. In *Pride and Prejudice*, which characters epitomise the title?
39. Who is Mr. Darcy? Where do we find him? Please describe his personality and his relationship with Elizabeth
40. Please describe Mr. and Mrs. Bennet. Where do we find them? What is Mrs. Bennet's idea of marriage? Does Mr. Bennet share it?
41. Why is *The Importance of Being Earnest* an ironical title? What is the pun in it?
42. Please explain the contrast between *being* and *appearing* with a view to Oscar Wilde's life and to *The Importance of Being Earnest*
43. Please summarise *The Importance of Being Earnest*
44. Describe the four features of a play with reference to *The Importance of Being Earnest*
45. List and describe the main characters in *The Importance of Being Earnest*. Who wrote it?
46. What is the meaning of «art for art's sake»? Who coined that expression?
47. What are the main features of Aestheticism? In which way is it connected with Decadence?
48. In *The Picture of Dorian Gray*, a *yellow book* is mentioned more than once. Which book does it make reference to in real life? Explain the notion with a view to Decadence
49. Who said that “all art is quite useless”? Where do we find this quote?
50. Choose a Romantic author and a Victorian one and describe them
51. Choose one author that talked about love and describe him/her
52. What are the characteristics of the Jazz Age? Why is it also called *the Golden Age*?
53. What was Prohibitionism? Who became notorious thanks to it? When?
54. Who said to whom “You can't repeat the past?” In which novel?
55. List the most important characters in *The Great Gatsby* and comment on their personalities
56. Which characters represent the *old rich* and the *new rich* in *The Great Gatsby*?
57. Please explain the autobiographical references in *The Great Gatsby*
58. Is Jay Gatsby a symbol of the American Dream or of its decline, or both? Why?
59. What is the hollowness of the upper class described by Fitzgerald in his novels?
60. Please compare F.S. Fitzgerald and Zelda's relationship with Gatsby and Daisy's relationship
61. Why is geography important in *The Great Gatsby*? What is the symbolic dimension behind it?
62. Compare Gatsby and Tom. Why does Daisy choose to stay with Tom?
63. Who takes the blame for Myrtle's death? What does Daisy do afterwards?
64. What is the symbolic value attached to Dr. T.J. Eckleburg's billboard?
65. Why does Nick say to Gatsby “You can't repeat the past”? Who is Nick?
66. In what way do Dorian Gray and Jay Gatsby lie to people? Please discuss their attitude towards honesty and morality
67. What are the autobiographical elements we can find in Conrad's *Heart of Darkness*?
68. Why is *Heart of Darkness* so difficult to understand?
69. What could Mr. Kurtz's dying words (“The horror! The horror!”) mean?
70. Please comment on Conrad's “oblique narrative”. Why does he use it?

71. The characteristics of Britain before and after World War I (sovereign, radical reforms, consequences of the war)
72. Please explain the main characteristics of Modernism (art, literature, science, etc...).
73. Why is subjectivity so important in Modernism?
74. Comment on syntax and narration with reference to Modernist fiction
75. Why does Eliot talk about a «loss of desire» and a «spiritual apathy» with reference to the beginning of the 20th century? What was the historical context?
76. Why is April «the cruellest month»? Who wrote it?
77. What is the *objective correlative*? Please provide an example
78. Which cities were important for Joyce? What kind of relationship did he have with Dublin?
79. What is an «epiphany»? What is the «stream of consciousness»? Explain the terms with reference to Joyce's works
80. *Dubliners* have a four-fold division: please name each category and comment on the work. Who wrote it?
81. Why does Eveline decide not to leave for Buenos Aires? Comment on her emotional paralysis
82. Who were War Poets? Why is Owen's *Dulce et Decorum Est* ironical with reference to war and, specifically, World War I?
83. What is the main theme of "Anthem for Doomed Youth"? Is the title ironical?
84. What was *The Lost Generation*? What are its most important representatives?
85. Interwar Britain. Rulers and social context
86. What is the «code hero» we can find in Hemingway's novels?
87. *For Whom the Bell Tolls*. Where does this title come from? Why did Hemingway significantly choose it for his novel?
88. Summarise and comment on «Old Man at the Bridge». Please state why the setting is important. What are the symbols we can find? What are the references to the Spanish Civil War?
89. Summarise and comment on «Hills Like White Elephants». What is the symbolic meaning of a "white elephant"? What is the "iceberg theory"?
90. Explain the meaning of alcohol-drinking in «Hills Like White Elephants».
91. In *The Old Man and the Sea*, what happens to the marlin, after Santiago has fished it?
92. Compare Owen and Hemingway. Please explain their real-life experience with war. Do they share any similarities?
93. What are the main themes we find in *Animal Farm*?
94. What are the seven commandments in Orwell's *Animal Farm* and how do they gradually change?
95. *Animal Farm* is more than an allegory of the Soviet Union. In what way? Please provide examples or quotes taken from the novel.
96. "All animals are equal, but some are more equal than others". Where is this quote taken from? What does it mean?
97. Which animal is the symbol of propaganda in *Animal Farm*?
98. Please list the most important characters in *Animal Farm* and their equivalents in history
99. Compare Napoleon and Snowball. What are their historical counterparts?
100. Who is Boxer? What happens to him at the end of the story? Are the animals told the truth about his death?
101. Who is Squealer? Please comment on his personality with a view to propaganda and mass control
102. Who are Mr. Frederick and Mr. Pilkington? Who do they stand for? What is Napoleon's attitude towards them?
103. Why is Orwell's *1984* a dystopian novel?
104. What effect does *Big Brother* have on Winston?

105. What ministries do we find in *1984*?
106. What are *Newspeak*, *doublethink* and *thoughtcrime*?
107. When is Steinbeck's *The Grapes of Wrath* set? Why is the setting important? What happened in the US during the Great Depression?
108. What are the characteristics of the Beat Generation?
109. What is the psychological dimension behind Kerouac's *On the Road*?
110. Who are Didi and Gogo? Where do we find them?
111. What is the Theatre of the Absurd?
112. Why was Kennedy's speech "Ich bin ein Berliner" significant?

La docente

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