

Programma svolto Classe 5 B LSA a.s. 2023-2024  
Disciplina : Lingua Inglese. Prof.ssa Wilma Bongiovanni

Libri di testo

AMAZING MINDS Compact – From the origins to the new millennium.  
di Mauro Spicci, Timothy Alan Shaw, with Daniela Montanari (Pearson – Longman)  
SCIENCEWISE – English for Chemistry, materials and Biotechnology  
di Cristina Oddone (Editrice San Marco)

ENGLISH LITERATURE: AMAZING MINDS

Module 5: **The Victorian Age (1837 – 1901)** Historical and social background, p. 256 – 259  
Literary background. The age of fiction p. 262-3. Early Victorian novelists, The tragicomic novel: Dickens, p. 264.

**Charles Dickens, p. 290:** A timeless comic genius and social novelist. A life like a novel. Dickens' plots. Dickens' characters. The condition-of-England novel. An urban novelist. Dickens' legacy in the English language.

"Oliver Twist, or the parish boy's progress", p.295-6, plot, Poor laws and workhouses, Victorian morality and a happy ending. Extract "I want some more", p.296-8.

Global issue: Child labour, p.299. Comparing perspectives on Child labour. "Bleak House", by Dickens and "Rosso Malpelo", by Verga, p. 302-3

From "Hard Times", plot. Two intertwining themes. Extract : "Nothing but facts", p. 305-7

**R.L. Stevenson, p. 316:** "The strange case of Dr Jekyll and Mr Hyde" . A mirror of the times, Plot. The split self, The narrative technique, The setting as symbol, p. 316 -8. Extract "The truth about Dr Jekyll and Mr Hyde", p.318-20.

**Oscar Wilde, p. 321:** "The Picture of Dorian Gray". Plot. The theme of the double. Style and narrative technique. Aestheticism and the cult of beauty, p. 321-3. from The Preface, extract "All art is quite useless", p. 323-5. "Dorian Gray kills Dorian Gray", p.326-8.

Module 6: **The age of anxiety ( 1901 – 1949 )** Historical and social background, p. 346-347.  
Britain at the turn of the century. The 1st world war.  
Literary background, p. 352. The break with the 19th century and the outburst of Modernism. p 353-4. Modernist writers, p. 354.

Prose – Political speech: **Winston Churchill**, The Speech to the House of Commons, p.360. extract " Blood, toil , tears and sweat" , p.361-2

**1st world war poetry:**

**Rupert Brooke**. Patriotism and war: "The soldier ,p.363-4

**Nelson Mandela:** "Peace is not just the absence of conflict", p.366-7

**Siegfried Sassoon**. No truth unfitting. "Suicide in the trenches", p.368-9

**T.S.Eliot** : " The Waste Land"p. 371-2, selected lines from " The Burial of the Dead", p. 373-5: lines 1 -7 ; 19 – 30; 48-64.

Comparing perspectives: Thomas Stearns Eliot "The Hollow Men" and "Non chiederci la parola", by Eugenio Montale. p. 376-8.

**W. H. Auden**, p. 379. "Refugee Blues" and "The Unknown Citizen" (teacher's handout)

**Joseph Conrad**, p. 382-3 : "Heart of Darkness", extract "Building a railway", p. 384-6.

The stream of consciousness, p. 388-390. Thoughts flowing into words, William James' concept of consciousness. Discovering consciousness: Freud and Bergson. Virginia Woolf's concept of modern life.

**James Joyce** p. 394: Joyce and Ireland : a complex relationship. "Dubliners": The structure of the collection. The city of Dublin. Physical and spiritual paralysis. A way to escape: epiphany. The narrative technique. p.396-8, final part of "The Dead": extract "She was fast asleep".

"Ulysses", Plot. Joyce's stream of consciousness. A modern odyssey. extract "Yes I said yes I will", 399-401.

**Virginia Woolf** : p. 402 "Mrs Dalloway": Plot. Septimus and Clarissa. An experimental novel. The contrast between subjective and objective time. Extract "Mrs Dalloway said she would buy the flowers", p.404-5.

p. 408-9 "To the lighthouse". Plot. Mrs Ramsay as the centre of the novel. A modernist novel. Contrasts and symbols. , extract : "She could be herself, by herself", p.410.

Websearch on The Bloomsbury Group.

**George Orwell** , p. 417. Orwell's anti – totalitarianism. "1984". Plot. Power and domination. The character of Winston Smith. Big brother. The instruments of power : Newspeak and "Doublethink", p.417-9

Extract: "The object of power is power", p.420-1.

Cross-cultural perspectives: Big Brother is watching you! p. 423-4.

**Francis Scott Fitzgerald**, p.425. "The Great Gatsby". The hollowness of the "American dream". Extract "Gatsby's party", p. 427-8.

Module 7: **Towards a global age**. Britain and the world, p.434-5. The changing face of Britain. The cold war and its consequences, p. 436-7.

**S. Beckett**, p.458 . A colossus of modern drama, p. 458. Beckett as an absurdist playwright, p. 461. Perception, existence and imprisonment, p. 462. The problem of language and meaning. "Waiting for Godot". Plot. A tragicomedy in 2 acts. The identity of Godot. extract "What do we do now ? Wait for Godot", p. 463-6.

Political speech : **Martin Luther King** "I have a dream", extract "All men are created equal", p. 474-7

SCIENTIFIC ENGLISH: “ **SCIENCEWISE**“

Module 1: **The basics of chemistry** . p.13-14 The scientific method.

Module 4: **Chemistry fieldwork**

A career in Chemistry. Marie Curie, p.76. From lab to court: forensic science, p.78-9.

Essential features of a chemistry lab, p.80-1. Safety rules for students attending a lab, p.82.

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