



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

PROGRAMMA SVOLTO DI: INGLESE

LICEO: SCIENZE APPLICATE

A.S. 2025/26

CLASSE: 5

SEZ. BSA

DOCENTE: Prof. Roberto DI SCALA

SUMMER 2025 READINGS

Focus on the two books students read during the 2025 summer: J.D. Salinger's *The Catcher in the Rye* and Sharon G. Flake's *The Skin I'm In*. Activity: class discussion.

THE VICTORIAN AGE

Study of the main aspects of the socio-cultural context of Britain and its literature during the Victorian Age (1837-1901) (periods, movements, authors and works, literary genres, themes) and their mutual links.

Focus on Victorian family and social classes. Activity: Thinking routine See-Think-Wonder.

Focus on urban slums and child labour. Activity: Conversation workshop: Dungeons (and dragons?). Forms of modern slavery.

Focus on the fantastic in Victorian children's and fantastic/horror literature.

Contents

A two-faceted period: An age of contradictions (p. 14); New theories in politics, economics and science (pp. 14-15); New movements (p. 15).

The British Empire: Ireland (p. 16); India (p. 16); Africa (p. 17); The scramble for Africa (p. 17).

The Victorian society: The Victorian compromise (p. 18); The economy: free trade and capitalism (p. 18); A revolution successfully prevented (p. 19); Reforms (p. 19); Enjoy the arts: Crystal Palace (1851) (pp. 20-21).

A mirror held up to society: The Victorian dilemma: art for society, or for itself? (p. 28); The end of an age, Aestheticism and Decadentism (pp. 28-29); An age of engagement and battle (p. 30).

The Victorian novel: The novel and the spirit of the age (p. 31); The early Victorian novel (pp. 31-32); The later Victorian novel (pp. 32-33); How science changed the novel. The Positivism of Comte. The Naturalism of Émile Zola (p. 34).

Victorian poetry and drama: Victorian poetry (p. 35); Victorian drama (p. 36).

Friedrich Engels *The Condition of the Working Class in England*: Urban slums (Classroom).

Charles Dickens A brief bio (p. 40); Profile (pp. 40-41); Style (p. 41); Publication in instalments (p. 41); The *Bildungsroman* and the novel with a purpose (p. 42).

The Adventures of Oliver Twist: Short plot (p. 42); Themes (pp. 42-43); The workhouse system (p. 44). Excerpts: T3 Oliver starved to death (pp. 45-46); T4 Oliver becomes a thief (pp. 47-48).

Hard Times: Short plot (p. 49); Characters (p. 49); Themes (pp. 49-50). Excerpts: T6 Coketown (pp. 52-53).

Lewis Carroll A brief bio; Profile (online).

Alice's Adventures in Wonderland (online): Short plot; Language; Themes. Excerpts: T1 A grin without a cat (online); Alice and the Caterpillar (Classroom).

Robert Louis Stevenson A brief bio (p. 70); Profile (p. 70).

The Strange Case of Dr Jekyll and Mr Hyde (pp. 70-71); Short plot (p. 71); Genre (p. 71); Themes (pp. 71-72); Symbolism (p. 72); The narrator (p. 72). Excerpts: T10 I was him, all the time (p. 73); Jekyll loses control on Hyde (Classroom); Jekyll's full statement of the case (Classroom).

Oscar Wilde A brief bio (p. 90); Profile (pp. 90-91); "One should either be a work of art, or wear a work of art" (p. 91); Wilde and Aestheticism (p. 92); Wilde's Horatian satire (p. 92); Wilde's short stories (p. 92).

The Picture of Dorian Gray (p. 93); Short plot (p. 93); Themes (pp. 93-94); Interpretations (p. 94). Excerpts: T14 The Preface (pp. 95-96); T15 The horror revealed (pp. 97-98); Life as the greatest art (Classroom); Dorian kills the portrait (Classroom).

Bram Stoker *Stoker and Dracula* (Classroom). Excerpts: Harker meets Count Dracula (Classroom).

Edgar Allan Poe A brief bio (p. 114); Profile (pp. 114-15); The theory of suspense and the narrator (p. 115); The setting (p. 115).

The Black Cat (p. 116); Short plot (p. 116); Themes and interpretations (p. 116); Narrator and style (p. 116). *The Black Cat*: link to full text (Classroom): <https://poestories.com/print/blackcat>

THE MODERN AGE

Study of the main aspects of the socio-cultural context of Britain and its literature during the Modern Age (1901-45) (periods, movements, authors and works, literary genres, themes) and their mutual links.

Focus on the works by the British War Poets during the I World War. Activity: class discussion.

Focus on the main Modernist authors and their works. Activity: class discussion.

Contents

The Edwardian Age (1901-1914): The choice of an ally in Europe (p. 144); Social reforms and the birth of the Labour Party (pp. 144-45); Women's suffrage in the 20th century (p. 145).

The Great War (1914-1918): The causes (p. 146); War changes forever (p. 146); The aftermath of the war and the Treaty of Versailles (pp. 146-47); From Russia to U.S.S.R., from Lenin to Stalin (1917-53) (p. 147).

The end of the British Empire: The dominions and the Commonwealth (p. 148); The Irish Question and Irish Home Rule (p. 148); The two phases of decolonisation (p. 149).

Modernism: an age of experimentation: Modernism: an age of experimentation (pp. 158-59).

Fiction in the Modern Age: The Transitional novelists (p. 160); The Modernist novelists (pp. 161-62); The stream-of-consciousness novel (pp. 162-63); Paris, la ville du Modernisme (p. 162).

Poetry in the Modern Age: Transition poetry (p. 164); Modernist poetry (pp. 164-65); Post-Modernist poetry (p. 165).

War poets (p. 215); Themes (p. 215); Style (p. 215); Shell shock, or post-traumatic stress disorder (p. 221).

[John McCrae](#) A brief bio (p. 216).

[Wilfred Owen](#) A brief bio (p. 218).

[Thomas Hardy](#), *Men Who March Away* (Classroom)

[Rudyard Kipling](#), *For All We Have and Are* (Classroom)

[Rupert Brooke](#), *Safety; The Soldier* (Classroom)

[Charles Sorley](#), *All the Hills and Vales Along; Such, Such Is Death* (Classroom)

[John McCrae](#), *T35 In Flanders Fields* (p. 216)

[Edward Thomas](#), *The Cherry Trees; Lights Out* (Classroom)

[Siegfried Sassoon](#), *They; Christ and the Soldier; A Night Attack; Base Details; Suicide in the Trenches; Glory of Women* (Classroom)

[Wilfred Owen](#), *T36 Dulce et Decorum Est* (pp. 218-19); *T37 Anthem for Doomed Youth* (p. 220); *Futility* (Classroom)

[Robert Graves](#), *Over the Brazier* (Classroom)

[C.S. Lewis](#), *Satan Speaks; To Sleep* (Classroom)

[Thomas Stearns Eliot](#) A brief bio (p. 226); Profile (pp. 226-27); Influences on T.S. Eliot (p. 227); Language and style (p. 227); Themes (p. 228).

The Love Song of J. Alfred Prufrock (Classroom).

The Waste Land (p. 228): Structure (p. 229); Themes (p. 229); Language and style (pp. 229-30). Excerpts: T39 Much hated April (p. 230); T40 Unreal city, real Hell (p. 233); A Game of Chess (Classroom).

[James Joyce](#) Profile (pp. 178-79); Style (p. 179); Stream of consciousness (Classroom).

Dubliners (p. 179): Themes and structure (pp. 179-80); Language and style (p. 180). Short stories: T28 Eveline (pp. 181-84).

[Virginia Woolf](#) Profile (pp. 191-92); Style (p. 192).

Mrs Dalloway (p. 193): Short plot (p. 193); Characters (p. 193); Structure (p. 194); Themes (p. 194). Excerpts: T30 Out for flowers (p. 195).

[George Orwell](#) Profile (p. 206); Themes and style (pp. 207-08).

Nineteen Eighty-Four (p. 207): Short plot (p. 207); Themes (p. 208); Narrative structure and style (pp. 208-09). Excerpts: T33 Dangerous privacy (pp. 209-10); T34 Two and two make five (pp. 211-12); T23 Newspeak (online).

BLACK HISTORY AND BLACK CULTURE IN THE USA

Study of the main aspects of the socio-cultural context of the United States and its literature during the 19th and early 20th century (periods, movements, authors and works, literary genres, themes) and their mutual links.

Focus on the history and literature by American Black authors from the 19th to the 21st century. Activity: Lego® Serious Play.

Contents

The growth of a new world power: The U.S.A. from the Atlantic to the Pacific (p. 22); Immigration and the American Frontier (p. 22); The American Civil War (1861-65) (p. 23); The Gettysburg address (p. 23).

After the Civil War: The Reconstruction and the Ku Klux Klan (p. 24); the industrial growth in the North (p. 24); American expansionism (p. 25); Two Frontiers: the Frontier of hope, and the Frontier of conquest (p. 25).

The U.S.A. between 1920 and 1945: The Roaring Twenties (p. 150); The Great Depression and the New Deal (pp. 150-51); The Dust Bowl exodus (p. 151).

The Jim Crow Laws (p. 368). Michelle Alexander, *The New Jim Crow Laws* (p. 369). Malcolm X e Martin Luther King jr. (Classroom). Biacchessi, Colvin e Parks (Classroom). Di Bella, *Contraccolpi di Black Lives Matter* (Classroom). Black counterculture (p. 290)

[Harriet Beecher Stowe](#) *Uncle Tom's Cabin*: The first anti-slavery voice (online). Excerpts: T68 I won't obey you, master (online).

[Langston Hughes](#) (Classroom)

Black culture pride (p. 372). T71 I, Too, Sing America (p. 372); The Negro Speaks of Rivers (online); The Weary Blues (Classroom); Ku Klux (Classroom).

[Martin Luther King, jr.](#), *I Have a Dream* (full text) (Classroom).

[Amanda Gorman](#) (Classroom)

Call Us What We Carry (Classroom). Excerpts: The Hill We Climb; Fury & Faith (Classroom).

[Sharon G. Flakes](#) (Classroom)

The Skin I'm In (Classroom). Students read the unabridged version of the book over the 2025 summer break.

[Ijeoma Oluo](#) (Classroom). *So You Want to Talk about Race* (excerpts) (Classroom).

Villafranca L., 10 giugno 2026

Il docente
Prof. Roberto Di Scala

