

Getting started with ...

FIREWORDS



IN THIS WEBINAR

- ① Teacher resources
- ② Structure of the coursebook
- ③ What's in the Teacher's & Test Book
- ④ Digital resources for the teacher
- ⑤ Questions

1. *Teacher resources*



2. STRUCTURE OF THE COURSEBOOK

4

The Augustan Age

1714-1760



Thomas Gainsborough, *Mr and Mrs Jackson*, 1748-1750, Tate Gallery, London

IN CLASS Thinking Routine

AT HOME Activity 1

IN CLASS Activity 2

TEXT

Thomas Gainsborough, *Mr and Mrs Jackson*

I *As most distinguished not writings from those idle romances which are filled with monsters...*

C *Reading is to the mind, what exercise is to the body.*

D *Unlimited power is apt to corrupt the minds of those who possess it.*

TOWARDS THINKING ROUTINE

See, think, wonder

See

1. What do you see in the picture?

Think

2. The two people are a newly married couple. The man is a country landowner. What do you think is his relationship to the land he owns?

Wonder

3. Why did the couple have themselves portrayed in this way?

4. FIREWORDS Complete the text with the FIREWORDS. Then watch the video and check.

Age of Reason • Augustan Age • Enlightenment • George I • George II • landed gentry • merchant class • middle-class readers • party system • Prime Minister • prosperity • rise of the novel • first periodicals

The first half of the 18th century is known as the **Augustan Age** of English literature, in reference to the Roman emperor Augustus, under whose reign the greatest works of Latin literature were created. The period has also been called the **18th**, because of the influence of the **18th**, the philosophical movement that was spreading throughout Europe at the time. While previous forms of fiction dealt mainly with fantastic stories, the new ones provided a realistic portrait of the society of the time and reflected the tastes of the new **4**. These readers were also interested in learning and discussing current ideas and events, and this led to the publication of the **5**, like *The Tatler* and *The Spectator*. In general, this was a period of political stability, scientific progress, and economic **6**. The **7**, began to develop, with the Whigs and the Tories alternating in government. The aristocracy and the **8** continued to own most of the land, but in the cities a wealthy **9** was growing. During the reign of **10**, and that of his son **11**, the monarch lost much of his influence on the policy of the country, and the **12** emerged as the key political figure.

2 Link the picture and the quotes to the largest possible number of FIREWORDS. Then explain the reasons for your choices.

PHOTOL BENCHMARKS

- 1 Video overview
- 2 Audio
- 3 Interactive timeline
- 4 DigiNote
- 5 Revision lessons

DEAF LIA

THEME: 18th-century history

AUTHOR: D. DEAF LIA

DURATION: 10 min



HISTORICAL CONTEXT

HISTORY

History Milestones



1713 The Beginning of the English Slave Trade

The **Treaty of Utrecht** in 1713 put an end to the **War of the Spanish Succession** that began in 1701, when Charles II of Spain died childless. He offered his throne to the grandson of Louis XIV, Philip of Anjou, but this could have led to a union between France and Spain. The British Army took part in this war to stop France dominating Europe. Since a victory for Austria would have changed the European balance as much as a victory for France, the British government started to negotiate with France. The treaty established the so-called *asiento*, which means 'settlement' in Spanish, a thirty-year right to provide the Spanish colonies with an agreed number of slaves.

The slave trade and the increasing prosperity of its colonies gradually allowed England to become a world power.

1714-1727 King George I

When George I (1660-1727) came to the throne, the Hanover dynasty began. The new king arrived in England from Germany when he was 54 years old. He neither spoke English nor had any knowledge of English culture and society. This, added to the corruption of his ministers and financial scandals, made him an unpopular king. The greatest of these financial scandals was the bankruptcy of the South Sea Company in 1720, which provoked the ruin of thousands of investors.

George I was strongly contrasted by the Jacobites, supporters of Prince James Edward, a Stuart, called the **Old Pretender** and son of James II. After the Glorious Revolution of 1688, James II had been deprived of the crown in favour of his daughter Mary and her husband, William III of Orange. In 1715, a **Jacobite rebellion** broke out. The rebels were defeated in Scotland and many of them were executed.



1714-1760 The Consolidation of Whigs and Tories

Politically, the 18th century marks the consolidation of the Whigs and the Tories. They became actual **political parties**: the **Whigs** represented the **merchants and the business classes** of London. They supported the Puritans and the other Protestant groups. The **Tories**, on the contrary, defended the rights of the **landed gentry and the clergy**. The Tories had been in power during the reign of Queen Anne, but George I was supported by the Whigs, and formed a mainly Whig ministry.

1721-1742 Robert Walpole Prime Minister

As a result of the Bill of Rights of 1689, Parliament had firm control over the king, and it was in this period that the **figure of the Prime Minister began to acquire great relevance**. Since George I could not speak English, he gave his ministers great autonomy. While in the past they used to meet in front of the king, during the reign of George I, under the guide of **Sir Robert Walpole** (1676-1745), they met without him. Another reason for this was that the king made many visits to Germany. The function of the king, then, was basically that of signing decisions already taken by the ministers.

Even though the position of Prime Minister as such did not exist at the time, the historical circumstances allowed Walpole to create it *de facto*. For this reason, he is considered to be the first Prime Minister in Britain, even though his real post was as Lord of the Treasury. He was a Whig and was a capable and cunning politician, who **encouraged trade** and industry by abolishing export duties and lowering import duties on raw materials. Robert Walpole was also the first Prime Minister to reside at **10 Downing Street**, in a house donated to him by King George II. Over the years, the house became the official residence of English Prime Ministers.



1727-1760 King George II

George II (1683-1760) was the last English monarch to fight in the battlefield. During his reign, England was involved in various wars. First with Spain, which was repealed in 1748. Then, against France during the War of Austrian Succession (1740-1748) and during the **Seven Years' War** (1756-1763).

1745-1746 The Jacobite Rebellion

In 1745, George II's reign was also characterised by a new **Jacobite rebellion** which demanded the restoration of the Stuart kings. Prince Charles Edward, son of Prince James Edward, called the Young Pretender, was the leader. In this rebellion the Jacobites were also defeated, this time in the terrible **battle of Culloden** (1746). In the battle thousands of Scottish clansmen were massacred by an army of about 8,000 English soldiers. Because of the defeat, Charles Stuart was forced to flee to France in exile. The battle of Culloden was the last to be fought on British soil. After this defeat, the clan chiefs were stripped of their powers; cottages were burnt, people were imprisoned or sent to America, the wearing of the kilt and the playing of bagpipes were forbidden and the **traditional way of life of the Scottish Highlands came to an end**.



1756-1763 The Seven Years' War

The Seven Years' War saw England and Prussia warring against France, Austria, Russia, Sweden and Spain plus other allies on each side. The war broke out both for the **possessions of various areas in Europe** and for commercial supremacy at sea. As regards the commercial supremacy, it was particularly bloody between France and England, which fought for the control of their overseas colonies. This war took place not only in Europe and in the American colonies but also in India and Asia. It ended in 1763 with the **victory of the English**. Vast territories all over the world were lost by the French, including Canada, the Antilles, Senegal and India.

In 1756, the Whig representative **William Pitt** (1708-1778) became Prime Minister and led England during the Seven Years' War. He was a brilliant orator and tried to fight the spreading corruption of the times. This far-sighted politician understood that the main area of attention lay overseas. He also understood that in a mercantilist age **wealth came from trade**, and a trading empire was based on the control of world trade. Therefore, his first aim when he was in the government was to make the **British navy** stronger than that of any other country. Pitt resigned in 1768.



IMPROVE YOUR VOCABULARY

Read the text, then match each word to its synonym or definition.

- | | | | |
|---|---|-----------------------|---------------------------|
| 1. ☐ settlement | 4. ☐ cunning | a. smart / clever | d. inability to pay debts |
| 2. ☐ bankruptcy | 5. ☐ raw materials | b. agreement / deal | e. withdraw / call off |
| 3. ☐ landed gentry | 6. ☐ repeal | c. wealthy landowners | f. basic materials |

Comprehension

1. Decide if the following statements are true or false and correct the false ones.

- | | | | |
|---|---------|--|---------|
| 1. The word <i>asiento</i> is the Spanish term for the slave trade in the 18 th century. | (T) (F) | 6. The War of Austrian Succession was fought against the Russian Empire. | (T) (F) |
| 2. The Hanover dynasty in England started with Queen Anne. | (T) (F) | 7. The Seven Years' War broke out for commercial supremacy. | (T) (F) |
| 3. The Jacobites were supporters of George I. | (T) (F) | 8. As a Prime Minister, William Pitt encouraged the development of trade. | (T) (F) |
| 4. The Whigs represented the interests of the Church. | (T) (F) | 9. William Pitt was the first Prime Minister to reside at 10 Downing Street. | (T) (F) |
| 5. Robert Walpole served as a Prime Minister under George II. | (T) (F) | | |

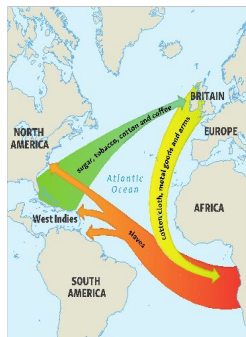
CULTURAL CONTEXT

CULTURE

The Augustan Age

The Augustan Age was characterised by **political stability**, after the turbulent previous period. The achievement of a **greater well-being** and the broadening of geographical knowledge, especially overseas, created economic activities and consequently more money circulated.

Slave trade



During the Augustan Age, **non-European territories** became more and more important, as they were the destination of colonial wars, especially for commercial and economic purposes. Powerful European countries such as England, France and Spain aimed to **exploit resources, including human ones**. In fact it was in this period that, with new routes opened to Africa, the slave trade reached its highest point. Historians calculated that Britain shipped about 3.1 million African men and women from various parts, and became the leader in the **triangular trade** between Britain, Africa and America.

The cruelty of the slave trade was undeniable. During their voyages, British ships carried cotton, cloth, metal goods and arms to West Africa, which were used to buy slaves from their African masters. Human beings were seized from their villages by slave raiders and sold as objects. Many African chiefs took part in this terrible trade by selling their war prisoners, or helping slave raiders choose people from their tribes. The slaves were carried to the Caribbean islands, to North America and to South America. Many of them died during the passage. In America they were sold at auction (mostly for sale) and sent to work on plantations, where life was just as bad. Some estimate that over ten million Black men, women and children were taken from Africa to America. The same ships were then loaded with sugar, tobacco, cotton and coffee for the trip back to Europe.

The last decades of the 17th century saw the birth of the **Anti-slave-trade Committee**, and some politicians fought for the abolition of slavery.

Agriculture and food

Gradually, the British landscape started to change: it became characterised by the **enclosures**, which separated farmland from open fields, while a network of canals and **new roads** was built to make transportation of people and goods easier. **Agriculture** became **increasingly productive and innovative** and this also led towards the beginning of the Industrial Revolution, a few decades later. Selective breeding was introduced to produce stronger, healthier animals and agriculturalists made improvements to farming systems. Jethro Tull (1674-1741) invented a machine drawn up horses to plant the seeds which enormously improved the quantity of products extracted from the land. **Food was cheaper** than before thanks to the improvements in farming methods. Moreover, the colonies provided new kinds of food and drink, like sugar, coffee and tea.

Scientific progress

The scientific thought, which had started in the previous centuries, developed rapidly. The period was marked by important improvements: the **progress of medicine, improvements in hygiene** and a **decrease in infant mortality** which led to an extraordinary **increase in population**, in turn implying the demand for food, clothing and housing. Houses were increasingly being built with bricks and not with wood, so they were safer.

QUICK CHECK

Answer the questions.

- How was the slave trade organised?
- How did slave traders treat people as slaves?
- What were the main innovations in agriculture during the Augustan Age?
- What were the main social changes and contradictions?

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THE AUGUSTAN AGE CULTURE 4

FOCUS ON

The Enlightenment, an intellectual movement which spread in Europe in the 17th and 18th century, was characterised by a firm **belief in reason** as a means to achieve progress. Through reason, the goals of humanity were considered to be knowledge, freedom and happiness. In politics many Enlightenmentists pushed the ideals of personal freedom, equality, social justice and defence of human rights. In England, **David Hume** (1711-1776) was one of the leading figures of the movement. He wrote about the relationship between cause and effect and free will. However, **John Locke** (1632-1704) (**page 174**), who is considered a forerunner of the English Enlightenment, had already laid much of the groundwork.

Social classes

The rise of the **middle classes**, which became the fulcrum of society, laid the foundations for the Industrial Revolution, which would take place the following century. England started to change from an **agricultural country to an industrial one**. On the one hand, the landed gentry began to impose itself culturally. On the other hand, the rise of the 'first factories' made the role of the city more important. The intensity of trade with distant countries saw the birth of **new social figures** and thus modified the rigid social differentiation of previous centuries. Businessmen, shop-owners, traders and various professions were making themselves heard.

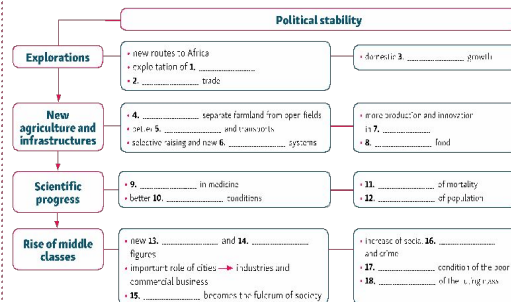
Social contradictions

However, under the surface of balance and serenity there were **disorder and social injustice**. Great wealth and rational order characterised the aristocracy, but the poor lived in **misérable conditions**, at the mercy of a strict penal code that foresaw the death penalty both for stealing an apple and for murder. The law was often administered by **corrupt or inefficient magistrates**, and there was almost nothing to stop crime in the streets of big cities like London. Outside London, government was 'in the hands of the big landowners who did not care about those who lived in poverty. The prosperity, the commercialism and the widespread corruption of the ruling class were the **object of a campaign of criticism**, and political cartoons became an established expression of satire: the most famous name is that of William Hogarth, who was especially concerned with satirising manners and morals (**page 233**).

Summing up

Read the text and complete the map with the words given.

agriculture • disaster • corruption • decrease • economic • enclosures • farming • health and hygiene • improvements • increase • injustice • middle class • miserable • professional • resources • roads • slave • social



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The rise of journalism

QUICK CHECK

Decide if the following statements are true or false and correct the false ones.

- During the Augustan Age the reading public decreased. 1
- The *Tatler* was one of the most important newspapers of the Augustan Age. 1
- According to Samuel Johnson's definition, coffee houses were places to enjoy oneself. 1
- Coffee houses were mainly economic centres. 1
- Coffee houses did not play any political function. 1
- Women were not allowed in coffee houses. 1

Answer the questions.

- Which factors contributed to the development of your 'aim' and to the birth of newspapers?
- What were the main themes of newspapers? To whom were they addressed?
- What other function, apart from the economic one, did coffee houses play in 18th century England?
- The text says that coffee houses were 'democratic centres'. Why?

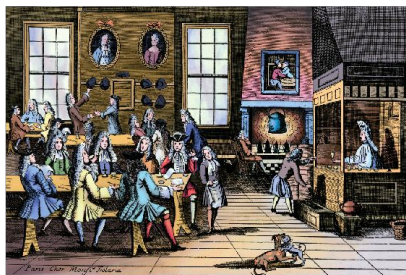
18th century Coffee House engraving, illustration in *English Men and Women in the Eighteenth Century* by A.S. Pakenfield, 1902

After the revolutions of the 17th century, the values of moderation and balance were affirmed and they spread in the culture, art and literature of the period. During the Augustan Age the reading public increased significantly. This rise was due to the simultaneous growth of the rate of literacy and the wish of the middle class to educate themselves. **The need to acquire information increased**, because of the importance of establishing economic transactions and investments. The development of journalism and the birth of newspapers were also favoured by more efficient printing technologies.

The best-known newspapers were *The Tatler* (1709) and *The Spectator* (1711), both largely written by Joseph Addison (1672-1719) and Richard Steele (1672-1729). Manners, literature, statistics, gossip and moral reflections were the main themes of brief papers addressed to a middle-class audience. The two writers realised that the creation of a group of characters would be well received by the readers, because a conversation was easier and more pleasant to read than an essay. So they created, in *The Spectator*, where the chief character was an eccentric country squire (a country landowner or retiree) and a powerful gentleman, Sir Roger de Coverley. In this way, the essayist was no longer a detached authority, but an amiable companion, talking pleasantly about life.

The 18th-century coffee houses

New spaces of aggregation and discussion arose, such as **coffee houses**. Samuel Johnson defined the coffee house in his *A Dictionary of the English Language* [in page 200] as 'a house of entertainment where coffee is sold, and the customers are supplied with newspapers'. Such a definition sheds light on the significance these meeting places had in 18th-century culture. They were not only places where coffee was sold, but also cultural centres. Their role and function went beyond the commercial enterprise they had been designed for and their contribution to the **social, political and literary debate** of the times was enormous. People meeting there, in fact, could not only read newspapers but any kind of printed matter, as well as discuss current affairs, political news and conduct economic transactions. From this point of view, they were democratic centres, **open to all social strata**, from the poor to the rich, in which any customer could express his point of view. Women, however, were excluded from coffee houses. Coffee houses were also important **economic centres**. The London Stock Exchange, for example, was created in a coffee house towards the end of the 18th century.



T39 The aim of *The Spectator*

From *The Spectator*, N. 10, 12th March, 1711 by Joseph Addison

The extract below is from *The Spectator*. According to its editors, its aims were to strengthen literary elegance and train the new morality which had emerged after the religious fervour and bigotry of the Puritan period.

BEFORE YOU READ You are going to open your own web page. You want to present it to the public. What is your aim? What do you want to talk about? Explain the aims of your web page in a short text.

- Inquiring... after... of London
- becoming acquainted
- Conversation... circles
- regions... regions
- Threescore thousand... of men
- Hard... words
- Becheam... in all
- I shall spare no pains... to do so
- shall endeavour to deliver... to me
- temper... to do so
- State... of the
- less follow... of the
- spreads up... of the
- Circles... of the
- dwell... of the

- I do with much Satisfaction that I hear him say 'This Inquiring Day by Day after these my Papers, and receiving my Morning Lectures with a becoming Seriousness and Attention.' My Publisher tells me that there are already Three thousand of them circulated every Day: So that I allow Twenty Readers to every Paper, which I look upon as a modest Computation; I may reckon about Threescore thousand? Disciples in London and Westminster, who I hope will take care to distinguish themselves from the thoughtless Herd of their ignorant and unenlighten'd Brethren! Since I have raised to myself so great an Audience, I shall strive no longer to make their Instruction agreeable, and their Devotion useful. The which I shall endeavour to deliver with Wit, and to temper with Wit, and to temper with Wit, and to temper with Wit.
- Wit with Morality, that my Readers may, if possible, both Ways find their account in the Spectator of the Day. And in the End that, since Wit and Devotion may not be short transient Inconveniences of Thought, I have resolved to refer to their Memories from Day to Day, till I have recovered the most of that desperate State of Vice and Folly into which the Age is fallen. The Mind that lies fallow, but a single Day, sprouts up! In Hofes that are only to be filled by a constant and assiduous Culture. It was said of Socrates, that he brought Philosophy down from Heaven, to inhabit among Men; and I shall be ambitious to have it said of me, that I have brought Philosophy out of Cloisters and Libraries, Schools and Colleges, to dwell in Clubs and Assemblies, at Tea-Tables, and in Coffee-Houses.

Comprehension

- Read the article. What feelings does Joseph Addison express about the readers' reaction to the publication of his journal? Choose from the options below.
 - He is dissatisfied with it.
 - He is very cautious about it.
 - He is very satisfied with it.
 - He cannot say anything about it.
- In the article, Addison addresses a specific type of reader. What kind of reader and which social class do you think they belong to?
- What are the aims of *The Spectator*? Choose from the following and justify your answer.
 - Educational.
 - Entertaining.
 - Both.

Analysis

- Which of the adjective/s below best describe/s Addison's tone in the article?
 - tactful
 - assertive
 - determinal
 - understanding
 - invariant
- The Spectator* shows three modern phenomena. Which are they? Choose from the following.
 - A new use of printing technology.
 - A new group of people's interests.
 - A new social space.
 - A new use of the alphabet.
 - A new literary form.
 - A new way to talk to women.

Interpretation

- Do you think the aims of *The Spectator* are still valid for modern newspapers?

CITIZENSHIP AND GLOBAL GOALS

CULTURE

CITIZENSHIP

Constitutional monarchy and political parties



In the 18th century Britain was the first European country to develop a constitutional monarchy, a system in which the power of the king or queen is limited by a constitution. By 'constitution' we usually mean a formal document containing the basic principles that regulate the governing of the state. This is the case of the United Kingdom: there is no such document. The United Kingdom is said to have an **unwritten constitution**, in the sense that the constitution is made up of a combination of written laws and traditional practices that have generally been accepted as valid over the course of time.

Efforts to limit the absolute power of English monarchs date back to the times of Magna Carta (1215) (page 20), but it was with parliamentary acts like the **Bill of Rights** of 1689 and the **Act of Settlement** of 1701 (page 357) that the basis of the British constitution was set. Kings and queens continued to exercise some influence on political decisions throughout the 18th and 19th centuries, but this influence diminished gradually. By the end of Queen Victoria's reign (1837-1901) the monarchy had lost all political powers. Today Queen Elizabeth II still performs an important symbolic function as Head of State, but in politics **her role is mainly ceremonial**. All parliamentary bills must be approved by her before they become law, but in practice she must act on the advice of the Prime Minister, who has the real executive power. Was Great Britain already a democracy in the modern sense of the term in the middle of the 18th century? Political power was certainly shifting from 'ereditary monarchs to an elected Parliament, but only about 3% of the population could vote. The right to vote was reserved to wealthy men. There was no secret ballot and corruption was common. Two political parties, Tories

and Whigs, were in competition for control of Parliament, but the vast majority of the population had no direct representation. Things began to change only in the following century, with a series of electoral reforms. The **Reform Act** of 1832 (page 245) gave the vote to some landowners and to some residents who owned property. Further reforms during the century extended the suffrage (the right to vote) to middle-class men, but not to the working class. Women remained explicitly excluded. **Universal suffrage** was reached in 1928: all men and women over 21 had the right to vote. The British electoral system discourages small parties, so Parliament has always been dominated by two large parties. The original Whigs are Tories, evolved a long way from the constitution of the suffrage. In 1832 the Tories became the **Conservative Party**, and in 1859 the Whigs allied themselves with the Radicals to form the **Liberal Party**. In 1900 the **Labour Party** was founded as the political expression of the trade unions and of the socialist movements, and in the 1970s it replaced the Liberal Party as the main opposition. In the Conservative and Labour have been the two major parties in the House of Commons.

During the 20th century many European monarchies became republics. Today republicanism is generally seen as the most suitable form of government for a modern democracy. Yet, there are still eight main monarchies in Europe (Belgium, Denmark, Luxembourg, Netherlands, Norway, Spain, Sweden and the United Kingdom), and they are enjoying an increased popularity on the continent. While many consider royal families a relic of the past, others think that monarchies can help democracy by strengthening the citizens' loyalty to the system of government. In Italy, the monarchy was abolished in 1946 with the constitutional referendum that established the Italian Republic. In many ways, the President of the Italian Republic performs the same formal role as the Queen in the UK. However, the Italian president can only mark a piece of legislation or declare after it has been approved by Parliament if the president thinks the law is unconstitutional. The president has also considerable influence in appointing prime ministers, especially in times of crisis. Both these prerogatives were lost by English monarchs in the 19th century.

Comprehension

1. Answer the questions.

- Why is the UK constitution said to be 'unwritten'?
- Which two acts of Parliament are the original foundation of the UK constitution?
- What is the role of the Queen of the United Kingdom today?
- Which percentage of population had the right to vote in 18th-century Britain?
- What were the two main parties in Parliament in 1832? And today?

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CITIZENSHIP CULTURE 4

Debate

- Form pairs. Half the pairs in the class prepare to support the statement, the other half prepare to argue against the statement.
- Each 'For' pair joins an 'Against' pair to form a group of four.
- In each group, the students present their arguments for and against the statement.

European monarchies still perform a useful role in the third millennium.

FOR:

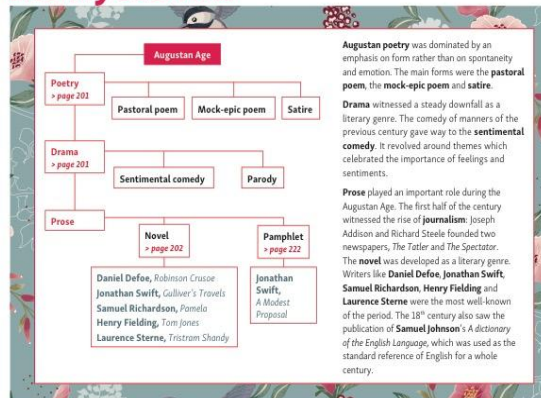
- Monarchs represent the identity of the nation, so they are an important unifying factor.
- Members of royal families are often engaged in social causes and charitable institutions.
- (Add your own):

AGAINST:

- Monarchy is an expensive institution that has no real political function in today's democracies.
- Members of royal families are often rich, lazy people who don't contribute to society.
- (Add your own):



Literary Overview



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LITERARY CONTEXT

LITERATURE

The Augustan novel



Georgian is the name given to the architectural style which was fashionable from 1714 to 1830 in England. The term *Georgian* comes from the name of the four kings who ruled during this period: George I, II, III and IV (the Prince Regent). During the Georgian period, there was a revival of the classical styles of Greece and Rome. Another influence was the style of the Italian architect Andrea Palladio (1508-1580), who recreated these styles incorporating the classical features of symmetry and proportion. John Wood the Elder (1704-1754) and his son, who were influenced by the Palladian style, are remembered for their transformation of the city of Bath. The layout of the town took on a similar layout to the Roman Plan and the Circus. The Circus in the case of Georgian townhouses with its name suggests a circular form.



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DEAFLOW

THE RISE OF THE NOVEL

- DISCOVER THE THEME Video introduction
- EXPLORE THE THEMES Digital path
- REVIEW Interactive test

During this age, the novel became very popular due to a growing interest in **people's private lives**. Many 18th-century novels were written in the form of **diaries**, **letters**, religious instructions and, above all, **accounts of every-day life**. This was done to adapt to the public's taste and satisfy the demands of the literary market, which required a form of writing that was as close as possible to real life.

The development of the novel was also accelerated by other factors like more efficient printing technologies, the **rapid expansion of the book market**, the economic power achieved by the middle class and, finally, the appearance of circulating libraries. These libraries, moving from town to town, made it possible to borrow books at a penny a volume. For this reason, authors were often paid by booksellers to write their novels while the 16th-17th-century patrons were slowly disappearing.

The novel was easier to read than drama and poetry, because it told a story and presented the interaction between individuals and their relationships to society. The readers were

mainly from the **middle classes**, which had been increasing in importance since the Middle Ages. More and more people were educated, and were eager to read about manners and behaviour, and about the world in which they lived. They were interested in reading about the behaviour of real individuals which could mirror their own. The novel was exactly the kind of prose that met these needs.

The great new reading public was **mostly made up of women**, who were beginning to change their social role. They started to attend public places like theatres, were better educated and became an audience for this emerging literary genre. Women were not only readers but also writers and their social presence influenced the plots and characters of novels. Among them, Mary Manley (1663-1724), with her chronicle *Secret Memoirs... of Several Persons of Quality* (1709) presented political scandal in the form of romance; Eliza Haywood (1693-1756), with *The Female Spectator* (1744-1746), was the first woman to write a periodical; Charlotte Lennox (1729/30-1804) was appreciated for her novel *The Female Quixote* (1752).

The importance women had achieved as readers was evident from an article in *The Spectator*. In the article Joseph Addison addresses female readers directly, with the typical 18th-century idea of morality, by writing that as women 'compose half the World, and are by the just Complaisance and Gallantry of our Nation the more powerful Part of our People, I shall dedicate a considerable Share of these my Speculations to their Service, and shall lead the young through all the becoming duties of Virginité, Marriage, and Widowhood'.

As regards the origin of the term novel, it referred to the Italian novella, therefore a generally short story. Before the Augustan

Age, the novel was generally compared to the Medieval or Renaissance romance, a literary genre with its own specific characteristics and plots. **From then on, novel was a long narrative, full of events, characters and plots.** The novel was 'that is this period tried to depict a faithful representation of life and we're set in real life places, accurately described and recognisable by the readers. Novels embodied the values and beliefs of the middle class. The middle classes were made up of artisans, merchants and shopkeepers who believed in 'hard work, private initiative, industry and hard the coexistence of the self-made individual with the consequent reward for the efforts made.

Different types of novels

The most important novelists of the time were Daniel Defoe, Jonathan Swift, Samuel Richardson, Henry Fielding and Laurence Sterne. Each of them developed a different type of novel. Even if the genres of the novel are different, there are shared characteristics:

- a **long narrative**,
- a **main character**, generally coming from the middle class, who 'comes into contact' with the reader, the latter follows all the protagonist's events, sympathising with him or her,
- a **realism** of the narrated events,
- the **chronological order** of events (apart from the meta-novel).

THE AUGUSTAN NOVEL LITERATURE 4

QUICK CHECK

Answer the questions.

- Who was the reading public of the Augustan novel?
- What were the main types of Augustan novels?
- What book is considered the first English novel?
- What genre is *Gulliver's Travels*?
- In which form is *Pamela* written?
- What novel or texts ancient epics?
- What novel contains many features of the contemporary novel?

Daniel Defoe: the realistic self-made man
Defoe wrote what is considered the first English novel, *Robinson Crusoe* (1719). It describes the adventures of a man who is shipwrecked on an island, where he lives for about thirty years. The novel's success was due mainly to its success to the fact that it embodied the **practical spirit**, the self-help and the moral strength in which the middle class recognised itself. It is not surprising, then, that the hero of the novel is familiar with the various techniques about how to build things and to protect himself. He is a **self-made man**. After a first moment of discouragement, as facing himself alone and shipwrecked, he immediately starts thinking about how to survive on the island and reproduce on the island is similar to those he's in England.

Jonathan Swift: the satirical novel
Swift's novel *Gulliver's Travels* (1726) was conceived as satirical fiction, but it can be read as an imaginary travel story with Gulliver visiting strange lands where he observes exotic cultures and finally changes his own outlook on life. It consists of several stories within the larger story of Gulliver's evolution from a struggling insurance broker to a wise and cynical man. In the novel, satire emerges through the accurate description of apparently fantastic and utopian worlds, with characters that criticise the vices and corruption of the century.

Samuel Richardson: the epistolary novel
Richardson wrote all his novels in the epistolary form. His most famous work, *Pamela* (1740), is the case of a young and beautiful servant girl who has to defend her virtue from the immoral advances of the son of her dead mistress, and sees her virtue rewarded because in the end the two get married. Richardson's novels are filled with a powerful feeling of sentimentality.

Henry Fielding: the picaresque novel
Tom Jones (1749), Fielding's masterpiece, is the history of an orphan who is brought up by a generous gentleman and becomes the protagonist of a long series of adventures. The novel is written in a **mock-epic style** which imitates ancient epics. In the novel Fielding paints an extraordinary picture of 18th century England. His writing is warm and realistic though comic and lively; his characters offer an extraordinary gallery of examples of great wisdom and humanity. Fielding uses a **third-person omniscient narrator**, who not only tells the story and describes the characters, but also intervenes with his own opinions and helps the reader interpret key events and narrative devices.

Laurence Sterne: the meta-novel
Tristram Shandy (1759-1767) is a very original novel in which the plot ceases to have any importance. It does not follow a linear, chronological order but it is organised into episodes, conversations, digressions, allusions which are interpreted and resumed many pages later. The novel also contains various oddities, like blank pages, unfinished sentences, dashes, lines which curl and twist. This chaotic novel suggests the essential mix of chaos and logic in the mind of men and women and thus the apparent once in a while of the stream of consciousness of the 20th-century novels.

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MAIN AUTHORS

AUTHORS
DANIEL DEFOE 4



Daniel Defoe
(1660-1731)

FIREWORDS

- Daniel Defoe is considered, along with Richardson, the **founder of the English novel**.
- Defoe was a product of the **emerging middle class**, a **self-made man**, and he represented and interpreted the likes and interests of this class to perfection. It is not surprising, then, that his heroes and heroines are capable of resolving the difficult situations they find themselves in with a certain skill and free spirit, be they economic or practical.

DEAF LIX

- **DISCOVER THE AUTHOR** Video introduction
- **LIFE & WORKS** Interactive timeline
- **ROBINSON CRUSOE** Digital path
- **REVIEWS** Interactive test

A writer and a self-made man

Daniel Defoe was born in London in 1660 to a family of Nonconformists, also called 'Dissenters'. These were Protestant groups who didn't conform to the Church of England. In his early twenties he set up as a **merchant**. This allowed him to travel widely and to become an **excellent economic theorist**. In 1692, however, Defoe went bankrupt; this marked a lifelong struggle against debts and the fear of prison. The experience also gave him a deep understanding of the outcasts of society. Defoe's political and religious views are expressed in one of his most famous pamphlets, *The Shortest-Way with the Dissenters* (1702), where he shows the absurdity of intolerance. Because of the ideas expressed in it, he was arrested. After being released from prison, Defoe worked as a **secret agent** for the government. From 1704 to 1713 he wrote the periodical *The Review*, a monthly essay in support of government policies.

In 1719 he wrote *Robinson Crusoe*, which became immensely popular. Not only did he write novels, but also pamphlets and books of advice to salesmen, notably on business and accounting. Daniel Defoe died in 1731.

LIFE

Birth	Merchant and economic theorist	Family bankruptcy
1660	1680s	1692

WORK

1702	1719	1722	1724
<i>The Shortest-Way with the Dissenters</i>	<i>Robinson Crusoe</i>	<i>Moll Flanders</i> <i>A Journal of the Plague Year</i> <i>Colonel Jack</i>	<i>Roxana</i>

Works

Moll Flanders The novel *Moll Flanders* (1722) is a fictional autobiography of a prostitute who appears lively, sympathetic and generous. In a realistic setting, the heroine perfectly embodies the spirit of her age in her middle-class values like attitude to life, which revolves around business, the most important value. Moll's actions and feelings, in fact, are always inspired by economic interests.

A Journal of the Plague Year This work of 1722 is a pseudo-historical account of the terrible plague which struck London in 1665 (→ page 280).

Roxana Defoe's last novel, *Roxana* (1724), is the story of a high-society woman who uses her beauty to reach her goals. She marries and has a daughter, then lives many adventures. Most men are around money and romantic relationships. She prevents her husband from controlling her money, thus appearing a tragic and excessive heroine. However, contrary to Moll Flanders, Roxana is a restless and unsatisfied woman, concerned to outwit and self-destruction.

The men and women Defoe writes about are all placed in unusual circumstances; they are all, in one sense or another, solitary: they all struggle, in their different ways, through a life that is a constant fight against the elements; they all become, to some extent, outcasts.

Robinson Crusoe (1719)

The plot Robinson Crusoe, the hero, is a young man who decides to travel around the world. He embarks on a ship bound for London. Following a storm, Robinson decides to become a merchant. Then, after other travels and adventures, he becomes a plantation owner in Brazil. Interested in slave labour and his economic opportunities, he then embarks on a slave-gathering expedition to West Africa, but he is shipwrecked on a small island. Crusoe soon becomes aware that no other human being lives on the island, but he does not lose heart. Thanks to his smarts and practical spirit, he organizes his life on the island and exploits all the resources that the place offers. After a number of years to his great amazement, he sees prints in the sand. Robinson can't imagine how the footprints ended up there, and soon his ingenious ideas come to mind. His fear is more than justified, because his idea of slavery is actually the cause in contact with Indians and some bones of human bodies. The arrival of the cannibals brings Crusoe to the acquisition of a companion, Friday, who will become his devoted servant. Twenty-eight years pass before Robinson and his companion are finally rescued and taken to England.

A fictional autobiography The first part of the story is told in the **first person** by the hero himself, who describes his life up to the moment of the shipwreck. In the second part he begins to report, in **diary form**, his experiences on the island from the first day. This second section

DID YOU KNOW? Robinson Crusoe is a co-creation of an economic principle that analyses the purposeful actions of an individual in a situation of scarce resources.

The main source for Robinson Crusoe was a travel book called *A Cruising Voyage Round the World* written in 1712 by a sea-captain called William Rogers. It tells the story of the mariner Alexander Selkirk, who was abandoned on a desert island because of an argument with the captain of the ship on which he had embarked. He thought that the ship was not safe and instead of sailing with his mates, he chose to be left on the island.

During the 1960s, the Chilean Government changed the name of the island *Adriana* to *Herm*, where Alexander Selkirk was left, to Robinson Crusoe. The island is in the province of Valparaíso and it is inhabited by less than one thousand people.

forms the main part of the novel and gives us a vivid account of the hero's adventures. In the third part the narration in diary form is interrupted and the author goes back to the first person. Robinson explains such a change by saying that he had finished the ink, thus giving a **realistic explanation** for it.

The features of realism The device of the first-person narration brings the reader close to the narrator and ready to sympathise with him. The wealth of details and the documentary style Defoe used helped him to build up the world described. In fact, every page of the novel provides numerous and precise details of Robinson's activities and the reader receives the illusion of truth. Robinson Crusoe is the personification of ordinary men and women from Defoe's own class and their own qualities: practical-minded, resourceful, religious, mainly concerned with the basic needs of life.

The hero shows a **great utilitarian spirit** but neither imagination nor the slightest emotion for the beauty of the environment. In spite of his total isolation and distance from Europe, this independent and resourceful individual **finds relief in activity**, and constantly tries to recreate the material and moral civilisation in which he was brought up. From this point of view, Robinson Crusoe can be considered a spiritual biography, where the **Puritan belief** in hard work and **economic individualism** allow the protagonist to successfully exploit the resources of the island. Robinson's success is God's reward both for his determination and for its spiritual integrity.

The colonising spirit The colonising spirit of the 18th century is evident in the novel. Robinson establishes **supremacy over the natives**. He makes Friday use the English language and converts him to his religion. He thus becomes his 'benevolent' master. British colonial expansion was justified by the British who were convinced of the superiority of 'white' civilisation and of the Christian religion. This is why Robinson does not hesitate to consider Friday his slave, to teach him his language and his way of life. Robinson feels entitled to the territory on which he lands, and does not think for a moment that it might belong to the native inhabitants, with their culture and habits.

LITERARY TEXT

Robinson Crusoe,
Robinson and the natives



CULTURES

The meaning of the desert island

Robinson Crusoe revolves around a man alone on a desert island, who must learn to think creatively in order to survive. This theme, which has always fascinated writers and poets, is also linked to philosophical reflection on what it means to rely only on oneself and to bring out one's hidden abilities or potential. Here we look at the philosophical meaning of this experience and how it can be lived voluntarily and not out of necessity in the contemporary age.

B2 FIRST Reading and Use of English Part 3

1 Read the text below. Use the word given in capitals at the end of some of the lines to form a word that fills in the gap in the same line.

Robinson Crusoe's 'natural' education

In his 1. _____ novel *Emile*, the French philosopher Jean-Jacques Rousseau (1712-1778) 2. _____ the adventures of Robinson Crusoe on a desert island as a model for his idea of an education based on the relationship to nature experienced by a child. 3. _____ to Rousseau, only a man who can live alone on an island, without any help and compelled to procure for himself the means of sustenance, is capable of 4. _____ what is really 5. _____ in life and what is superfluous. Rousseau's ideal student, that is Emile, should then follow Robinson's example to fulfil his nature-based education so as to understand what is useful in life. Over the centuries, Robinson has also 6. _____ the myth of the solitary man who falls and gets up again. The desert island is, from this point of view, the place of 7. _____, adventure, discovery but also enjoyment and self-realisation. This is the reason Daniel Defoe's novel has never stopped 8. _____ the imagination of children and adults, of movie-makers and writers.

PEDAGOGY

TAKE

ACCORD

EVALUATE
ESSENCE

EMBODY

EXPLORE

STIR

QUICK CHECK

Focus on the novels below and find information for each of them.

Work	Protagonist's qualities	Social status	Theme
Moll Flanders			
Roxana			
Robinson Crusoe			

Explain in what way Robinson Crusoe reflects the British spirit of colonisation of the time.

Apart from his novels, what else was Defoe famous for?

Summing up

Read the text and complete the map with the words given.

bankruptcy • business • Church of England • colonising • diary • Dissenters • fictional autobiography • first-person • Great Plague • merchant • natives • pseudo-historical • Puritan • resourceful • rich • secret agent • themes • individualism • woman • work

Life

- family of 1. _____, protestants who didn't conform to the 2. _____
- 3. _____ and economic theorist
- after 4. _____ he always had problems with money
- 5. _____ for the government

Main works

- Moll Flanders (1722), autobiography of a prostitute → 6. _____ as most important value
- A *Journal of the Plague Year* (1722), 7. _____ work about the 8. _____ of the year 1665 in London
- Roxana (1724), story of a 9. _____ and beautiful 10. _____ Beauty, money and romantic relationships are the main 11. _____

Robinson Crusoe (1719)

Structure and style

- 12. _____ of the adventures of a young man
- 13. _____ form that becomes a 14. _____ narration → verisimilitude

Economic features

- 15. _____ spirit of the rising middle class
- 16. _____ and merchant capitalism

Themes

Imperialist features

- rise of the 17. _____ spirit of Augustan Age → idea of white superiority over 18. _____

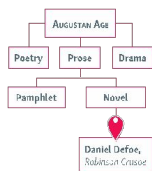
Religious features

- 19. _____ belief in hard 20. _____ and economic individualism

T40 A safe home

From *Robinson Crusoe* by Daniel Defoe, Chapter 1

The following passage is from the beginning of the adventure on the island. After moments of dismay, Robinson realises that the ship has been carried within reaching distance, and manages to go on board, take as many things as he can that can be of use and carry them to the island on a raft. After twelve expeditions, he has started up several provisions. Now he must provide himself with a safe shelter to be protected from beasts or savages.



BUT I was gotten home to my little tent, where I lay with all my wealth about me very secure. It was very hard all that night, and in the morning when I looked out, behind me, no more ship was to be seen. I was quite astonished, but secured my self with this satisfactory reflection, viz. that I had lost no time, nor wasted no diligence to get every thing out of her that could be useful to me, and that indeed there was little left in her that I was able to bring away if I had had more time.

I now gave over my more the rights of the ship, or of any thing out of her, except what might come or come from her wreck, as indeed does a piece of her afterwards did, but those things were of small use to me.

My thoughts were now wholly employed about securing my self against either savages, if any should appear, or wild beasts, if any were in the island; and I had many the ways of the method how to do this, and what kind of dwelling to make, whether I should make me a cave in the earth, or a tent upon the earth, or, in short, I resolved upon both, the manner and description of which it may not be improper to give an account of.

I soon found the place I was in was not for my settlement, particularly because it was upon a low marshy ground, and I believed it would not be wholesome, and more particularly because there was no fresh water near it, so I resolved to find a more healthy and more convenient spot of ground.

I considered several things in my situation which I found would be proper for me: 1st, health; and fresh water; 2nd, just now mentioned; 3rd, shelter from the heat of the sun; 4th, security from ravenous creatures, whether men or beasts; 5th, a view to the sea, that if God sent any ship in sight, I might not see any advantage for my deliverance, of which I was not willing to surmise all my expectation yet.

In search of a place proper for this, I found a little plain on the side of a rising hill, whose foot, towards this little plain was steep as a house-side, so that nothing could come down upon me from the top; on the side of this rock there was a hollow place worn a foot way in like the entrance or door of a cave, but there was not room for any cave or way into the rock at all.

On the flat of the green, just before this hollow place, I resolved to pitch my tent. This plain was no above an hundred yards square, and about twice as long, and lay like a green before my door, and at the end of it descended irregularly every way down into the low grounds by the sea side. It was on the N.W. side of the hill, so that I was sheltered from the East every day, till it came to the W. and by E. sun, or thereabouts, which in those countries is near the setting.

Before I set up my tent, I drew a half circle before the hollow place which took in about ten yards in its semidiameter from the rock, and twenty yards in its diameter, from its beginning and ending.

In this half circle I pitched two rows of strong stakes, driving them into the ground till they stood very firm like piles, the biggest and setting out of the ground about two foot

- 1 I took, tent: it was now a tent
- 2 pitch: a cave
- 3 view: to see
- 4 about: about
- 5 descent: irregularly
- 6 smooth: smooth
- 7 wholesome: healthy
- 8 convenient: convenient
- 9 steep: steep
- 10 hollow: hollow
- 11 N.W.: North-West
- 12 stake: stake
- 13 pile: pile



BEFORE YOU READ You have escaped a shipwreck. You can choose items to organise your survival and build things you need. What are your priorities? Choose at least two of them. Which objects do you consider essential? Choose five of them. Then read the passage and compare your choices with Robinson's.

- 11 alone: alone
- 12 open: open
- 13 ladder: ladder
- 14 faggots: faggots
- 15 tarpaulin: tarpaulin

Comprehension

1 Read the extract and put the sentences in the correct order.

- a. ☐ He can't see all his belongings into his safe place and protects them with a tent.
- b. ☐ Robinson is pleased because he has wasted no time and has saved as much as he could.
- c. ☐ He carefully considers all the advantages that a safe place must offer.
- d. ☐ He makes a sort of fence.
- e. ☐ He resolves to find a place where he can be safe.
- f. ☐ He sees a safe spot and decides to settle there.

Analysis

- 1 Find the lines in the extract that refer to Robinson's...
 1. fear of dangerous lines
 2. fear of other human beings: lines
 3. sense of property: lines

2 Complete the paragraph about Robinson's shelter.

carried + describes + distance +
impression of reality + protect + resists +
shelter + stakes

Robinson 1. _____ accurately how he's building his
2. _____ He gives an account of the manner of
3. _____ pitched, how deep he ditched them and
4. _____ between the two rows. He describes
what exactly he 5. _____ into the new shelter, how
he managed to effectively 6. _____ himself and his
provisions from the rain. He creates an 7. _____ of the
scene is visually convincing to the 8. _____ as if he
is describing something he actually sees.

40 and a half, and was put on the top. The two rows did not stand above fifteen feet from one another.

Then I took the pieces of cable which I had cut in the ship, and I laid them in over one row, another set in the middle, between those two rows of stakes, and in the top, placing other stakes in the in side, leaning against them, about two feet and a half high, like a gun's carriage, and the fence was so strong that no fire from a boat could get into it or over it. This was a great deal of time and labour, especially in the piles in the woods, being them to the place, and drive them into the earth.

The entrance into my place I made to be by a short ladder, but by a short ladder to go over the top, which ladder when I was in I laid over at me, and as I was completely fenced in, and fortified, as I thought, from all the world and consequently slept secure in the night, as I did otherwise I could not have done, that, as it appeared afterwards, there was no need of all this caution from savages, and I apprehended danger from lions, tigers, or horses, with reference to me, I carried all my riches, all my provisions, ammunition, and a corn of which you have the account above, and I made one large tent, which, to preserve me from the rain that in one part of the year is very violent there, I made double, yet one small one within, and one larger tent above it, and over it an uppermost with a large tarpaulin, which I had saved among the stakes.

Creative competence

6 Can you find any analogies between the enforced confinement due to the Covid-19 pandemic and Robinson's situation on his desert island? Write a blog page.

Summing up

7 Complete the paragraph with the words given.
Beauty + considerations + climbing water + rationality +
view of the sea + wild beasts

Robinson shares his great 1. _____ in choosing the place to build his house. In order to do this, he sets his priorities: he needs a place where he can easily get 2. _____ because nobody can survive without it: the place must be far from the reach of 3. _____ as he does not know how, whether there are any on the island; the place must be 4. _____ as he's still holding that a boat or ship may rescue him. Robinson's 5. _____ are exclusively practical, he seems not to be impressed by the 6. _____ of the landscape.

INTER-DISCIPLINE APPROACH

LITERATURE

MOVIES **Surviving alone**

Two movies represent what surviving alone in wild nature can mean. *Cast Away* is a modernisation of Robinson Crusoe, while *Into the Wild* narrates the adventures of a young man who abandons society and goes to live alone in wild Alaska. Although there are clear differences between the settings and events described in these films, and those told by Defoe, all three narrations present a solitary man who has to survive in a desolate place through his own resources.

Into the Wild
Director: Sean Penn
Main actors: Emile Hirsch, Marcia Gay Harden, William Hurt, Jena Malone
Place and year of production: USA, 2007

The film is an introspective look at life and narrates the true story of a wealthy young American, Christopher McCandless. The young man renounces the hypocritical values of a society he doesn't feel is his own and goes to live in the middle of nature, thus turning into a 20th-century Robinson. The film deals with themes like the **fascination with nature**, the role of **parental ties** and the **need to be loved** in an individualistic society. In April 1990, after getting his diploma, 22-year-old Christopher leaves his home to go to the Stampede Trail in Alaska, taking only his rucksack with him. His adventures are narrated by his sister Carine who tells us how Christopher manages to survive in such a wild place, picking up roots and herbs and exploiting this lovely land until, after eating a poisonous herb, he dies. Despite the tragic end, during his solitary life, Christopher undergoes a deep process of self-knowledge, a kind of rebirth in which nature plays a fundamental role. The film is an adaptation of the book *Into the Wild* written by Jon Krakauer in 1996, which narrated the real story of Christopher.

CULTURES **A real castaway: the experience of Tony Ball**

Cast Away
Director: Robert Zemeckis
Main actors: Tom Hanks, Helen Hunt, Nick Searcy
Place and year of production: USA, 2000

FedEx systems engineer Chuck Noland leads a frenetic life ruled by the clock. His fast-paced career, which takes him to very distant places even at short notice, is abruptly brought to a halt when, after a plane crash, he is the only survivor and is stranded on a remote, uninhabited Pacific island. When he realises what has happened to him, he must see to his basic survival needs. Chuck finds companionship in a volleyball which he calls Wilson and keeps his hopes alive by looking at his girlfriend Kelly's photo in the family watch she gave him the night he left. After four long years of deprivation and absolute solitude, he decides to take his chances on a passing ship and is eventually rescued by a passing ship. Chuck finds companionship in a volleyball which he calls Wilson and keeps his hopes alive by looking at his girlfriend Kelly's photo in the family watch she gave him the night he left. After four long years of deprivation and absolute solitude, he decides to take his chances on a passing ship and is eventually rescued by a passing ship. Chuck finds companionship in a volleyball which he calls Wilson and keeps his hopes alive by looking at his girlfriend Kelly's photo in the family watch she gave him the night he left. After four long years of deprivation and absolute solitude, he decides to take his chances on a passing ship and is eventually rescued by a passing ship.

Before you watch

- What differences do you notice between the plot of *Robinson Crusoe* and *Into the Wild*?
- Where do you think it would be easier to survive: on a desert island or in Alaska?

While you watch 1h:59'48" - 2h:01'40"

- Answer the questions.
 - How does Chris try to survive without meat?
 - Where does he find inspiration to explore the plant world?
 - Do you think he chooses the best way to select edible plants?

After you watch

- The video focuses on Christopher's spiritual biography. What does he reflect on?

Before you watch

- Like Robinson's experience, Chuck needs to learn to survive. What are the basic needs of survival he has to find? What are the psychological hardships he encounters?

While you watch 1h:24'05" - 1h:25'54"

- What does Wilson represent for Chuck?
- What is Chuck doing with the sticks?

After you watch

- What adjectives and expressions would you use to describe Chuck's Choice from the following.

a. brave	d. problem solver
b. lazy	e. pragmatic
c. crazy	f. creative

WOMEN'S WORDS **Aprha Behn**

Aprha Behn (1640-1689) was a playwright, poet, novelist and translator of the Restoration era. She was also one of the **first Englishwomen to call herself a professional writer**. As Virginia Woolf later wrote in *A Room of One's Own* (1929), "All women together ought to let flowers fall upon the tomb of Aprha Behn... for it was she who earned them the right to speak their minds."

Little is known about Aprha's early life. She was born in England and probably spent part of her youth in Surinam, which at the time was a Dutch colony on the coast of South America. Around 1664 she was briefly married to a Dutch merchant named John Behn, but the marriage was over by the time she returned to England. Aprha was a passionate supporter of the English monarchy. During the second Anglo-Dutch war (1665-1667) she was a spy in Belgium, working for Charles II. She returned to England in the late 1660s and turned to writing to earn a living. During this time theatres were opening again after Cromwell's reign and Behn became a prominent playwright. She wrote 19 plays, most of them comedies. The king often attended performances of her work.

By the 1680s, theatre attendance in England had declined, and Behn wrote novels, poetry and translations. Her masterpiece, the novel *Oroonoko*, the *Royal Slave*, was published in 1688. Aprha Behn died the following year.

For over 200 years, most of her work was forgotten, but in the 20th century she was re-discovered by feminist critics and is now seen as an important writer.

Oroonoko is considered the **first anti-slavery novel**. It is the story of an African prince who is betrayed, sold into slavery, and sent to Surinam. There, he leads a revolt against the Dutch merchants who have imprisoned him, but the revolt fails, and he is executed. In contrast to most other European fiction of the time about people of different races, Prince Oroonoko is not

William Nannas.
Illustration in Oroonoko
 by Aprha Behn, 1670

presented as a passive victim, a secondary character or an enemy. He is the hero of his own story and a tragic and admirable figure. This is very different from the portrayal of native characters in Daniel Defoe's *Robinson Crusoe* (1719). In that novel, Robinson's native friend is called 'Friday' because Robinson gives him the name. He doesn't ask the man what his real name is, and tells Friday to call him 'Master'. Crusoe shows no curiosity about his friend's language or culture. He teaches him English so that they can speak, and converts him to Christianity without asking about Friday's own religion. However, in *Oroonoko*, the prince is described with great respect and admiration:

"I have often seen and conversed with this great man, and been a witness to many of his mighty actions, and to answer my reader, the most illustrious courts could not have produced a braver man, both for greatness of courage and mind, a judgment more solid, a wit more quick, and a conversation more sweet and diverting. [...] and whenever had heard him speak, would have been convinced of their error, that all fine wit is confined to the white skin, especially to those of Christendom; and I would have concluded that Oroonoko [...] had as great a soul [...] as any prince civilised in the most refined schools of humanity and learning, or the most illustrious courts."

Key points:
 1. mighty actions
 2. diverting conversation

Comprehension

- Decide if the following statements are true or false and correct the false ones.
 - Aprha Behn only wrote novels.
 - She married a Dutch merchant in South America.
 - She spent on the English for the Dutch.
 - She died the year after her greatest novel was published.
 - Oroonoko* is about a slave who leads a successful revolt.
 - Oroonoko* was published the same year as *Robinson Crusoe*.

Writing competence

- Choose one of the following, find out more about the topic and write a paragraph of 100-120 words.
 - Find out more about Aprha Behn's plays. Which was her most popular play? What was the plot?
 - Find out more about Aprha Behn's life and her activities as a spy. Was she successful?

ART **William Hogarth: portrait of a society**

William Hogarth (1697-1764) was one of the most important English painters. His style was characterised by a vigorous **sense of reality** and was rich in **satirical and moralistic implications**.

Hogarth examined the contemporary world in great detail, in particular **life in London**. He observed **society and social conventions** and ridiculed them in many paintings. In a series of eight paintings, *A Rake's Progress* (1732-1733), Hogarth tells the story of Tom Rakewell, the lascivious son of a frugal merchant, driven mad by the ways in which his son disregards his principles and carelessly wastes money on

extravagance. The word *extravagance* indicates a rich man who lives in an immoral way, having relationships with many women and wasting his fortune on gambling, wine, women and song. Therefore, he would have many debts. In the **third painting**, the rake is drinking in the company of two prostitutes, that take advantage of his indebted state to slip off his watch. In the centre, another prostitute splashes some gin in a friend's face, while another friend is showing affection to her partner. On the threshold, two musicians entertain their fellow guests, while a pregnant beggar sings. In the foreground a girl is just about to get undressed. The story of Tom Rakewell ends in an insane asylum, where the young man dies after a disolute life.

Visual Competence

- Look at the picture. What are the details that justify the title of the work?
- The majority of the characters are women. What, in their behaviour, shows that they are uninhibited and lacking decency?

Critical Skills This Hogarth's work was inspired by the theatre. What confirms this interpretation in the composition of this painting?

- Choice of clothes.
- Exaggerated gestures, as if they were acting.
- Choice of characters.
- People positioned as if they were on a stage.

CHANGING PERSPECTIVES

Changing Perspectives • THE JOURNALIST

Then...

After the invention of the printing press in the 15th century, printed news about politics and wars began circulating in Europe. Their readership was limited because few people were literate and because of censorship. In England, for example, the Tudor and Stuart monarchs controlled all printed material, which could be censored only with royal permission. When, in the 17th century, the contest between Crown and Parliament grew, there was a rise in the circulation of **political pamphlets**, printed sheets of paper appearing one on the other in a col. side. They were widely read and passed around in coffee houses. During the Republic the press became free, and the printing of pamphlets and newsletters flourished. This freedom ended with the



restoration of the monarchy, but censorship became gradually less strict. After the Glorious Revolution, two rival parties were freely debating in Parliament, so the idea of public political discussions also became more acceptable.

The 18th century saw a boom in **journalism**. There was a growing middle class of merchants, traders and professionals who were educated, needed information on current events and were interested in discussing politics. They

could afford to buy newspapers and magazines, so newspaper publishing became a profitable activity. Several of the great writers included in this section – Joseph Addison, Daniel Defoe, Jonathan Swift and Henry Fielding – edited newspapers or wrote in periodicals. Defoe, in particular, was a sort of pioneer of modern journalism. When he published *The Spectator*, an account of a hawker that in London in 1705, he used first-hand reports from people who had personally experienced the event, anticipating a practice of later journalism. Defoe's periodical, *The Spectator*, inspired Richard Steele's *The Tatler* and Joseph Addison's *The Spectator* (▶ page 196).

If you have read the extract from *The Spectator* (▶ 196, page 197) you were probably surprised by the moralising tone of the author, who calls his readers 'disciples'. He says that he wants to instruct them so that they can 'distinguish themselves from [...] their ignorant and unreflective brethren'. This is a good time to very different from the factual tone of today's news reports, at from the accusations that newspapers of different political tendencies throw at each other. However, in spite of Addison's ideals of elegance and morality, journalism at the time was just as partisan as it is today, and being a journalist could incur serious risks. Defoe himself was arrested several times because of his political opinions. Yet, these periodicals were important in creating an informed and educated public opinion and anticipating the growth of a free press. In the first half of the 19th century, when technological advances made printing faster and cheaper, Britain was the first European nation to have several independent newspapers with a large circulation.

...and now

Many innovations have been introduced in the world of journalism since Defoe's times. Around the middle of the 19th century, the invention of the **rotary press** allowed newspapers to print thousands of copies a day. Photography added a visual element to written reports. The laying of oceanic telegraph cables at the end of the century, and after the invention of radio, made it possible to send and receive news quickly across continents. With the advent of television in the second half of the 20th century, newspapers began to lose part of their influence and of their advertising revenues.

But the innovation that has had the biggest impact on newspapers is **the internet**. Most of the information that thirty years ago could be obtained only by buying a newspaper or a magazine – general news, sports results, gossip, the weather, specialised advice, classified ads and so on – can now be found readily online, usually for free. The introduction of portable devices (smartphones, e-readers and tablets) and the spread of social media have further changed the way people get informed. With a smartphone, anyone can connect to the world at any time, and for a lot of people **social media**, rather than newspapers, have become the favourite way to obtain information. Newspapers have been declining for years, and the loss has not yet been fully compensated by digital subscriptions. In the UK, where some tabloids still sell more than a million copies every day, all newspapers saw their print sales fall in 2020. Only the *Financial Times*, a free paper, distributed the same number of copies as the previous year.

Social media have made **information more democratic**. If you have a smartphone and a social media account you too can be a

journalist, reporting on events as they are happening, posting texts, pictures and videos. Both in democracies and in authoritarian regimes it has become more difficult to keep facts hidden from the public. When George Floyd, a Black American, was killed by the police officer who was arresting him in Minneapolis in 2020, videos shot by bystanders and posted online helped to start worldwide protests against police brutality. On the other hand, the constant flow of news that we get from multiple sources can lead to an **information overload** and make it difficult to distinguish between real and invented facts. The term **false news** has become popular to indicate false information that is deliberately spread in order to discredit people or groups, or to create confusion and obscure real news.

Today, journalists are under great pressure, especially those who work for online newspapers. They must attract their readers' or viewers' attention with sensational stories, and they must be fast, so they have little time to think, to learn about the events and the people they are reporting about. Yet, with so much uncontrolled information reaching us all the time, journalism has a vital role. Journalists should have the time and skill to collect, select and verify information, helping the public to interpret events and to distinguish between facts and opinions, and between truth and lies.

▶ Part 1: Exercise 1, page 238
▶ Advertising revenues: see page 239

THE JOURNALIST • CHANGING PERSPECTIVES • 4



Comprehension

- Read the text 'Then...', decide if the following statements are true or false and correct the false ones.
 - Pamphlets were a form of propaganda. (T) (F)
 - In republican England the authorities controlled all printed material. (T) (F)
 - Daniel Defoe used eyewitness accounts in his reports. (T) (F)
 - Politics, periodicals were impartial and objective at the time. (T) (F)
 - In continental Europe independent newspapers developed later than in Britain. (T) (F)

- Read the text '...and now' and answer the questions.
 - What did the printing process become faster than to a mechanical invention?
 - What was replaced newspapers as the main source of information for many people?
 - In what way have social media made information more democratic?
 - What is an information overload?
 - What vital task should good journalists perform?

Speaking competence

- Do you follow the news? How do you get informed? Share your experience with another student.

Debate

- Form pairs. Half the pairs in the class prepare to support the statement, the other half prepare to argue against the statement.
- Each 'For' pair joins an 'Against' pair to form a group of four.
- In each group, the students present their arguments for and against the statement.

Social media should not have the power to ban politicians who post false news or hateful messages.

FOR:

- Voters, not Facebook or Twitter, should decide if a politician is a liar.
- Social media are essential in political communication. Social media companies can't be allowed to determine the results of elections.
- (Add your own):

AGAINST:

- By using social media a disrespectful politician encourages hatred and violence in society.
- When you register on a social media platform, you accept its rules. Politicians must respect those rules just like everybody else.
- (Add your own):

CONCLUSION

FINAL REVIEW

- 4 FIREWORDS** Match the key terms below to their definitions.
- heroic couplet • increase in literacy • journalism • middle class • mock-epic poem • novel • satire • self-made man • sentimental comedy
- Poem which ridicules man's folly written in a way similar to the *Odyssey*.
 - Play which has plots focused on feelings and emotions.
 - The idea that man is responsible for his own destiny.
 - A form of writing which discusses the news of the day as well as political and economic matters.
 - A way to make fun of the corruption of the times.
 - The development in reading skills.
 - Merchants, craftsmen and professionals.
 - A form of fiction prose which tried to reproduce reality.
 - Verse form consisting of iambic pentameter, rhyming in pairs.
 - Three of the following events and phenomena do not characterise the Augustan Age. Identify them.
 - ☐ Political parties started to form.
 - ☐ Scientific progress developed.
 - ☐ Overseas explorations took place.
 - ☐ Theatres were closed.
 - ☐ Coffee houses were founded.
 - ☐ Agricultural productions improved.
 - ☐ Political stability was preserved.
 - ☐ The number of readers increased.
 - ☐ The idea of morality was based on sobriety.
 - ☐ The queen/king was seen as an absolute monarch.
 - Match the title of the works below with the themes they tackle.
 - ☐ *A Modest Proposal*
 - ☐ *Robinson Crusoe*
 - ☐ *Gulliver's Travels*
 - ☐ *Tristram Shandy*
 - ☐ *Pamela*
 - The extravagant life of the hero from his birth.
 - Satire against 18th-century society.
 - The myth of self-made man.
 - Education of women.
 - Irony against England's treatment of Ireland.

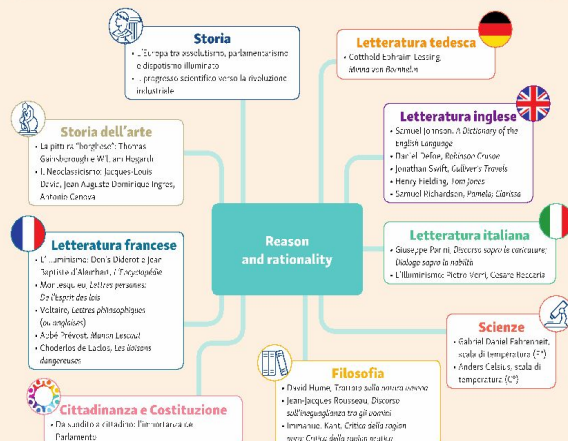
REVISION LESSONS

- 4 Answer the questions and then say who the author is. Which work...
- deals with a hero stranded on a desert island?
 - introduces a character who appears to be a giant?
 - speaks about a young mad servant who marries a lord?
 - presents horses as intelligent animals?
 - is written in letter form?
 - contains strange typographical marks?
 - includes a diary written by the hero himself?
 - narrates various voyages to different countries?
 - ironically gives details of a proposal that children can serve as food for the rich?
 - is based on the hero's pursuit of the heroine?
- 5 Answer the questions about the 18th-century novel.
- Which were the main aims of the novel?
 - Which factors contributed to its development?
 - Explain as many differences as you can between Daniel Defoe's *Robinson Crusoe* and Jonathan Swift's *Gulliver's Travels*.
 - Discuss the idea of the self-made man.
- 6 Choose one of the topics below and discuss it in a two-minute speech.
- The development of the idea of the gentleman.
 - English female writers in the 18th century.
 - The rise of the novel.
 - Satire in the 18th century.

TOWARDS THE EXAM

Reason and rationality

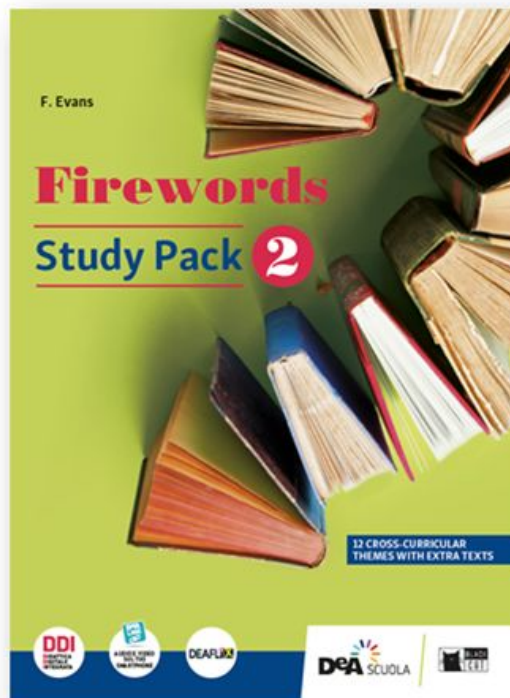
The 18th century left behind the civil wars and institutional crises of the previous century, as well as the absolutism that had reigned throughout the century. A new sense of balance, rationality and stability now prevailed. Reason became the focus around which both the political sphere and that of scientific, artistic and philosophical thought moved. In the political sphere, the concept of **liberalism** was born, and during the course of the century the debate on **citizens' rights** increased in importance, becoming central with the **Enlightenment**. The **middle class** emerged and new social figures were born, such as businessman, commercial agents and journalists, with new values based on pragmatism and economic and social advancement. In literature, this is known as the age of the **novel**. This genre observed society and narrated how it behaved, spreading its values and mentality.



Project

Prepare a presentation, individually or in groups, on the proposed topic. You can use quotations from the proposed works and you can use pictures and other materials from this section.

STUDY PACKS EXPANSIONS



DEBATE

LITERARY GENRES

REVISION MAPS

3. What's in the *Teacher's and Test Book*?



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Sul sito del libro è disponibile il PDF della guida DDI - Strumenti e risorse per la lingua inglese

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Sul sito del libro è disponibile il PDF della guida DDI – Strumenti e risorse per la lingua inglese

COMPOSIZIONE DEL CORSO

Firewords è una storia e antologia della **letteratura inglese** dal Medioevo ai giorni nostri, che offre un'ampia panoramica culturale e una ricchissima scelta antologica. Il progetto didattico si compone di:

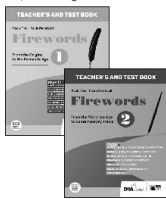
► **due volumi per lo studente**



► **due fascicoli per lo studente**



► **due guide per l'insegnante**



TEACHER'S BOOK

Il *Teacher's Book* offre una grande quantità di materiale per condurre la lezione in modo coinvolgente e appassionante.

Di seguito una breve descrizione di ogni sezione, per trarre il massimo vantaggio da questa risorsa.

- La prima parte, dedicata alla **metodologia**, include:
 - un'introduzione ai **percorsi digitali interattivi DEAFLEX**
 - un'introduzione alle **Thinking Routine**
 - un'ampia introduzione alla Didattica Digitale Integrata (DDI)
 - la **programmazione didattica**
- La sezione successiva è dedicata alle **soluzioni** dello *Student's Book* e include anche attività supplementari e le trascrizioni delle attività di comprensione orale.
- Nella terza parte sono proposti – in formato cartaceo e fotocopiable – i **brani antologici extra**, a disposizione anche in versione digitale.
- L'ultima parte presenta una grande quantità di **test**, anche in versione compensata per studenti con DSA, focalizzati sui seguenti elementi:
 - contestualizzazione storica
 - contestualizzazione culturale
 - contestualizzazione letteraria
 - analisi testuale di estratti letterari

Sul sito del libro sono inoltre disponibili:

- le soluzioni dei fascicoli *Study Pack 1* e *Study Pack 2*
- le schede extra di contenuto non letterario, con relative soluzioni

CORREDO DIGITALE

Firewords è accompagnato da un ricco **corredo digitale**, che si presta a essere utilizzato in un contesto di Didattica Digitale Integrata.

Nel rispetto delle indicazioni ministeriali, i contenuti digitali integrativi sono di due tipologie: strettamente correlati al corso e trasversali.

Contenuti correlati al corso

I contenuti strettamente correlati al corso sono **disponibili** in vari modi:

- su **eBook**: i contenuti digitali sono iscritti nella versione digitale del libro, fruibile **online**, registrandosi sul portale deascuola.it;
- sul **sito libro**: i contenuti digitali sono incorporati dall'ebook e facilmente **condivisibili** su tutte le piattaforme.
- sulla **chiavetta USB** (per l'insegnante): tutti i contenuti digitali sono immediatamente accessibili **offline**.

Ecco di seguito la **tipologia** di contenuti, che costituiscono un utile strumento a disposizione di studente e insegnante per interagire o creare lezioni in maniera più stimolante e coinvolgente:

- tutti i **video** di apertura di sezione, sui grandi autori e sui grandi temi
- **timeline interattive** storico-letterarie
- **brani letterari** supplementari in PDF
- **schede di approfondimento** supplementari in PDF
- tutte le **attività** a risposta chiusa, in modalità **interattiva** e autocorrettiva;
- **testi** e attività ad **alta leggibilità**;
- tutti gli **ascolti** del testo;
- dizionario bilingue.

Inoltre, **per l'insegnante**, sono disponibili:

- la **programmazione didattica** in versione word modificabile
- tutti i **test** in formato word modificabile
- le **guide in formato PDF**
- la possibilità di visualizzare le soluzioni delle attività interattive item per item, dinamizzando così l'eventuale correzione in classe

Contenuti trasversali

I contenuti trasversali sono i seguenti:

- **CreaTEST Plus**, un generatore di test a disposizione dell'insegnante, con migliaia di attività interattive o stampabili (in PDF e in Word) organizzate in base ai livelli A1, A2, B1 e B2, suddivise in 5 ambiti: lessico, grammatica, pronuncia, lettura, ascolto.
- Numerosi **percorsi digitali interattivi DEAFLEX**, disponibili sul sito, per affrontare o consolidare i principali autori e temi della letteratura: video, attività interattive e animazioni compongono una playlist di percorsi didattici articolati, completi e coinvolgenti.



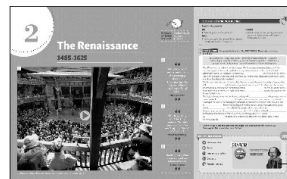
CHE COS'È DEAFLIX

DEAFLIX è una risorsa che propone un nuovo modo di apprendere gli argomenti fondamentali di **letteratura**. Si tratta di **percorsi digitali interattivi**, vere e proprie lezioni complete e autoconsistenti, che trattano ciascuno un argomento specifico e possono essere utilizzati in modo estremamente flessibile, in base alle esigenze dell'insegnante, della classe o del singolo studente.

Con i percorsi DeaFlix si può infatti:

- avviare una lezione
- lavorare in modalità **flipped classroom**
- far **consolidare o ripassare** un argomento
- aiutare nel **recupero** gli studenti in difficoltà
- incitare a studiare in modo **autonomo**

I percorsi digitali interattivi sono di due tipologie: focalizzati sui grandi **autori** o su specifiche **correnti letterarie**, e sono indicati nel libro nei seguenti modi:



- nel box che presenta tutte le risorse digitali a inizio sezione



- nelle singole pagine alle quali sono direttamente collegati.



STRUTTURA DEI PERCORSI DIGITALI

La struttura è fissa e si articola in 4 tappe per i percorsi sui grandi autori e in 3 tappe per i percorsi sui temi letterari. La sequenza delle tappe è suggerita, ma non rigidamente prefissata: l'insegnante può decidere di assegnare l'esecuzione delle singole tappe in ordine diverso da quello proposto.

Tappa 1: Discover...

Questa tappa prevede la visione di un **video di presentazione** che offre allo studente l'opportunità di entrare in contatto con un autore o una corrente letteraria in modo più dinamico rispetto a quanto consenta il mezzo cartaceo.

Poiché l'argomento in questione viene sviluppato nelle tappe successive, lo scopo del video è soprattutto quello di **incutere e creare interesse**.

Dopo l'esposizione a questo primo stimolo, lo studente dovrà completare un breve esercizio di **comprensione**.

Tappa 2: Life & Works

Questa tappa, presente solo nei percorsi dedicati ai grandi autori, presenta una **timeline** interattiva della vita e delle opere.

A seguire, anche in questo caso, lo studente dovrà completare un breve esercizio di **comprensione**.

Tappa 3: Explore...

La terza tappa **entra nel merito** di una o più opere rilevanti di un grande autore, oppure descrive una specifica corrente letteraria.

In entrambi i casi, la spiegazione si articola in singole voci, per ciascuna delle quali lo studente è sempre chiamato a svolgere un'attività.

In conclusione della tappa, una **mappa concettuale** fornisce le informazioni essenziali necessarie allo studente per avere una visione d'insieme di ciò che è stato presentato precedentemente.

Tappa 4: Final review

Il percorso si conclude con una **verifica interattiva** a risposta chiusa e autocorrettiva, che tocca i contenuti esposti nelle tappe precedenti.



Guida alla Didattica Digitale Integrata

di Alessandra Rucci



Programmazione

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- See, think, wonder, p. 3 - Debate, p. 9 - Sentence, phrase, words, p. 15	B2 FIRST: Reading and Use of English, part 6: The legend of King Arthur, p. 33	- VIDEO OVERVIEW: The Spirit of the Age - INTERACTIVE TIMELINE: From the Origins to the Middle Ages - CULTURES: Stonehenge	Test 4 The Origins and the Middle Ages Test 5 Anglo-saxon culture and Old English Test 6 Howell Test 7 Text analysis: The Unquiet Grave Test 8 Miracle, mystery and morality plays
Debate, p. 55	ESAME DI STATO: Living together in war and peace, p. 57	- LITERARY TEXT: Lord Randal - MOVIES: King Arthur movies - LITERARY TEXT: Noah's Flood DEAPLIM Geoffrey Chaucer - LITERARY TEXT: The Merchant - CULTURES: Parduners in the Middle Ages - PPI: Revision lessons	Test 9 Chaucer and the Canterbury Tales Test 10 Text analysis: The Canterbury Tales, the Monk

SOLUZIONI STUDENT'S BOOK

1 The Origins and the Middle Ages (5 th century-1485)	66
2 The Renaissance (1485-1625)	76
3 The Puritan Age and the Restoration (1625-1714)	94
4 The Augustan Age (1714-1760)	101
5 The Romantic Age (1760-1837)	109

LITERARY TEXTS

1 The Origins and the Middle Ages (5th century-1485)

Anonymous, <i>Lord Randal</i>	128
Anonymous, <i>Noah's Flood</i>	130
Geoffrey Chaucer, <i>The Canterbury Tales</i> , The merchant	132

**Answer Keys
Audioscripts
e note didattiche**

The Origins and the Middle Ages

5th century-1485

p.3 Flipped classroom

TOWARDS THINKING ROUTINE

1-7 Open answer.

1. feudal system; 2. importance of the Church;
3. crusades; 4. Magna Carta; 5. parliament; 6. trade;
7. craftsmen; 8. middle class; 9. wars; 10. Black Death; 11. ballads; 12. heroes; 13. knights.

2 Open answer.

p.5 History Milestones

IMPROVE YOUR VOCABULARY

1. g; 2. c; 3. c; 4. a; 5. j; 6. k; 7. i; 8. f; 9. h; 10. d; 11. b.

p.6 HISTORY The Anglo-Saxon world comes alive: Sutton Hoo

Comprehension

- 1 The discovery revealed many aspects of Anglo-Saxon society, its religious beliefs and social make-up.
- 2 Numerous gold and silver objects, some drinking horns and weapons.

p.7 The Anglo-Saxons

QUICK CHECK

- 1 Britain was invaded by the Angles, Saxons and Jutes from northern Germany.
- 2 The thanes were warriors loyal to the king who shared gold, weapons and lands with them. In exchange they watched over the king's properties and lands, helped him collect taxes and fought for him during the wars.
- 3 The 'morning gift' was a sum of money a husband donated to his wife or the day of marriage.
- 4 The Anglo-Saxons converted from paganism to Christianity in the VI century under the influence of the Benedictine monk Augustine.
- 5 The monasteries became centres of education and culture. Few Anglo-Saxons were literate, so the Christian monks had the important role of writing and transmitting their literary tradition.

Summing up

1. divided; 2. very often; 3. king; 4. loyalty;
5. thanes; 6. divorce; 7. a sum of money; 8. divorce;
9. economic; 10. pagans; 11. Christianity;
12. culture; 13. written culture.

p.8 CITIZENSHIP Social gathering places

Comprehension

- 1 It was a meeting place for warriors and the place where the king could receive visitors and administer justice. It was a place for feasting, celebrating victories, and telling stories.
- 2 It is represented as a place of safety and peace.
- 3 You can play games and watch sport on IV.
- 4 Drinking a lot of alcohol in a short period of time in order to get drunk.
- 5 18.

Debate

Open answer.

p.10 Old English

QUICK CHECK

- 1 The Angles, the Saxons and the Jutes spoke an Indo-European language later called 'Old English'.
- 2 Runes are ideographic symbols (they describe a concept without using words) or pictographic symbols (they represent a word or an idea with pictures).
- 3 Middle English replaced Old English.
- 1- line: was = was; 3rd line: swa = so, gode = good, well; 5th line: ylde = old, aged; 8th line: cume = come.
- 2 In lines 5 and 6: þ = th.

p.11 Epic verse

QUICK CHECK

- 1 To entertain the king and his warriors on occasion of feasts and ceremonies.
- 2 Heroic matters, like battles and struggles against powerful enemies or supernatural monsters.
- 3 It was transmitted orally, with poems sung by a bard – the 'scop' – accompanied by a harp or lyre.
- 4 The kenning is a particular stylistic technique that describes an object through metaphors composed of two combined words, for example 'ice-cold sea'

to indicate the cold water of the sea; or 'whale-road' to indicate the sea.

p.12 Beowulf

VISUAL COMPETENCE

1. The monster is swallowing a man.
2. The head, the eyes, the legs and the claws.
3. Suggested answer: a sense of revulsion.

QUICK CHECK

- 1 Beowulf is an example of northern saga.
- 2 The poem also celebrates the defeat of the monster and the return of Beowulf to his land to become king.
- 3 F The main theme of the poem is the story of Beowulf's life and the description of the warrior society.
- 4 T.

p.13 MOVIES Beowulf

Before you watch

- 1 Open answer. The following points should emerge. In the original story there is no mention of the Golden Horn; in the original story Grendel's mother does not appear in the form of a beautiful woman and does not seduce Beowulf.

While you watch

1. d; 2. b; 3. f; 4. c; 5. g; 6. a; 7. c.
- 3 a; c; e.
- 4 b.

After you watch

- 5 Open answer.

Extra activity

Find in the film a scene with Grendel. Read the short extract below from John Gardner's fantasy novel *Grendel*, in which the monster is the main character and discuss whether he differs from or is similar to the monster in the film *Beowulf*.

I remember that the world was nothing: a mechanical chaos of actual, bristly events on which we stupidly impose our hopes and fears. I understood that, finally and obviously, I alone exist. All the rest, I saw, is merely what pushes me, or what I push against. Blindly – as blindly as all that is not myself pushes back. I crumble the whole universe, break by break.

p.14 T01 Beowulf's funeral

Before you read

Open answer.

Comprehension

- 1 A pyre.
- 2 In the middle of the pyre.
- 3 A great fire.
- 4 They felt a deep sorrow.
- 5 The men wailed aloud and a woman sang a litaney.
- 6 On a promontory. To bury their king and to commemorate him.

Vocabulary

- 2 Fame (for-famed, keenest to win fame); valiant and brave in battle (his heroic nature and exploits). Evidence of such qualities are reinforced by the smoke of the pyre rising high up in the sky as a sign of his fame (fumes of woodsmoke billowed darkly up) as well as the height of the mound. In fact, according to Anglo-Saxon customs, the most famous the hero was, the higher the smoke of the pyre would rise (worthy of him as their workmanship could make it; he was the man most gracious and fair-minded). The extract also highlights the love the warriors felt for him, a sign of a tight bond and loyalty towards their lord (a man should praise a prince whom he holds dear), who was generous and kind (gracious; fair-minded).

Analysis

3 Alliteration:

- far-famed (l. 6)
funeral, fires fumes, (l. 8)
weeping wind, died down (l. 10)
glavery, swallowed, smoke (l. 19)
gold, grave, gone (l. 31)

Assonance:

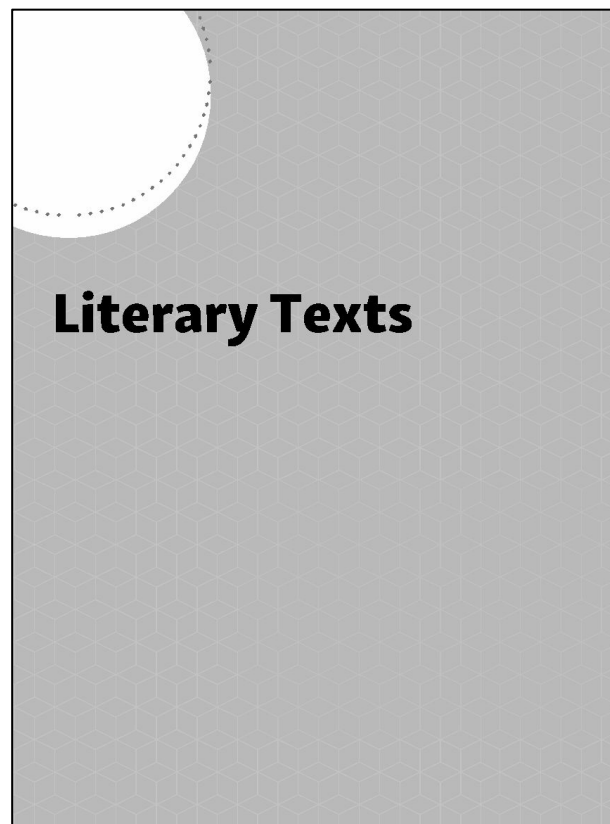
- helmets, heavy (l. 3)
his, hym, ill (l. 5)
marker, afar (l. 22)
irrespassing men (l. 28)

- 4 Bone-house. Beowulf's body.

5 d.

- 6 Because the emphasis on the uselessness of material objects (as useless to men now as it ever was) is one of the Christian elements present in *Beowulf*.

- 7 Beowulf's funeral is half Christian and half pagan. The pyre is pagan, as is the woman wailing. Yet, there are also Christian elements as for example life (that is the soul) departing from the body, as



Lord Randal

Anonymous

The ballad (probably composed in the 15th century) is part of the Scottish ballads and deals with two typical themes of this type of poetry: love and death.

BEFORE YOU READ

You are about to read a story about love and death set in the Middle Ages. Imagine a very short plot and then compare it with the text of the ballad.

'O where ha' you been, Lord Randal, my son?
And where ha you been, my handsome young man?
I ha been at the greenwood; mother, mak' my bed soon,
For I'm wearied wi hunting' and fain wad lie down.'

5 'An wha met ye' there, Lord Randal, my son?
An wha met you there, my handsome young man?
'O I met my true-love; mother, mak my bed soon,
For I'm wearied wi hunting and fain wad lie down.'

'And what did she give you, Lord Randal, my son?
10 And what did she give you, my handsome young man?
'Eels fried in a pan'; mother, mak my bed soon,
For I'm wearied wi hunting and fain wad lie down.'

'An wha gat your leavins', Lord Randal, my son?
And wha gat your leavins, my handsome young man?
15 'My hawks and my hounds'; mother, mak my bed soon,
For I'm wearied wi hunting and fain wad lie down.'

'And what becam of them?', Lord Randal, my son?
And what becam of them, my handsome young man?
'They stretched their legs out and I be-l-ran-lar, mak my bed soon,
20 For I'm wearied wi hunting and fain wad lie down.'

'O I fear you are poisoned, Lord Randal, my son!
I fear you are poisoned, my handsome young man!
'Oh yes, I am poisoned, mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down.'

25 'What d'ye leave to your mother, Lord Randal, my son?
What d'ye leave to your mother, my handsome young man?
'Four and twenty milk kye'; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down.'

'What d'ye leave to your sister, Lord Randal, my son?
30 What d'ye leave to your sister, my handsome young man?
'My gold and my silver; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down.'

'What d'ye leave to your brother, Lord Randal, my son?
What d'ye leave to your brother, my handsome young man?
35 My houses and my lands; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down.'

'What d'ye leave to your true love, Lord Randal, my son?
What d'ye leave to your true love, my handsome young man?
'I leave her hell and fire; mother, mak my bed soon,
40 For I'm sick at the heart, and I fain wad lie down.'

1. ha: forma arcata scozzese di have.
2. mak: forma scozzese scozzese di make.
3. wearied wi hunting: stanco di andare a caccia.
4. fain wad: preferirei, sarei in grado.
5. wha met ye: chi l'ha incontrato.
6. Eels fried in a pan: anguille fritte in padella.
7. wha gat your leavins: chi ha incassato gli esattori.
8. my hawks and my hounds: i miei falchi e i miei cani da caccia.
9. what becam of them: che cosa è successo a loro.
10. d'ye: forma scozzese di do you.
11. milk kye: bovini da latte.

Comprehension

1 Answer the questions.

- 1 Who are the two characters in the dialogue?
- 2 What activity was one of the two characters doing?
- 3 What is happening to him?
- 4 Who is responsible for his state?
- 5 Which other characters are mentioned in the ballad?

2 Divide the ballad into the three main parts. Choose two keywords for each.

Part	Keywords
Part 1	
Part 2	
Part 3	

- 3 One of the characters leaves an oral will. Who are the people he addresses and what does he leave them?
- 4 What is revealed when the protagonist makes an oral will?

Analysis

5 What is the rhyme scheme of the ballad?

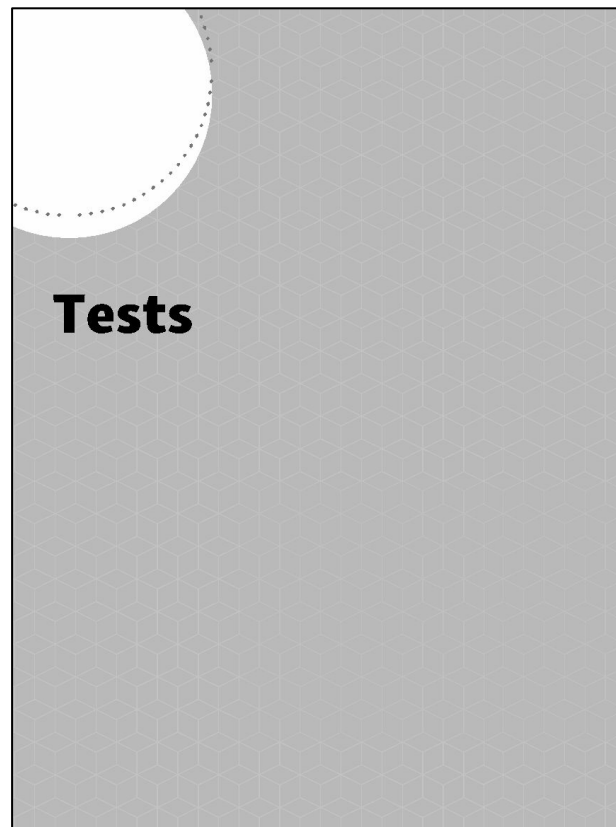
6 Which literary devices do you recognise? Choose from the following and next to each one insert an example from the text.

1. ☐ Anaphora:
2. ☐ I kenning:
3. ☐ refrain:
4. ☐ onomatopoeia:
5. ☐ enjambement:
6. ☐ climax:
7. ☐ repetition:

7 What social conditions does the ballad suggest? What elements help to indicate this?

Interpretation

8 In what sequence do the three key ideas of love and death arise in the ballad? What feelings are they connected to?



TEST BOOK

TESTS	STANDARD	DSA
Literary genres		
1 What is poetry?	184	264
2 What is fiction?	185	266
3 What is drama?	186	268
Section 1		
4 History – The Origins and the Middle Ages	187	270
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TEST 1

Name Class Date

Literary genres: What is poetry?

1 Choose the correct alternative.

Poetry was originally used to **1. entertain people / transmit cultural information**; repetitions helped **2. maintain rhythm / memorisation**. Sometimes poems were composed during 'a performance', but with the introduction of writing the words became **3. more refined / fixed** and the role of the **4. layout / pictures** became important.

Poetry is characterised by its rhyme scheme and its layout. The rhyme in a poem is the **5. similarity / identity** of sound in the final syllables of words. The rhyme scheme is usually expressed by **6. letters / Roman numbers**.

The layout distinguishes a poem from a **7. play / prose passage**. A poem is set out in lines and lines are grouped into **8. stanzas / strophes**, which are defined by the number of lines.

The **9. distic / couplet** is a pair of rhyme lines.

The tercet is a **10. two-line / three-line stanza**.

The quatrain is also the **11. ballad / song form**.

The sestet is a six-line **12. stanza / poem**.

The seven-line stanza is also known as **13. rhyme royal / noble rhyme**.

When verse does not follow the conventions of metre, it is defined as **14. free verse / conventional verse**.

..... / 14 pt

2 Complete the table with the following genres.

the elegy - the tale in verse -
the romance - the mock-epic poetry -
the sonnet - the epic - the pastoral - the ode

Narrative poetry	Literary poetry

..... / 8 pt

3 Match each word to its definition.

- ☐ rhythm
- ☐ enjambment
- ☐ iambic
- ☐ trochaic
- ☐ anapaestic
- ☐ dactylic
- ☐ iambic pentameter
- ☐ blank verse
- ☐ refrain
- ☐ alliteration
- ☐ onomatopoeia
- ☐ simile
- ☐ metaphor

- This figure of speech compares one thing to another.
- A kind of foot in which an unstressed syllable is followed by a stressed one.
- Non rhyming iambic pentameters.
- The grammatical continuation from one line to the next.
- Words which imitate the sound that they describe.
- Two unstressed syllables followed by a stressed syllable.
- An implied comparison.
- A stressed syllable followed by two unstressed syllables.

- Repetition of the same consonant sound at the beginning of words that are close to each other.
- The beat created by the arrangement of stressed and unstressed syllables.
- The most frequent type of foot and line length in English poetry.
- A stressed syllable followed by an unstressed syllable.
- A line or a stanza that is repeated at intervals.

..... / 13 pt

TOTAL / 35 pt

ANSWER KEYS

Literary genres

Test 1

What is poetry?

1. transmit cultural information; 2. memorisation; 3. fixed; 4. layout; 5. identity; 6. letters; 7. prose passage; 8. stanza; 9. couplet; 10. three-line; 11. ballad; 12. stanza; 13. rhyme royal; 14. free verse.
2. Narrative poetry: the tale in verse; the romance; the mock-epic poetry; the epic.
3. 1. j; 2. d; 3. b; 4. i; 5. f; 6. h; 7. k; 8. c; 9. m; 10. l; 11. e; 12. a; 13. g.

Test 2

What is fiction?

1. fiction; 2. invention; 3. short story; 4. invented; 5. true; 6. story; 7. places; 8. omitted; 9. informal; 10. third.
2. 1. T; 2. F back; 3. T; 4. F is a stereotype; 5. F is both place and time; 6. T; 7. T; 8. F is necessary; 9. F not necessarily; 10. T; 11. T; 12. T; 13. F focalisation; 14. T; 15. F the narrator is inside but not necessarily the main character.
3. 1. e; 2. c; 3. l; 4. d; 5. h; 6. a; 7. f; 8. j; 9. b; 10. g.

Test 3

What is drama?

1. T; 2. F 't' needs interpreters (actors); 3. F there is not a predefined number; 4. T; 5. F after the last act; 6. T; 7. F imaginary; 8. F complex, they represent real people; 9. T; 10. T.
2. 1. informed about; 2. playwright; 3. sound;

4. characters; 5. dialogue; 6. speaking; 7. is; 8. the audience; 9. may; 10. irony.

3. Tragedy: unhappy ending; downfall of an individual; intense suffering; a single action; hero of high rank; pity and terror; unity of action-time-place; chorus. Comedy: happy ending; satire; irony; farce; everyday situations; witty dialogues; love and marriage; exchange of identity; criticism of social conventions.

Section 1

The Origins and the Middle Ages

Test 4

History - The Origins and the Middle Ages

1. 1. c; 2. g; 3. a; 4. d; 5. b; 6. a.
2. 1. F Harold was defeated; 2. T; 3. F Peace came during the reign of Henry II; 4. T; 5. F In 1295; 6. I; 7. F In 1348; 8. F They could negotiate higher wages; 9. T; 10. F Ended with Henry VII.
3. 1. Welsh and Scots; 2. gentry, merchants; 3. representatives; 4. House of Commons; 4. 1. France; 2. known; 3. the English; 4. the French; 5. were defeated.
5. Open answer. Main points to be included should be that the Magna Carta was signed in 1215 by King John, it was requested by the great feudal lords and was the first official recognition that even the king was subject to the law.

Test 5

Anglo-Saxon Culture and literature

1. 1. c; 2. b; 3. d; 4. a; 5. b.
2. 1. Pope Gregory; 2. Outside Canterbury; 3. They were centres of education and culture; 4. They were based on stories brought by the invading tribes or on Christian stories; 5. Because in 1938 a Saxon cemetery was found there and archaeologists discovered a treasure (a long wooden boat, a burial chamber containing gold and silver objects and weapons).
3. 1. F It was the language of the Angles, Saxons and Jutes; 2. F It means 'the land of the Angles'; 3. F They were pushed towards Scotland, Wales, Cornwall and Ireland; 4. T; 5. F It was written in runes.



Test compensati per DSA

TEST 1

Name _____ Class _____ Date _____

Literary genres: What is poetry?

1 Scegli l'alternativa corretta.

Poetry was originally used to (1) entertain people / transmit cultural information: repetitions helped (2) maintain rhythm / memorisation. Sometimes poems were composed during the performance, but with the introduction of writing the words became (3) more refined / fixed and the role of the (4) layout / pictures became important.

Poetry is characterised by its rhyme scheme and its layout. The rhyme in a poem is the (5) similarity / identity of sound in the final syllables of words. The rhyme scheme is usually expressed by (6) letters / Roman numbers. The layout distinguishes a poem from a (7) play / prose passage. A poem is set out in lines and lines are grouped into (8) stanzas / strophes, which are defined by the number of lines.

The (9) distic / couplet is a pair of rhymed lines.

The tercet is a (10) two-line / three-line stanza.

The quatrain is also the (11) ballad / song form.

The sestet is a six-line (12) stanza / poem.

The seven-line stanza is also known as (13) rhyme royal / noble rhyme.

When verse does not follow the conventions of metre, it is defined as (14) free verse / conventional verse.

..... / 14 pt

2 Completa la tabella con i generi.

the elegy • the tale in verse • the romance •
the mock-epic poetry • the sonnet • the epic • the pastoral • the ode

Narrative poetry	Lyrical poetry

..... / 8 pt

ANSWER KEYS

Literary genres

Test 1

What is poetry?

1. transmit cultural information; 2. memorisation; 3. fixed; 4. layout; 5. identity; 6. letters; 7. a prose passage; 8. stanzas; 9. couplet; 10. three-line; 11. ballad; 12. stanza; 13. rhyme royal; 14. free verse.
2. **Narrative poetry**: the tale in verse, the romance, the mock-epic poetry; the epic.
Lyrical poetry: the elegy; the sonnet; the pastoral; the ode.
3. 1. J; 2. D; 3. B; 4. L; 5. F; 6. H; 7. K; 8. C; 9. M; 10. I; 11. E; 12. A; 13. G.

Test 2

What is fiction?

1. fiction; 2. invention; 3. short story; 4. invented; 5. true; 6. story; 7. places; 8. omitted; 9. informal; 10. third.
2. 1. V; 2. F; 3. V; 4. F; 5. F; 6. V; 7. V; 8. V; 9. F; 10. V.
3. 1. E; 2. C; 3. I; 4. D; 5. H; 6. A; 7. F; 8. J; 9. B; 10. G.

Test 3

What is drama?

1. V; 2. F; 3. F; 4. V; 5. F; 6. V; 7. F; 8. F; 9. V; 10. V.
2. 1. informed about; 2. player's part; 3. sound; 4. characters; 5. dialogue; 6. speaking; 7. is; 8. the audience; 9. may; 10. irony.
3. **Tragedy**: unhappy ending; downfall of an individual; intense suffering; a single action; hero of high rank; pity and terror; unity of action-time-place, chorus.
Comedy: happy ending; satire, irony, farce; everyday situations; witty dialogues; love and marriage; exchange of identity; criticism of social conventions.

Section 1

The Origins and the Middle Ages

Test 4

History – The Origins and the Middle Ages

1. D; 2. C; 3. A; 4. D; 5. B; 6. A.
2. 1. F; 2. F; 3. V; 4. F; 5. V.
3. 1. The Feudal system; 2. gentry, merchants; 3. Representatives; 4. House of Commons.
4. 1. France; 2. Known; 3. the English; 4. the French; 5. were defeated.

Test 5

Anglo-Saxon Culture and literature

1. 1. C; 2. B; 3. D; 4. A; 5. B.

ANSWER KEYS

2. 1. E; 2. D; 3. A; 4. C; 5. B.

3. 1. F; 2. F; 3. F; 4. V; 5. F; 6. V; 7. V; 8. F; 9. F; 10. V.

Test 6

Beowulf

1. 1. F; 2. V; 3. F; 4. V; 5. V; 6. F; 7. F; 8. V; 9. V; 10. F.
2. 1. C; 2. A; 3. F; 4. B; 5. D.
3. 1. B; 2. A; 3. D; 4. C; 5. E.
4. 1. E; 2. C; 3. A; 4. B; 5. D.

Test 7

Text analysis – The Unquiet Grave

1. 1. B; 2. A; 3. D; 4. A.
2. 1. C; 2. D; 3. A; 4. F; 5. B.
3. 1. Dialogue.
4. A, D, E.
5. A, C, D, F, H.
5. 1. V; 2. F; 3. F; 4. V; 5. V; 6. F; 7. V; 8. V.

Test 8

Miracle, mystery and morality plays

1. 1. jesters, clowns, minstrels; 2. Castles; 3. A kind of play; 4. English; 5. Members of medieval guilds.
2. **Mystery plays**: events from the Bible; organised in cycles.
Miracle plays: lives of saints.
Morality plays: vices and virtues; allegorical stories; moral edification.

3. 1. B; 2. E; 3. D; 4. A; 5. C.
4. 1. F; 2. V; 3. V; 4. F; 5. V.
5. 1. F; 2. F; 3. V; 4. V; 5. F.
6. 1. C; 2. A; 3. B; 4. D; 5. E; 6. G; 7. H; 8. F.

Test 9

Chaucer and The Canterbury Tales

1. 1. first; 2. English; 3. dialect; 4. London; 5. Oxford; 6. Cambridge; 7. King's English; 8. Dante's; 9. father; 10. portrait.
2. 1. F; 2. F; 3. F; 4. V; 5. V.
3. 1. thirty; 2. pilgrimage; 3. tomb; 4. Canterbury; 5. London; 6. inn; 7. host; 8. telling; 9. boredom; 10. prologue.
4. 1. C; 2. E; 3. D; 4. A; 5. B.

Test 10

Text analysis – The Canterbury Tales, Geoffrey Chaucer

1. 1. g; 2. c; 3. h; 4. j; 5. d; 6. b; 7. f; 8. a; 9. i; 10. e.
2. 1. V; 2. F; 3. F; 4. V; 5. F; 6. V; 7. F; 8. V; 9. F; 10. F.
3. 1. C; 2. D; 3. E; 4. A; 5. B.
4. 1. D; 2. C; 3. A; 4. C; 5. B.

4. DIGITAL RESOURCES

A Teacher website (Area Personale)

B. USB Pen drive

C. eBook

D. DEAFlix

E. creaTEST Plus

F. DEALINK

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EBOOK



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EVENTI RISERVATI PER I NOSTRI DOCENTI



crea
TEST *plus*







Karl Matthews

BASILICATA, CALABRIA, CAMPANIA, PUGLIA, SARDEGNA, SICILIA

Born in Nottingham the year England won its only football World Cup, Karl has been in Italy since 1991. He taught English in schools for 17 years and has been with DEASCUOLA since 2009 and has supported teachers both in Italy and abroad. He is particularly interested in using technologies to motivate students and helping them to discover the joys of reading.

In his freetime Karl is a keen swimmer and has his hands full with his 3 dogs.

[Get in touch](#)



Christian Evans

ABRUZZO, EMILIA ROMAGNA, LAZIO, MARCHE, MOLISE, TOSCANA, UMBRIA

Christian trained as a high school teacher of physical education and mathematics, before moving to Italy in search of sunshine. He started teaching English in 1996. In 2004, Christian moved into educational publishing and has been working with DEASCUOLA since 2017. He is particularly interested in how learning works, with an emphasis on inclusive teaching and personalised learning.

When he is not thinking about ELT, he is busy with two daughters and four cats, and dreams of being a rock star.

[Get in touch](#)



Michael Flynn

FRIULI VENEZIA GIULIA, LIGURIA, LOMBARDIA, PIEMONTE, TRENTINO ALTO ADIGE, VALLE D'AOSTA, VENETO, PIACENZA

Originally from Manchester, after obtaining his TEFL teaching qualification in October 1992, he moved to Italy and taught in Turin, Livorno and Reggio Emilia also doing six summers in Canterbury as Director of Studies for a busy summer school teaching mainly Italian students. He moved into ELT publishing in September 1999 and has been with DEASCUOLA since October 2017.

Father of a teenage daughter, he is happy to have passed his love of Craft Beer to her. No other beers, please!

[Get in touch](#)

HAVE A GREAT YEAR!

