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## CLASSE V A INDIRIZZO Scienze Umane

MATERIA DI INSEGNAMENTO: Inglese

Docente: Prof. Giorgia Faggioli

ore di lezioni settimanali n° 3

### 2. Contenuti e tempi del percorso formativo

#### • A TWO-FACED REALITY

The first of Queen Victoria's reign

Life in the Victorian town

**Charles Dickens**, *Hard Times*. Coketown, Book I, chapter 5, p.151-153.

The Victorian novel

**Charles Dickens** and children

*Oliver Twist*. Oliver wants some more, chapter 2, extract p.158-160

Charles Dickens and Charlotte Bronte and the theme of education

*Hard Times*. The definition of a horse, chapter 2, extract p.161-163

**Charlotte Bronte's** life

*Jane Eyre*. Punishment, chapter 7, extract p.164-166

The British Empire

The mission of the coloniser

Charles Darwin and evolution

**Robert Louis Stevenson**: Victorian hypocrisy and the double in literature

*The Strange Case of Dr. Jekyll and Mr. Hyde*. The story of the door, chapter I, extract 179-181.

New aesthetic theories

Aestheticism

**Oscar Wilde**: the brilliant artist and Aesthete

*The Picture of Dorian Gray*. Dorian's death, chapter XX, extract p.187-190

The Preface to *The Picture of Dorian Gray* (in fotocopia)

La classe ha visto il film *Wilde* (1997) diretto da Brian Gilbert in lingua originale e ha letto anche in lingua la commedia *The Importance of Being Earnest*

## • THE NEW FRONTIER

The beginning of an American identity

The question of slavery

Abraham Lincoln, *The Gettysburg Address*, p. 200

*Leaves of Grass, O Captain! My Captain!*, Walt Whitman, *Sequel to Drum Taps*, Parts I-2, extract p.201

The American Civil War

**Walt Whitman**: the American bard

*Leaves of Grass, I Heard the America Singing*, p.213

Emily Dickinson: poetry of isolation

*Poems, Hope is the thing with feathers*, p.216

## • THE GREAT WATERSHED

The Edwardian age

World War I

**Ernest Hemingway**, *A Farewell to Arms*. There is nothing worse than war, Book I chapter 9, extract pp. 228-230

Modern poetry: tradition and experimentation

The War Poets

**Rupert Brooke**, *The Soldier*, 1914 and Other Poems, p.235

**Wilfred Owen**, *Dulce et Decorum Est*, *The Poems of Wilfred Owen*, pp. 236-237

The Easter Rising and the Irish War of Independence

**William Butler Yeats** and Irish nationalism, *Easter 1916* p.240-241

**Thomas Stearns Eliot** and the alienation of modern man

The Waste Land, *The burial of the Dead*, Section I, *The Burial of the Dead*, extract p.245

*The Fire Sermon*, Section III, *The Fire Sermon*, extract pp. 246-247

A deep cultural crisis

Sigmund Freud: a window on the unconscious

The modern novel

**James Joyce**, *The funeral*, *Ulysses*, Part III, Hades: Episode 6, extract p.251

Schema dattiloscritto dato da Joyce a Herbert Gorman (fotocopia)

**Joseph Conrad** and imperialism

*Heart of Darkness, The chain-gang*, chapter I, extract pp.254-256

**James Joyce** and Dublin

*Dubliners*, *Eveline*, pp.266-269

**Virginia Woolf** and 'moments of being'

*Mrs Dalloway*, *Clarissa and Septimus*, Part I, extract pp. 272-274

Per approfondire la tematica della stesura di un romanzo modernista la classe si è impegnata nella visione del film *The Hours* (2002), diretto da Stephen Daldry tratto dall'omonimo romanzo di M. Cunningham (1998) basato sul personaggio Mrs.Dalloway creato da Virginia Woolf.

La classe ha letto un testo modernista in traduzione scegliendo tra *Gente di Dublino* e *Mrs.Dalloway* analizzandone alcune parti in lingua originale per cogliere gli aspetti significativi riguardo a tematiche e a tecniche narrative con una presentazione a gruppi in classe

• **A NEW WORLD ORDER**

The USA in the first decades of the 20<sup>th</sup> century

A new generation of American writers

**Francis Scott Fitzgerald**: the writer of the Jazz Age

The Great Gatsby, Nick meets Gatsby, chapter III, extract pp.286-288

The final page of the novel (in fotocopia)

The Great Depression of 1930s in the USA

Britain between the wars

World War II and after

The dystopian novel

**George Orwell** and political dystopia

Nineteen Eighty-Four, Big Brother is watching you, Part I, chapter I, extract pp.306-307

28/05/2021

L'insegnante

Giorgia Faggioli