



**Anno scolastico:** 2024 – 2025

**Classe:** 4C 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)

Focus on writing: argumentative essay and persuasive essay

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

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

### 2. LETTERATURA

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

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

**Modulo A – Summer readings:** thematic discussions

- **William Shakespeare** *Macbeth*
  - power and leadership
  - making choices
  - truth and ambiguity
  - ambition, hybris and blindness
  - the villain and manipulation strategies
  - nature and human nature
- **Kae Tempest** *On connection*
  - Numbness and bingeing
  - Shift of perspective: art to foster empathy
  - Creativity in everyday life as a tool for self-connection and self-awareness
  - Building bridges

**Modulo B – The Tudor and Stuart Age:** general background, cultural context

- *Macbeth*: lettura integrale estiva
  - Character analysis and text analysis
  - Formal features:
    - different registers
    - poetic clusters
    - symbols
  - Power management and leaders: Machiavelli vs. Shakespeare (lezione in compresenza con il prof. Rossi)



**Modulo C – Metaphysical poetry:** main formal features: the conceit; contrasting imagery; paradox and oxymoron; unexpected logical thread; opening in medias res; dramatic quality; a different kind of regularity

- **John Donne:** life, style, main themes: the relevance of physical love; no sense of guilt; privacy in love; different time for the lovers; love as an agent of change; even and odd numbers in the poems
  - *A Valediction: forbidding mourning*
  - *The Sun rising*
  - *The Dream*
  - *The Undertaking*
  - *A Nocturnal upon St Lucy's day*
  - *Batter my heart*
  - *Death be not proud*
  - *No man is an island*

**Modulo D – The Puritan Age and the Commonwealth:** the role of religion; work ethics; the democratic experiment

- **John Milton:** life, style, main themes: religious epic poetry; the Puritan mentality; his role in the Commonwealth; the 'overreacher'
  - *Paradise Lost* – Satan's speech in Hell

**Modulo E – Contemporary literature**

- **Paul Auster:** *Auggie Wren's Christmas story*
  - Communicative functions and literary communication
  - Metafiction and poetic ambiguity
  - Storytelling and storylistening
  - Framing and framed narrative levels
  - Visual and verbal narration: looking in order to see
  - Reader participation: the transitional space and the 'willing suspension of disbelief'
  - Credibility and trust
  - Subverting the social order

**Modulo F – The Age of Reason and the scientific revolution – The Restoration and Glorious revolution:** the rise of the middle class; a new reading public; journalism and didacticism; the evolution of prose; coffee houses and circulation of ideas; the Puritan vision of the world; female education

- **Early novels**
  - Main subgenres:
    - realistic/adventure novel
    - epistolary novel
    - satirical novel
  - The middle-class hero
- **Daniel Defoe:** life, style, main themes: the self-made man; perseverance and resilience; industriousness and hard work; faith in Providence; imperialist view of the world
  - *Robinson Crusoe*      I was born of a good family (incipit)  
                                 A dreadful deliverance  
                                 I was very seldom idle
- **Samuel Richardson:** life; style: italics, reported dialogues, 1<sup>st</sup>-person narration, main themes: female condition in the 18<sup>th</sup> century; sexual harassment; dignity and honour; prejudice; the relevance of verbal skills
  - *Pamela*      Pamela refuses Mr B's advances  
                         The rich despise the poor



- **Jonathan Swift:** life; style: irony, cynicism and sarcasm as tools for social criticism; main themes: the Irish situation in the 18<sup>th</sup> century; contesting the Royal Academy and the British Empire; the excess of abstract reason; humanity and empathy
  - *A modest proposal*
  - *Gulliver's Travels*      The Academy of Lagado  
   The conclusion of the novel

**Modulo G – From the Enlightenment to pre-Romanticism** (PowerPoint slideshow): the cultural shift and its philosophical background; power management in Hobbes; Locke and Rousseau: duties and rights of the citizen; the industrial revolution; the American independence; the French revolution; the consequences of the revolutions; the 'pursuit of happiness': public and private happiness; expressing the inner world and the self with an emotional impact

- **The Sublime:** Burke's aesthetic theory; pain is stronger than pleasure; imagining pain/fear as a form of pleasure when not in danger: the power of artistic imagination; obscurity, dread of the unknown, solitude, magnitude, immensity, infinity as sublime features; the feelings of astonishment, wonder, awe and terror caused by the Sublime; disproportion, imperfection and imbalance as different forms of beauty
- **The Gothic novel:** main features and themes
- **Mary Shelley:** education by William Godwin; the literary circle; meeting P.B. Shelley, elopement; the Grand Tour with Lord Byron; losing her child; 1816: the year without a summer; genesis of *Frankenstein* (lettura integrale)
  - *Frankenstein*      A spark of being into the lifeless thing  
                                 An outcast of society  
                                 What was I?

**Modulo H – English romantic poetry:** comparing the two poetic generations; nature and supernatural; imagination and the creative process; a democratic language; the child; eternity and infinity; social and political issues; time, fame and death

- **BBC series: The Romantics (flipped classroom)**
  - Episode 1 – Liberty
  - Episode 2 – Nature
  - Episode 3 – Eternity
- **The Romantics:** biographies of William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Mary Shelley, John Keats; their different approaches to poetry, personalities and literary theories; main themes in their works
- **William Blake:** pre-existence; imagination; *Songs of Innocence*; *Songs of Innocence and of Experience*; Blake as a visual artist: illuminated printing and parallel poems; the unconventional trinity: God, child and the artist
  - *The Lamb*
  - *The Tyger*
- **William Wordsworth:** *Lyrical Ballads*: a democratic collection; nature, language, the poet, memory, imagination
  - Extract from the Preface to *Lyrical Ballads* (1800 edition)
  - *I wandered lonely as a cloud (Daffodils)*
  - *My heart leaps up (The Rainbow)*
- **Samuel Taylor Coleridge:** fancy, primary and secondary imagination; poetic talent vs poetic genius; *willing suspension of disbelief*; the deep bond with nature; storytelling and storylistening; the conversation poem; spiral/thematic ring structure; nature as the *Great universal teacher*; a father's tender feelings for his son
  - *The Rime of the Ancient Mariner*      (analisi integrale)
  - *Frost at midnight*



- **Percy Bysshe Shelley:** a fervent atheist; immediacy of poetic composition; unconventional lifestyle; political criticism; nature and art, ever searching for liberty
  - *Ozymandias* (solo lettura)
  - *England in 1819* (solo lettura)
- **John Keats:** empathy with human suffering; poetry heals the soul; classical beauty and the transience of human life; impending death; *negative capability*; natural, human and artistic time
  - *When I have fears* (solo lettura)
  - *To my brothers* (solo lettura)

## 2. COMUNICAZIONE

- **TED Talks (flipped classroom)**
  - Jason Shen – *Looking for a job? Highlight your ability, not your experience*
  - Eric Berridge – *Why tech needs the Humanities*
- **Class discussions**
  - *Into the wild* (2007, directed by Sean Penn, soundtrack by Eddie Vedder)
  - *Tutto quello che volevo* (spettacolo teatrale di e con Cinzia Spanò – Elfo Puccini)
- **Literary debates**
  - Historical contextualization is necessary to understand literature
  - Art should have a didactic aim
  - Teaching literature in 21<sup>st</sup>-century schools is still relevant
- **Experiential learning: phenomenon-based lessons**

FROM PAGES TO PEOPLE – Progetto di interviste in inglese a viaggiatori in Stazione Centrale a partire da tematiche significative per gli studenti. Combinazione di lavoro a coppie nelle fasi iniziali e feedback individuale conclusivo (in forma orale o scritta).

- Identifying main themes that are still relevant today, moving from the text analysed in class
- Preparing questions for the interviews (pair work)
- Phenomenon-based lesson: interviewing travellers in English at Milan Central Station (pair work)
- Individual feedback

## 3. EDUCAZIONE CIVICA – modulo di potenziamento madrelingua in compresenza con la prof. Monika Solberg (6h)

- **Class debates with opposing teams**
  - What a debate is and why debate
  - Getting ready to debate: doing individual research on Global Goals connected to the human situation, comparing data and information with one's teammates; fact checking and selecting reliable sources; anticipating the rival team's objections; learning specific vocabulary; the relevance of linkers in supporting one's logical thread
  - Debate format: proposition about one of the SDGs; affirmative and negative teams; the jury; opening statement; rebuttal; question time; closing statements;
  - Sentence starters and linkers to argument

Milano, 6 giugno 2025

La docente  
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