

**INGLESE**

**A.S. 2017-2018**

**4 Liceo B (Liceo delle Scienze Umane – Opzione Economico-Sociale)**

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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.

Inglese economico-commerciale (Business English):

- a) saper comprendere il lessico economico nei relativi contesti d'uso (aziendale, istituzionale e sociale)
- b) saper utilizzare il lessico appreso per descrivere il contesto economico odierno in relazione a diversi contesti culturali
- c) imparare ad utilizzare il *corporate language* in vista delle future esigenze formative degli allievi (universitarie e non solo) nella forma orale (dialoghi, conversazioni e dibattiti) e scritta (imparare a leggere articoli di stampo economico, ad esempio tratti da *The Economist*)

## 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.

Le tradizionali lezioni frontali si sono spesso 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.

Inoltre, a partire da quest'anno, è stato avviato un progetto di approfondimento del *Business English*. Un'ora di lezione settimanale è stata infatti dedicata all'approfondimento del lessico economico-commerciale inglese, con particolare attenzione a tutte le espressioni che spesso si incontrano leggendo i quotidiani e nei notiziari (es. *stock market, shareholders, corporation, etc...*), ma non solo, in modo che gli studenti potessero familiarizzare con un lessico che è sì in parte tecnico, ma che si incontra sempre più comunemente nella vita di tutti i giorni.

### Materiale didattico utilizzato:

- a) libro di civiltà: *Roots: Culture, literature, society* – Europass – Silvia Ballabio e Alessandra Brunetti
- 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 e *Business English*)
- d) film e documentari: *The Importance of Being Earnest* (di Oliver Parker) and *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 e *Business English* 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) The characteristics of Gothic fiction (with reference to Mary Shelley's *Frankenstein*)
- 6) American Romanticism and Transcendentalism: differences between English and American Romanticism
- 7) Henry David Thoreau, *Walden*
- 8) Washington Irving, «Rip Van Winkle»
- 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*
- 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) Ernest Hemingway, *For Whom the Bell Tolls*, «Old Man at the Bridge», «Hills Like White Elephants» and *The Old Man and the Sea*

29) George Orwell, *Animal Farm* (unabridged version) and *1984*

**Business English**

- 1) Business vs. Businesses. Global trading. Industries and sectors. Corporate structure and legal status
- 2) An introduction into Business English: business operations
- 3) Production and sales. Managing the production process. The six stages in the production process. Lean operations
- 4) Total Quality Management and Customer satisfaction. ISO 9000 and 14000
- 5) Quality, benchmarks and competition: striving for perfection
- 6) Distribution: wholesaling vs. retailing
- 7) Selling and Marketing: the four Ps and the four Cs
- 8) Market research: surveys and focus groups
- 9) Case study: Bitcoin - the impact of cryptocurrencies

**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 are the characteristics of Gothic fiction?
16. What is the alternative title of *Frankenstein*? Under which circumstances was the novel written?
17. Who is the real «monster» in *Frankenstein*?
18. How many narrators can we find in *Frankenstein*?
19. Why does Victor decide not to create a female partner for the creature?
20. Was Blake only a poet? What were his sources of inspiration?
21. What do Blake’s *tyger* and *lamb* represent? Where do we find them, respectively?
22. Who wrote “The Tyger” and “The Lamb”? Please summarise and analyse the two poems
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. «Rip Van Winkle». Please describe the autobiographical and historical references we find in the short story
30. 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
31. Describe the social and historical context of the Victorian Age. Please mention at least two prime ministers
32. What are the most important themes we find in *The Strange Case of Dr. Jekyll and Mr. Hyde*? Who wrote the novel?
33. 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?
34. Poe’s tales of ratiocination. What are they about?
35. In «The Tell-Tale Heart», is the narrator reliable or not? Why?
36. In what way is Jane Austen not “fully Romantic”?
37. Which female novelist wrote *novels of manners*? What are their characteristics?
38. Who wrote *Pride and Prejudice*? What are its main themes and characters?
39. In *Pride and Prejudice*, which characters epitomise the title?
40. Who is Mr. Darcy? Where do we find him? Please describe his personality and his relationship with Elizabeth
41. Please describe Mr. and Mrs. Bennet. Where do we find them? What is Mrs. Bennet’s idea of marriage? Does Mr. Bennet share it?
42. Why is *The Importance of Being Earnest* an ironical title? What is the pun in it?
43. Please explain the contrast between *being* and *appearing* with a view to Oscar Wilde’s life and to *The Importance of Being Earnest*
44. Please summarise *The Importance of Being Earnest*
45. Describe the four features of a play with reference to *The Importance of Being Earnest*
46. List and describe the main characters in *The Importance of Being Earnest*. Who wrote it?
47. What is the meaning of «art for art’s sake»? Who coined that expression?

48. What are the main features of Aestheticism? In which way is it connected with Decadence?
49. Choose a Romantic author and a Victorian one and describe them
50. Choose one author that talked about love and describe him/her
51. What are the characteristics of the Jazz Age? Why is it also called *the Golden Age*?
52. What was Prohibitionism? Who became notorious thanks to it? When?
53. Who said to whom “You can’t repeat the past?” In which novel?
54. List the most important characters in *The Great Gatsby* and comment on their personalities
55. Which characters represent the *old rich* and the *new rich* in *The Great Gatsby*?
56. Please explain the autobiographical references in *The Great Gatsby*
57. Is Jay Gatsby a symbol of the American Dream or of its decline, or both? Why?
58. What is the hollowness of the upper class described by Fitzgerald in his novels?
59. Please compare F.S. Fitzgerald and Zelda’s relationship with Gatsby and Daisy’s relationship
60. Why is geography important in *The Great Gatsby*? What is the symbolic dimension behind it?
61. Compare Gatsby and Tom. Why does Daisy choose to stay with Tom?
62. Who takes the blame for Myrtle’s death? What does Daisy do afterwards?
63. What is the symbolic value attached to Dr. T.J. Eckleburg’s billboard?
64. Why does Nick say to Gatsby “You can’t repeat the past”? Who is Nick?
65. In what way do Dorian Gray and Jay Gatsby lie to people? Please discuss their attitude towards honesty and morality
66. What are the autobiographical elements we can find in Conrad’s *Heart of Darkness*?
67. Why is *Heart of Darkness* so difficult to understand?
68. What could Mr. Kurtz’s dying words (“The horror! The horror!”) mean?
69. Please comment on Conrad’s “oblique narrative”. Why does he use it?
70. The characteristics of Britain before and after World War I (sovereign, radical reforms, consequences of the war)
71. Please explain the main characteristics of Modernism (art, literature, science, etc...)
72. Why is subjectivity so important in Modernism?
73. Comment on syntax and narration with reference to Modernist fiction
74. 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?
75. Why is April «the cruellest month»? Who wrote it?
76. What is the *objective correlative*? Please provide an example
77. Which cities were important for Joyce? What kind of relationship did he have with Dublin?
78. What is an «epiphany»? What is the «stream of consciousness»? Explain the terms with reference to Joyce’s works
79. *Dubliners* have a four-fold division: please name each category and comment on the work. Who wrote it?
80. Why does Eveline decide not to leave for Buenos Aires? Comment on her emotional paralysis
81. Who were War Poets? Why is Owen’s *Dulce et Decorum Est* ironical with reference to war and, specifically, World War I?
82. What is the main theme of “Anthem for Doomed Youth”? Is the title ironical?
83. What was *The Lost Generation*? What are its most important representatives?
84. Interwar Britain. Rulers and social context
85. What is the «code hero» we can find in Hemingway’s novels?
86. *For Whom the Bell Tolls*. Where does this title come from? Why did Hemingway significantly choose it for his novel?

87. 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?
88. Summarise and comment on «Hills Like White Elephants». What is the symbolic meaning of a “white elephant”? What is the “iceberg theory”?
89. Explain the meaning of alcohol-drinking in «Hills Like White Elephants».
90. Compare Owen and Hemingway. Please explain their real-life experience with war. Do they share any similarities?
91. What are the main themes we find in *Animal Farm*?
92. What are the seven commandments in Orwell’s *Animal Farm* and how do they gradually change?
93. *Animal Farm* is more than an allegory of the Soviet Union. In what way? Please provide examples or quotes taken from the novel.
94. “All animals are equal, but some are more equal than others”. Where is this quote taken from? What does it mean?
95. Which animal is the symbol of propaganda in *Animal Farm*?
96. Please list the most important characters in *Animal Farm* and their equivalents in history
100. Compare Napoleon and Snowball. What are their historical counterparts?
101. Who is Boxer? What happens to him at the end of the story? Are the animals told the truth about his death?
102. Who is Squealer? Please comment on his personality with a view to propaganda and mass control
103. Who are Mr. Frederick and Mr. Pilkington? Who do they stand for? What is Napoleon’s attitude towards them?
104. Why is Orwell’s *1984* a dystopian novel?
105. What effect does *Big Brother* have on Winston?
106. What ministries do we find in *1984*?
107. What are *Newspeak*, *doublethink* and *thoughtcrime*?

## **Business English**

1. What is the difference between *business* (uncountable) and *a business* (countable)?
2. Differences between *small business* and *big business*
3. What is a *sector*? How many sectors are there?
4. What is an *industry*? In which way are industries related to sectors?
5. What is a *franchise*?
6. What is a *sole trader*? What is a partnership?
7. What is a *Limited Liability Company*?
8. Please describe the fundamental business operations
9. What is HR management? Why is it so important in a company?
10. Explain the six stages in the production process. What is lean production?
11. What is the JIT inventory? Why is it useful with a view to the lean production process?
12. What are lean operations?
13. What is Quality Management? What is ISO 9000?
14. What is Total Quality Management? What is ISO 9000? What is ISO 14000?
15. What is competition among companies and within a company?
16. What is “Six Sigma Quality”?
17. What are sales? What is the relationship between sales and marketing?
18. Who are “hunters” and “farmers”?
19. What is the difference between sales and production?

20. What is customer satisfaction?
21. What is the difference between B2B and B2C in industrial marketing?
22. What is the difference between inside sales and outside sales?
23. What are the four Ps and the four Cs?
24. What are the six stages in the production process?
25. What are target groups in marketing?
31. What is a cryptocurrency? How does Bitcoin exchange work?
32. Bitcoin. How do blockchains work?
33. What is a hash function? Why is it important with reference to Bitcoin transactions?
34. Are Bitcoins safe? Is there a central bank that prints them?

La docente

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