

Programma di **Lingua e Cultura Inglese** - Docente: Caterina Galione

L'adozione del libro di testo (A. Cattaneo, D. De Flaviis, *L&L volume 2*, Signorelli Scuola) è facoltativa. Tutto il materiale preparato dalla docente (testi, analisi e appunti preparati dalla docente riadattati dal sito Sparknotes e/o da altre fonti su internet, articoli e saggi, video crash course e Ted-ed) è stato condiviso su classroom. Tutti i testi e i materiali sono stati letti e/o visti e commentati in classe.

THE NINETEENTH CENTURY

THE AMERICAN RENAISSANCE and THE VICTORIAN AGE

US social and historical context, the American Renaissance;

slavery in the Usa (crash course

<https://thecrashcourse.com/courses/slavery-crash-course-us-history-13/>);

the American Dream and the myth of the Frontier (crash course

https://thecrashcourse.com/courses/westward-expansion-crash-course-us-history-24)

The British Empire, the Industrial Revolution, the Factory Acts and the Reform Bills (appunti su classroom), the world of workhouses, the Victorian Compromise, the Victorian novel.

Walt Whitman (appunti su classroom riadattati dalla docente dal sito sparknotes e da *The Cambridge Companion to Walt Whitman* di Ezra Greenspan, Cambridge UP, 1995):

From *Leaves of Grass* (1855)

- *I Hear America Singing*
- *O Me! O Life!*
- *When I Heard the Learn'd Astronomer*

Themes: the American Dream, language and style, self and society, individual and collective/national identity, democracy and expansion.

Nathaniel Hawthorne (brani selezionati dalla docente e appunti tratti da Sparknotes su classroom)

From: *The Scarlet Letter* (1850)

- The prison door
- A flood of sunshine
- Conclusion

Themes: the letter A as a sign and symbol, individual and collective identity, Puritan culture, natural laws vs human laws, wilderness and civilization.

Charles Dickens (breve estratto dal film di Roman Polanski *Oliver Twist*):

From *Oliver Twist* (1837-39)

- *Oliver wants some more* (short video from Roman Polanski's movie)
- *Oliver is taken to the workhouse*

Themes: individualism, poverty and charity, moralizing aim of literature, workhouse, Victorian values.

From *Hard Times* (1854)

- *A Classroom Definition of an Horse*
- *Coketown*

Focus on: the industrial revolution, dehumanization and alienation, facts and fancy, social condition during the industrial revolution.

Emily Bronte (appunti rielaborati da Sparknotes su classroom):

From *Wuthering Heights* (1847)

- *Catherine Marries Linton But is in love with Heathcliff*

Themes: conflict between nature and culture, love and social constraints, the dark romantic hero.

Oscar Wilde (brani selezionati su classroom):

From *The Picture of Dorian Gray* (1890)

- *Preface*
- *Basil's studio (chapter 1)*
- *Lord Henry's speech on youth and beauty (chapter 2)*
- *Dorian stabs the Portrait (chapter 20)*

Focus on: Victorian Compromise, aestheticism, narrative technique, art and the role of the artist, the dandy, timeless beauty, hypocrisy and rebellion, social criticism.

THE TWENTIETH CENTURY

DUBLIN-LONDON-NEW YORK

Modernism: social and historical context, William James; Freud and Bergson, the stream of consciousness (presentazioni ppt condivise su classroom)

James Joyce (presentazioni ppt; appunti rielaborati da Sparknotes su classroom)

From: *A portrait of the Artist as a Young Man* (1916)

- *The uncreated Conscience of my Race* (final paragraphs, appunti)

Themes: narrative technique, Stephen Dedalus, rebellion against family, religion and state, the role of the artist, the development of a mind, epiphanies.

From: *Ulysses* (1922)

- *The funeral*
- *I said yes I will*

Themes: censorship and publication, literary technique, stream of consciousness and interior monologue, relation to *Odyssey*, structure, characters and points of view, national identity.

Francis Scott Fitzgerald

Form *The Great Gatsby* (1925)

- *Gatsby* fabulous parties
- *Gatsby* and Tom fight for Daisy
- *Boats against the current* (final paragraphs)

Themes: the Roaring Twenties, the decay of the American Dream, materialism, old and new riches, the loss of values, East vs West, retrospective narration, symbolic images.

Film: *The Great Gatsby* by Baz Luhrmann

Langston Hughes and the Harlem Renaissance (ppt condivisi su classroom e

Crash Course video

<https://thecrashcourse.com/courses/langston-hughes-the-harlem-renaissance-crash-course-literature-215>

- *I, too, Sing America* (1926)
- *Harlem* (1951)

Themes: Whitman's heritage, language and style, the Black Mecca, pride and black identity, segregation.

THE GREAT DEPRESSION

Crash Course video:

<https://thecrashcourse.com/courses/the-great-depression-crash-course-us-history-33/>

Walker Evans and Dorothea Lange: selection of FSA photos (1935-40)

<https://www.loc.gov/pictures/collection/fsa/docchap4.html>

John Steinbeck (brani selezionati dall'insegnante, su classroom):

From *The Grapes of Wrath* (1939)

- The Spring is beautiful in California (chapter 25)
- I'll be there (chapter 27)
- No work, no money, no food (chapter 29)

Themes: the Great Depression, the New Deal and the WPA, the social protest novel, dialect and identity, social realism, Midwest and the Garden of Eden, the American Dream, misery and solidarity.

Woody Guthrie: *The Ballad of Tom Joad* (1940)

<https://www.antiwarsons.org/canzone.php?id=33488&lang=it>

Bruce Springsteen: *The Ghost of Tom Joad* (1995)

<https://www.antiwarsons.org/canzone.php?id=5204>

Roma. 15 maggio 2025

Per le studentesse e gli studenti