Coursebook: Only Connect, New Directions vol. 2

The Romantic Period

The Romantic Period 1789-1830: p. D55, Key Points


Preface to the Lyrical Ballads: A certain colouring of Imagination, p. D81-D82

The Lyrical Ballads: Daffodils, p. D85

Samuel Taylor Coleridge: Importance of Imagination, The power of Fancy, Importance of Nature, The Language p. D94, D95,


The Rime of the Ancient Mariner: Part 1, lines 1-82, D98, D99, D100

The Rime of the Ancient Mariner: Part 3, lines 143-223, D102, D103, D104

The Rime of the Ancient Mariner: Part IV, Lines 224-291, D105, D106, D107

The Rime of the Ancient Mariner: Part VII, Lines 610-625, D109


Pride and Prejudice, Plot, Characterization, The heroine and the Hero, Themes, Style, D147, D148

Pride and Prejudice: Mr and Mrs Bennet, D149, D150, D151, D152, D 153, D154

The Victorian Age

The Victorian Age and the Victorian Frame of Mind (photocopies)

The Victorian Age: Key Points, E3 (just part of it)

The Victorian Age: The Early Victorian Age, E4, E5 (just read, not studied)

The Victorian Compromise, E14, E15, E16

The Victorian Frame of mind: part of E17, part of E18

The Victorian Novel: E20, E21
The Industrial Setting: E24, E25 (not ‘A new Vocabulary’)

‘The Death that rocked the Monarchy’, (Photocopy)

Aestheticism and Decadence: E31, E32

**Charles Dickens:** *The Plot of Dicken’s Novels, Characters, A didactic Aim, Style and Reputation, E38*

Literary features of Charles Dickens, (photocopy)

Oliver Twist: *Plot, London’s Life, The World of the Workhouse, E40*

Oliver Twist: *Oliver wants some more, E41, E42*

Oliver Twist: *The Enemies of the System, E43, E44*

Hard Times: *Plot, Structure, A Critique of Materialism, E52*

Hard Times: *Nothing but Facts, E53, E54*

Hard Times: *Coketown, E54, E55, E56*

**Emily Bronte:** *Wuthering Heights; plot, E57, Romantic Elements, E58, Opposing Principles, The Theme of Death, The Style of the Novel E59*

Wuthering Heights: Chapter 1, 1801, E61, E62

Wuthering Heights: *Catherine’s Ghost, E63, E64*

Wuthering Heights: *Catherine’s Resolution, E65, E66, E67, E68*

Wuthering Heights: *Haunt me then!, E69, E70*

**Alfred Tennyson**

*Ulysses* (photocopy: interpretation of poem and additional notes)

**Thomas Hardy:** *Hardy’s Deterministic View, Hardy’s Wessex, The Difficulty of Being Alive, Hardy’s Language and Imagery, Style, E74, E75*

Thomas Hardy: extra notes (photocopy)

Tess of the D’Urbevilles: *Plot, The Issue of Morality, E76*

Tess of the D’Urbevilles: *Alec and Tess in the Chase, E78, E79, E80, E81*

**Oscar Wilde:** *The Rebel and the Dandy, Art for Art’s Sake, E111*

Extract from *Studies in the History of the Renaissance* by W. Pater, (photocopy)

The Picture of Dorian Gray: extra notes (photocopy)

The Picture of Dorian Gray: *Plot, Allegorical Meaning, E112*

The Picture of Dorian Gray: *Preface (up to line 24) E114*

The Picture of Dorian Gray: *Dorian’s Death*, E120, E121, E122, E123

The Importance of Being Earnest: *Plot, A New Comedy of Manners, The Institution of Marriage, Irony and Imagination*, E124, E125

The Importance of Being Earnest: *Mother’s Worries*, E125, E126, E127

**The Twentieth Century**

The Twentieth Century: *The Age of Anxiety, The Philosophical Context of Modern Novel Writers*, (photocopies)

*James Joyce: Dubliners*: *The Dead: Complete Story on Photocopies*


*T.S. Eliot: The Wasteland, The Burial of the Dead*, (photocopy and notes)

*George Orwell: Concise Story of His Life, Plot of Animal Farm, Political Parallelism and Allegory, Main Themes, Moral*, (photocopies)

Animal Farm: *Chapter 6 (extract)*, (photocopy)


1984: *Newspeak, extract from Chapter 5*, (photocopies)

1984: *This was London*, extract from chapter 1, (photocopies)

Prof.ssa Tiziana Gabassi               Data ________________________

Rappresentanti di classe

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