

Anno scolastico: 2024 – 2025

Classe: 3C liceo scientifico

Docente: Ilaria Ronzoni

INGLESE – PROGRAMMA SVOLTO

1. LINGUA

Manuali in adozione: J. Day, *New Close-Up B2*, National Geographic Learning
M. Vince, *Language Practice for First*, Macmillan

Risorse integrative online per esercitazioni in autonomia (su Classroom)

Unità svolte su *Close-Up* e relativi temi:

1. *Jump for joy* – emotions, personality; resilience, positive and negative thinking
2. *Global culture?* – traditions and festivals, intercultural skills
7. *Law and order* – crime, free time
8. *A changing world* – the environment; sustainability

Si riportano sinteticamente i principali contenuti morfosintattici di tali unità:

- Revision of tenses: present simple and continuous, past simple and continuous, present perfect simple and continuous, past perfect simple and continuous, future simple, future continuous and perfect, be going to,
- Past habits: used to, get used to, be used to, would
- Passive voice; causative: have/get something done; double object verbs; reported passive voice (it is said that..., he is thought to be...)
- If-clauses type 0, 1, 2, 3 and mixed; wish-clauses; linkers: if, even if/though, although, unless, as long as, provided, supposing, otherwise
- Phrasal verbs and collocations, idioms, compound nouns
- Word formation: prefixes and suffixes
- Key word transformation
- Gapped text

Communication skills: (anche tramite il modulo di potenziamento madrelingua)

- Expressing opinions, agreeing/disagreeing
- Comparing/contrasting sources; skim and scan; focus on idioms, vocabulary
- Summarizing info, organizing notes, suggesting solutions
- Getting personal, expressing critical thoughts
- Public speaking and oral interaction, improvising conversation

2. LETTERATURA

Manuale in adozione: Spicci, Shaw, *Amazing Minds – New Generation 1*, Pearson

Materiali integrativi: fotocopie, presentazioni PowerPoint, worksheets, risorse online...

Modulo A – Introduction to Shakespeare the dramatist

- Structure of a Shakespearean tragedy: Freytag's pyramid
- Free will and making choices; consequences and responsibilities
- The Shakespearean tragic hero: hamartia and the fatal flaw; the paradox of disappointment
- The Shakespearean hero vs present-day heroes
- Flat and round characters; the villain
- *King Lear*
 - plot and characters
 - main themes: family ties, loyalty and honesty, lies and deceit, ambition, revenge, foolishness, social order
- Comparing stagings: stage props, light/sound effects, costumes, interpretation and performance...
- Analisi e discussioni sugli spettacoli teatrali *Re Lear*, *Il barone rampante*, *Amadeus*, *Chi come me*



Modulo B – Poetry as a literary genre

- main poetic genres and standards: epic poetry, narrative poetry, ballad, sonnet
- layout : couplet, tercet, quatrain, sextet, octave
- metres: the foot; iamb, trochee, dactyl, anapaest; the iambic pentameter
- main sound devices: alliteration, assonance, rhyme, internal rhyme, rhyme scheme, blank verse, enjambement, caesura, repetition, refrain
- other rhetorical devices: anaphora, simile, metaphor, personification, symbol, oxymoron, paradox, hyperbole, litotes, onomatopoeia

Modulo C – The origins, evolution of the English language and the early Middle Ages: different traditions and values in the Middle Ages; the feudal system; Christianity and the impact of the Latin language;

- **Ballads:** oral poetry; comparison with epic poetry; origin and diffusion; formal features; incremental repetition vs repetition by variation; listening and dancing to ballads: Garmarna: *Brun*
- **Giordano Dall'Armellina's videos** → **flipped classroom**
 - Part 1: *Il testamento dell'avvelenato*
 - Part 2: *Lord Randal*
 - Part 3: *Lord Randal and Kung Olaf*
- **Main subgenres and texts**
 - impossible challenges *Elfin Knight, Scarborough Fair*
 - magic and supernatural events *Lord Randal*
 - outlaws and criminals *Geordie* + live version by Fabrizio De André
 - border ballads *Stirling Brig*
 - murder ballads *Edward*
 - love and jealousy *Cruel sister*
 - social protest, satire, religious subjects (no texts)

Modulo D – Contemporary prose: *Auggie Wren's Christmas story* by Paul Auster

- Plot and characters
- Formal features: poetic ambiguity; framed and framing narrative levels
- Storylistening and storytelling; visual and verbal narration
- The transitional space and the "willing suspension of disbelief"
- The reader at play: trusting the narrator
- Role reversal

Modulo E – Medieval drama

- Main genres and the origins: comedy, tragedy, farce, melodrama; Greek and Latin drama; Roman spectacles
- Initial attitude of the Church and the role of Byzantium
- Popular entertainment and folk plays
- A new attitude: visual strategies to spread the Christian message
- Liturgical drama in Latin – the tropes (*Quem quaeritis*) and Ethelwold's *Regularis Concordia*
- From liturgical to vernacular drama: the role of the guilds
- The 3 M's: miracle, mystery and morality plays
- Mystery cycles: timeless Christian message; stationary vs processional staging; the pageants
- Morality plays: allegory and universal characters; professional companies
- Shakespeare and the morality plays: free will, choices, consequences, responsibilities



Modulo F – The Tudor Age and the English Renaissance: social and political changes under Henry VII, Henry VIII, Edward VI, Bloody Mary and Elizabeth I; the Anglican schism; New Learning and the Chain of Beings; Renaissance ideals and vision of the world

- **The evolution of the sonnet**
 - Petrarchan standard vs English standard
 - Francesco Petrarca *Pace non trovo et non ò da far guerra (Canzoniere 134)*
 - Thomas Wyatt *I find no peace and all my war is done*
 - Edmund Spenser *Coming to kiss her lips, such grace I found (Amoretti 64)*
- **Shakespeare's sonnet collection:** genesis, structure, main themes; the Fair Youth and the Dark Lady
 - Sonnet 18 *Shall I compare thee to a summer's day?*
 - Sonnet 116 *Let me not to the marriage of true minds*
 - Sonnet 121 *'Tis better to be vile than vile esteemed*
 - Sonnet 130 *My mistress' eyes are nothing like the sun*
 - Sonnet 138 *When my love swears she is made of truth*
 - Prologue to *Romeo and Juliet*

3. COMUNICAZIONE

The flipped classroom method

- definition
- how it works
- learning strategies
- advantages for students and teachers
- potential problems for students and teachers
- **TED Talks videos for class and/or group discussion**
 - Louis Schwartzberg *Nature, beauty, gratitude*
 - Tim Urban *Inside the mind of a master procrastinator*
 - TED-Ed *Why you procrastinate even when it feels bad*
- **The Butterfly Circus**
 - Prejudice, misjudgement, discrimination, labelling people
 - Diversity, uniqueness
 - Dignity, respect, human touch, empathy, mutual support
 - Self-acceptance, self-esteem, self-awareness, limits, resilience
 - Talent, self-fulfilment, personal goals, challenge, tackling issues
 - Trust, second chances, bravery, sense of wonder

4. EDUCAZIONE CIVICA – modulo di potenziamento linguistico e comunicativo, svolto in compresenza con la collega madrelingua, prof. Monika Solberg (6 ore)

- The UN 2030 Agenda of Sustainable Development Goals
- How to manage effectively public speaking, note taking and verbalization
- The human situation: focus on Goals 1, 2, 3, 4, 5, 6, 8, 10, 11, 16
- Group work: identifying, prioritizing and exploring crucial issues today; expressing opinions, agreeing/disagreeing
- From global to local: doing online research, getting personal, expressing one's critical thoughts
- How to build global citizenship awareness
- Individual presentations and oral interaction with the teachers

Milano, 6 giugno 2025

La docente
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