



***Istituto di Istruzione Superiore “Leonardo da Vinci”
Villafranca in Lunigiana***

PROGRAMMA SVOLTO DI: INGLESE

LICEO: Scientifico

A.S. 2024/25

CLASSE: 3

SEZ. BS

DOCENTE: Prof. Roberto DI SCALA

Antologia: Ballabio Silvia, Brunetti Alessandra, Bedell Heather (2021), *Enjoy! 1 + Enjoy! Explained 1*, Milano, Europass

ENGLISH LITERATURE - FROM THE ORIGINS TO THE END OF THE MIDDLE AGES

Historical and cultural background

Invasions and migrations

First inhabitants: from hunting to farming (p. 14); Stonehenge between mystery and identity (p. 15); The Celts (pp. 14-16); Roman Britain (pp. 16-17); Anglo-Saxon invasion and settlement (pp. 17-18); The Vikings' invasion (p. 19); Alfred the Great (p. 19); Boudicca, Britain's warrior queen (p. 20); Aethelflaed, Lady of the Mercians (p. 20).

The Norman conquest and feudalism

The Norman Conquest (p. 21); The feudal system: a pyramidal society (p. 21); Henry II and Thomas à Becket (p. 22); The Church in medieval England (p. 22); Pilgrimages (p. 22); Rise of the town middle class: the guild (p. 23); Women in the Middle Ages (p. 23); Christine de Pizan, first professional woman writer in Europe (p. 23).

From Magna Carta to the end of feudalism

John Lackland and Magna Carta (p. 24); From Simon de Monfort to the Model Parliament (p. 24); The long 14th century: famine, plague and revolt (pp. 24-25); Conflicts outside and inside Britain (p. 25).

Literary background

Old English (450-1066)

Three languages (p. 31); Anglo-Saxon literature (p. 31); Prose (p. 31); Poetry (pp. 32-33).

From Anglo-Norman to Middle English (1066-1350) and after

A new language (p. 34); Poetry in Middle English (p. 35); Lyrics (p. 35); Popular poetry (p. 36); Romance (p. 36); Ballads (p. 37); English poets of the 14th century (p. 38); Prose (pp. 38-39); Medieval drama (pp. 39-40).

Beowulf

Features and themes (pp. 41-42); Style and language (p. 42); Fame (p. 42); T1 The fight with Grendel (p. 44 + EE1 p. 4); T2 Beowulf's death (p. 46 + EE1 p. 5).

The Wanderer

T3 *The Wanderer* (pp. 50-51 + EE1 p. 6)

Geoffrey Chaucer

A brief bio (p. 54); Profile (pp. 54-55); Language and innovations (p. 55); *The Canterbury Tales* (p. 56); Structure (p. 56); Characters and social classes (pp. 56-57); Language, style and themes (pp. 57-58); Chaucer, Boccaccio and Dante (p. 58); Comfort literature in times of pandemic (p. 59); T5 General Prologue (p. 60 + EE1 p. 8); T6 The Wife of Bath (p. 62 + EE1 p. 9); T7 The Doctor of medicine (p. 64 + EE1 p. 10).

ENGLISH LITERATURE - THE RENAISSANCE AND THE PURITAN AGE (1485-1660)

Historical and cultural background

Strong monarchs for a young nation

The Tudors. Henry VII. Order and stability (p. 72); Henry VIII. Supremacy: one king, one religion (p. 72); Edward VI and Mary I. Protestantism vs Catholicism (p. 73); Elizabeth I. Order, expansion and self-defence (p. 73); The first Stuarts. James I. Divine right of kings and Puritans (p. 74); Charles I: Divine right of kings and Civil War (p. 75); Christianity over the millennia (p. 74)

Religion and politics in Europe and England

The end of religious unity in Europe (p. 76); The Anglican Reformation and the Puritans in England (pp. 76-77); The Puritan revolution and society (p. 77)

The age of exploration and economic growth

The beginnings of European empires (p. 78); A new society: the commercial class and towns (p. 78); Education and language (p. 79); Elizabethan London (p. 79); Enjoy the arts: The Armada Portrait (pp. 80-81).

Literary background

The English Renaissance

The English Renaissance (p. 85); New Learning and Humanism (p. 85); Renaissance prose (pp. 85-86); Grammar schools under the Tudors (p. 86)

Renaissance poetry

The sonnet (pp. 87-88); The printing revolution: an Italian invention (p. 88)

Renaissance drama

The models for Renaissance drama (p. 89); Elizabethan drama (p. 89); A truly national experience (p. 90); Public and private theatres (p. 90); Actors and audience (p. 91); The power of 'the wooden O' (p. 91); Public theatres in the Elizabethan Age (pp. 92-93)

New forms of poetry and drama in the 17th century

The Jacobean Age (p. 94); The scientific revolution (p. 94); Jacobean drama (pp. 94-95); Jacobean poetry (p. 95); The Puritan Age: the closing of the theatres (p. 95); The Christian epic poem (p. 95)

William Shakespeare

A brief bio (p. 103); Profile (pp. 103-04); Shakespeare's sonnets (pp. 104-05); Structure (p. 105); T9 Shall I compare thee to a summer's day? (p. 106 + EE1 p. 12); T10 That time of year thou mayst in me behold (p. 107 + EE1 p. 13); T11 My mistress' eyes are nothing like the sun (p. 108 + EE1 p. 14)

Shakespeare's plays. The canon (pp. 109-10); Sources (pp. 112-13)

Romeo and Juliet (p. 114); Characters (pp. 114-15); Short plot (p. 115); Themes (p. 115); Language and style (p. 115); T12 With a kiss I take you (p. 116 + EE1 p. 15); T13 The balcony scene (pp. 117-18 + EE1 p. 16)

Hamlet (p. 124); Sources and genre (p. 124); Characters (p. 124); Short plot (p. 124); Themes and interpretations (pp. 125-26); Structure (p. 126); T15 Hamlet, the man of inaction (p. 127 + EE1 p. 19); T16 Oh fair Ophelia? Oh wicked Mother! (pp. 129-30 + EE1 p. 20).

King Lear (p. 133); Sources (p. 133); Short plot (p. 133); Themes (pp. 133-34); Shakespeare's Fools (p. 137); T17 The sweet and bitter fool (pp. 135-36 + EE1 p. 22); T18 The storm scene (pp. 137-39 + EE1 p. 23)

Macbeth (p. 140); Sources (p. 140); Short plot (p. 140); A political play; king and usurper, order and chaos (p. 141); Themes (pp. 141-43); Style and symbolism (p. 143); T19 I have done the deed (pp. 144-45 + EE1 p. 24); T20 A tale told by an idiot (p. 147 + EE1 p. 26)

The Tempest (p. 148); Sources (p. 148); Short plot (p. 148); Characters (pp. 148-50); Themes (pp. 150-51); T21 Master and servant (pp. 152-53 + EE1 p. 27); T22 We are such stuff as dreams are made on (p. 154 + EE1 p. 28)

The Merchant of Venice; Short plot; Themes; T5 Am I not Human?

John Milton

A brief bio (p. 164); Profile (p. 164); *Paradise Lost* (p. 165); Short plot (p. 165); The epic poem (p. 165); Themes (pp. 165-66); Autobiography (p. 166); Language and style (p. 166); T25 Satan's speech (p. 167 + EE1 p. 32)

CONVERSAZIONE

Workshop di conversazione durante tutto l'anno scolastico, su argomenti scelti dalla classe e proposti dal docente, per sviluppare e consolidare la competenza comunicativa, con particolare attenzione all'uso di strategie comunicative compensative e alle strutture grammaticali e sintattiche di livello B1.

ASCOLTO

Sessioni di ascolto passivo (video con domande a risposta aperta e a risposta multipla).

INTEGRAZIONE DELL'AI NELLA DIDATTICA

Principali caratteristiche dei sistemi di IA Generativa. Allucinazioni e bias. Funzione e struttura del prompt. Come scrivere un prompt efficace. Prompt per la generazione di immagini con applicazione pratica (lavoro a gruppi) usando ChatGPT in attività relative alla poesia anglosassone (creazione di kenning e di riddles) e medievale (creazione di profili social per moderni pellegrini partendo dalla loro descrizione fisica e caratteriale seguendo la struttura del "General Prologue" dei *Canterbury Tales* di Chaucer).

PENSARE CON LE MANI (LEGO® SERIOUS PLAY)

Rappresentazione di aspetti delle opere teatrali di Shakespeare e del teatro elisabettiano attraverso la creazione di modellini Lego® con relativa spiegazione e motivazione delle scelte operate.

Villafranca in Lunigiana, 10.6.25

Il docente

Prof. Roberto Di Scala

