Nel corso dell’a.s. 2015/2016 sono stati sviluppati i seguenti contenuti:

1. Dal libro di letteratura *Continuities Concise*, Dermot Heaney, Daniela Montanari, Rosa Anna Rizzo, ed. Pearson LANG:

   **1. The Romantic Age (Second Generation)**

   - **a- Percy Bysshe Shelley**: *Ode to the West Wind*
     - Shelley’s melodic gift
     - Origin of the Ode

   - **b- John Keats**: *Ode to a nightingale*
     - Dream and reality
     - Keats’s odes
     - The poem’s origin

   - **c- Jane Austen**: *Pride and Prejudice*
     - A social comedy
     - A reasonable Union
     - Text: “Did you admire me for my impertinence?”;
     - **Extension**: “Marriage today” – article from [www.time.com](http://www.time.com), “No more child marriage” from [www.bbc.com](http://www.bbc.com);
     - Visione Spettacolo teatrale *Pride and Prejudice* presso Teatro Carcano di Milano organizzato da PalkettoStage.

   - **d- Mary Shelley**: *Frankenstein*
     - A modern Prometheus
     - Text: “The Creature comes to Life”
     - How the story ends.
2. The Victorian Age

- Historical Background: An Age of optimism and doubts, Growing democracy, The years of prosperity, the new political parties, Crimean War, The expanding Empire, the Boer War
- Historical Background – The Unites States: The civil war, The gold rush.
- Society & Letters – The United States: Social Reform, Prose, Poetry
- Genre File: Victorian Fiction and Poetry, The Horror and the Detective Story
- Extension: Victorian Education, American Renaissance, The Industrial Setting

a. Charles Dickens

*Oliver Twist:*
- A great social novel
- “Please, Sir, I want some more”
- How the story ends

*Great Expectations:*
- A novel of personal development
- A great female character
- The story so far
- “A Broken Heart”
- How the story ends
- Visione Film: *Great Expectations* (BBC production, 2011)

*David Copperfield:*
- Plot
- Narrative technique
- Main themes

Extension: Trouble Childhood Today and Children’s Rights – article from [www.savethechildren.org.uk](http://www.savethechildren.org.uk)

b. Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

- A change of directions
- Gothic novel and popular fiction
- Complex narrative structure
- The theme of dualism
- The main themes
- The story so far
- “Henry Jekyll’s full statement of the case”
- Visione Film: *Dr Jekyll and Mr Hyde* (Working Title Television production for the UK, 2003)
c. **Oscar Wilde**: *The Picture of Dorian Gray*
   - Narrative technique
   - The cult of beauty
   - A life of pleasure
   - A Faustian pact
   - The preface
   - Extension: “The Portrait” (extract from ch. 1)
   - “Beauty is a form of Genius”
   - Extension: “Dorian’s Death”

3. The Modern Age

   - Historical Background: Social changes in Britain, The First World War, The Irish question, the House of Windsor, the 1920s and 30s, the British Commonwealth of Nations, the rise of dictatorships, the Spanish civil war, the Second World War
   - Society & Letters: A mass society, the spirit of rupture, Modernism, The emancipation of women, Emmeline Pankhurst, Changing role of the writer, Prose fiction: the first three decades, Prose after the Thirties, the Irish literary renaissance
   - Extension: [www.ted.com](http://www.ted.com) “Don’t tell me where I’m from, tell me where I’m a local” speech given by Taiye Selasi, 2014.

a. **William Butler Yeats**
   - The return to traditional Irish culture
   - *The Lake Isle of Innisfree*
   - *Easter 1916*

b. **The War poets**
   - **Rupert Brooke**: *The Soldier*
   - **Siegfried Sassoon**: *Glory of Women, Does it Matter?*
   - **Wilfred Owen**: *Dulce et Decorum est Futility*
   - **W. H. Auden (WWII)**: * Refugee Blues*
   - Extension: [www.ted.com](http://www.ted.com) “Our refugee system is failing. Here's how we can fix it”, speech given by Alexander Betts, Oxford University Researcher

c. **James Joyce**
   - *Ulysses*:
     - A pioneering novel
     - The mythical method
     - The story so far
     - “…yes I will Yes”
Extension: *Dubliners*
- The origin of the Collection
- The narrative technique
- The main themes
- The language used
- The Interior monologue
- *The Dead*: “She was fast asleep” (extract of the last part of *The Dead*)
- Visione Film: *The Dead* (USA/GB production, directed by John Huston, 1987)

d. **Virginia Woolf**: *To the Lighthouse*
- The life of the mind
- The male and female nature
- The story so far
- “Will you not tell me just for once that you love me?”
- How the story ends
- Narrative technique
- Use of language

e. **Thomas Stearns Eliot**: *The Waste Land*
- A generational turning point
- Structure and sources
- *The burial of the dead* (full section)
- A symphony of voices

f. **Aldous Huxley**: *Brave New World*
- Plot
- Characters
- Style
- Lettura del libro *Brave New World* in versione graduata (Level 6, C1), Pearson English Readers


g. **George Orwell**:

*Animal Farm:*
- Political Fable and Allegory
- Extension: Plot, Characters, Main themes
- The story so far
- “Those were his very last words, comrades” (extract from the book)
- Ho the story ends

**Extension** *Nineteen eighty-four:*
- Plot
- Characters
- style
- Main themes
- “This was London” (extract from ch. 1)
h. American Authors – Francis Scott Fitzgerald: The Great Gatsby
(approfondimento suggerito da due studenti rientrati a settembre da un anno di studio negli Stati Uniti e presentato alla classe con metodologia flipped classroom)
- Plot
- Characters
- Style
- Symbolism
- “Boats against the current” (extract from ch. 9)

4. From the Contemporary Age to now

- Main elements of the historical and literary context

a. Jack Kerouac: On the Road
- Youth rebellion
- The Beat Generation
- The structure of the novel
- “It was all Yes! Yes! Yes! (extract from the book)
- “Route 66” (extract from the book)

Milano, 06/06/2016

L’insegnante

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Gli Studenti

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