



LICEO STATALE "NICCOLÒ MACHIAVELLI"

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PROGRAMMA SVOLTO DI INGLESE

DOCENTE: Alessia Cordasco

CLASSE 5B CLASSICO

A.S. 2024-2025

Programma svolto con didattica modulare (per tematiche dai vari punti di vista). I moduli sono stati introdotti dal relativo contesto storico e culturale.

MODULE CHILDHOOD/EDUCATION

LITERATURE:

W. Blake, *The Lamb*, *Infant joy*, *Infant Sorrow*

W. Wordsworth, *Ode Recollections of Immortality* (extract)

C. Dickens, *Oliver Twist* "Please sir..."; *Hard Times* "Nothing but Facts"

J. Joyce, *The Dubliners*: Eveline

MUSIC:

Pink Floyd, *Another brick in the wall*

VISUAL ART:

Blake's drawings of the poems

CINEMATOGRAPHIC ART:

Scene "Please Sir..." from Polansky's movie *Oliver Twist*

The Dead Poets' Society

MODULE NATURE

LITERATURE:

The concept of the sublime (E. Burke)

W. Wordsworth, *Daffodils*

P. B. Shelley, *Ode to the West Wind*

E. Bronte, *Wuthering Heights*, extract dialogue Catherine/Nelly – the similes love/natural elements

Dickens, *Hard Times*, Coketown

T.S. Eliot, *The Waste Land*, "April is...", "There is no rock..."

Visual art, Constable, *The White Horse*, *Wivenhoe Park*, *Essex*, *Cloud Study: Stormy Sunset* vs Turner, *Calais Pier*, *The Wreck of a Transport Ship*, *Valley of Aosta: Snowstorm*, *Avalanche* and *Thunderstorm*, *Snow Storm*, *Rain*, *Steam and Speed*, *The Evening of the Deluge*

MUSIC: Stravinsky's *The Rite of Spring*

LINK ITALIAN LITERATURE: G. Leopardi's *Infinito*

FEMALE FIGURES (BOTH AS ARTISTS AND AS CHARACTERS)

LITERATURE:

Jane Austen-Elizabeth, *Pride and Prejudice* – unconventional features; the self-awareness. Dialogue Mr Darcy/E.

E. Bronte-Catherine, *Wuthering Heights* – the romantic/not victorian elements. Dialogue Nelly/C.

Joyce's Eveline and Molly Bloom (the final monologue)

V. Woolf-Mrs Dalloway. Extract "Bond Street"

E. Dickinson, poems on nature *A still – Volcano...; A South Wind...; Nature is what we see; He fumbles at your soul* (also in module Nature); poems on prose vs poetry *I dwell in possibility; They shut me in Prose. Hope; If I had not seen the Sun*

The female characters in Joyce: Eveline and Molly Bloom

VISUAL ART:

women's portraits in Hopper: *Automat; Intermission; A Woman in the Sun; Western Motel; Compartment C Car; Eleven A.M.; Morning Sun*

CINEMATOGRAPHIC ART:

Pride&Prejudice, scene dialogue D./E.

MODULE WAR (ALSO FOR CIVIC EDUCATION)

LITERATURE:

The war poets: different views

Owen, *Dulce et decorum est*

Sassoon, *Suicide in the Trenches*

Brooke, *The Soldier*

VISUAL ART:

Propaganda poster *Britons you join...*

Nevinson's *Paths to Glory*

Nash's *The Menin Road*

CINEMATOGRAPHIC ART:

Link with *Apocalypse Now*

Movie with debate 1917

LINK ITALIAN LITERATURE:

Ungaretti's *Fratelli*

MODULE VOYAGE

LITERATURE:

S. T. Coleridge, *The Rime of the Ancient Mariner*

J. Conrad, *Heart of Darkness*, extracts Marlow description of the forest (also in module Nature); the restraint, "The Horror"

The myth of Ulysses, excursus Homer, Dante, Tennyson, Joyce

A. Tennyson, *Ulysses*

Ulysses by Joyce

LINK ITALIAN LITERATURE:

Saba's *Ulisse*

MODULE SOLITUDE/ALIENATION

Positive aspects in the Romantic Wordsworth (*Daffodils*, "I wandered lonely as a cloud...")

C. Dickens, *Hard Times*, Coketown and the solitude/alienation of its inhabitants

The solitude in Eliot's poem *The Waste Land* (also in module Nature) and Joyce's novels

Extracts from *The Waste Land*: "April is the cruellest month..."; "Unreal city..."

G. Orwell, *1984*, the beginning of the novel "This was London"; "How can you control memory?"

S. Beckett, *Waiting for Godot*, extracts of final parts of both the acts

VISUAL ART:

the American realism of Hopper: *Nighthawks*, *Western Motel*, *Sunlight in a Cafeteria*, *Morning Sun*, *Automat*, *Eleven a.m.*; *Intermission*; *A Woman in the Sun*; *Western Motel*; *Compartment C Car*; *Eleven A.M.*; *Morning Sun*; *Excursion Into Philosophy*

Cullen, *No man's Land*

LINK ITALIAN LITERATURE:

E. Montale's *Forse un mattino andando*

Firenze, 6 giugno 2025

Il Docente

