

Liceo “Jacopone da Todi” – Todi (PG)

A.S. 2020-2021

Lingua e Cultura Inglese

Programma Svolto

Classe III AS

Prof. Agatino Vecchio

Historical and Literary Topics

- From Pre-Celtic to Roman Britain (rif. *Performer*, pp. 4-5).
- The Anglo-Saxons and the Vikings: (rif. *Performer*, p. 6).
- The Norman Conquest and the *Domesday Book* (rif. *Performer*, pp. 7-8).
- Henry Plantagenet (rif. *Performer*, p. 9).
- From Magna Charta to the Peasants' Revolt (rif. *Performer*, pp.10-11).
- The Magna Charta and fight for human rights (*Performer*, pp. 37-38).
- “My day will come” by Bobby Sands (*Performer*, pp. 39-40).
- The Wars of the Roses (*Performer*: p. 14).
- The Development of Poetry (“Anglo-Saxon literature”; the main features of Anglo-Saxon poetry) – ref. *Performer*: p. 15.
- The Epic Poem (ref. *Performer*: p. 16).
- The Medieval Ballad (ref. *Performer*: p. 17).
- Medieval Ballads: *Lord Randal* (ref. *Performer*: pp. 26-27).
- The Ballad through Time: “Eleanor Rigby” (the Beatles, 1966); “Hotel California” (the Eagles, 1976): examples of contemporary ballads (listening activity and text analysis) – (ref. *Performer*: pp. 28-29, plus material uploaded on Didattica).
- The Art of Poetry (ref. *Performer*: p. 20-21).
- *Beowulf*: a national epic (ref. *Performer*: p. 22).
- The pagan elegy and its main traits (ref. material uploaded on Didattica).
- “The Seafarer”: read, translated and analysed in class (ref. material uploaded on Didattica).
- The Medieval Narrative Poem: the opening of *The Canterbury Tales* (ref. *Performer*: pp. 18-20).
- Geoffrey Chaucer and *The Canterbury Tales* (*Performer*, pp. 30-31).
- “The Wife of Bath” (from the "General Prologue"): text analysis (use of figures of speech, line characteristics, traits of the narrator); literary theory: forms of narration: focus on the diverse typology of narrators (omniscient invasive and non-invasive narrators; first-person narrator), with examples taken from “The Wife of Bath” (ref. *Performer*: p. 35).
- The Early Tudors (ref. *Performer*: pp. 46-47): focus on Henry VIII, the Act of Supremacy (1534) and the vicissitudes of Thomas More (ref. *Performer*, p. 46-47 + material on Thomas More uploaded on Didattica).
- Thomas More: his career and the characters of his work *Utopia* (extract taken from Book II, first part) - material uploaded on Didattica.
- The Act of Supremacy and its implications (material uploaded on Didattica).
- Elisabeth I (ref. *Performer*, pp. 48-49).

- Renaissance and New Learning (ref. *Performer*, pp. 51-52).
- Christopher Marlowe: life and works: focus on the reflections of his life in his tragedies; *Tamburlain the Great*, *The Jew of Malta* and *Dr. Faustus*, three examples of negative energy or ‘lust’; focus on *Dr Faustus* plot and character (ref. material uploaded on Didattica).
- “Faustus's Last Soliloquy” (from *Dr Faustus* - act V, scene II: extract read, translated and commented in class: reflection of the Elizabethan world picture in the closing lines of this tragedy (ref. material uploaded on Didattica).
- The sonnet (ref. *Performer*, pp. 58-59).
- Two sonnets by William Shakespeare: “Shall I compare thee” and “Like the waves”: material read, translated and commented in class (rhyme scheme and structure; the innovation brought by Shakespeare and main differences with the Petrarchan sonnet) - ref. *Performer*, pp. 58-59 and 67-69.
- The development of drama (ref. *Performer*, pp. 62-63).
- William Shakespeare (ref. *Performer*, pp. 66-67).
- Shakespeare the dramatist (ref. *Performer*, p. 70).
- *Romeo and Juliet* (ref. *Performer*, pp. 72-73).
- *Romeo and Juliet*: “Prologue” – the theme of responsibility and the meaning of ‘civil’ according to Shakespeare (material read, translated and commented in class uploaded on Didattica).
- *Romeo and Juliet*: concluding lines of the tragedy: Prince Escalus' speech and the reconciliation of the two opposing enemies (material uploaded on Didattica).
- *Hamlet* (ref. *Performer*, pp. 85-86).
- *Hamlet*: “To be or not to be” (Hamlet as a Renasant Prince; the themes of this tragedy explored) - ref. *Performer*, pp 90-91.

Grammar

All units from *Smart Grammar* (including activities)

- 1-10
- 11-14
- 15-18
- 22-24
- 25
- 32-33
- 34
- 35
- 37-38-39
- 40, 53-54-55
- 42, 57-58-59
- 60-61-62-63