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## PROGRAMMA DI LINGUA E CULTURA INGLESE

**DOCENTE: Frodella Sheila**

**CLASSE 3E**

**MATERIA: LINGUA E CULTURA INGLESE**

**A.S. 2023/24**

### PROGRAMMA SVOLTO

Tools for the literary analysis of poetry: poetic devices.

Hand-outs: Philip Larkin, *Winter Nocturne*; Dylan Thomas, *Do Not Go Gentle Into That Good Night*.

From *Performer Heritage*, vol 1, ed. Zanichelli.

The Origins: historical and social contexts. The settlements.

The epic poem: features. Extract from *Beowulf*: The Fight.

The Middle Ages: historical and social contexts. Reading on Wycliffe and Lollardy.

The Medieval Ballad: features. Lord Randall; Geordie.

The Modern Ballad: (hand-out) Bob Dylan, *A Hard Rain's A-Gonna Fall*; De André, *Geordie*.

The Medieval Narrative Poem: features. From Chaucer's *Canterbury Tales*: The General Prologue; The Prioress.

Student's presentation of *The Hill* (from Spoon River Anthology).

The Elizabethan and early Stuart ages: historical, cultural and social backgrounds. Visual analysis of *Coronation*, *Armada* and *Rainbow* portraits of Elizabeth Tudor.

## THE SONNET

William Shakespeare: Shall I compare thee?; My Mistress' Eyes.

## THE THEATRE

Elizabethan playhouses and acting companies.

Brief reference to Christopher Marlowe's *Doctor Faustus*.

William Shakespeare: introduction to and extracts from *Romeo and Juliet*: The Prologue, The Masque, The Balcony Scene.

Comparative viewing of clips from Zeffirelli and Baz Luhrmann's film versions of *Romeo and Juliet*.

Viewing of John Madden's *Shakespeare in Love* in original sound.

Introduction to *A Midsummer Night's Dream*. Analysis of excerpt from Act II (hand-out).

Reading of the tale of Pyramus and Thisbe from Edith Hamilton's *Mythology* and viewing of the play-within-the-play scene from film *A Midsummer Night's Dream*.

Introduction to *Much Ado About Nothing* (hand-out). Viewing of Kenneth Branagh's film.

Introduction to and analysis of excerpts from *The Merchant of Venice*: Three Thousand Ducats, I am a Jew, The Quality of Mercy.

Viewing of Michael Radford's *Merchant of Venice*.

Introduction to and extracts from *Hamlet*: Hamlet meets the Ghost and To be or not to be.

Viewing of clip from Zeffirelli's *Hamlet*.

Historical background to the Jacobean age.

Introduction to and extracts from *Macbeth*: The Three Witches, Duncan's Murder, A Tale Told by an Idiot.

Introduction to and extracts from *The Tempest*. Analysis of excerpt Prospero and Caliban.

Introduction to Metaphysical poetry: John Donne, *Batter My Heart* (online), *The Sun Rising*, No Man is an Island.

From *Both Sides*: Starters A-B-C-D-E; units 1-5 (up to p. 71). Grammar items (from the textbook and also from the teacher's explanations): review of all present, past and future tenses including future continuous and perfect; structure of the English sentence; question forms (both direct and indirect); linkers for comparison/contrast; like/as; defining and non-defining relative clauses; as long as/ as far as; used to vs. be/get used to; modals for ability.

Focus on idioms with comparatives and on phrasal verbs.

Viewing of an episode of *The Simpsons*.

#### EDUCAZIONE CIVICA

Viewing of film *About A Boy* and consequent class discussion on bullying at school.

#### DIDATTICA ORIENTATIVA

Come spendere le certificazioni Cambridge in ambito accademico e professionale.

Conversazione in inglese con giovani studenti madrelingua americani della Kent State University.

#### **FIRMA DOCENTE**

#### **FIRMA DEI RAPPRESENTANTI DI CLASSE**