



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

**PROGRAMMA SVOLTO DI: INGLESE**

**LICEO: SCIENZE APPLICATE**

**A.S. 2025/26**

**CLASSE: 5**

**SEZ. CSA**

**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 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 20<sup>th</sup> 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 19<sup>th</sup> and early 20<sup>th</sup> 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 19<sup>th</sup> to the 21<sup>st</sup> 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

