

Liceo “Jacopone da Todi” – Todi (PG)

A.S. 2020-2021

Programma svolto di Lingua e Cultura Inglese

Classe 2 AC

Prof. Agatino Vecchio

- An overview of the events that brought England to the early 1700s years (the rise and the fall of the Puritan regime, the Glorious Revolution, the establishment of the first colonies in America). Rif. *Performer*, pp. 53-55; 116-117.
- England during the Civil War under Charles I; introduction to Thomas Hobbes’s views on monarchy (the *Leviathan* and “The State of Nature as a State of War” – material read, translated and commented in class): Rif. material uploaded on Didattica taken from *Insights*, pp. 99-101).
- John Smith and his role in the colonization of Virginia (1607); extract from *The Generall Historie of Virginia* (1624) – material uploaded on Didattica read, translated and commented in class; the figure of Pocahontas.
- The English wave of migration to the New World: New Plymouth (1620) and the colonization of Massachusetts; John Winthrop and the second wave of Puritans in other areas of Massachusetts): ref. material uploaded on Didattica, included "A Model of Christian Charity"; the Calvinist ethics and its connection with Capitalism (Max Weber) – material read, translated and commented in class.
- Typology applied to the Puritans who migrated to America; the concepts of WASP and of American Dream; the Introduction (in Italian) of the *New England's Prospect* (1634) by William Wood – material uploaded on Didattica, read, translated and commented in class.
- Intro to some of the USA presidents' speeches which refer to “A Model of Christian Charity” by John Winthrop (material uploaded on Didattica, read, translated and commented in class).
- The birth of journalism: Samuel Pepys and his *Diary* (material uploaded on Didattica taken from *Ways of the World*, pp. 47-49 – read, translated and commented in class).
- The passage from the Glorious Revolution to the Augustan Age (main events); the birth of the novel (ref. to Aphra Behn) - *Performer*, pp. 117,118,119,120-121.
- Intro to the novel: from *Literary Landscape*: De Cervantes and the transformation of the prose – material uploaded on Didattica, read and translated in class.
- The development of the novel (*Performer*, pp. 128-133) and the language associated to novels.
- Introduction to Daniel Defoe and *Robinson Crusoe*: plot, main themes, characters and symbols (*Performer*, pp.134-135).
- “I was born of a good family” (from *Robinson Crusoe*, chapter 1) – material uploaded on Didattica, read, translated and commented in class.
- "Man Friday": extract taken from *Robinson Crusoe* read, translated and commented in class. Notes on the author and the work (*Performer*, pp. 134-135).
- Introduction to Jonathan Swift and *Gulliver’s Travels*. Structure and meanings of the four voyages made by Gulliver. References to Relativism (ref. teacher's notes and *Amazing Minds*, p.159); material uploaded on Didattica, read, translated and commented in class.
- "The Most Pernicious Race on the Earth" (from *Gulliver’s Travels*, part II): material uploaded on Didattica taken from *Insights*, pp. 123-125 - read, translated and commented in class.

- Introduction to Samuel Richardson: *Pamela* and *Clarissa* and the birth of the epistolary novel. *Pamela* and *Clarissa* compared (plots, themes, and structure); the difference between a novel of sentiment and a novel of sensibility. Material taken from *Insights*, pp. 136-137, uploaded on Didattica, read, translated and commented in class.
- "I Am but a Woman" (from *Clarissa*, volume VI, letter XXXII): extract read, translated and commented in class; analysis of the central ideas of freedom and natural rights denied to women).
- "A new sensibility": pre-romantic trends; a new way to perceive nature and to describe feelings; "the first sparkle" according to Isaac Newton; the rejection of the idea that man is guided by his intellect and reason; consideration about Leibniz's theory called "theodicy". (teacher's notes and explanations).
- Introduction to the gothic novel; the Graveyard Poetry, the Ossianic writings and other forms of early romantic poetry (ref. *Performer*, pp. 160-164; 169-170; 172-175 – material read, translated and commented in class).
- Mary Wallstonecraft: *A Vindication of the Rights of Women* (extract taken from chapter two): ref. material uploaded on Didattica taken from *Amazing Minds*, pp. 248-249 – material read, translated and commented in class.
- Britain and the 13 colonies: the American Revolution and the birth of The United States of America (ref. *Performer*, pp. 154-155); "The Declaration of Independence" by Thomas Jefferson (1776): material uploaded on Didattica, taken from *Amazing Minds*, pp. 178-181 – read, translated and commented in class.
- The Industrial Revolution in England: why the Industrial Revolution started in England; lights and shadows of liberism (ref. *Performer*, p. 155; Adam Smith and the Wealth of Nation; p. 156-158 (only activity n. 2); ref. *Performer*, pp. 160-161 (including Edmund Burke analysis) – material read, translated and commented in class.
- Introduction to William Blake: *Performer*, pp. 176-177; Blake and his conception of the world: duality inside and outside the individual; his style and language; the poem "London" (*Performer*, pp. 178-179).
- Francesco Orlando: "Introduction" - first page in *La carne, la morte, il diavolo nella letteratura romantica* by Mario Praz, plus "Le metamorfosi di Satana" from *La carne, la morte, il diavolo nella letteratura romantica* (material uploaded on Didattica); ref. to John Milton and Lucifer in *Paradise Lost*.
- Introduction to Jane Austen: her biography and the main themes in her literary production (ref. *Performer*, pp. 214-215 and teacher's notes, including listening activity); Jane Austen's world: a system of social rules and convention and the difficulty for people to realise themselves and to make right sentimental choices; the disadvantages to be a woman in Jane Austen's time; *Pride and Prejudice* ("Mr and Mrs Bennet, from chapter 1): a portrait of the English society and the question of the marriage market and its negative consequences. (ref. *Performer*, p. 217 + teacher's notes).
- "In vain I have struggled": introduction to *Pride and Prejudice* (Jane Austen), chapter xxxiv (material taken from *Insights*, pp. 144-145 and uploaded on Didattica – material read, translated and commented in class).
- Introduction to the Romantic Movement: The *Lyrical Ballads*; Wordsworth and Coleridge and the characteristics of the poets of the First Generation; the new relationship with nature and the role of the poet. (ref. *Performer*, pp. 169-170, 172).
- Romantic poetry: stylistic features as a reflection of the movement's thought (language, setting, figures of speech, aim); "I Wandered Lonely as a Cloud" (by Wordsworth: the

- 'spiritual eye' and the role of imagination for the Romantics in opposition of the idea of spiritual perception during the Augustan Age (ref. *Performer*, pp. 169-170,172, 192).
- William Wordsworth: life and career; closeness to the Revolutionary ideals; "The Preface" to the *Lyrical Ballads: a Romantic Manifesto* (*Performer*, pp. 188-189; material uploaded on Didattica) – material read, translated and commented during class.
 - The "Preface" to the *Lyrical Ballad*: the language of the poet; the impact on the Romantic poets of the Industrial Revolution and the effects on society; the Romantic movement and Lake District in Cumbria; the formation of a group of 'Lake Poets'; "Daffodils" (*Performer*, p. 192).
 - "Daffodils" (Wordsworth): translation and creative process; Coleridge's relation regarding the aspects of Wordsworth's poetical works and his (teacher's notes + *Performer*, pp. 194 and material uploaded on Didattica).
 - Coleridge, his division of imagination in primary and secondary imagination and the role of fancy; introduction to "The Rime of the Ancient Mariner" (*Performer*, pp. 194-196, included activity 3.12) – material read, translated and commented in class.
 - "The Rime of the Ancient Mariner" (reading and translation of part of the extract selected); exercise review (completion) on the plot of "The Rime" (*Performer*, pp. 195-197-198) – material read, translated and commented in class.
 - "The Rime of the Ancient Mariner": (characters' disposition; moral meaning; structure (similarities and differences with the medieval ballad); the mixture of supernatural and realism producing mystery; the role of Nature and its use on behalf of Coleridge. Ref. *Performer*, pp. 196-199).
 - George Gordon Byron and the 'invention' of the 'byronic hero' (ref. *Performer*, pp. 201-202).
 - Intro to the figures of Percy Bysshe Shelley and Mary Godwin (ref. *Performer*, pp. 183, 205).
 - Mary Shelley: the 1831 introduction to "Frankenstein" (material taken from the Penguin edition of the novel uploaded on Didattica) – material read, translated and commented in class.
 - Sources and figures connected to "Frankenstein": Prometheus and other 'over-reachers' (Dante's Ulysses, Milton's Lucifer, Marlowe's Dr. Faustus) – ref. *Genesis*, from 2:15 on; the *Divine Comedy*, canto xxvii of the Inferno); *Paradise Lost* by John Milton; Dr Faustus, by Christopher Marlowe. Captain Walton and the subplot in *Frankenstein*.
 - *Frankenstein* as a novel of purpose: difference between this novel of purpose and later Romantic novels of purpose; revision of the myth included in the novel, plus the myth of creation and the abandonment of the monster by Viktor Frankenstein (teacher's notes and comment).
 - Letter I and II (extracts) from *Frankenstein*: characters and structure of the novel; Coleridge as a source of inspiration for Mary Shelley (revision and quotation in letter II) – material read, translated and commented in class.
 - "The Creation of the Monster" (extract from *Frankenstein*, book I, chapter V (ref. *Performer* pp.186-187) – material read, translated and commented in class.
 - The movie *Pride and Prejudice* (2004).
 - The movie *Frankenstein* (1994).
 - Introduction to Percy Bysshe Shelley (ref. *Performer*, pp. 205-206).