

**INGLESE**

## 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* e da *The Guardian*)

La 4B è una classe eterogenea, caratterizzata da alcuni elementi forti e da diversi elementi deboli. Buona parte degli studenti ha mostrato interesse nei confronti della materia durante l'anno, ma alcuni hanno presentato svariate difficoltà, nonostante l'impegno profuso da parte di qualcuno e i diversi tentativi di recupero offerti loro.

Alcuni studenti hanno lavorato molto bene, conseguendo degli ottimi risultati. Altri, nonostante il potenziale per fare bene, non si sono impegnati a sufficienza, quindi il loro rendimento è stato

scarso. Globalmente, i risultati conseguiti dalla classe sono discreti, perché nonostante alcuni abbiano lavorato bene, altri hanno fatto fatica a organizzarsi in modo autonomo nello studio e non hanno approfittato dei momenti di ripasso e approfondimento forniti dalla docente; alcuni hanno mostrato un atteggiamento maturo e responsabile, altri molto meno.

## 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 film. 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 e orale, lavorando insieme sulle strategie migliori per rendere idee complesse in un *plain English*, che però non suoni banale o semplicistico.

Da qualche anno a questa parte 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.

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.

### **Materiale didattico utilizzato:**

- a) libri di letteratura e civiltà: Ballabio S., Brunetti A., Bedell Heather, *The Fire and the Rose: Exploring Society and Literature*, ed. Europass e Regolini E., Bedell Heather, *Over the Centuries – Milestones in English and American Literature*, ed. Europass
- b) libri di lettura: *Pride and Prejudice* di Jane Austen, *The Great Gatsby* di F.S Fitzgerald (abridged version), ed. Black Cat CIDEB (B2.2) e *Animal Farm* di George Orwell (unabridged version), ed. Longman
- c) dispense fornite dalla docente (letteratura e *Business English*)
- d) film: *The Importance of Being Earnest* (di Oliver Parker)

## 3. METODOLOGIE DI VALUTAZIONE

Sono state adottate diverse metodologie di valutazione:

- prove scritte: domande aperte, commenti a testi legati al programma di letteratura e *Business English* studiato, contestualizzazione di citazioni significative di opere, definizioni;
- verifiche orali: interrogazioni, discussioni *topic-oriented*, ripasso degli argomenti in vista dell'esame e simulazione del colloquio.

#### **4. ARGOMENTI DI STUDIO**

I nodi concettuali del programma svolto sono:

##### **Literature**

##### **1. English Romanticism**

- William Wordsworth, *Lyrical Ballads*: “I Wandered Lonely As A Cloud” aka “Daffodils”
- William Blake, *Songs of Innocence and of Experience*: “The Tyger” and “The Lamb”
- Samuel Taylor Coleridge, “The Rime of the Ancient Mariner”
- Jane Austen, *Pride and Prejudice* (abridged version)

##### **2. Gothic novel**

- Mary Shelley, *Frankenstein*

##### **3. American Romanticism**

- Edgar Allan Poe, “The Tell-Tale Heart”
- Transcendentalism. Henry David Thoreau, *Walden*

##### **4. Victorian Age**

- main historical events
- Charles Dickens, *Oliver Twist*
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

##### **5. Aestheticism**

- Oscar Wilde, *The Importance of Being Earnest* and *The Picture of Dorian Gray*

## 6. Modernism

- Joseph Conrad, *Heart of Darkness*
- James Joyce, *Dubliners*: “Eveline”
- Ernest Hemingway, the iceberg theory: “Hills Like White Elephants”

## 5. War

- The Edwardian Era and World War I. *The Lost Generation*
- War Poets: Wilfred Owen, “Anthem for Doomed Youth” and “Dulce et Decorum Est”
- War Poets: Preface to the War Poems by Wilfred Owen
- War Poets: Propaganda poster “To The Young Women Of London”
- The Spanish Civil War. Ernest Hemingway, “Old Man at the Bridge”
- The toll of war. Ernest Hemingway, *For Whom the Bell Tolls*

## 6. The Jazz Age

- Francis Scott Fitzgerald, *The Great Gatsby* (abridged version)

## 7. Dystopian novel

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

## Business English

### 1. Business vs. Businesses

Industries and sectors

### 2. Business operations

- production: the six stages in the production process
- production and cheap labour

- the manufacturing process
- marketing
- finance
- Human Resource Management

### **3. Quality**

- Total Quality Management. Quality standards.
- benchmarking and competition

### **4. Sales**

- “farmers” vs. “hunters”
- the four Ps and beyond
- franchises

### **5. Customers**

- customer satisfaction, customer expectations and customer dissatisfaction: the four Cs

### **6. Social media**

- the dangers of social media
- social media and information distortion

### **7. Technology and advertising**

#### **Case studies:**

1. Social media spying is turning us into a stalking society (taken from *The Guardian*)
2. Facebook fake review factories uncovered by investigation (taken from *The Guardian*)
3. Why McDonald’s sales are falling (taken from *The Economist*)
4. How online advertisers read your mind (taken from *The Economist*)

5. A Tiny Screw Shows Why iPhones Won't Be 'Assembled in U.S.A.' (taken from *The Economist*)
6. 12 Steps From Product Concept to Manufacturing (by Keith Reeves)
7. What Are Unit Manufacturing Processes? (taken from *National Research Council. 1995. Unit Manufacturing Processes: Issues and Opportunities in Research.* Washington, DC: The National Academies Press)

**a) Pagine svolte sul libro *The Fire and the Rose*:**

1. C. Dickens, *Oliver Twist*: pp. 215-219
2. Ireland in the 1910s-1920s: p. 226
3. J. Joyce's "Eveline", taken from *Dubliners*: pp. 227-229
4. World War I: p. 312; p. 314
5. The Spanish Civil War: p. 316
6. E. Hemingway, *For Whom the Bell Tolls*: pp. 317-319

**b) Pagine svolte sul libro *Over the Centuries*:**

1. W. Wordsworth: pp. 45-46
2. S. T. Coleridge: pp. 48-51
3. J. Austen: p. 52-54
4. The Victorian Age: pp. 58-59
5. C. Dickens: pp. 61-62
6. O. Wilde: p. 66-67
7. E. A. Poe: p. 75
8. Modernism: pp. 84-85
9. J. Conrad: pp. 87-89
10. J. Joyce: pp. 94-95
11. E. Hemingway: p. 126

**Revision 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. What are the most important events that occurred during the Romantic Age?
5. Choose a representative of English Romanticism and one of American Romanticism and describe them
6. Why are the years 1776 and 1789 important with reference to Romanticism?
7. What were the Luddite riots?
8. Why did English poets go to the Lake District? Which poets, in particular?
9. How is nature described in Wordsworth's "Daffodils"? What is the poem's alternative title?
10. 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?
11. Please describe the relationship between Wordsworth and Coleridge. Do they describe nature in the same way?
12. Discuss similarities and differences between Wordsworth and Coleridge. Why is 1798 a significant year for their friendship?
13. Who invented the notion of the *sublime*? Please explain it.
14. What is "The Rime of the Ancient Mariner" about? Who wrote it?
15. Why is the ancient mariner punished? Will he ever be forgiven? What does he have to do forever and ever?
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. Who wrote "The Tyger" and "The Lamb"? Please summarise and analyse the two poems
24. Why does the "tyger" have a "fearful symmetry"? What kind of literary device is this?
25. Who wrote "The Tyger"? What is it about?
26. Describe the circular pattern in Blake's "The Lamb". Compare, in particular, the child, the poet and God.
27. What is Transcendentalism? Please explain the notion with a view to Thoreau's *Walden*
28. Which religious/philosophical movements inspired Transcendentalism?
29. Does the protagonist of *Walden* hate company? Why?

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. Why is the Victorian Age called “an age of reforms”?
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. 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. Compare Dr. Frankenstein, Dr. Jekyll and Dorian Gray
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 Conrad a (pre)Modernist author?
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. What were the effects of World War I on society?

72. Who were War Poets? Why is Owen's "Dulce et Decorum Est" ironical with reference to war and, specifically, World War I?
73. What is the main theme of "Anthem for Doomed Youth"? Is the title ironical?
74. Please explain the main characteristics of Modernism (art, literature, science, etc...)
75. Why is subjectivity so important in Modernism?
76. Comment on syntax and narration with reference to Modernist fiction
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* has 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. What was *The Lost Generation*? What are its most important representatives?
82. What is the "code hero" we can find in Hemingway's novels?
83. *For Whom the Bell Tolls*. Where does this title come from? Why did Hemingway significantly choose it for his novel?
84. 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?
85. Summarise and comment on "Hills Like White Elephants". What is the symbolic meaning of a "white elephant"? What is the "iceberg theory"?
86. Explain the meaning of drinking alcohol in "Hills Like White Elephants".
87. Compare Owen and Hemingway. Please explain their autobiographical experiences with war. Do they share any similarities?
88. What are the main themes we find in *Animal Farm*?
89. What are the seven commandments in Orwell's *Animal Farm* and how do they gradually change?
90. *Animal Farm* is more than an allegory of the Soviet Union. In what way? Please provide examples or quotes taken from the novel.
91. "All animals are equal, but some are more equal than others". Where is this quote taken from? What does it mean?
92. Which animal is the symbol of propaganda in *Animal Farm*?
93. 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 crowd manipulation
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*? Please provide an example
6. What is a *sole trader*? What is a *partnership*?
7. What is a *Limited Liability Company*?
8. Please describe the main 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?
14. What is Total Quality Management?
15. What is competition among companies and within a company?
16. What is benchmarking?
17. What are sales? What is the relationship between sales and marketing?
18. Who are “farmers” and “hunters”?
19. What is the difference between production and distribution?
20. What is customer satisfaction?
21. What are the four Ps?
22. What are the three more Ps involved in services?
23. What are the four Cs?
24. Why is market research important?
25. What are target groups in marketing?

### **Case studies**

1. Why are McDonald’s sales falling?
2. Why does it face competition?
3. What are its options?
4. Why can advertisements be targeted more accurately than before?
5. What are “cookies”? Why are they important?
6. What is “retargeting”?
7. In what way is advertising becoming more sophisticated?
8. Why is Apple not likely to bring its manufacturing closer to the US?
9. What was one of several problems that postponed sales of Apple computers for months?
10. Why is China outstanding in terms of manufacturing?
11. Why is the final assembly crucial with a view to building the iPhone?
12. Why is manufacturing in Texas not so efficient as in China?
13. What have Twitter, Facebook and Instagram destroyed?
14. Why can friendships/followers on social networks turn out to be dangerous?
15. Why do people write fake reviews on Facebook?
16. What happened when the *Which?* Investigators refused to write a five-star review?
17. Why are paid-for reviews annoying?
18. What did Amazon say with a view to paid-for reviews?
19. What happened to a man in Italy who sold fake TripAdvisor reviews?

La docente

Laura Bernasconi