A Tale of Two Cities Lesson Resources

Webquest to consider

The Dickens Page with links and Information

English Teacher’s Friend site with lessons and resources relating to Dickens’ novels

Ideas

Writing assignment

Students imitate the style of Dickens in this novel and start a piece with the opening paragraph but replacing underlined words with others to relate to a period of time in their lives. Then complete a personal essay but in the Dickens writing style. (Discuss the commas splice)

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

Current Event Discussion and / or Scrapbook

Corruption in the ruling class is a major theme in the novel.

Have students bring in articles from current newspapers or magazines dealing with corruption in individuals and institutions that are responsible for administering government policy. Have students discuss the effect this has on common people and what the long term consequences would be if this practice became the norm.

You can simply do this as a discussion or you can do a compare / contrast assignment. Create a list of characters/circumstances/issues from Tale of Two Cities where students can search for a comparison of today’s world. (See example of Romeo and Juliet Scrapbook)

Opinion / Proof Discussion

1. Divide your board into four sections.

2. At the top of each board write four of the following statements or create your own provocative statement. Beneath each statement create two columns: Agree and Disagree.

- Lucie Manette is too good to be true.
- Monsieur the Marquis Evrémond deserved to be assassinated for killing the child.
- Sydney Carton was a fool to give up his life.
- Although she went too far, Madame Defarge was justified in what she did.
- Even if Sydney Carton had married Lucie, he would not have been a better man.
- Dickens tries to be objective, but it is obvious that his sympathy is with the aristocrats.
- Jerry Cruncher is fulfilling a necessary role as a “Resurrection-man.”
3. Ask students to copy the same four statements into their notebooks with the Agree/Disagree columns below. Explain that the following lesson on supporting ideas is going to be a silent discussion.

4. Outline the procedure: each student is to go to the board and write a brief comment concerning the statement on the top of the board or any subsequent comment about it. Generalities such as, “I agree,” are not permitted. No remark may be repeated, but students may add additional opinions or page citations to support or disagree with preceding comments. Students should initial their entries and use page references where possible. Using abbreviations and arrows will speed the process.

5. Tell students to enter a minimum of two comments on the board and to copy all the comments on all the boards into their notebooks.

6. Call time at twenty minutes. One topic at a time, ask students to determine which side has presented the stronger argument. Ask them to identify which comments and citations are especially compelling. One note: it’s possible that not all of the topics will receive the same number of agree and disagree comments (some might not receive any). You may wish to have students provide one agree and one disagree comment for the statement they choose; other alternatives include offering a 5-point bonus to the students who come up with arguments for your blank column(s), or providing some statements of your own to fill in any blanks.

7. Have students choose any one provocative statement and assign an essay defending or disproving the statement using class notes and text references to support their views.

Create a website as a tool for other students to visit. They work in groups of 5 on different aspects of the site (historical, biographical, etc.)
A tool for using the theater across the curriculum to meet National Standards for Education

• Production Overview
• Lesson Guides
• Student Activities
• At-Home Projects
• Reproducibles
A Tale of Two Cities

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Camp Broadway® is pleased to bring you this *A Tale of Two Cities* edition of StageNOTES®, the 29th in our series. We are proud to be affiliated with this sweeping musical that will debut on Broadway during the 2008 Season. This guide has been developed as a teaching tool to assist educators in the classroom who are introducing the story in conjunction with the stage production.

By using StageNOTES®, you will understand how *A Tale of Two Cities* chronicles the events known as The French Revolution (History), expands our vocabulary (Language Arts), illuminates the human condition (Behavioral Studies), aids in our own self-exploration (Life Skills) and encourages creative thinking and expression (The Arts).

The Camp Broadway creative team, consisting of theater educators, scholars, researchers and theater professionals, has developed a series of lesson plans that, although inspired by and based on the musical *A Tale of Two Cities*, can also accompany class study. To assist you in preparing your presentation of each lesson, we have included: an objective; excerpts taken directly from the script of *A Tale of Two Cities*; a discussion topic; a writing assignment; and an interactive class activity.

The reproducible lessons (handouts) accompany each lesson unit, which contains: an essay question; a creative exercise; and an “after hours activity” that encourages students to interact with family, friends, or the community at large.

The curriculum categories offered in the *A Tale of Two Cities* study guide have been informed by the basic standards of education detailed in Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education, 2nd Edition, written by John S. Kendall and Robert J. Marzano (1997). This definitive compilation was published by Mid-Continent Regional Education Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD) after a systematic collection, review and analysis of noteworthy national and state curricular documents in all subjects.

The *A Tale of Two Cities* study guide is for you, the educator, in response to your need for a standards-compliant curriculum. We truly hope this study guide will help you incorporate the themes and content of *A Tale of Two Cities* into your classroom lessons.

Lisa Poelle
Producing Director
After 17 years of unjust and secret imprisonment in France, Dr. Alexandre Manette is released from the infamous Bastille and given over to the care of his former servant, Ernest Defarge, and his wife, Madame Defarge. The Defarges send for Manette’s daughter, Lucie, to retrieve him. No one knows why the doctor was imprisoned many years ago; Manette has lost his memory and can offer no explanation. Meanwhile, the Defarges don’t hesitate in showing Manette to others as an inspiration for the revolution they hope to incite. In Paris, Manette and Lucie are united and she promises to help him build a new life in England.

On their voyage home, Lucie and Dr. Manette are befriended by a young Frenchman, Charles Darnay. Darnay, the nephew of the despised Marquis St. Evremonde, has renounced his inheritance and is attempting to distance himself from the Marquis. To ensure his nephew will never return to France, the Marquis gives Barsad false documents to plant in Darnay’s belongings, incriminating Darnay as a spy against England. Upon their arrival in England, Darnay is arrested and brought to trial.

At Darnay’s trial for treason, he is rescued by the efforts of a drunken but brilliant lawyer, Sydney Carton - a lost soul, cynical and self-loathing. He falls in love with Lucie Manette, who shows him an understanding and compassion he has never known. But Lucie’s heart is with the Frenchman, and although Dr. Manette has misgivings about Darnay, he gives his blessing and Darnay and Lucie are married. Soon after, they are blessed with a daughter. Carton never stops loving Lucie; he remains a close friend to them both and loves their daughter with a special tenderness.

The murder of Darnay’s uncle, the Marquis, and the pleas of an old friend lure Darnay to France just as revolution begins. Upon his arrival in Paris, Darnay is arrested and charged with crimes against the people as a former aristocrat. Dr. Manette and Lucie follow Darnay to Paris and at the trial Manette speaks for his son-in-law and wins his freedom. But Madame Defarge halts the celebration, producing a letter that Manette wrote in the Bastille. The letter tells the story of Manette’s imprisonment and ends with Manette’s bitter curse on the Evremonde family. The crowd turns on Darnay and condemns him to death by guillotine.

Sydney Carton arrives in Paris to help Lucie and her family. Carton discovers he can gain access to Darnay through the spy John Barsad, now working in France. He also learns that Madame Defarge is not finished and plans to come after Lucie and the rest of her family. Fueled by the knowledge of this threat, Carton sprays into action and makes arrangements for them to flee Paris. He then goes to the prison and tells Darnay that he has a plan to return him to his family but refuses to reveal it and begs Darnay to do exactly as he says. Darnay agrees and the story moves swiftly to its surprising and unforgettable conclusion.
Each Lesson Unit (History, Language Arts, etc.) contains the following Lessons:

**Discussion:**
The focus is on facilitating an in-depth class dialogue.

**Writing:**
The focus is on the expression of thoughts in written form.

**Experiential:**
The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

A take-home “After Hours” lesson

Each StageNOTES™ lesson generally includes the following components:

**Objective:**
An overall note to the teacher outlining the goals of the lesson to follow.

**From the script:**
An excerpt or situation from the script of A Tale of Two Cities to help “set the stage” for the activity that follows.

**Exercise:**
A detailed description and instructions for the activity to be facilitated in class.

**Teaching Tips:**
Direct questions teachers may use to help guide the students through the activity.

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The Standards listed throughout the StageNOTES™ Field Guide are excerpted from Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education (2nd Edition) by John S. Kendall and Robert J. Marzano, published by Mid-Continent Regional Educational Laboratory, Inc. (McREL) and the Association for Supervision and Curriculum Development (ASCD), 1997.
The Guide to Theatergoing Etiquette

In the early part of the nineteenth century, theatrical performances usually began at six o’clock. An evening would last four or five hours, beginning with a short “curtain raiser,” followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today’s prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winters evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o’clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called “the orchestra”) were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy peoplewatching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the “house lights”), focusing the attention of the audience on the stage. The advent of gas lighting and the “limelight” (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience’s rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evenings entertainment. Curtain time was pushed back to eight o’clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to “see and be seen”; eight o’clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

Being a Good Audience

Remember going to the theater isn’t like going to a movie. There are some different rules to keep in mind when you’re at a live performance.

Believe it or not, the actors can actually hear you. The same acoustics that make it possible for you to hear the actors means that they can hear all the noises an audience makes: talking, unwrapping candy, cell phones ringing. That’s why, when you’re at a show, there is no food or drink at your seats (eat your treats at intermission; save the popcorn-munching for the multiplex)

No talking (even if you’re just explaining the plot to the person next to you)

Always keep cell phones and beepers turned off (This even means no texting your friends during the show to tell them how great it is...)

Of course, what the actors like to hear is how much you’re enjoying the performance. So go ahead and laugh at the funny parts, clap for the songs, and save your biggest cheers and applause for your favorite actors at the curtain call. That’s their proof of a job well done.
It was the best of times...It was the worst of times...

...it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us.

The French Revolution, backdrop for A Tale of Two Cities, is eloquently described as a rather schizophrenic event by Charles Dickens, and appropriately so. His original novel on which the musical is based was written just a bit over 50 years after the bloody French upheaval that both inspired the world with its cry for Liberty, Equality, Fraternity, and horrified it with the subsequent relentless bloodlust of the guillotine. Generally viewed as a quest for freedom by an oppressed peasant minority, the causes of the revolution are far more complex.

It is ironic, however, to note that historians in general mark the French Revolution as the end of the period of Enlightenment. The grisly murder of thousands of French citizens can hardly be seen as “enlightened” behavior.

Other more complex causes for the Revolution inspire debate even today. Some historians attribute initial political unrest to debts incurred through France’s numerous wars, and the subsequent heavy taxation that resulted. Others insist the country at the time was still one of the richest and most powerful in Europe. Perhaps it was the way the country distributed its money as

Summary of Standard for Historical Understanding
1. Understanding and analyzing chronological relationships and patterns:
   * Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?
   * Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

2. Understanding the historical perspective:
   * Understand that the consequences of human intentions are influenced by the means of carrying them out.
   * Understand how the past affects our private lives and society in general.
   * Perceive past events with historical empathy.
   * Evaluate credibility and authenticity of historical sources.
   * Evaluate the validity and credibility of different historical interpretations.
opposed to how much it actually had that irritated peasants and the commercial class alike—a volatile mix of enemies for any government.

Another factor was Louis’s well-publicized ill treatment of the underclass. History insists that the general populations of most other European powers had far less freedom and a much greater chance of cruel and arbitrary punishment than did the French at the time. So it is unlikely that Marie Antoinette’s ill-timed remark, “Let them eat cake,” in response to peasant demands for bread alone resulted in the toppling of the monarchy, and 40,000 French citizens being sent to the guillotine. In fact, at the time Louis called the Estates-General in 1789 (the date cited as the official onset of the revolution), he was considered generally popular, though many of the nobility and his ministers were not.

In the end, the Ancien Régime was likely brought down by its blindness to a politically changing world (The American Revolution was already over). It also seemed oblivious to the unholy alliance forming among an ambitious middle class seeking power and disgruntled peasants and working class citizens tired of struggling and of being poor. These alliances quickly dissolved and conflicting interests of the various groups led to the bloodshed epitomized by the Reign of Terror.

Timeline of the French Revolution

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 1788</td>
<td>Louis XVI announces meeting of the Estates-General in May 1789</td>
</tr>
<tr>
<td>May 5, 1789</td>
<td>Estates-General convenes</td>
</tr>
<tr>
<td>June 17, 1789</td>
<td>Third Estate declares itself the National Assembly</td>
</tr>
<tr>
<td>June 20, 1789</td>
<td>Oath of the Tennis Court</td>
</tr>
<tr>
<td>July 14, 1789</td>
<td>Storming of the Bastille</td>
</tr>
<tr>
<td>July 20, 1789</td>
<td>Revolt of the peasantry begins</td>
</tr>
<tr>
<td>August 26, 1789</td>
<td>Declaration of the Rights of Man and Citizen issued</td>
</tr>
<tr>
<td>October 5, 1789</td>
<td>Parisian women march to Versailles; Louis XVI returns to Paris</td>
</tr>
<tr>
<td>February, 1790</td>
<td>Monasteries and convents dissolved</td>
</tr>
</tbody>
</table>
Reign of Terror—
In the Shadow of the Guillotine

“A Terror is nothing other than justice, prompt, severe, inflexible”
—Maximilien Robespierre

A Tale of Two Cities is set during the Reign of Terror, an 11-month period of the revolution between 1793 and 1794. The glorious goal of Liberté, Égalité, and Fraternité was quickly usurped by Robespierre, mastermind of a bloody witch hunt that ensued. First the royalists were beheaded, then the moderate Girondists. It was only a matter of time before anyone accused, rightly or wrongly, of past association with the monarchy or nobility was sentenced to the guillotine. Estimates put the number of people beheaded throughout France at between 30,000 and 40,000. As in the case of Madame Defarge, if one had an enemy, or held a particular grudge, the guillotine became the weapon of choice.

Designed to fight the enemies of the revolution, the reign’s stated goal was to prevent counter-revolution from gaining ground. Contrary to popular belief, most of the people rounded up were not aristocrats, but ordinary people. A man (and his family) might go to the guillotine for being overheard by an informant criticizing the government. Watch Committees were encouraged to arrest “suspected persons,” ... those who either by their conduct, relationships, speech or writing were deemed enemies of liberty. (Law of Suspects, 1793) Civil liberties were suspended. The promises of the Declaration of the Rights of Man, written at an earlier stage of the revolution, were forgotten. Terror was the order of the day.

“Softness to traitors will destroy us all”
—Maximilien Robespierre

Timeline of the French Revolution

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1790</td>
<td>Civil Constitution of the Clergy issued</td>
</tr>
<tr>
<td>1791</td>
<td>Louis XVI and family attempt to flee Paris; are captured and returned</td>
</tr>
<tr>
<td>1792</td>
<td>France declares war on Austria</td>
</tr>
<tr>
<td>Aug 10, 1793</td>
<td>Storming of the Tuileries</td>
</tr>
<tr>
<td>Jan 1793</td>
<td>Louis XVI executed</td>
</tr>
<tr>
<td>July 1793</td>
<td>Maximilien Robespierre assumes leadership of Committee of Public Safety</td>
</tr>
<tr>
<td>1793-1794</td>
<td>Reign of Terror</td>
</tr>
<tr>
<td>1794</td>
<td>Robespierre guillotined</td>
</tr>
<tr>
<td>1794-1799</td>
<td>Thermidorian Reaction</td>
</tr>
<tr>
<td>1799</td>
<td>Napoleon Bonaparte overthrows the Directory and seizes power</td>
</tr>
</tbody>
</table>

10
History Discussion

From the Script

Act 1, Scene 2
Defarge and a man discuss the impending Reign of Terror

Defarge
WHEN PEOPLE ARE THIRSTY
AND READY AND WILLING
THEN IT WON’T BE LONG
TIL SOMETHING ELSE BUT WINE IS SPILLING.

Madame Defarge
THE BUTCHER IS IDLE
WHEN PEOPLE ARE STARVING.

Defarge
BUT IT WON’T BE LONG
TIL THERE’S ANOTHER KIND OF CARVING.

Exercise

The justification of violence in the face of injustice is an interesting and complex discussion. There’s an old cliché, “You have to break a few eggs to make an omelet.” The French Revolution broke more than a few “eggs” in its pursuit of liberty and justice. The more than 30,000 people put to the guillotine attest to that. But was the Reign of Terror, as Robespierre insisted, a necessary ingredient in solidifying the revolution?

Write on the board:
“Terror is nothing other than justice, prompt, severe, inflexible”-- Maximilien Robespierre.

Have students read up on Robespierre and his role in the revolution. Remind them that some of the people put to the guillotine were guilty of crimes against the people. Given that, conduct a class discussion analyzing the quote and its relevance to the struggle for liberty and justice. What is the danger to society in general in accepting such a premise? How does this philosophy relate to America’s practice of capital punishment? Is the treat of death for certain actions, terror? What is the relationship between terror and power? In their opinion, was Robespierre supporting the revolution or merely seeking personal power?
Writing Objective

Compare and contrast the French and American Revolutions.

Teaching Tips

Revolution is a messy business no matter where it occurs. Yet at times in history life becomes so unbearable for people that they feel they have no choice. What goals are worth it; what goals are not?

From the Script

Act 2, Scene 3

Charles Darnay is on trial for his life. Madame Defarge seeks revenge on Darnay for an atrocity committed before the revolution by someone in his family, the aristocratic Evremondes. She reads in court from a letter written by Dr. Manette while he was in prison describing the event he witnessed. These are the last words of a dying young peasant describing how his brother-in-law was murdered by the Evremondes.

Young Man

YOU KNOW THE LAW
A PEASANT HAS NO RIGHTS
THE MASTER OWNS YOUR BREATH
THEY TOOK THIS MAN
THEY TIED HIM TO A CART
AND DROVE HIM TO HIS DEATH

Exercise

There were many reasons why the French revolted against their government. Aristocrats being too often held above the law was one of many. In America we tend to attribute our fight for liberty with statements such as, “Taxation without representation is tyranny.” But even our revolution was about more than just taxes.

Research the causes and motivations for both the American and French Revolutions. As you research place the information you find into one of the three categories appearing at the end of this paragraph. Create a category of “Other” for any cause that does not fit into the three provided. When finished, write an essay comparing and contrasting the two events from social, political, economic and “other” perspectives.
Experiential Objective

Learning important historical events in sequence.

Teaching Tips

Name the three top Ivy League Universities. What are the advantages of attending such schools? Why are they so competitive? Why is there so much prestige attached to graduating from there?

From the Script

Act 1, Scene 2
Defarge sings about Manette and the horrors of the Bastille.

Defarge

UP IN THE GARRET IS A MAN
WHO LOST HIS MEMORY AND HIS MIND
SEVENTEEN YEARS IN THE BASTILLE
BUT NO ONE HERE CAN NAME HIS CRIME
HE WAS A DOCTOR
CALLED AWAY ONE NIGHT
TO TRY AND SAVE A LIFE
BUT WHEN HE WENT TO HELP
HE VANISHED OUT OF SIGHT

Exercise

Play “Storm the Bastille.” Make copies of the list of events on the following page. Hand them out to students. Give them a week to study them. On game day no reference notes will be allowed in class. Divide the class into three teams. Names of those on each team will be pulled from a hat to ensure that no one team gets the most conscientious students. Throw dice to determine which team goes first, second, etc.

Ask the first team which event is first in the sequence of events. Teams should discuss the answers before actually answering. If they get it right they get a point. If they don’t, ask the second team and so on. If no team knows the answer, withhold the point and give all three teams a prompt. Go on to the next event. At the end of the game each group tallies its points. Whichever has the most points wins a prize to be pre-determined and pre-announced by the teacher. The prize should be significant; this is a very difficult game.

Any student who adds additional information to any event sequence earns five extra points for his or her team.
• Rumors of attacks from the government and possible starvation are too much for angry peasants and the working classes.

• The enraged Paris Commune is defiant (define Paris Commune when answering the question).

• July 7th, thirty-two Swiss soldiers led by Lieutenant Deflue come to aid Marquis de Launay and prepare for a small mob.

• The Marquis expects a mob attack but certainly not a siege!

• The entire workforce of the Bastille has been repairing the Bastille and preparing for a minor attack from a hundred or so angry citizens.

• 12 guns, each launching 24-ounce case shots are added.

• Half past three on July 14, 1789, 300 people marched to the Bastille.

• 300 guards leave their posts in fear of the mob.

• The bloodthirsty mob marches to the Bastille, searching for gun powder and prisoners.

• The mob shouts for the Marquis to lower the draw bridge.

• De Launay sends a note to the crowd leader, Hulin, that he will blow up the fortress with everyone in it if they do not disperse.

• They do not disperse.

• Bridges are lowered; de Launay and his soldiers are captured by the mob and dragged through the streets of Paris.

• Heads are crudely cut off as they go.

• Elements of the newly formed National Guard are present at the assault.

• They try to stop looting but fail.

• The crowd makes their way to the Hotel de Ville.

• King Louis XVI at Versailles asks an informer, “Is this a revolt?”

• La Rochefoucauld-Liancourt answers, “No Sire, it is a revolution.”
History

After Hours

Challenge #1

How America Avoided a Reign of Terror, or Did We?

If the American revolutionaries were to succeed they needed everyone, or almost everyone on board. Didn’t they? Yet nothing in history indicates anything close to the French Reign of Terror ever occurred, either during or after the war. Play sleuthful devil’s advocate. Search history online and see what you can find on coercive behavior on the part of Washington’s army or others to force dissenters into line.

Challenge #2

Check Your

Visit the websites below. Take the quizzes. Find out how much you know about the French Revolution? If you don’t know the answers make a guess. It’s a good way to learn.

http://www.funtrivia.com/playquiz/quiz846129b22e8.html
http://www.funtrivia.com/playquiz/quiz281155ab0.html
http://www.funtrivia.com/playquiz/quiz128886ec3458.html

Challenge #3

Well...He Deserved It!

In five sentences (five sentences only) explain who Jean Paul Marat was and why on earth Charlotte Corday killed him?
Critics insist that Dickens, in writing *A Tale of Two Cities*, was influenced by other writings that also took a critical view of the French Revolution. He admits (though undoubtedly an exaggeration) to reading Carlyle’s *The French Revolution* “five hundred times.” So we can assume the critics are correct. Like Carlyle, Dickens book clearly reveals he was no “fan” of revolution and its violence. He sees no justice in it. Whether his view is right or wrong, his novel and the subsequent films, television productions and now Broadway musical adapted from it confirm the image of the revolution as no more than carnage in the minds of readers and viewers. That image ignores the revolution’s political and social achievements and instead focuses on the two-year Reign of Terror.

In the preface to *A Tale of Two Cities*, Dickens says, “It has been one of my hopes to add something to the popular and picturesque means of understanding that terrible time.” As John Gross points out, the novel “doesn’t record a single incident in which it [the French Revolution] might be shown as beneficent, constructive, even as tragic.”

Dickens contrasts the image of a calm stable England with the mob-ruled cruelty of France in the 1700s. Yet despite this kinder image of his homeland, Dickens was concerned that social problems in England, particularly the unfortunate condition of the poor, might provoke a mass reaction on the scale of the French Revolution.
In a letter written in 1855, he writes:

The misery, tedium and horrific conditions in the boot black factory combined with his early orphanhood remained with Dickens all his life. He would draw from it heavily and specifically in Oliver Twist, never forgetting the more experienced boy who instructed him in how to do his work. Dickens made little effort to disguise the odious character of Fagan in the novel, who also instructed Oliver in the unsavory art of thievery. The real name of the boy—Bob Fagan.

Twist, the hero of the novel, is born in a workhouse and treated cruelly there as was the norm at the time for pauper children. While not raised in a workhouse, Dickens certainly saw that possibility for him and his family when his father went to prison.

Dickens best-known works are also filled with characters whose lives, like his own young life, teetered on the brink of financial disaster as well as social ostracism.

A Christmas Carol, perhaps his most beloved piece, pits the honest, hard-working Bob Cratchet against a system (Ebenezer Scrooge) completely in control and disinterested in the trials of a poor man’s existence. While we get the impression that Scrooge’s conscience is pricked by the plight of Tiny Tim, not until the end of the work, and through the frightening encouragement of ghosts, does he allow himself to truly care enough to do the right thing.

Scrooge is asked to contribute to a Christmas fund for the poor...His response, “I wish to be left alone, sir! That is what I wish! I don’t make myself merry at Christmas and I can’t afford to make idle people merry. I have been forced to support the
establishments [work houses] I mentioned through taxation, and God knows they cost more than they’re worth. Those who are badly off must go there.” Another reference to the dreaded workhouse.

Scrooge’s eventual redemption can be seen as Dickens’ hope that in the end English society would recognize the error of its ways and make changes to improve prospects for the downtrodden.

David Copperfield and Great Expectations are both considered semi-autobiographical and both of its heroes reflect Dickens’ unstable childhood situation.

Like Dickens, David is trusting though abused as a child. He is honest, caring and has the best interests of every one at heart. Pip, hero of Great Expectations, has also suffered hardship in his youth. Like most of those born “low,” he struggles with social expectations and the reality of his social standing. By refusing to accept the reality, Pip, as most who choose to see what they wish to see, suffers pain and setbacks in trying to meet the expectations of an elitist society which refuses to accept him based on his lower class background.

While the characters in A Tale of Two Cities are generally better off, and certainly have more control over their lives, Dickens can not resist inserting at least one character into the mix who must do what he has to in order to survive as best he can. It is doubtful Cruncher would choose to provide corpses to the university if he had gone there himself.

As the saying goes urging writers to “write what you know about,” Dickens has taken this advice and turned it into some of the greatest pieces of literature ever written.

The Boot Blacking Factory

“The blacking warehouse was the last house on the left-hand side of the way, at old Hungerford-stairs. It was a crazy, tumbledown old house, abutting of course on the river, and literally overrun with rats. Its wainscotted rooms and its rotten floors and staircase, and the old grey rats swarming down in the cellars, and the sound of their squeaking and scuffling coming up the stairs at all times, and the dirt and decay of the place, rise up visibly before me, as if I were there again. The counting-house was on the first floor, looking over the coal-barges and the river. There was a recess in it, in which I was to sit and work. My work was to cover the pots of paste-blacking; first with a piece of oil-paper, and then with a piece of blue paper; to tie them round with a string; and then to clip the paper close and neat, all round, until it looked as smart as a pot of ointment from an apothecary’s shop. When a certain number of grosses of pots had attained this pitch of perfection, I was to paste on each a printed label; and then go on again with more pots. Two or three other boys were kept at similar duty downstairs on similar wages. One of them came up, in a ragged apron and a paper cap, on the first Monday morning, to show me the trick of using the string and tying the knot. His name was Bob Fagin; and I took the liberty of using his name, long afterwards, in Oliver Twist.”
Language Arts
Discussion

Objective
Categorize Dickens’s characters.

Teaching Tips
Different people seeing the same play may view characters and their motives quite differently. In A Tale of Two Cities Dickens had definite ideas about the symbolism each character was meant to convey. The musical replicates those symbols. But do those viewing the work necessarily see what the author intended?

From the Script

Act 1, Scene 1
It takes more than one line to categorize a character. However the lines below provide hints.

Mr. Lorry
As the agent of Dr. Manette’s estate it falls to me to find a place for the child.

Miss Pross
Lucie, I am Miss Pross. I helped to raise your mother from the time she was a little girl just like you.

Act 1, Scene 2
It takes more than one line to categorize a character. However the line below provide hints.

Jacques
Madame is right. Show the boy and maybe he’ll grow up to kill aristocrats.

Exercise
Dickens’s characters in the play fall into categories: the upper classes and often uncaring and brutal aristocracy; the commercial class generally genial and concerned; victims of all stripes; deprived childhoods; social and economic injustice; those hovering at the edges of poverty made evil by their circumstance.

Students select one character from the play and place them in a category. Tell them to write a justification explaining why they put them there. Caution them to base their decision on the character’s actions in the story. They read their justification to the class. The class has an opportunity to challenge the choice of categories and make alternative suggestions as to where they think the characters fit in the Dickens’ lexicon of social symbols. If characters do not fit into the categories above, tell them they may create another but the justification for the selection must fit.
Language Arts
Writing

Writing Objective

Creating mood and preparing a story treatment.

Teaching Tips

Words can establish a mood that remains with a reader or audience and enhances their enjoyment of the work. It is not easy to create mood. A writer must decide what mood he or she wishes to establish, when, and in what way. In some cases they may want to put audiences in a happy frame of mind only to dash the happiness with a sudden tragic event. In this instance mood is used to “trick” the audience and to enhance the sense of tragedy when it occurs.

From the Script

Act 1, Scene 2
*Twice in the first act three characters set a mood of foreboding*

Gaspard
The Marquis drives like the devil.

Jacques #1
He’ll kill one of us one day.

Gaspard
If we don’t kill him first.

Manette
BEFORE I LOSE MY MIND
I’LL WRITE THIS MEMORY DOWN
THE TALE THAT BROUGHT ME TO MY LIVING GRAVE
IN THE BASTILLE

Exercise

Even before we know much about the Marquis’ character the two characters in the first excerpt put us in a foreboding frame of mind. In the second excerpts we are sure what will follow will not be pleasant. Setting the mood of a work in dialogue can be tricky. Sometimes it’s effective; sometimes it isn’t. In this case the authors are successful. They compare the Marquis to the devil who will kill or be killed. They relate the spilling of wine to the spilling of blood; to the butcher’s carving and the carving of victims. There is no mincing words here. There is trouble brewing and death will be the likely result.

What is a story *treatment*? Tell students to look up the meaning of and how to create a treatment online. Tell them to think of a story they would like to write and prepare a brief (real treatments can be pretty long) treatment. The treatment should have a succinct beginning, middle and end. Tell them to follow examples they find online. When they finish the treatment, tell them to write an introductory paragraph to the treatment that sets the mood for the story.
From the Script

Act 2, Scene 1

The French peasants storm the Bastille. Madame Defarge sings in triumph.

Madame Defarge

FINALLY THAT BLESSED MOMENT
FINALLY THAT DREAM COME TRUE
SO MANY YEARS OF PAIN AND WANT
THE WEAK AND THE POOR OPPRESSED BY A FEW
HEAVEN HAS HEARD US CALLING
HEAVEN HAS SEEN THEIR CRIMES
HERE IS THE DAY WE’VE WAITED FOR
AND NOW IS THE BEST OF TIMES

The Bastille breaks open as, on a higher level, Defarge is shown

Exercise

The classic poem The Charge of the Light Brigade was written to memorialize a suicidal attack by the British cavalry over open terrain in the Battle of Balaclava (Ukraine) in the Crimean War (1854-56). 247 men were killed or wounded. Britain entered the war, which was fought by Russia against Turkey, Britain and France, because Russia sought to control the Dardanelles. Russian control of the Dardanelles threatened British sea routes. Poet Alfred Lord Tennyson did not personally experience the event, yet wrote a poem that will live forever as one of the finest poetic examples of the Victorian Age.

Among other poets and writers, including Dickens, Tennyson is buried in the Poet’s Corner of Westminster Abbey in London. Have students find out all they can about the Poets Corner. As a class, they create one in the classroom.

Have students read the excerpt above. Tell them to write their own original stanza as if they were there when peasants stormed the Bastille. After everyone has written a poem they read them to the class. The class votes on the five best poems. Place the poems in the Poet’s Corner they’ve created. As time goes by, students may wish to submit poems for consideration to the display.
Challenge

Watch Your Language!

In his autobiographical poem, The Prelude, English poet William Wordsworth reveals his experience of the first days of the French Revolution. Note the positive uplifting tone.

O pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, we who were strong in love;
Bliss was it that dawn to be alive,
But to be young was very Heaven: O times,
In which the meagre, stale, forbidding ways
Of custom, law, and statute took at once
The attraction of a Country in Romance;
When Reason seem’d the most to assert her rights
When most intent on making of herself
A prime enchantress -- to assist the work,
Which then was going forward in her name.
Not favor’d spots alone, but the whole Earth!

Protestant minister, Richard Price (1723-1791) from A Discourse on the Love of Our Country spoken after the revolution. Note the change in tone.

...Be encouraged, all ye friends of freedom, and writers in its defense! The times are auspicious. Your labours have not been in vain. Behold kingdoms, admonished by you, starting from sleep, breaking their fetters, and claiming justice from their oppressors! Behold, the light you have struck out, after setting America free, reflected to France, and there kindled into a blaze that lays despotism in ashes, and warms and illuminates EUROPE!

Tremble all ye oppressors of the world! Take warning all ye supporters of slavish governments. . . . Call no more reformation, innovation. You cannot hold the world in darkness. Struggle no longer against increasing light and liberality. Restore to mankind their rights; and consent to the correction of abuses, before they and you are destroyed together.

War is a good example of an event that can be seen either as a glorious quest or horrifying experience. Find two poems describing World War II from both of these perspectives. Type them out. Place them side-by-side on poster board. Title the poster, “War--It Depends on Who You Ask” Display your work in the school library or in your classroom.
Law in the Time of Revolution

Thinking about becoming a lawyer may not be a bad decision. Lawyers these days are at the top of the potential salary list. With the cost of college today it’s wise to choose a profession that ensures a good living.

Law is a rewarding career for those with the proper life skills and mindset—a bit argumentative, intellectually aggressive and hellbent on winning. Students who enjoy researching, writing and have a good gift of gab may very well find their career niche in law.

Legal talents can be applied in a variety of areas including corporate law, publishing, sports, real estate, entertainment, divorce, you name it. Everyone needs lawyers. And then there’s always private practice—“hanging out a shingle,” as it’s called. Change your mind down the road and no longer wish to practice law? No problem. Legal skills will place you at the top of any employer’s list for job consideration.

Mass media and sensational cases have turned lawyers today into the equivalent of rock stars. In the time of the French Revolution it wasn’t much different, except in those days your days as a rock star might be numbered. Being a lawyer then was a precarious occupation.

Summary of Standard for Life Skills

Thinking and Reasoning
- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based in identifying similarities and differences (compares, contrasts, classifies)
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Working With Others
- Contributes to the overall effort of a group
- Uses conflict-resolution techniques
- Works well with diverse individuals and in diverse situations
- Displays effective interpersonal communication skills
- Demonstrates leadership skills

Self-Regulation
- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restains impulsivity

Life Work
- Makes effective use of basic tools
- Uses various information sources, including those of a technical nature, to accomplish specific tasks
- Manages money effectively
- Pursues specific jobs
- Makes general preparation for entering the work force
- Makes effective use of basic life skills
- Displays reliability and a basic work ethic
- Operates effectively within organizations
Robespierre, a fifth generation lawyer, possessed legal skills that combined with extraordinary eloquence inflamed a nation. For all his efforts and his acknowledged leadership in the cause, in the end he was guillotined along with many of his contemporaries.

France produced some the finest legal minds in Europe, exemplified by The Parisian Order of Barristers. French law universities claimed the most learned law professors. Cases at the Paris Bar were studied throughout Europe. The acknowledged chief of the Parliament, Lamoignon de Malesherbes, exemplified that reputation, but like many lawyers of his day Malesherbes would meet an untimely and violent end. What began with the Declaration of Rights of Man had morphed into the political and legal nightmare called the Reign of Terror that took years to undo.

Malesherbes was at various times President of the Court of Aids and Minister in the government of Louis XVI. He openly opposed many of the king’s policies and supported important aspects of the revolution. Nevertheless he was accused as a monarchist and guillotined during the Terror.

An astounding number of Malesherbes’ contemporaries met similar ends. *The History of the French Revolution* by Henry Morris Stephens examines the list:

**Charles Jean Marie Barbaroux**
A lawyer from Marseilles and one of the best speakers of the Convention helped suppress the royalist rising at Arles and led a revolt in Normandy against the Convention in 1793. It failed and he was executed at Bordeaux in 1794. Rumor has it was he who encouraged Charlotte Corday to assassinate Jean Paul Marat.

**Jean-Baptiste Boyer-Fongrede**
A Bordeaux lawyer was elected to the Convention in September, 1792 and quickly rose to power. Accused of enriching himself at the expense of the Revolution he was ultimately beheaded.

**Jean-Baptiste Carrier**
An anti-monarchist lawyer, was famous for his cruelty in suppressing counter-revolutionary activity in Nantes. One of the conspirators in bringing down Robespierre, he himself was guillotined.
Georges Couthon

Couthon was a cripple who had to be carried or pushed in a wheel-chair for all of his career. A member of the Committee of Public Safety he was closely allied with Robespierre. The first to demand the arrest of certain legislators, and to insist that those accused by the revolution be denied lawyers, Couthon, the lawyer, in an act of what might be seen as poetic justice, was executed on the same day as Robespierre.

The list goes on...

Several lawyers did not meet their end on the guillotine but had lives that ended unhappily...

Georges Jacques Danton

Danton ironically helped plan the insurrection which overthrew the constitutional monarchy and ended in the death of Louis XVI. A leading member of the Committee of Public Safety, Danton, put off by political infighting, later resigned. He tried to remain neutral but Robespierre saw him as too dangerous an adversary, and it was off to the guillotine for Danton.

The list goes on...

Jean Nicolas Billaud Varenne

Varenne was known for his political rigidness and was one of the most powerful men in France during the Terror. He took part in the overthrow of Robespierre but was later exiled to Guyane. After the restoration in 1815 he took refuge in Haiti where he died.

Francois Nicholas Leonard Buzot

Buzot was instrumental in the nationalization of Church property. He promoted the formation of a National Guard to protect the Convention; a death sentence for emigrées who refused to return; the death of Louis XVI. Extremely unpopular with certain factions, he was forced to flee Paris. He tried to organize a coup against the Convention but failing, committed suicide.

All of their extraordinary legal skills could not save them from the irrational bloodlust of the crowd and the ambitions of their enemies. For the Reign of Terror was beyond the law. While presenting the image of trial and witnesses, defendants were virtually condemned before they even reached the courtroom—as even lawyers of the day discovered. Yet to their credit many continued to defend their clients in the face of despotism and paid the ultimate price for doing so.

“Whenever men take the law into their own hands, the loser is the law. And when the law loses, freedom languishes.”

—Robert F. Kennedy

Dickens includes characters of lawyers in quite a few of his works. (In A Tale of Two Cities, Stryver and Carton are both lawyers.) It is said that he did not like lawyers very much, presenting them more often than not as money-grubbing and not very honest. Yet Dickens himself studied law and at one time thought he might actually pass the English Bar:

‘I am (nominally, God knows!) a Law student, and have a certain number of “terms to keep” before I can be called to the Bar; and it would be well for me to be called as there are many little pickings to be got pretty easily within my reach—which can only be bestowed on Barristers.’

—Charles Dickens
Life Skills
Discussion

From the Script

Act 1, Scene 1
Lorry brings the young Lucie to Miss Pross who will raise her.

Mr. Lorry
Her father has been missing for five years. Probably dead. Now her mother is dead as well.

Miss Pross
She never should have left England to marry that Frenchman.

Mr. Lorry
As the agent of Dr. Manette’s estate it falls to me to find a place for the child.

Miss Pross
Well, Mr. Lorry, you’ve found it.

Exercise

It isn’t easy being a parent. As they say, a child, when it comes to raising one, doesn’t come with directions. In an ideal world all parents would be born with the instincts to be a good parent. But as we well know, that isn’t always the case.

Lucie is lucky. Although she’s lost her parents she will be raised by the kindly Miss Pross. Miss Pross, who had a part in raising Lucie’s mother, seems happy and willing to do the job. We see Lucie as a well adjusted happy adult, which probably means Miss Pross did a good job parenting.

What do you know about parenting? Better yet, what do you want to know about parenting?

The class suggests a minimum of 25 short answer questions for a quiz titled “How to Be a Parent.” Everyone gets a chance to contribute at least one question. Make copies of the final quiz and have students complete it at home as a homework assignment. Students bring the quiz back to class. Taking each question in turn, they read their answers. Other students respond to the answers, giving their opinions on whether the response is consistent with being a good parent.
**Teaching Tips**

Knowing how to survive day-to-day is probably the most important life skill anyone can learn. In your life there may be people who do things for you--kind of arrange your day and see that things get done. You’re lucky. Yet that will not help if you need to get through a day by yourself.

**Act 1, Scene 2**

Lucie tells her father that her mother, his wife, could not survive without him.

_She was my mother_  
_WEEP FOR YOUR WIFE_  
_WHO COULD NOT BEAR TO LIVE_  
WITHOUT YOU BY HER SIDE  
HER SUFFERING AND HEARTBREAK  
ONLY ENDED WHEN SHE DIED  

**Act 1, Scene 1**

Manette explains one of the things he did to survive 17 years in the Bastille. He wrote down an account of the night he saw the Evremondes kill a boy and attack and kill his sister.

_The shadows of the night_  
_ARE GATHERED ALL AROUND_  
_I START TO DOUBT MY REASON – WHAT IS REAL_  
_BEFORE I LOSE MY MIND_  
_I’LL WRITE THIS MEMORY DOWN_  
_THE TALE THAT BROUGHT ME TO MY LIVING GRAVE_  
_IN THE BASTILLE_  

**Exercise**

While Manette did survive his sentence in the Bastille he did so in a fragile mental state. Yet he did survive. His wife could not survive losing him and died.

One of the most famous tales of survival under similar circumstances is told in the book _Papillon_ by Henri Charriere. Charriere was sentenced to the infamous French prison on Devil’s Island. So strong were his survival instincts that he escaped three times in shark infested waters. The third time he was successful and lived his life out as the owner of a bar in Caracas, Venezuela. The book was made into an award-winning film in 1973 starring Steve McQueen. If you have never seen it, you should.

While Charriere’s survival instincts were probably more powerful than most, we should all try to develop good survival skills.

Try this. Pretend for one day that you are completely responsible for your own well being. Completely! There is no one to do anything for you. In your head think about what a normal day might bring from the time you get up until you go to bed. Think about this minute-by-minute. Make a concise list and figure out how you will get through the day.

For instance, what about rides? If there’s no one to drive you, you will have to arrange a way to get places. These are the types of decisions that will appear on your list. Start the list with:

7am: The alarm rings and I get up (Perhaps now someone wakes you? Remember, there is no one to do anything for you)  
7:20: Prepare breakfast...and so on  

How do you think you would survive the day?
Experiential Objective

The value of honest work

Teaching Tips

All of us would like to eventually have jobs that pay well. Most of us would rather not work seven days a week at a job that wears us out. If we are to support ourselves, however, the reality is we must work. The trick is to find work that satisfies us and commit to doing it well. In life, when it comes to work, there are no easy ways out. Those who choose dishonesty as a way of avoiding work usually don’t do very well in life.

From the Script

Act 1, Scene 6
Barsad and Cruncher sing the praises of avoiding work and making money the easy way.

Barsad
WORKING HARD IS A CURSE

Cruncher
EARN A MAN AN EARLY HEARSE

Barsad
SLAVING DAY AND NIGHT’S NO WAY TO LIGHTEN MY LOAD

Cruncher
WHY SHOULD WE ALL WORK AN HONEST JOB

Barsad and Cruncher
WHEN IT’S EASIER TO CHEAT AND ROB

Exercise

One might understand why Barsad and Cruncher choose to avoid “honest” work. Neither of them was born very well and would probably end up doing jobs that were not only backbreaking but would not pay enough for them to live. Also, in the 18th century opportunities for people from the lower classes to move up in life were non-existent.

People today have opportunities Barsad and Cruncher did not have. Even a person coming from a background where there is little money can have a better life through education and by working hard toward your goals.

Invite two speakers to class:

The first should be someone who chose the easy dishonest way out instead of applying themselves and working toward their goals. There are many rehab organizations for ex-offenders that can supply such speakers.

The second would be someone who made it in life honestly from humble beginnings by working hard. Perhaps students themselves might know of a person, or you as the teacher might.

You can always call a local chapter of the Speakers Bureau and ask if they have speakers
Life Skills
After Hours

From the Script

**Act 1, Scene 15**
Defarge shows courage in the face of impending plans to storm the Bastille. He knows there’s a chance he may be killed but exhorts others who have been abused by the monarchy to stand with him.

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Defarge
REMEMBER HOW LONG WE’VE BEEN WAITING
WE’VE BEEN PRAYING FOR THIS DAY
UNTIL TOMORROW IS UPON US
WILL YOU FOLLOW ME TODAY?

LOOK IN YOUR HEARTS AND FIND A SOLDIER
THERE’S NO TIME TO BE AFRAID
UNTIL TOMORROW IS UPON US
WILL YOU FOLLOW ME TODAY?
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Challenges

Explore the nature of courage by completing the following challenges. When you have finished, write an essay titled, “I Am Courageous” in which you detail the times in your life and ways in which you have shown courage.

a) Find other speeches on courage. Print them off of the internet and put them in a book titled, “Courage is Strength.”

b) Courage is not only shown in battle. Make a list of instances where a person may show courage in everyday life.

c) Read one book about courage and discuss it with your family

d) See a film where the characters show courage

e) Who is the most courageous person you know personally?

f) Find an instance where an animal has shown courage

Teaching Tips

Courage isn’t always a matter of life or death. Everyday, in small ways, people show courage by standing up for what is right, or by simply being strong in the face of adversity. There are many ways to show courage. Are you a courageous person? Would you like to be more so?
Altruism - The Voice of Conscience

It is a far, far better thing I do than I have ever done. It is a far, far better rest I go to than I have ever known

Sydney Carton

With these famous words the character of Sydney Carton became the universal symbol of altruism. Charles Darnay is also willing to sacrifice himself to save his faithful servant...

I always knew
This day would come
The world I left behind would call
What can I do
Can I refuse
Pretend I don’t exist at all
I cannot walk away again
I pray you understand
I have no choice
But heed a voice that says
His life is in my hands.

Charles Darnay

French philosopher Auguste Comte coined the word altruisme in 1851; two years later it entered the English language as altruism. Though many considered his ethical system in which the only moral acts were those intended to promote the happiness of others rather extreme, his term stuck. Nowadays it is generally defined as selfless behavior--placing the needs of others before our own. Some psychologists, however, have tried to refine not only the term but our view of it as well.
Two Types of Altruism

The first type of altruism is found to greater or lesser degrees in all of us; the second is found in only a few.

The first is synonymous with giving: helping people in need; donating money to worthy causes; helping a person in distress when you yourself are in a rush. On the cynical side, some psychologists say the feeling of selflessness we get from such actions helps us feel more powerful and less insignificant in the face of daily challenges we too often lose.

The second type has a mission or purpose. The individual, like Carton, is compelled to fulfill the ultimate purpose of his or her life. This may be why Carton’s sacrifice, which holds the potential for certain death, carries more weight than Darnay’s, who is merely returning to France with the hope of saving his friend and getting out alive.

Yet whether the person is fueled by a mission or is a young man or woman volunteering, altruism still contributes to making the world while not perfect certainly a better place. It takes us beyond our own tiny existence. In Carton’s case “it is a far, far better thing I do,” exemplifies the latter. For Martin Luther King, Jr. giving of oneself in the service of man was paramount. He talks about it not as a natural trait but as a conscious decision on the part of each person...

“Every man must decide whether he will walk in the creative light of altruism or the darkness of destructive selfishness. This is the judgment. Life’s persistent and most urgent question is ‘What are you doing for others?’”

—Martin Luther King, Jr.
Perhaps the true value of altruism is best analyzed and described in the following article from The Morris Institute, Weekly Wisdom, “Meaning at the Movies,” By Jerry Walls:

What do these movies have in common: Les Miserables, Saving Private Ryan and Armageddon? All were in the theatres during the summer of 1998 and the latter two were among the biggest hits of the year. All are frequently watched these days on DVD. But there is a deeper similarity which runs through these three films. In each of them, there is a climactic scene in which the central character does something extraordinarily unselfish.

In Les Miserables, the recent remake of the classic story, it occurs when Jean Valjean identifies himself in the dramatic courtroom scene when an ignorant peasant has been mistaken as Valjean and is on the verge of being convicted of crimes which Valjean had committed. Valjean has assumed a new name and has become a wealthy and honorable man. He is witnessing the incident in which the peasant is being charged and finally he steps forward and insists the accused is not the man they seek. “I am Jean Valjean” he declares to everyone’s astonishment.

In Saving Private Ryan, the scene occurs after the group of men searching for Private Ryan eventually locate him after a dangerous and costly search. When he is told that their mission is to bring him home, Ryan declines the opportunity and insists on staying with his company and fighting to protect the bridge they have secured. When asked what they should tell his mother who has already lost her other sons in the war, he says they should tell her he is staying with the only brothers he has left and that she will understand.

In Armageddon, it becomes clear as the story winds down that one of the men will have to stay behind and lose his life to complete the mission. The men draw straws to see who will stay and although one of the other men gets the straw, it is the Bruce Willis character who chooses to stay and sacrifice his life. So in a non-stop action film, it is an act of self-sacrifice which in the end is the most memorable and moving part of the movie.

Philosophers call such acts of selfless giving acts of altruism. Curiously, there is debate in academic circles over whether there really is any such thing as altruism. Some evolutionary biologists, for instance, argue that all so-called altruistic acts are really subtly disguised acts of selfishness.

While this debate rages, the fact remains that most people see in the sort of actions portrayed in these movies the highest reaches of human excellence. We find ourselves moved not only by Private Ryan’s choice to stay with his company but also by his claim that his mother would understand his choice. What does it say about human nature and what does it suggest about the nature of a truly meaningful life that these sorts of actions stir the deepest wells in our hearts? And what would it say about our culture if we came to a point where most people in our society failed completely to understand what Private Ryan assumed his mother would understand? If altruism loses its meaning for us, what meaning do we have left?
Behavioral Studies
Discussion

From the Script

Act 1, Scene 3
Madame Defarge is relentless in her hatred of the Evremondes.

Madame Defarge

I AM THE SISTER THAT BOY HID AWAY
THAT WAS MY FAMILY THE EVREMONDES KILLED
I’VE WAITED TWENTY-FIVE YEARS FOR THIS DAY
DR. MANETTE MAY FORGET
DR. MANETTE MAY FORGIVE
BUT THIS ONE SURVIVOR
WILL NEVER LET EVREMONDE LIVE

Exercise

Listening to the story of how the Evremondes abused Madame and her family you can understand her determination to get even. Yet the revolution is under way and revolutionary justice will certainly punish those who committed such crimes. Also, she does not differentiate between Darnay as a member of the Evremonde family and the members of the family who actually committed the crime. She will not be satisfied until the entire family is wiped out. She gives no consideration to the fact that Darnay so despised the family that he changed his name so as not to be included among them, or be associated with their behavior toward the lower classes.

The topic of revenge is interesting, complex and often controversial. Present the context of the entire scene to the class. Make sure they understand the background of the excerpt and the magnitude of the wrong done to Madame Defarge’s family.

Allow the class to openly discuss the situation, giving their individual opinions on whether Madam Defarge has the “right” to seek revenge from a moral, legal and personal perspective. What damage does she do to herself in perpetuating her hatred? Is she being unjust to Darnay given the fact he had nothing to do with his family’s crimes?

Ask students whether they consider capital punishment revenge. What is the difference between revenge and justice?
Behavioral Studies

Writing

From the Script

Act 2, Scene 8
Carton and Darnay see little Lucie as a young child and express their plea that she be spared the reality of what happened to her father that left her orphaned, and that she one day, as an adult, through compassion, find a way to forgive those who wronged her.

Carton
SAVE GRIEF FOR SOMEWHERE YEARS AWAY
JUST NOT TODAY; NOT HERE.
FOR NOW LET HER BE LUCKY

Darnay
FOR NOW LOOK DOWN IN GRACE

Carton
GIVE HER TIME TO LEARN COMPASSION

Darnay
GIVE HER TIME TO LEARN FORGIVENESS

Madame Defarge
I AM THE SISTER THAT BOY HID AWAY
THAT WAS MY FAMILY THE EVREMONDES KILLED
I’VE WAITED TWENTY-FIVE YEARS FOR THIS DAY
DR. MANETTE MAY FORGET
DR. MANETTE MAY FORGIVE
BUT THIS ONE SURVIVOR
WILL NEVER LET EVREMONDE LIVE

Exercise

It is not easy to forgive someone who has caused you pain. In the musical, Carton and Darnay know the value of forgiveness and express their hope that little Lucie can one day find a way to forgive her father’s enemies and get on with her life.

For Madam Defarge it is too late. As we have seen in the excerpt in the Discussion Lesson, she is beyond forgiving for the wrongs committed to her family, wrongs that have turned her into a bitter human being incapable of compassion for anyone.

Research the difference in meaning between compassion and forgiveness. Write an in-depth explanation of each. Include in your explanation the Buddhist perspective on compassion which may be different from our western view. Extrapolating from this information write a persuasive essay on why it is a good thing to incorporate these behaviors in your everyday life.
Behavioral Studies
Experiential

From the Script

Act 1, Scene 9
Carton tells the young seamstress who has also been sentenced to the guillotine that he will die for his friend, Darnay.

Seamstress
You’re taking his place. You’re going to die for him

Carton
And his wife and child.

Seamstress
But you are young. Don’t you have anyone?

Carton
I had them. They gave me a family. Now I’m giving it back.

Exercise

In the original Dickens novel Sydney Carton exclaims, “It is a far, far better thing I do than I have ever done.” And in truth, those who read the novel or see the musical will probably agree. Carton was not much of a person until his final sacrifice for Darnay.

A person doesn’t have to give up his life to practice altruism. Everyone almost every day has the opportunity to sacrifice something they want in the interests of someone else.

Wait for your opportunity. The next time it arises say to yourself: I really don’t want to do this, or give this up or whatever the sacrifice is, but I’m going to because it will make someone happy or it’s in their best interests. It won’t be easy, especially if you’re the type used to having everything your way. But try it; you may get to like it.

After you do it, write down what you’ve done and record how you felt afterwards. Keep it in your private stash of things no one sees but you. Every now and then take it out and read it. If it made you feel good perhaps it will become a habit and you’ll be a lot less self-centered.
Challenge #1

Private Ryan and Other Good Fellows

In the Overture to Behavior, Jerry Walls, in his insightful article, focuses on one scene in the film and uses it as an example of Ryan's selfless nature. In the film, however, there are many examples of not only Ryan's dedication to his fellow man but other characters as well.

Watch the video at home. Take copious notes on the number of examples of altruism portrayed in the movie. Bring your list to class and compare it with those of other students. The ones paying the strictest attention will probably have the longest list.

Challenge #2

The “Maddening” Crowd

Mob rule is a behavior that has been widely studied. In the above scene from the musical the mob exalts in a feeding frenzy of anger.

Research the Reign of Terror and find as many quotes as you can indicating the mood and behavior of the mob in that period. String the quotes together and read them aloud to your friends or family. Ask them how these descriptions made them feel?

Think of something you've read about or heard about involving mob violence. Gather all of the details and bring your stories to class. Each student reads his or her account aloud. What behavioral similarities appear in the accounts? How does mob violence differ from individual violence?
THE ARTS

Who is Jill Santoriello?

Summary of Standard for The Arts

Art Connections

- Understands connections among the various art forms and other disciplines

Theater

- Demonstrates competence in writing scripts
- Uses acting skills
- Designs and produces informal and formal productions
- Directs scenes and productions
- Understands how informal and formal theater, film, television, and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television, and electronic media are performed today as well as in the past

Music

- Sings, alone and with others, a varied repertoire of music
- Performs on instruments, alone and with others, a varied repertoire of music
- Improvises melodies, variations, and accompaniments
- Composes and arranges music within specified guidelines
- Reads and notates music
- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music history and culture

Visual Arts

- Understands and applies media, techniques and processes related to the visual arts
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
- Knows a range of subject matter, symbols, and potential ideas in the visual arts
- Understands the visual arts in relation to history and cultures
- Understands the characteristics and merits of one’s own artwork and the artwork of others

JILL SANTORIELLO (Book, Music and Lyrics) is a self-taught musician and alumna of the BMI and ASCAP Musical Theater Workshops. The world premiere of A Tale of Two Cities enjoyed a sold-out run at Asolo Rep and won 10 Sarasota Theater Awards including Best Musical. The show has been honored with fellowships from the states of Florida and New Jersey and was a finalist in the International Musical of the Year competition. Jill is a Carr Van Anda honors graduate of the Ohio University School of Journalism. A Tale of Two Cities’ road to Broadway began as a few songs written during the first Reagan administration (never give up on your dreams!) Thanks to the countless gifted, generous people who have made this possible – especially Mom, Dad and Alex, who were there from the beginning, and Ron and Barb who made the dream a reality. For my brother, Kent.
The Arts
Discussion


Jill Santoriello
Book/Music/Lyrics
Jill is a self-taught musician whose passion for music was evident as a toddler when she became known for belting Judy Garland songs into a barely amplified spoon. When she was six, the introduction of a piano into the home revealed she had a knack for playing without sheet music (“by ear”) and by her early teens she began composing her own material....

Exercise

...continuing from the excerpt above, the rest is history, as they say. The path from a childhood ear for music to fame as a major Broadway author has been a long one. Santoriello, it seems, has an affinity for trails. The musical itself traces the story from Paris to London and back to Paris. Santoriello got her backing for the work in New Jersey and Florida. The musical also has taken quite a journey—from Ohio University (which Santoriello attended) to New Jersey to Florida to Broadway, with a few stops in between. It’s interesting to note that another author, Lin-Manuel Miranda, outlined his Tony Award winning In the Heights in his college astronomy class.

Artistic inspiration will not be denied. An idea arises and demands the creator’s attention. While the culmination of the project can be a long hard road, and sometimes a dead end for the creator, the idea will not let go. If an artist is lucky and perseveres their project might end up on Broadway like this production has.

Tell the class to go online and research the artistic path of any play they choose, from its initial germ of idea in the author’s mind to fruition on Broadway. Have students read their accounts. During the readings, allow spontaneous comments. How many students would have the dedication and patience it takes to get a play produced? Do you think it takes a certain type of person to do it? What qualities do you need? Would you do it? Get comments on how much poorer American theatre would be if these authors had not pursued their dreams.
Writing Objective

Outline the principles of creative set design and design a set.

Teaching Tips

Set design is art, carpentry and technical magic. What the creative designer might like to see may not be possible from, say, an electrical or lighting perspective. There's a lot to consider.

From the Script

Act 1, Scene 1
A dungeon in the Bastille.

Manette

THE TALE THAT BROUGHT ME TO MY LIVING GRAVE

Act 1, Scene 1
The Defarge's Wine Shop.

Madame Defarge sits on a high landing above her rundown wine shop in Paris.
There is a garret (upstairs) where Manette is hidden

Gaspard (to Madame Defarge)

These men want to see what you have upstairs.

Act 1, Scene 2
The Defarge's Wine Shop.

Miss Pross looks around for a suitable place to sit while Madame DeFarge watches them indifferently.

Pross (sitting; looking around; disgusted)

I don’t suppose they have a phrase in French for soap and water?

Exercise

Go to the following websites:

http://livedesignonline.com/mag/show_business_tale_two_cities/

Carefully read over the articles on set design. Take notes as you go along about what went into designing the sets and any problems faced for two stage productions of A Tale of Two Cities. Take good notes. You will use these notes later to create your own set.

The excerpts above give some idea of what the sets might look like for the dungeon in the Bastille and the Defarge's wine shop. Either at home, or as a major art project in class, design and create a set based on these descriptions, incorporating your own ideas and the information you noted from the two articles. The set should be a permanent piece of art, painted and as detailed as possible.
Experiential Objective

Produce a show with puppets.

Teaching Tips

Simply going to a show we can not comprehend the work that goes into producing it. The only way to understand it is to try it yourself. Guaranteed, you will have a greater appreciation for the work that goes into putting a show together the next time you attend the theatre.

Storyline for *A Tale of Two Cities*

The heroic French nobleman, Charles Darnay, renounces his aristocratic status and relationship to the evil Marquis de St Evremonde. Meanwhile, Dr Manette has witnessed the terrible abuse by the Marquis of a woman and her brother. Manette is thrown into the Bastille where he remains for 17 years. Darnay leaves France for London and falls in love with Manette’s daughter, Lucie, and they are married. Sydney Carton, a bon vivant lawyer, also loves Lucie. Darnay ultimately returns to France during the Terror to save a servant. He is arrested and condemned to death. The jury condemns him based on a letter read by Madame Defarge, who seeks revenge for the wrong committed by the Marquis and all the Evremondes against her and her family (the same wrongs witnessed by Dr. Manette). Carton, who resembles Darnay, elects to save his life by switching places with him in prison. He goes to the guillotine hand in hand with a young seamstress.

Exercise

This exercise represents a number of skills and abilities needed to produce a show. You’ve studied *A Tale of Two Cities* in various lessons throughout this guide. Now it’s time to put everything together and put on a show of your own—with puppets.

Produce a show. Divide the class into groups and assign each group a production task. Groups should include puppet makers. For teachers: visit the following site, or another you might find that describes how to make puppets: http://www.teacherhelp.org/puppets.htm Other groups will be costume designers, directors, script writers, scenery makers. Producers will be responsible for collecting donations to fund the production. (First, figure out approximately how much it will cost for materials to put on the show.) Set an opening date that’s realistic and put on your abbreviated version of *A Tale of Two Cities* for other classes.
Challenge #1

Design the Story

Costumes for *A Tale of Two Cities* are spectacular. From the middle class closets of London to the peasant garb of Paris, everything the actors wear reflect their social status and sartorial history of the times. Examples of the costumes are shown in the Arts section interview with *A Tale of Two Cities* creator Jill Santoriello.

Using colored markers, pens and your imagination, design costumes for the various characters. Try to make them as original as possible. Share your work with an art class and say which characters you designed them for.

Challenge #2

The Revolution Beyond France

From the Overture To The Arts

Jean Nicolas Billaud Varenne, a radical Republican known as “le Rectiligne” for his political rigidity, was one of the most powerful men in France during the Terror. He took part in the overthrow of Robespierre but was exiled to French Guiana. After the restoration in 1815 he took refuge in Haiti where he died.

Why did Varenne die in Haiti of all places? The marvelous novel, *Explosion in the Cathedral* by Cuban author Alejo Carpentier, which explores the far reaching influence and effects of the revolution, provides an answer. As an example of pure literary artistry, the novel is worth taking the time to read as perhaps a summer project, or as extra reading for credit. We highly recommend it.
Resources

Websites:

www.ataleof2cities.com
The official website for *A Tale of Two Cities*

http://members.tripod.com/~e-luttrell0/scripttreatment-2.html


http://livedesignonline.com/mag/show_business_tale_two_cities/

http://www.teacherhelp.org/puppets.htm


http://www.sparknotes.com/lit/twocities/themes.html

http://www.theotherpages.org/poems/index.html

http://parentingteens.about.com/od/agesandstages/a/parenting_quiz.htm

http://www.constitution.org/price/price_8.htm

Books

The Morris Institute, *Weekly Wisdom*, “Meaning at the Movies,” By Jerry Walls

*The History of the French Revolution* by Henry Morris Stephens

*Beyond Papillion: The French Overseas Penal Colonies 1854-1952*

Sister Revolutions: French Lightening, American Light by Susan Dunn, 2000

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StagENOTES™

A FIELD GUIDE FOR TEACHERS

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Sue Maccia worked as a senior copywriter in the college textbook division of Macmillan Publishing, Inc. New York. She has also worked for several New York educational development companies and taught creative writing at a specialized program hosted by East Stroudsburg University. As a journalist she covered both hard news stories and wrote feature articles for major newspapers including the Newark Star Ledger. Ms. Maccia was chief copywriter for Films for the Humanities and Sciences of Princeton, a major supplier of educational films to the high school and university markets. At this position she also handled Spanish language film acquisitions. She has worked for the New Jersey Council for the Humanities as a public relations writer.
It is a far, far better thing I do than I have ever done... A Tale of Two Cities
A TEACHER’S GUIDE TO THE SIGNET CLASSIC EDITION OF

CHARLES DICKENS’S

A TALE OF TWO CITIES

By JAMES (JIM) R. COPE
A Tale of Two Cities is an excellent choice of reading material for senior high school students. It is probably the least "Dickensian" of his fourteen novels in that it has less of the grotesque, fewer characters, more big scenes, and a less complicated plot. These differences make it especially accessible to high school students. Much of the novel’s value lies in its structure, creativity, and explorations of timeless themes. As a historical novel, it serves as an excellent example of this genre. The fact that Dickens is able to weave the simple lives of ordinary people into the mosaic of a cataclysmic historical event is an indication of his genius, and another reason to read the book.

The themes that are explored in the novel still have relevance today. For example, the results of what happens when revenge is allowed to dictate behavior provides an important topic for students to explore. With the popularity of movies and television shows that glorify the actions of characters who step outside of the law to achieve revenge, classroom discussion on this topic should be lively.

The novel's descriptions of characters who put duty before desire in crisis situations also provides students with the basis for thought-provoking discussion as well as worthy role models. An important related theme is honor versus dishonor. Another important theme is the effect that corruption in the ruling class has on ordinary people. The lessons that the French Revolution gave us as an infant country are just as important today, and are worthy of young people's study in a non-threatening forum.

The organization of this teacher's guide is as follows: a brief overview followed by teaching ideas to be used before, during, and after the reading of the novel. These ideas are meant to help students understand the novel and its characters, themes, and historical message, as well as explore issues dealt with in the novel that are important in students' lives today.

**LIST OF CHARACTERS**

Jarvis Lorry—Banker at Tellson's Bank of London and a trusted friend of the Manettes.

Jerry Cruncher—"odd job man" for Tellson's and part-time grave robber.

Lucie Manette—Dr. Manette's daughter and Charles Darnay's wife.

Miss Pross—Lucie's servant who cared for Lucie during Dr. Manette's imprisonment.

Dr. Manette—Lucie's father who was unjustly imprisoned for eighteen years in Paris.

Charles Darnay—Lucie's husband who was sentenced to death because of the actions of his father and uncle, the Marquis St. Evermonde.

The Marquis St. Evermonde—Cruel member of the French aristocracy and Charles Darnay's uncle.

Sydney Carton—Drunken lawyer who takes Charles Darnay's place at the Guillotine.

Mr. Stryver—London trial lawyer who employed Sydney Carton.

Ernest Defarge—Paris wine shop owner and former servant of Dr. Manette who is also a leader of the French Revolution.

Madame Defarge—Wife of Ernest Defarge who records crimes against the people in her knitting. Her family was destroyed by the Marquis St. Evermonde.

Jacques III—Friend of the Defarges and a member of the French Revolution.

Vengeance—Female friend of Madame Defarge and a bloodthirsty member of the French Revolution.

John Barsard/Solomon Pross—Miss Pross's long lost brother who works for Roger Cly and helps Sydney Carton change places with Charles Darnay.

Roger Cly—English spy who testified against Charles Darnay in Darnay's London trial.

Gabelle—The caretaker of the Evermonde estate. His imprisonment brings Charles Darnay back to Paris.

Gaspard—He was hung for killing Darnay's uncle, the Marquis.
SYNOPSIS

BOOK THE FIRST: RECALLED TO LIFE

1. The Period: In the year 1775 conditions were brutal for the people of England and France. Both were ruled by a king and queen and the times were often violent and terrible. In France, the nobles lived in luxury and were sure that they and the king ruled by divine right and that nothing would ever change. The general populace suffered from starvation, disease, and deprivation and were growing impatient for change.

2. The Mail: While in route from London to Paris by way of Dover, Mr. Lorry of Tellson’s Bank receives a cryptic message from the bank’s messenger, Jerry Cruncher. Mr. Lorry responds to the message, “Wait at Dover for Mam’selle,” with his own cryptic reply, “RECALLED TO LIFE.”

3. The Night Shadows: Continuing his journey, Lorry holds imagined conversations with someone (Dr. Manette) about this person’s feelings and future hopes after being buried for eighteen years.

4. The Preparation: In Dover, Lorry meets Lucie Manette and informs her that he is going to take her to her father, whom she thought was dead. Lorry tells her that Dr. Manette is alive and has been released from prison in Paris where he has been for eighteen years.

5. The Wine-Shop: In Paris, Lorry and Lucie go to Defarge’s wine shop. Dr. Manette has been released to Defarge because he was once Manette’s servant. Defarge is a key figure in the underground movement against the ruling government, and his wine shop is a central meeting place.

6. The Shoemaker: Defarge takes Lorry and Lucie to Dr. Manette who is kept in a dark attic room. The Doctor does not remember his true name and occupation and now works as a cobbler. He remembers Lucie when he matches her hair with a few strands of her baby hair that he has kept with him in a ragged pouch worn around his neck. While Lucie holds him in her arms, Defarge and Lorry go to make arrangements to take him from that room directly to England.

BOOK THE SECOND: THE GOLDEN THREAD

1. Five Years Later: Tellson’s Bank in London is described as an old, dark, cramped establishment that takes pride in its ultra-conservative, unchanging appearance and attitude. In sharp contrast to this appearance is the bank’s porter and messenger, Jerry Cruncher.

2. A Sight: Jerry is directed to go to the court to act as a messenger for Mr. Lorry should he need one. Lorry is present at the trial of Charles Darnay who is charged with treason against England. Also at the trial are Dr. Manette and Lucie who are scheduled to be witnesses for the prosecution.

3. A Disappointment: Mr. Stryver, Darnay’s counsel, is able to discredit the Attorney General’s witnesses with the help of his brilliant, if drunken, assistant Sydney Carton. Dr. Manette and Lucie testified that they had met Darnay five years earlier on their voyage from Paris to England when the Doctor was released from prison. Based on the supportive testimony of Dr. Manette and Lucie and the skill of his counsel, Charles Darnay is acquitted of all charges.

4. Congratulatory: After the trial, Darnay gratefully thanks Stryver, Dr. Manette, and Lucie for their help in his acquittal. After the trial, Darnay and Carton go to dinner where Carton drinks heavily and confides to Darnay that he is a “disappointed drudge” who cares for no one and for whom no one cares.

5. The Jackal: Carton goes to Stryver’s quarters late at night where he analyzes Stryver’s cases for him thus acting as “The Jackal” to Stryver the courtroom “Lion.” Carton works and drinks steadily until three in the morning when he concludes his work for Stryver. Then he and Stryver drink for the rest of the night while Stryver outlines Carton’s faults and weaknesses for him.

6. Hundreds of People: Mr. Lorry has become good friends with Dr. Manette and visits him every Sunday. Miss Pross, Lucie’s maidservant, complains to Lorry that they have hundreds of visitors every Sunday, but only Charles Darnay shows up to visit Lucie. Later in the afternoon, Sydney Carton also visits.

7. Monseigneur in Town: After leaving the Monseigneur’s party, the Monsieur the Marquis’ carriage drives recklessly through the streets of Paris without regard to pedestrians. In its irresponsible flight, the carriage runs over and kills a small child. The Marquis blames the crowd that forms for not taking care of their children and worries that the accident may have harmed his horses. Confronted with the dead child’s hysterical father, the Marquis tosses him a gold coin and orders his driver to move on.
8. **Monseigneur in the Country:** Arriving home at his country estate, the Marquis learns that a tall, thin man has ridden from Paris to the Marquis's village on the chains underneath his carriage. Upon entering his estate, the Marquis finds that his nephew, Charles, has not yet arrived.

9. **The Gorgon's Head:** The Marquis's nephew (Charles Darnay) arrives and the two argue about the family and its use of its social position. Darnay vows that if he inherits the estate, he will follow his mother's wishes and turn the estate over to the people who have for generations worked and suffered for it. His uncle shows nothing but scorn for him and his humanitarian plans. Later that night the Marquis is murdered in his bed by the man who stowed away underneath his carriage.

10. **Two Promises:** A year later finds Charles Darnay prospering as a French tutor and translator in London. His love for Lucie Manette drives him to approach her father. He tells the Doctor of his love for Lucie and promises to never come between Lucie and the Doctor. The Doctor agrees to tell Lucie of Darnay's love only if she expresses her love for Darnay first. In response to the Doctor's promise, Charles tries to reveal to him his true name and past. Dr. Manette declines to hear his confession, and says he will only hear it on the morning of Lucie's marriage to Darnay. This exchange so upsets Dr. Manette that when Lucie returns, she finds him at work at his cobbler's bench.

11. **A Companion Picture:** Stryver confides to Carton that he plans to marry Lucie and then advises Carton to marry a common woman with property to take care of him.

12. **The Fellow of Delicacy:** Stryver stops at Tellson's to inform Mr. Lorry of his intention to marry Lucie. Lorry advises against it and agrees to see if Dr. Manette and Lucie would be interested in her marrying Stryver. Stryver realizes that Lucie does not want him and salvages his pride by acting as if he doesn't with to marry her anymore.

13. **The Fellow of No Delicacy:** Carton confesses to Lucie that he is beyond redemption even if she sees goodness in him. He goes on to tell her that he hopes his last good memory will be of her and promises to do anything he can to help her and those she loves if they should ever need his help.

14. **The Honest Tradesman:** Jerry Cruncher demonstrates that his description of himself as an “honest tradesman” is inaccurate when he engages in his night time job of grave robbing.

15. **Knitting:** Defarge helps the road mender who saw the Marquis's killer and his subsequent arrest, imprisonment, and hanging. Defarge and his compatriots put a death sentence on all of the Marquis's family, and this sentence is recorded by Madame Defarge in her knitting pattern.

16. **Still Knitting:** A government spy comes to Defarge's wine shop to try to gain information about the revolutionaries. The Defarges tell him nothing, but he tells them of Lucie's marriage to Charles Darnay.

17. **One Night:** On the eve of Lucie's marriage to Charles, she and her father talk about their relationship and how he imagined her while he was in prison.

18. **Nine Days:** Due to Lucie's marriage and the revelation that Charles made to him that morning, as soon as Charles and Lucie leave on their honeymoon, the Doctor reverts to the condition he was in while in prison. He remains withdrawn at his cobbler's bench for nine days.

19. **An Opinion:** On the tenth day, the Doctor returns to himself with no memory of the nine days. In an effort to help him, Mr. Lorry discusses the case with him in hypothetical terms. The Doctor is confident that he will remain well, but Lorry talks him into giving up the cobbler's tools just in case.

20. **A Plea:** Carton approaches Charles and asks that the two be friends. Charles agrees and then later promises Lucie that he will be more respectful of Carton in the future.

21. **Echoing Footsteps:** Years pass and Lucie and Charles have a daughter (little Lucie) and a son who dies. Carton visits them about six times each year, and little Lucie loves him. Carton still works for Stryver who has married a rich widow who has three sons. In Paris, Defarge leads the storming of the Bastille where visits Dr. Manette's old cell. Madame Defarge demonstrates her vengeance by cutting off the Governor's head.

22. **The Sea Still Rises:** In Paris, a mob lead by the Defarges and The Vengeance kill the nobleman Foulon and his son because of their mistreatment of the common people.

23. **Fire Rises:** France lies in ruin with starvation and disease the norm amongst the common people. The revolution is underway with red caps becoming the uniform of the revolutionaries. A revolutionary burns the late Marquis's villa to the ground.
24. **Drawn to the Loadstone Rock:** Three years later (1792), Lorry is sent to Paris by Tellson’s to save and bring back important documents from their bank there. Charles receives a desperate letter from Gabelle, the manager of his uncle’s estate. If Charles does not go to Paris to testify that Gabelle acted on his order, then Gabelle will be executed. Charles goes to Paris to help Gabelle without telling Lucie or the Doctor.

**BOOK THE THIRD: THE TRACK OF THE STORM**

1. **In Secret:** On the day Charles leaves for Paris, a law is passed declaring death to any emigrant who returns to France. Because of this new law, Charles is sentenced to the prison of La Force in Paris.

2. **The Grindstone:** Lucie and her father follow Charles to Paris and meet Mr. Lorry at Tellson’s. While staying with Lorry, the Doctor notices the patriots using a giant grindstone to sharpen weapons to kill the prisoners. Because of his stay in the Bastille, the Doctor is revered by the patriots and is permitted to see Charles in prison.

3. **The Shadow:** Defarge brings Lucie a note from Charles and then brings Madame Defarge and The Vengeance to see Lucie, Pross, and little Lucie so that they will know them and thus be able to protect them. Madame Defarge’s real reason for coming is to see little Lucie, because the child is sentenced to death as the Marquis’s granddaughter.

4. **Calm in Storm:** Dr. Manette’s time in prison has served to make him strong in this crisis. It has also earned him the respect of the revolutionaries who make him the official prison doctor for three prisons. This allows him to stay in contact with Charles. Matters grow worse throughout France as revolutionary tribunals judge people and many innocent people languish in prison. In one four-day period, over 1,100 prisoners are killed by La Guillotine, and the rivers in southern France are clogged with bodies.

5. **The Wood-Sawyer:** Everyday from 2:00 until 4:00, Lucie stands in the same spot on a corner by a wood-sawyer on the chance that Charles might be able to see her from the prison. The wood-sawyer is the same road mender befriended by the Defarges.

6. **Triumph:** Following the Doctor’s instructions during his trial, Charles is declared innocent and freed. This fulfills the Doctor’s promise to Lucie that he would save Charles and is testimony to the respect the revolutionaries feel for him.

7. **A Knock at the Door:** That very night Charles is arrested again on charges brought by the Defarges and a mystery person.

8. **A Hand at Cards:** Miss Pross runs into her brother Solomon at a wine shop in Paris. He turns out to be the John Basard who testified against Charles at his London trial. Sydney Carton shows up at this time and orders Basard to meet him at Tellson’s or he will turn him in to the tribunal as an English spy working for Roger Cly who also testified against Charles in London. Basard says this is impossible because Cly is dead. Mr. Cruncher steps in and says that he knows Cly is alive because when he robbed his grave, the coffin was full of rocks. Basard collapses at this news and confesses to everything, admitting he can go freely in and out of Charles’s prison. Hearing this, Carton takes Basard away to tell him what he wants.

9. **The Game Made:** Carton makes arrangements with Basard to get into prison to see Darnay if he is sentenced to death. At the trial, the prosecutor says Darnay is accused by the Defarges and Dr. Manette. The Doctor’s accusation comes by way of a paper he wrote while in prison that Defarge found in the Doctor’s old cell.

10. **The Substance of the Shadow:** The Doctor’s paper is read telling that he was imprisoned by the Marquis and his twin brother (Charles Darnay’s father). At the end of the paper, Dr. Manette had denounced the Marquis and all of his line. On the strength of this information, Charles is sentenced to death.

11. **Dusk:** Charles and Lucie make their farewells. Carton carries Lucie home after she faints; he kisses her and little Lucie goodbye.

12. **Darkness:** Carton goes to the Defarge’s wine shop so that they will see him and know that an Englishman is abroad who looks like Charles. At the shop, the Defarges, the Vengeance, and Jacques Three argue over the fate of Charles’s family. Defarge wants the killing to end with Charles, but Madame Defarge wants all his line (little Lucie) killed because it was her family that the Marquis destroyed and then threw the Doctor into prison. After spending all day and most of the night unsuccessfully trying to free Charles, the Doctor is so despondent that he reverts again to the way he was as a prisoner. Carton gives Lorry his traveling papers along with the Doctor’s, Lucie’s, and little Lucie’s. He tells Lorry to make preparations to get them out of the country tomorrow because Madame Defarge intends to charge them with taking part in a prison plot.

13. **Fifty-two:** Carton gets Barsard to take him to see Charles. In the cell, Carton knocks Charles out with some chemicals and then exchanges clothes with him. He then has Barsard carry Charles to Lorry with the instructions to not wake him, but to get them all out of Paris as quickly as possible.
14. The Knitting Done: Madame Defarge plots with Jacques Three and The Vengeance to have Lucie, little Lucie, and the Doctor condemned using the wood-sawyer as a witness. She then goes to the Manette’s quarters where she finds Miss Pross preparing to leave to meet Jerry Cruncher so that they can leave for England. Madame Defarge tries to search the apartment to make sure the Manettes are still there, but Miss Pross stops her. They struggle and Madame Defarge is accidentally shot and killed. Miss Pross locks the body in the apartment and goes to meet Jerry.

15. The Footsteps Die Out for Ever: Carton foretells that Charles and Lucie will live happily ever after together with little Lucie and their son Sydney who will go on to make his name respected. Then Carton meets La Guillotine and dies in Charles’s place.

TEACHING A TALE OF TWO CITIES

BEFORE READING THE NOVEL

Before the actual reading of the novel, it is helpful to make the students aware of the many themes explored in this work as well as the historical events that inspired its writing. The following activities are designed to get students actively involved in their reading by encouraging them to think about key issues. These activities can be done by the class as a whole, by small groups, or as individual assignments.

THEME

1. The positive or negative nature of revenge is one of the novel’s important themes. The following questions will help students to explore this theme:
   - Is revenge ever justified? Is so, under what circumstances?
   - How far would you go to obtain revenge on someone or some group who destroyed your family?
   - Can you achieve justice through revenge?
   - What is justice?
   - How does our society treat those who achieve revenge?

2. How an individual’s character is developed or destroyed in a crisis is another major theme. The following activity will help students explore this theme: Have students generate a list of people in real life or literature who developed character in crisis. Have them choose one of these individuals and write a short essay on how this person responded to the crisis.

3. Duty versus desire is an important theme that can be explored by having students answer the following questions:
   - When, if ever, should desire be placed before duty?
   - When have you ever placed desire before duty? What was the result of this decision?
   - Who do we expect to place duty before desire? Why? What happens if they do not do so?

4. Corruption in the ruling class is also a major theme in the novel. The following activity will help students explore this theme:
   - Have students bring in articles from current newspapers or magazines dealing with corruption in individuals and institutions that are responsible for administering government policy. Have students discuss the effect this has on common people and what the long term consequences would be if this practice became the norm.

5. Honor versus dishonor is another theme. The following activity helps focus attention on this issue: Have students generate a list of qualities that they believe characterize honorable behavior. Then have students bring in articles from current magazines that describe honorable people or behavior. After sharing and discussing these articles, have students answer the following questions:
   - How are characteristics of honor established, and who establishes them?
   - How does honorable behavior differ from group to group?
THE FRENCH REVOLUTION

As a short research project, have students study the French Revolution. Have different groups look at the following:

- The conditions that led to the Revolution.
- The types of government France had before and after the Revolution.
- Why the French still celebrate Bastille Day.
- Using the “Afterword” in the Signet Classic edition of A Tale of Two Cities as a starting point, have students find out what effect the French Revolution had on America, England, and the world.
- Have students research what other important world events were happening at the same time as the French Revolution.

ENGLAND DURING DICKENS’S TIME

Using the “Afterword” in the Signet Classic edition of A Tale of Two Cities as a starting point, have students research what was happening in England during Dickens’s life and what influence the events of his own time had on his decision to write this particular novel.

WHILE READING THE NOVEL

The following activities can be done by the class as a whole, by small groups, or as individual assignments.

1. Using the information gathered from their pre-reading research, have students chart events in the novel alongside events that happened during the time of the French Revolution. For example:

   Beginning of the 1775 Mr. Lorry informs Lucie Manette that American Revolution her father is alive, and they travel to Paris to see him and bring him back to London.

2. Look for evidence that indicates what Dickens’s attitude is toward the past. For example: “It was famous, too, for the pillory, a wise old institution, that inflicted a punishment of which on one could foresee the extent.”

3. Have students look for Dickens’s use of doubling. For example: Charles Darnay and Sydney Carton, Darnay is unjustly tried as an enemy of the state in both England and France, Lucie Manette is the child of an English mother and a French father, etc.

4. Have students look for instances where Dickens uses the repetition of a single word to achieve an impact on the reader. For example: His repetition of the word “blood,” “Hunger,” and “if.” Read these passages aloud.

5. Look at Dickens’s use of dialogue; does the characters’ speech match their social status? For example: The coachman for the Dover mail, “My blood!” ejaculated the vexed coachman, “and not atop of Shooter’s yet! Tsh! Yah? Get on with you!” versus Mr. Lorry, “I know this messenger, guard,” said Mr. Lorry... “He may come close; there’s nothing wrong.”

6. Find examples where Dickens attaches some sort of epithet to each of his characters in the form of a physical trait, gesture, often repeated signature phrase, etc. For example: “honest” Jerry Cruncher, Mr. Lorry’s “It’s a matter of business,” etc.

7. One characteristic of Dickens’s writing is that he often focuses on beauty in the midst of ugliness or virtue among a variety of vices. Have students find examples of these in A Tale of Two Cities. For example: “He put his hand to his neck, and took off blackened string with a scrap of folded rag attached to it. He opened this, carefully, on his knee, and it contained a very little quantity of hair: not more than one or two long golden hairs, which he had, in some old day, wound off upon his finger” and “They said of him, about the city that night, that it was the peacefulest man’s face ever beheld there. Many added that he looked sublime and prophetic.”
DETAILED STUDY QUESTIONS

The following questions can be used in a variety of ways. Assigned to each student or to small groups, the questions can be used as class discussion starters, formal study guides, a review for a test, writing assignments, etc. They are especially useful for helping average and low-ability level students follow the plot.

BOOK 1, CHAPTER 1
1. What was the attitude of British and French nobility concerning the future of their rule?
2. In France, what was a common punishment for not kneeling to honor monks?
3. What was the crime situation in England at this time?

BOOK 1, CHAPTER 2
4. How did passengers on the Dover mail interact with each other? Why did they act this way?
5. What was the guard’s initial reaction to the arrival of Jerry Cruncher?
6. Who is Cruncher’s message for, and what is this gentleman’s occupation?
7. What was Cruncher’s message, and what was the reply? What do you think these messages mean?

BOOK 1, CHAPTER 3
8. What is Cruncher’s reaction to the message he is to take to Tellson’s?
9. What question does Mr. Lorry ask the spectre? What is the spectre’s answer? What do you think this means?

BOOK 1, CHAPTER 4
10. Describe Mr. Jarvis Lorry’s dress and physical appearance.
11. Who is Mr. Lorry waiting for in Dover?
12. Have Mr. Lorry and the young Lady met before? If so, when and under what circumstances?
13. What news does Mr. Lorry have for the young Lady?
14. What is her reaction to the news?

BOOK 1, CHAPTER 5
15. What are the people’s reactions to the broken wine cask?
16. The spilled wine is a symbol of what?
17. What is the power that has ground the people down? What does this tell us about conditions in France?
18. Describe Defarge and his wife.
19. Why do the men in the wine shop refer to each other as Jacques? (Look up the word “jacquerie” for a hint.)
20. Why have Mr. Lorry and Miss Manette come to Defarge’s wine shop? Why was Defarge chosen for this duty?
21. Why do you think Defarge shows Dr. Manette to the Jacques?
BOOK 1, CHAPTER 6

22. What is Dr. Manette doing when they enter the room?

23. Describe the Doctor's physical appearance. What does this say about his prison experience?

24. What physical characteristic tells us that Lucie is indeed the Doctor's daughter?

25. When the doctor compares the strands of golden hair in his “locket” to Lucie’s hair, what is his first conclusion? Does he finally figure out the truth?

BOOK 2, CHAPTER 1

26. Describe Tellson’s bank. What is the bank’s attitude toward change?

27. How does Tellson’s treat the young men in its employ?

28. What behavior of Mrs. Cruncher makes Mr. Cruncher angry? Why does this anger him?

29. What physical characteristic of his father’s does young Jerry wonder about? Can you make a guess about it?

BOOK 2, CHAPTER 2

30. What does Mr. Cruncher think is “Barbarous”? Do you agree or disagree with him? Why?

31. What is the “old Bailey” and what is it famous for?

32. Who is being tried, and what is the charge against him?

33. Who is present in the courtroom to act as witnesses for the prosecution?

BOOK 2, CHAPTER 3

34. Where did Mr. Lorry, Miss Manette, and Dr. Manette first meet Charles Darnay? What was Lucie’s opinion of him?

35. What did the wigged gentleman who was looking at the ceiling point out to the counsel, Mr. Stryver, on the piece of paper that he threw to him?

36. What does Mr. Stryver say about Mr. Basard and Mr. Cly?

37. What happens in the courtroom to prove that Mr. Carton is much more observant than his manner lets on?

38. What personal service does Carton do for Charles Darnay? What do you think this hints at for the future?

39. What is the verdict?

BOOK 2, CHAPTER 4

40. What do you think Carton’s and Darnay’s toast foreshadows?

41. What is Sydney Carton’s opinion of himself?

BOOK 2, CHAPTER 5

42. What is Carton’s job?

43. Describe his working routine. Include when, where, and how.

44. After reading this chapter, describe Sydney Carton’s life and tell how you think he feels about it.
BOOK 2, CHAPTER 6

45. Where does Mr. Lorry go most Sundays? Why?
46. What kind of housekeeper is Lucie?
47. Describe Miss Pross as she appears on the surface and how she really is once you get to know her?
48. How does Miss Pross describe the Doctor’s mental condition? What does it take to soothe him?
49. Who are the “hundreds of people” that visit the Manette’s on Sundays?

BOOK 2, CHAPTER 7

50. What kinds of people associate themselves with the Monseigneur? What does this say about what it takes to get ahead in France at this time?
51. Describe the “accident” that befalls the Monsieur the Marquis in the streets of Paris.
52. What is the Marquis’s attitude toward this “accident”?

BOOK 2, CHAPTER 8

53. What are the conditions in the Marquis’s home village?
54. What unusual sight did the roadmender see? What prediction can you make from this?
55. Who is the Marquis expecting? Can you guess the identity of this person?

BOOK 2, CHAPTER 9

56. Of what does Darnay accuse his uncle?
57. What is the Marquis’s philosophy of keeping the common people under control?
58. What is Darnay’s opinion of his family’s behavior and what does he plan to do about it?
59. What happens to the Marquis, and what does the note tell us?

BOOK 2, CHAPTER 10

60. A year after his uncle’s death, describe Charles Darnay’s professional and personal condition.
61. In proclaiming his love for Lucie, how does Charles show consideration for Dr. Manette?
62. What are the two promises that the Doctor makes Charles?
63. What is the effect on the Doctor of making these promises? Why do you think they had this effect on him?

BOOK 2, CHAPTER 11

64. What future plan does Stryver confess to Carton?
65. What does Stryver advise Carton to do?

BOOK 2, CHAPTER 12

66. Why does Stryver stop in to tell Mr. Lorry of his plans?
67. What is Mr. Lorry’s reaction to Stryver’s news?
68. What does Mr. Lorry offer to do for Stryver?

69. What is Stryver's attitude when Lorry comes to the house with information, and why does he act this way?

**BOOK 2, CHAPTER 13**

70. In his talk with Lucie, what is Carton's opinion of himself?

71. What does Carton say he would do if Lucie should love him?

72. What memory does Carton want to take with him?

73. What promise does Carton make Lucie? Where do you think this promise will lead him?

**BOOK 2, CHAPTER 14**

74. Whose funeral procession does the crowd attack? Why do they attack it?

75. What is Jerry Cruncher's reaction to the mob violence?

76. Describe Mr. Cruncher's “fishing tackle.” What kind of “fish” do you think he is going for with this type of “tackle”?

77. What name does young Jerry give to his father's “trade,” and what is Mr. Cruncher's response when young Jerry says he wants to be in that trade when he grows up? Do you see an irony in “resurrection man” and “recalled to life”?

**BOOK 2, CHAPTER 15**

78. What was the fate of the Marquis's killer, and who reported that fate to Defarge?

79. What is the sentence that Defarge and his compatriots give after hearing the fate of the Marquis's killer? What are the future implications of this sentence?

80. How are these sentences recorded so that they will be kept secret until the appropriate time?

81. Why does Defarge compliment his guest for cheering the king and queen?

**BOOK 2, CHAPTER 16**

82. What information does Defarge get from Jacques on the police force? Where have you heard of this man before?

83. Why is Defarge depressed, and how does Madame Defarge comfort him?

84. What is the significance of Madame Defarge pinning a rose in her hair?

85. What does the spy learn from the Defarges, and what do they learn from him? Why does the spy's information disturb the Defarges?

**BOOK 2, CHAPTER 17**

86. What are the Doctor's feelings about Lucie's impending marriage?

**BOOK 2, CHAPTER 18**

87. What does Charles Darnay tell the Doctor on the morning of his marriage to Lucie?

88. What is the Doctor's response to the combination of this information and the giving of his daughter in marriage?

89. What two things does Mr. Lorry do in reaction to the Doctor's condition?
BOOK 2, CHAPTER 19
90. How does Mr. Lorry go about approaching the Doctor about his condition for the nine days without upsetting him?
91. What is the Doctor’s opinion about the future of Mr. Lorry’s “hypothetical” man?
92. What does the Doctor say is the one thing that could bring on another relapse? What does he mean by this?
93. What recommendation does Mr. Lorry make to the Doctor, and how does he talk him into following it?

BOOK 2, CHAPTER 20
94. What request does Carton make of Charles?
95. What does Lucie request of Charles?

BOOK 2, CHAPTER 21
96. What is the significance of the “echoing footsteps”?
97. What sad thing befell Charles and Lucie during this time period?
98. What has happened to Carton and Stryver over the years?
99. What happened in Paris on July 14, 1789?
100. Where did Defarge demand to be taken first? Why?
101. How does Madame Defarge show her merciless strength?

BOOK 2, CHAPTER 22
102. Who is Madame Defarge’s lieutenant in leading the women, and what does this “nickname” imply about her?
103. Who was Old Foulon and what was his fate?
104. What has begun?

BOOK 2, CHAPTER 23
105. What is the symbol of the revolutionaries?
106. What happens at the Marquis’s villa? What is this an example of?

BOOK 2, CHAPTER 24
107. In the year 1792, where was the headquarters for the “Monseigneur” in Paris?
108. Why is Mr. Lorry going to France? What is his mission?
109. What is Gabelle’s urgent plea?
110. What is Charles’s decision? Why does he decide on this course of action? What does this say about his character?

BOOK 3, CHAPTER 1
111. What type of reception does Charles receive in France?
112. What is the “emigrant decree,” and how does it affect Charles?
113. What is Defarge’s reaction to Charles’s plea for help, and why does he act this way?
114. Who is this La Guillotine who has become the new darling of France?
115. What about Charles's detention makes it worse than general imprisonment? Why do you think this is worse?

BOOK 3, CHAPTER 2
116. What horrible thing is located in the courtyard of Tellson's in Paris? What makes it horrible?
117. Who are Mr. Lorry's surprise guests, and what news do they bring him?
118. Why does the Doctor say he leads a "charmed life" in Paris?
119. What is the mob's reaction to the Doctor's plea for help?

BOOK 3, CHAPTER 3
120. Who is the messenger that comes to Mr. Lorry, and what is his message?
121. Why does Madame Defarge say she visits Lucie, and what is her true reason?
122. What does Lucie ask of Madame Defarge, and how does she respond?

BOOK 3, CHAPTER 4
123. What conditions does the Doctor find in the prison?
124. What has the eighteen years he spent in prison done for the Doctor?
125. What position did the Doctor achieve because of his status, and how does this position help Charles?
126. What is the new legal order in France at this time?

BOOK 3, CHAPTER 5
127. How does Lucie respond to living fifteen months in constant fear that every day might be Charles's last? What does this say about her?
128. What small scrap of good news does the Doctor bring Lucie?
129. Who is the wood-sawyer, and what is his attitude toward those in prison?
130. What is the Carmagnole, and why does Lucie think it is terrible?

BOOK 3, CHAPTER 6
131. Who orchestrates Charles's acquittal, and is his defense built on fact or emotion?
132. What is the mob's reaction to Charles's acquittal, and why is this surprising?

BOOK 3, CHAPTER 7
133. Why do Charles and his family stay in France, and what is their style of living there?
134. What happens to Charles during his first night of freedom?

BOOK 3, CHAPTER 8
135. Who do Miss Pross and Jerry Cruncher run into while shopping?
136. Who does Carton know this man as?
137. How does Carton get this man to help him?

138. What startling information does Mr. Cruncher have concerning the death of Roger Cly, and how does this information help Carton?

BOOK 3, CHAPTER 9

139. What is Barsard going to do for Carton? What do you think Carton's plan is?

140. What memory gives Carton comfort as he wanders the Paris streets, and what does it tell us of why he turned out the way he did?

141. Who are Charles's accusers? Why is one of them particularly surprising?

142. What is the form of Dr. Manette's accusation?

BOOK 3, CHAPTER 10

143. Who are the twin brothers who need the Doctor's services?

144. Who is the sick woman, and what is wrong with her?

145. What does this say about the brothers' character?

146. What was the boy's last act, and how has it turned out?

147. What was the Marquis St. Evermonde's wife's request of the Doctor? Whose mother was she?

148. Who had the Doctor put in prison and why?

149. What was the last thing the Doctor wrote in his account, and what effect does its reading have?

BOOK 3, CHAPTER 11

150. Why didn't Lucie collapse when Charles was condemned, and what does this say about her?

151. Why did Carton encourage Dr. Manette to continue his efforts to free Charles? What does this say about Carton?

BOOK 3, CHAPTER 12

152. Why did Carton go to Defarge's wine shop?

153. What are Madame Defarge and Defarge arguing over?

154. Why is Madame Defarge so merciless towards Charles and his family?

155. What is the Doctor's condition when he returns, and what is its cause?

156. What papers does Carton give Mr. Lorry to hold?

157. Why does Carton instruct Lorry to be prepared to leave the next day? What do you think is Carton's plan?

BOOK 3, CHAPTER 13

158. What does Charles write in his “last” letter?

159. How does Carton get Charles to go along with his plan?

160. How does Carton get Charles out of prison?

161. How is Carton going to keep the promise he made to Lucie years before?
BOOK 3, CHAPTER 14

162. What is Madame Defarge’s plan and what does Defarge think of it?
163. What plan are Miss Pross and Mr. Cruncher following and why?
164. What happens between Miss Pross and Madame Defarge?

BOOK 3, CHAPTER 15

165. At the execution, what do they say about Carton?
166. What does Carton foretell for Charles and Lucie, and how does their future bring honor to his name?

AFTER READING THE NOVEL

QUESTIONS FOR DEEPER UNDERSTANDING

The following can be used as reading journal topics, essay topics, the basis for oral reports, class discussion starters, and so forth.

PLOT

1. Reread the first paragraph of the novel. How could it be used to describe today’s world?
2. What were the conditions in France that lead to the revolution?
3. This is a novel of scenes, not characters. Find important scenes in which Dickens used visual descriptions as symbols for some theme or idea and explain what the descriptions are symbols of. (i.e. the spilled wine as a symbol of blood in Chapter 5, “The Wineshop”)
4. Do a plot outline being sure to mark the climax. Explain how you made your choice.
5. Explore Dickens’ image of “the road” as it runs throughout the novel. (i.e., The last sentence in Chapter 1)

CHARACTERIZATION

6. In Book 1, Chapter 4, why is Mr. Lorry reluctant to be seen talking to Charles Darnay? Give some examples how this attitude does or does not change over time.
7. Dickens describes Tellson’s much in the same way he describes his characters. If Tellson’s was a person, describe his/her appearance, social philosophy, and political beliefs.
8. Why does Dickens describe Stryver as “the lion” and Carton as “the jackal.”
9. Look at Charles Darnay and his uncle the Marquis; how are they different, and why did Charles develop so differently from his uncle and his father?
10. Support or argue against the following statement: Madame Defarge is Dickens’ symbol for the French Revolution.
11. Reread the scene between Madame Defarge and Miss Pross in Book 3, Chapter 14. Compare and contrast the two, focusing on their actions and motivations.
12. Discuss the following relationships: Mr. Lorry and the Manettes, Sydney Carton and Lucie, Charles and Dr. Manette, Defarge and Dr. Manette, Charles and the Marquis.
13. Decide if the following characters are well rounded, flat, static, or dynamic: Mr. Lorry, Lucie Manette, Dr. Manette, Charles Darnay, Sydney Carton, Stryver, Miss Pross, Jerry Cruncher, Defarge, and Madame Defarge. Be prepared to defend your answer.
THEME

14. Explore Dr. Manette and Sydney Carton as symbols of the idea of social regeneration through suffering and sacrifices.

15. Madame Defarge obviously believes that children should be punished for the sins of their fathers. Support or defend her position.

16. Compare and contrast how Charles Darnay and Defarge both put duty before desire.

17. Discuss how Gaspard's actions and fate symbolize the cruelty of the French aristocracy and the effect this cruelty had on the French people.

18. Look up the term noblesse oblige.” What language does it come from, and what does it mean? In light of the events in the novel, how is this ironic?

19. Write your definition of honor and dishonor. In light of your definition, would you describe the following characters as either honorable or dishonorable? Defarge, Stryver, Sydney Carton.

20. Trace the author's symbolic use of light and shadow throughout the novel (Lucie-lucid-light).

21. Contrast the stoicism of the Defarges with the self-pity of Carton.

ADDITIONAL FOLLOW-UP ACTIVITIES

In addition to dealing with these questions, students can engage in some of the following activities.

1. Have the students reenact Charles Darnay's trial in England and his last trial in France. Use the students’ performances as a basis for a discussion of the French and English legal systems of the time.

2. Have the students cast the novel as a movie using current actors and actresses. Have the students explain their choices in light of Dickens' characterizations of each one.

3. Have students write eulogies for Sydney Carton, the seamstress, and Madame Defarge.

4. Have students write a poem or rap to summarize a specific scene in the novel or the novel as a whole.

5. Have students build models of some of the more notable objects and buildings in the novel, such as “the grindstone,” “La Guillotine,” the Bastille, and Tellson's

6. Have students conduct a trial of Gaspard based on current laws in this country.

7. Have students draw a picture of the final garment that Madame Defarge’s knitting would have produced.


BIBLIOGRAPHIES

In addition to the selected bibliographies related to Dickens’ times, life, and other works found in the Signet Classic edition of A Tale of Two Cities, we recommend the following books for additional information about the French Revolution:


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Study Guide

for

A Tale of Two Cities

by Charles Dickens
Meet Charles Dickens

In seasons of pestilence, some of us will have a secret attraction to the disease— a terrible passing inclination to die of it. And all of us have wonders hidden in our breasts, only needing circumstances to evoke them.

— from A Tale of Two Cities

Like the age he described in the famous opening of A Tale of Two Cities, the life of Charles Dickens contained both the best of times and the worst of times, its seasons of light and of darkness.

Dickens was born in Portsmouth, England, in 1812. His family was lower-middle-class; his father was a clerk in a navy office. The Dickens family moved often. When Dickens was five, his family settled in the village of Chatham, where the young boy spent five happy years. When Dickens was ten, the family had to move to a poor area of London because of his father's financial troubles. Two years later, Dickens's father was imprisoned for debt in London’s Marshalsea Prison, and the boy was sent to work in a shoe polish factory to earn money. In a building he described later as a “crazy tumble-down old house . . . on the river . . . literally overrun with rats,” he pasted labels on bottles of shoe blacking.

These events permanently affected Dickens, and he returned to them often in his fiction. He likened the dark, dank shoe polish factory to a kind of living grave. The contrast between his happy school days and the misery of his life in the factory gnawed at him, and he later wrote: “No words can express the secret agony of my soul. . . . even now, famous and happy, I . . . wander desolately back to that time of my life.” Dickens's childhood experiences made him all the more determined to succeed, and they also created in him a strong sympathy for the poor, which he never lost.

His father's continuing financial troubles prevented Dickens from attending school for very long. In 1827, when he was fifteen, he found work as a law clerk, a job he hated. In his spare time he studied on his own and taught himself to write shorthand.

The serial publication of Pickwick Papers, begun in 1836 and completed in 1837, made Dickens an overnight success. Other novels soon followed, and Dickens became the most popular author of his time.

Dickens's early novels, such as Oliver Twist, were filled with comic characters, gruesome villains, and chatty, rambling narrators. The novels of his middle and late periods, such as Hard Times, are much darker visions of Victorian society and attack specific social problems. Two masterpieces, David Copperfield and Great Expectations, are somewhat autobiographical. His two historical novels are Barnaby Rudge and A Tale of Two Cities.

Dickens and his wife had ten children but separated in 1858. Dickens threw himself into causes such as improving education, and he frequently acted in plays. He also traveled widely, often on reading tours that brought him wealth and created a special bond between himself and his readers.

The hectic pace of his life and his many responsibilities wore Dickens out. His health failed during a reading tour in 1869, and he was forced to return home. The next year, while working on his final, unfinished novel, The Mystery of Edwin Drood, Dickens died. He is buried in Poets’ Corner in Westminster Abbey and is celebrated as a national treasure.
It was the best of times, it was the worst of times... it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair...

—from A Tale of Two Cities

With these famous words, Dickens begins A Tale of Two Cities. In 1859, the year in which A Tale of Two Cities was published, Dickens was probably the most popular author of his time.

Dickens had grown increasingly dismayed at the social and economic inequality of British society—the terrible living conditions of the urban poor, an arrogant and uncaring ruling class, and the ravages of the Industrial Revolution. The novels he wrote just before A Tale of Two Cities—Bleak House (1852–53), Hard Times (1854), and Little Dorritt (1855–57)—reflect his darker view of society. While it was the best of times for England’s wealthy, with their town homes and country estates, Dickens believed that times had never been worse for the nation’s poor. Hunger, disease, poverty, and ignorance characterized the daily fabric of their lives. Dickens had little hope that a social upheaval, like the one that shook France just half a century earlier, could be avoided.

Even though Dickens’s mind was troubled during this period of his life, all was not gloomy. He had met and fallen in love with a young actress named Ellen Ternan. She was a petite blonde-haired, blue-eyed woman whom scholars feel is the model for Lucie Manette in A Tale of Two Cities. New beginnings—like the ones in Dickens’s life—became an important theme in A Tale of Two Cities. The title of the first book of A Tale of Two Cities, “Recalled to Life,” probably had special meaning for Dickens in the late 1850s.

The novel tells the story of people whose lives are interrupted or wasted, then reawakened with a new purpose. It shows how the mistakes of the past and the evil they cause can be turned into triumphs through suffering and virtuous actions.

Stylistically, A Tale of Two Cities was something new for Dickens. Unlike most of his novels, the book is not set in the England of Dickens’s own time, and it is his only book that takes place mostly in a foreign country. More importantly, the book lacks the huge comic gallery of whimsical and eccentric characters that made Dickens famous. There is no Scrooge, no Fagin, and no Mr. Pickwick. There is very little of the humor that made Dickens’s readers laugh, and few of the touching sentimental episodes that made them weep.

Instead, Dickens chose to make the plot the centerpiece of this novel. He called it “the best story I have written.” Critics have praised the way all the events relate to the progress of destiny. Several of the characters are symbolic representations of ideas rather than real-life individuals. One such character does not even have a name. The novel is rich in its detailed descriptions, its panoramic sweep of history, and its suspense, mystery, and terror. It is not surprising that A Tale of Two Cities has been filmed so many times.

Dickens hoped to make the wider historical events of the French Revolution understandable by portraying the personal struggles of one group of people. In the preface to the novel, however, he also gives readers a clue about the meaning the book had in his personal life:

Throughout its execution, it has had complete possession of me; I have so far verified what is done and suffered in these pages, as that I have certainly done and suffered it all myself.

It is not hard to read into these lines Dickens’s own feeling of being trapped by overwhelming duties and responsibilities. But the lines may also express the liberating emotion Dickens felt at being, like Dr. Manette of the novel, “recalled to life.”

THE TIME AND PLACE

The action of A Tale of Two Cities takes place over a period of about eighteen years, beginning in 1775 and ending in 1793. Some of the story takes place earlier, as told in the flashback. A flashback reveals something that happened before that point in the story or before the story began. It provides information to help explain key events in the story.
In *A Tale of Two Cities*, the key events take place just before and during the French Revolution. The novel is set mostly in London and Paris, with some chapters set in rural France and the English port city of Dover. The novel—Dickens's twelfth—was published in the author's new magazine, *All the Year Round*, from April to November 1859, and in book form the same year.

Did You Know?

The French Revolution was one of the most important events of the 1700s, and its influence was still strong in Charles Dickens’s time. The revolution began in 1789 with the attack on the notorious prison, the Bastille—a key event in *A Tale of Two Cities*. Throughout the revolution's different phases, various elected bodies ruled France, but none enjoyed total support of the people. Several forces resorted to terrorism to defeat their political opponents.

In addition to national turmoils, France was struggling with other countries in Europe. France’s revolutionary government frightened Europe’s monarchs, who feared that the spread of democratic ideas would bring an end to their power. The European monarchs sent troops to end the threat to their thrones. Wars raged for six years. The French government had many problems to deal with, including opposition from some French citizens. In 1799, certain political leaders plotted to overthrow the current government. They chose the French general Napoleon Bonaparte to help them. Bonaparte quickly took power and crowned himself emperor a few years later.

Though historians may disagree on some points, they generally cite five reasons why the revolution occurred: France could not produce enough food to feed its people; the newly wealthy middle-class was without political power; peasants hated the ancient feudal system, in which they were forced to work for local nobles; new ideas about social and political reforms were spreading; and the French...
FOCUS ACTIVITY
What would it be like to spend a long time away from your friends, family, and home? How would you cope with returning to your old life?

Journal Writing
Write in your journal about the most difficult challenges you’d face. Discuss how you would deal with them, as well as how other people could help you cope with your return to your old life.

Setting a Purpose
Read to find out how one man responded to the end of a long nightmare of captivity.

BACKGROUND
Did You Know?
A Tale of Two Cities, like all of Dickens’s novels, was published serially, or in weekly or monthly installments in popular magazines. The installments usually included one or two chapters and an illustration of an important or dramatic scene. The novels were then published in book form after the serial was finished. Although some novels had been published serially before Dickens’s time, his first novel, The Pickwick Papers (1836–37), set the standard for serial publishing in nineteenth-century Britain. Dickens chose A Tale of Two Cities as the first serial to be published in his own new magazine, All the Year Round.

The serial form allowed Dickens to introduce a large number of characters and develop the reader’s familiarity with them. It also allowed the author to respond to the likes and dislikes of the audience as he was writing the novel. Finally, serial publication required Dickens to end each installment with a “cliffhanger.” He hoped this technique would leave the audience in suspense, hungry for more of the story and willing to buy the next issue. For example, Chapter 5 ends with a glimpse at a mysterious, unknown man in a darkened attic room. Anxious readers had to wait a week to find out who he was. This technique proved successful for Dickens in this novel as well as his others. A Tale of Two Cities sold thousands of copies of his magazine each week. As you read, pay attention to how Dickens ends each chapter.

Background for A Tale of Two Cities
For the historical background of A Tale of Two Cities, Charles Dickens relied on a massive history of the French Revolution written by his friend Thomas Carlyle. Many incidents in the novel are based on real-life occurrences described by Carlyle. Dickens was also influenced by Carlyle’s belief that the revolution was inspired by the centuries of cruelty and poverty the French poor had to endure at the hands of the corrupt nobility.

VOCABULARY PREVIEW
countenance [ˈkoun tə nəns] n. face; appearance
doleful [ˈdoʊl fəl] adj. sad; gloomy
flounder [ˈflu əndər] v. to struggle to move
prevalent [prɪˈvɛl ənt] adj. common
sagacity [ˈsæ gə sə tɪ] n. wisdom
sublime [ˈsʌb lɪm ə] adj. elevated
tedious [ˈted iəs] adj. boring; dull
tremulous [ˈtrɛml yə ləs] adj. trembling
In A Tale of Two Cities, Dickens uses vivid and often terrifying descriptive details to set a scene, create atmosphere, or portray a character. In Chapter 5, the descriptions of the misery in the Saint Antoine district of Paris around the wine shop and of the Defarges's filthy staircase convey, in typical Dickensian style, the horror of those two places. Use the chart below to make a word web of related descriptive words and phrases that help you visualize the scene.

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  hunger

  Saint Antoine

  the Defarges’ staircase
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Personal Response
In the Focus Activity on page 12, you wrote about how you might feel if you returned home after a long time away from family and friends. Using what you wrote, how do you think Dr. Manette feels? What might you like to say to him?

Analyzing Literature
Recall and Interpret
1. What is the significance of the title of Book the First, “Recalled to Life”?

2. What is the subject of Jarvis Lorry’s dream? How does this relate to the literal events of the story?

3. With whom has Dr. Manette been staying since his release from prison? In what activity does his hostess constantly engage?
Responding
A Tale of Two Cities
Book the First

Analyzing Literature (continued)

Evaluate and Connect

4. What is your opinion of the scene in which Dr. Manette meets Lucie in the attic room? Do you find it real and convincing, or sentimental and corny? Explain your answer, citing evidence from the text.

5. Think of the scene in which the residents of Saint Antoine scurry after the spilled wine. What does the behavior of the residents suggest to you about them?

Literature and Writing

Analyzing Key Passages

The opening paragraph of A Tale of Two Cities is one of the most famous in all of English literature. It is an example of parallelism, the repeated use of words, phrases, or sentences that have similar grammatical form. On a separate sheet of paper, analyze how Dickens uses parallelism to state themes that might be developed in the novel. Point to examples from Book the First that continue the development of themes introduced in the opening paragraph.

Extending Your Response

Literature Groups

In your group, have a volunteer read the novel’s opening paragraph. Then discuss whether or not this description could apply to all times instead of just the period about which Dickens is writing. Give examples from current events that might support or oppose the idea that today is also the best of times and the worst of times.

Learning for Life

The scene at the beginning of Chapter 5 in which the wine cask breaks is an important one to remember as you read further in the novel. Imagine you are a newspaper reporter sent to interview participants in the incident. Reread the section. Then write several questions you could ask the participants. Supply answers from the characters’ perspectives.

Save your work for your portfolio.
FOCUS ACTIVITY

How does knowing that you’ve done less than your best affect you?

Sharing Experiences

Think of a time when you feel you did not do your best at school, in a sport, in a relationship, or in another situation. With a partner, describe how you responded to the situation. How did the situation affect other things you did?

Setting a Purpose

Read to discover how one talented individual deals with the realization that he has wasted his gifts.

BACKGROUND

Did You Know?

In his novels, stories, and other works, Dickens placed great importance on the names he gave his characters. Names, for Dickens, were often a type of shorthand, a way of communicating something essential about a character. For example, in *Hard Times*, a cruel schoolteacher is given the name Mr. McChoakumchild. Dickens wanted to make sure his readers knew his own opinion of the schoolmaster. In *Bleak House*, Lady Honoria Dedlock is a beautiful, but emotionally cold, aristocrat who keeps inside her a fatal secret. In *A Tale of Two Cities*, Stryver is the ambitious lawyer working his way up the social ladder. A nother example is Lucie, whose name comes from the Latin word for “light.” Notice how often Dickens refers to her as a bright and shining example to inspire the other characters. As you read, look for the meanings of other symbolic names in *A Tale of Two Cities*. What does the name “Cruncher” suggest to you? What English words does Charles Darnay’s real name, Evrémonde, sound like? And what might Dickens be suggesting by naming one of his main characters Charles Darnay and giving him the initials C.D.?

Personification

A figure of speech in which an animal, object, or idea is given human form or characteristics is called personification. Dickens was a master of this technique and used it often to help create striking descriptions or moods in his novels. For example, the concept of hunger is described in Chapter 5 as staring down from the chimneys of the poor and rattling its dry bones. In Chapter 9, Dickens uses personification to enrich his description of a noble’s castle. As you read, notice how the personification in that passage serves several purposes. It not only helps create an eerie atmosphere, it also serves to comment on the life and moral character of the noble himself. By making the castle itself seem to comment on the action, Dickens does not have to express directly his own feelings about the noble.

VOCABULARY PREVIEW

- allusion [əˈloʊʃən] n. indirect reference
- aphorism [əˈfoʊrɪzəm] n. saying
- diabolic [dɪˈɒlɪk] adj. devilishly evil
- florid [flɔrɪd] adj. reddish; flushed
- glib [ɡlɪb] adj. smooth but insincere
- incorrigible [ɪn ˈkɔrəd ˈdɪ l] adj. uncorrectable
- languidly [ˈlændʒɪd ˈleɪ] adv. wearily
- morose [ˈmɔrəs] adj. gloomy
- obsequiousness [əb əˈkwɪəs ˈnis] n. submissiveness
Active Reading

A Tale of Two Cities
Book the Second, Chapters 1-13

In these chapters of *A Tale of Two Cities*, events occur that have been caused by prior events and that will profoundly influence events that happen later in the story. Use the chart on this page to keep track of the causes of the events listed.

<table>
<thead>
<tr>
<th>Event</th>
<th>Cause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Darnay is on trial</td>
<td>two spies gave evidence against him.</td>
</tr>
<tr>
<td>Darnay is found innocent</td>
<td>because</td>
</tr>
<tr>
<td>Dr. Manette turns pale in the garden</td>
<td>because</td>
</tr>
<tr>
<td>The Marquis’s trip to the country is interrupted</td>
<td>because</td>
</tr>
<tr>
<td>The mender of roads stares at the Marquis’s carriage</td>
<td>because</td>
</tr>
<tr>
<td>Two places are set for dinner at the Marquis’s chateau</td>
<td>because</td>
</tr>
<tr>
<td>Another “stone face” is added to the chateau</td>
<td>because</td>
</tr>
<tr>
<td>Lorry must dissuade Stryver from proposing to Lucie</td>
<td>because</td>
</tr>
<tr>
<td>Darnay does not tell Dr. Manette his real name</td>
<td>because</td>
</tr>
<tr>
<td>Carton admires and loves Lucie</td>
<td>because</td>
</tr>
</tbody>
</table>
Responding
A Tale of Two Cities
Book the Second, Chapters 1-13

Personal Response
What is your first impression of Sydney Carton?

Is he the type of person with whom you would like to be friends? Why or why not?

Analyzing Literature
Recall and Interpret
1. To what person does the title of Book the Second, “The Golden Thread,” refer? Why is this title a good one?

2. Why has Charles Darnay given up his inheritance? What is his uncle’s reaction to his decision?

3. What does Sydney Carton say he would do for Lucie at the end of the last chapter of this section? Do you think he is trustworthy?
Analyzing Literature (continued)

Evaluate and Connect

4. One of the titles for this novel that Dickens considered and rejected was Buried Alive. In what ways might this have been an appropriate title?

5. Why do you think Sydney Carton resents Charles Darnay? Does this seem like a realistic response to their personal situations? Explain your answer.

Literature and Writing

Looking at Nature

Nature is a powerful element in A Tale of Two Cities. Dickens often uses natural phenomena to comment on what is happening among the characters. Two examples of this technique can be found in Book the Second, Chapters 5 and 6. One occurs when Carton emerges from Stryver's office after a long night of work. The other occurs during the summer thunderstorm at the Manettes' house in Soho. Reread these passages. Then write a short persuasive piece supporting or opposing the following statement: "Dickens's use of nature to mirror human emotions is ineffective and contrived." Support your opinion with examples from the text.

Extending Your Response

Literature Groups

What kind of a person is Sydney Carton? In your group, find and discuss evidence in the text that offers clues to Carton's character. Have a group member write down words and phrases that reveal important elements about Carton. Be sure to write down specific page numbers for your evidence so that you may refer back to the text. Discuss such questions as: What is Carton's opinion about himself? What negative traits does he possess? What positive ones? How does he exhibit these traits? Why does he seem to be such an outsider? Does the reader's opinion of Carton change during this section? If so, what actions cause this change? In your answer, refer to specific pages of the novel.

Music Connection

The chapter titled "The Gorgon's Head" (Book the Second, Chapter 9) contains some of the novel's gloomiest and eeriest descriptions. Look at the chapter again, paying attention to such elements as the interplay of light and darkness, and the adjectives Dickens uses to portray the Marquis and his environment. Then think about suspense films you have seen and how background music is used to enhance the atmosphere in the film. Choose background music for a scene in this chapter of A Tale of Two Cities. It can be recorded music or music you play yourself. Share your background music with the class. Explain the effects you tried to create by your choice of music and tell what specific descriptions in the book inspired them.
Before You Read

A Tale of Two Cities
Book the Second, Chapters 14–24

FOCUS ACTIVITY
Do you know anyone who always seems to be making the same gesture or using the same favorite phrase again and again? You could think of these gestures or phrases as the “trademarks” of a particular person.

List It
Make a list of some friends and family members with whom you associate a “trademark.” Then write a short explanation of how the person’s trademark reveals something about his or her character.

Setting a Purpose
Read to find out how Dickens associates certain activities or phrases with specific characters to help portray them more vividly.

BACKGROUND
Did You Know?
This section of A Tale of Two Cities contains one of the most exciting episodes in all of Dickens’s novels, the storming of the famous prison, the Bastille. The attack marked the beginning of the French Revolution. This massive stone fortress, begun in 1370, was the foremost symbol of aristocratic and royal abuses of power. From the 1600s onward, the Bastille was used as a state prison. Many of its prisoners were sent there by a lettre de cachet, special orders from the king himself. These special orders were requested by nobles, who often wanted to eliminate troublemakers in their own families. Because some Bastille prisoners were never tried in a court, they often spent the rest of their lives in the prison’s dank cells. As you read the account of the attack on the Bastille, keep in mind that this prison was the most hated building in France. It became the focus of centuries of pent-up rage among the poor. Notice also how Dickens uses language to portray the attackers as a force of nature.

Foreshadowing
Foreshadowing is a literary technique in which the author uses clues to prepare readers for what will happen later in the story. Both the first and second section of A Tale of Two Cities contain much foreshadowing of future events. In Book the First, Chapter 5, a wine cask shatters. After describing hands, feet, and mouths stained red from the spilled wine, Dickens says the time will come when the people will be stained red with another substance, blood. A nother instance of foreshadowing in earlier chapters is the footsteps Lucie hears outside her home in London. Toward the end of this section, the footsteps draw nearer and nearer to Lucie and her family. As you read, look for other uses of foreshadowing. Note the passages that fulfill clues given earlier, as well as those that might be hints about events to come.

VOCABULARY PREVIEW
ardour [ärˈdər] n. great enthusiasm
chary [ˈchær ˈe] adj. cautious
diffidence [difˈsələns] n. lack of confidence
loadstone [ˈlaʊdstən] n. magnet
magnanimous [ˌmægnəˈmiəs] adj. noble
orthodoxy [ˈɔrθədəkˈsə] n. accepted belief
tribunal [ˈtrɪbənəl] n. court of law
Some of the most memorable scenes in *A Tale of Two Cities* portray mobs. In Chapter 14 of this section, an English mob follows the coffin of a dead spy. In Chapters 21 and 22, the French mob storms the Bastille and engages in a spree of revolutionary violence. When you read the chapters in this section, use the chart below to write down words and phrases Dickens uses to describe the English mob in Chapter 14. Then do the same for the French mob that storms the Bastille. How do the two mobs compare? What might Dickens be saying about the French and English?

<table>
<thead>
<tr>
<th>The English Mob</th>
<th>The French Mob</th>
</tr>
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<tbody>
<tr>
<td>bawling and hissing</td>
<td>dusty mass of scarecrows</td>
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<td></td>
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<td></td>
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</tbody>
</table>
Responding
A Tale of Two Cities
Book the Second, Chapters 14–24

Personal Response
How did you feel at the end of the section when Charles decides to leave for France?

What would you have said to Charles if he had asked you for advice on returning to the country of his birth at such a time?

Analyzing Literature
Recall and Interpret
1. What is Jerry Cruncher’s secret nighttime activity? What important theme of the novel does this activity reinforce?

2. What hidden function does Madame Defarge’s constant knitting serve? In what way does it affect the life of Charles Darnay?

3. Where does Monsieur Defarge ask a guard to take him during the attack on the Bastille? What does he do there?
Responding

A Tale of Two Cities
Book the Second, Chapters 14–24

Analyzing Literature (continued)

Evaluate and Connect

4. Several years pass in Chapter 21 and between Chapters 23 and 24. Why might the author have skipped over these years? How does the passing of time contribute to the larger effect of the novel?

5. Why, do you think, does Darnay decide to return to France? Why is he drawn to the danger even though he knows the risks?

Literature and Writing

An Instrument of Fate

One of the key themes of A Tale of Two Cities is the role of fate—the idea that things must happen in a certain way regardless of human attempts to change them. Dickens often uses the character of Madame Defarge to represent fate and to deny the idea that individuals’ choices can make a difference in life. Her knitting links her to three Greek goddesses, known as the Fates, who were in charge of the birth, life, and death of all people. One goddess spun the thread of life, another measured it, and the third cut it. Examine the dialogue and descriptions of Madame Defarge in Chapters 15 and 16 of this section. Look for her attitudes about revenge, time, and individual choice, paying special attention to the images she uses. Then write a short summary of how Dickens uses Madame Defarge to represent the idea of fate.

Extending Your Response

Literature Groups

Numerous critics have noted that the villains in Charles Dickens's novels tend to be more interesting, alive, compelling, and memorable to readers than the “good” characters, or heroes. In your group, discuss whether you agree with this opinion. Focus your discussion on characters like Lucie Manette, Charles Darnay, and Madame Defarge. Cite examples from the text to illustrate the points you make, including any “trademarks” you discussed in the Focus Activity on page 20. Group members should offer explanations supporting their positions.

Speaking and Listening

Chapters 15, 16, and 19 in this section contain extensive dialogue as well as narrative text. Choose an episode from one of these chapters. Work in a small group to prepare a dramatic reading. Assign speaking parts as well as a part for narration. Practice reading your episode, making the dialogue as realistic and convincing as possible. Present your dramatic reading to the class.

Save your work for your portfolio.
FOCUS ACTIVITY

You have probably heard the saying, “you reap what you sow.” To what does this saying refer?

Sharing Ideas

With a partner, discuss what this saying means to you. Have you found it to be true in your own life? Can you support it using evidence from history, current events, or literature?

Setting a Purpose

Read to see how the people of A Tale of Two Cities reap what they sow.

Background

Did You Know?

The backdrop to this section of A Tale of Two Cities is the most violent phase of the French Revolution. For many people, a powerful image of the revolution is the guillotine, used to behead thousands during the years of violence. Although similar machines had been used before in other European countries, the guillotine was first used in France in April 1792. It was named for a doctor, Joseph-Ignace Guillotin, who advocated its use. Ironically, he considered it the most humane and least painful form of execution. The guillotine was used in France to execute criminals until 1977.

The Revolution Marches On

References to real events, most taken from the study of the French Revolution by Thomas Carlyle, give the novel its feeling of historical accuracy. During the September Massacres, which took place in 1792, a thousand aristocratic prisoners were murdered in their cells by the revolutionary mob. Dickens has the murderers meet just outside Tellson’s Bank in his novel, The Reign of Terror, the name given to the period from September 1793 to July 1794. During this time, about 300,000 people were arrested as enemies of the revolutionary government, and the killing reached its zenith. The guillotine claimed 17,000 commoners and nobles, and even claimed Queen Marie-Antoinette; many other people died in prison. One of the novel’s most frightening scenes is when Lucie witnesses the c
carmagnole, a war dance performed to a popular revolutionary song. Dickens also refers to the Law of Suspects, which permitted a committee to accuse citizens of treason against the revolutionary government.

VOCABULARY PREVIEW

capricious [kə prishəs] adj. unpredictable

despondency [di spən’dən sē] n. depression; loss of hope
dubiously [də bē às ə] adv. doubtfully
imploringly [im plɔr’ing] adv. in a begging manner
lowering [ləu’ər ing] adv. frowning
pestilence [pes’tə lēns] n. sickness
resolute [rəz’ə lōl’tə] adj. determined
throng [θrōng] n. crowd
unprecedented [ən pres’a dən’tid] adj. without previous example
vermin [vər’min] n. unpleasant small animals like rats and insects
At the time he was writing A Tale of Two Cities, Dickens was just beginning his successful career as a public reader of his works. Many critics believe that his need for dramatic, exciting, or emotional scenes to turn into readings influenced his writing of A Tale of Two Cities. This section includes several such scenes, ones that Dickens may have believed would appeal to his listeners during his numerous reading tours. Use the chart on this page to describe aspects of the listed scenes that would make them especially powerful and appealing to listeners.

**Active Reading**

A Tale of Two Cities
Book the Third, Chapters 1–6

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**At the time he was writing A Tale of Two Cities, Dickens was just beginning his successful career as a public reader of his works. Many critics believe that his need for dramatic, exciting, or emotional scenes to turn into readings influenced his writing of A Tale of Two Cities. This section includes several such scenes, ones that Dickens may have believed would appeal to his listeners during his numerous reading tours. Use the chart on this page to describe aspects of the listed scenes that would make them especially powerful and appealing to listeners.**
Personal Response
Do you believe at the end of this section that Darnay is finally safe from the Revolution? Why or why not?

Analyzing Literature
Recall and Interpret
1. What is the significance of the title of Book the Third? In what earlier scene did Dickens refer to an approaching storm?

2. What effect does Madame Defarge have on Lucie when the Defarges visit Lucie's apartment? How does Dickens symbolically show this effect?

3. How is Dr. Manette changed by saving Charles Darnay? How does he now look on his long years of imprisonment?
Responding
A Tale of Two Cities
Book the Third, Chapters 1–6

Analyzing Literature (continued)
Evaluate and Connect

4. How would you describe the character of The Vengeance? Does she seem like a real person to you? What, do you think, is the reason Dickens does not give her a real name?

5. Do you think that good consequences can ever come from violent beginnings? Think about your response to the Focus Activity on page 24. Consider events such as the American Revolution, the Civil War and the end of slavery, and World War II.

Literature and Writing
Ghostly Visions
Ghosts appear in the novel at key moments, such as when Jarvis Lorry dreams about a specter “recalled to life” from the grave in Book the First. The use of ghosts and dreams helps blur the boundaries between the real and the unreal. Analyze the scene in Book the Third, Chapter 1, in which Darnay sees the imprisoned aristocrats. Pay attention to the words used and the atmosphere created. Write a short explanation of how the scene reflects the theme of reality and unreality and connects to other scenes in the novel.

Extending Your Response
Literature Groups
Charles Darnay returns to France, hoping that he can help lead the revolution away from destructive violence and toward constructive rebuilding and reconciliation. Dr. Manette also hopes to use his individual strengths and influence to make a difference. In your group, discuss whether one person can in fact make a difference in society. Support your argument with examples from this section of the text, as well as from real history and current events. Address such questions as what qualities enable a person to make a difference, what forces work against him or her, and what drives individuals to struggle to overcome powerful social institutions.

Art Connection
This section of the novel contains numerous dramatic scenes, including Darnay’s imprisonment with the ghostly aristocrats at La Force, the grindstone at Tellson’s, the Defarges’ visit to Lucie’s apartment, Darnay’s trial, and his triumphant return home. Choose a scene to illustrate, and read it carefully. Then create an illustration using any medium you choose. Below your illustration, write a descriptive line from the novel to identify the scene. Display the illustrations in class.

Save your work for your portfolio.
FOCUS ACTIVITY
Love and hate are sometimes described as the two most powerful forces in the world. What do you think?

Freewrite
Freewrite for ten minutes on the topic of love versus hate. Consider the following questions: What kinds of images and phrases represent these two ideas to you? Which people and institutions embody love and hate, and how have they influenced our world?

Setting a Purpose
Read to explore how the confrontations between love and hate reach a climax in the novel.

BACKGROUND
Did You Know?
A myth is a traditional story that is told to explain natural events, human behavior, or mysteries of the universe. Dickens explains the cause of the French Revolution with a kind of myth—a single, general, universal story that stands for all the complex social, economic, political, and moral causes of the real historical event. This myth is contained in the letter introduced at Darnay's trial. As you read this section, notice how the story told in the letter resembles a myth. How does the simplified story stand for thousands of other similar stories? What do the people in the letter's story represent? What actions do they take that have long-lasting importance? What significance does the story have for all people? Finally, ask yourself why Dickens might have used a myth to explain the causes of the revolution.

What a Coincidence
Perhaps the first and most critical coincidence in A Tale of Two Cities is the physical resemblance between Darnay and Carton, two men who love the same woman. Dickens is often criticized by modern readers for his fondness for—and dependence on— coincidences. Even some of Charles Dickens's friends and contemporaries found his use of coincidences to be artificial and unbelievable. However, Dickens himself justified its use, and pointed to the frequency of coincidences in real life. One way to think about a coincidence is as a symbolic device. Dickens uses coincidences, even far-fetched ones, to show that all elements of society are linked, even if we are not aware of the links. Dickens's coincidences reinforce his belief that all members of society, rich and poor, powerful and weak, are linked together, and have responsibilities towards each other. As you read the final section of A Tale of Two Cities, try to look at the coincidences as Dickens's way of showing the concealed connections between people in society. By showing the connections between people, Dickens may have been urging his readers to feel responsible for the destinies of all members of society.

VOCABULARY PREVIEW
affect [ə fekt] v. to pretend
augment [ə g ment] v. to add to
entreaty [en trē tē] n. appeal; request
epicure [ep′i kyo or′] n. person with refined tastes
exact [ig zakt] v. to demand; to require
furtive [fur′tiv] adj. secret; cunning
lethargy [lēth′ər jē] n. drowsiness
In the last section of *A Tale of Two Cities*, especially in Chapter 8, Dickens reveals secrets and explains mysteries. Some mysteries may have puzzled you from the very beginning of the story, while others have been introduced along the way. The revelation of secrets in the final chapters reinforces the important theme of resurrection, or being “recalled to life.” Long-buried information comes to the surface with important effects on the plot and characters. As you read, fill in this chart to help you keep track of the many buried secrets that are finally brought to light.

<table>
<thead>
<tr>
<th>Secret or Mystery</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>the “other” accuser of Darnay</td>
<td>Dr. Manette’s long-lost letter</td>
</tr>
<tr>
<td>Miss Pross’s long-lost brother</td>
<td></td>
</tr>
<tr>
<td>the coat on Lorry’s chair</td>
<td></td>
</tr>
<tr>
<td>the fate of Cly</td>
<td></td>
</tr>
<tr>
<td>what Jerry found in the graveyard</td>
<td></td>
</tr>
<tr>
<td>what Carton buys at the chemist’s</td>
<td></td>
</tr>
<tr>
<td>Carton’s plan to save Darnay</td>
<td></td>
</tr>
<tr>
<td>what Defarge found during the attack on the Bastille</td>
<td></td>
</tr>
<tr>
<td>why Dr. Manette suffered amnesia after the wedding</td>
<td></td>
</tr>
<tr>
<td>why Madame Defarge seeks revenge on the Evrémondes</td>
<td></td>
</tr>
</tbody>
</table>
Responding
A Tale of Two Cities
Book the Third, Chapters 7–15

Personal Response
How do you feel about Sydney Carton’s final sacrifice? Do you find it believable or not believable? Explain.

Analyzing Literature
Recall and Interpret
1. At what points in the story does Dickens change from the past tense to the present tense, and from third-person to first-person narration? What do these changes accomplish?

2. What explanation does Dr. Manette’s letter provide for the actions and vengefulness of Madame Defarge?

3. What does Miss Pross do to protect Lucie and her child? What sacrifice must she make to defend them?
Analyzing Literature (continued)

Evaluate and Connect

4. What do you think Dickens is saying about death and resurrection in Carton’s final vision of the future? Is it believable that Carton would have this vision at such a moment?

5. Why does Carton sacrifice his life? For what other reasons do people sacrifice their lives?

Literature and Writing

Settling an Argument

Readers of \textit{A Tale of Two Cities} have argued for decades over Dickens's attitude towards the French Revolution. His portrayal of the French aristocracy is laced with contempt and disgust, and he strongly ridicules their treatment of the poor. However, he also blames the revolutionaries for reacting to the centuries of injustice by creating blood-soaked injustices of their own. This section of the novel contains the author's final words on his view of the French Revolution. Locate and analyze these passages for evidence of Dickens's attitude toward the Revolution. Then write a short persuasive piece, designed to convince your reader that Dickens was more sympathetic either to the aristocracy or to the revolutionaries.

Extending Your Response

Literature Groups

Some people believe that entire groups or societies bear the responsibility for the actions of individual members of that society. Madame Defarge, in deciding to target all the members of the Evrémonde family—even those who took no part in the cruelties of the past—shows she believes in collective guilt. What do you think? In your group, discuss the question of collective guilt. Examine Madame Defarge's reasoning for assigning guilt to Darnay, Lucie, and even little Lucie, supporting your argument with examples from the text. Then, discuss the question as it applies to societies in real life. Examples you might consider are Germans during the Nazi era, Americans during and after slavery and the displacement of Native Americans, and Bosnians during the “ethnic cleansing” campaigns of the 1990s.

History Connection

Dickens's clearest explanation in the novel for why the French Revolution occurred is in the first paragraph of Chapter 15. Read this passage carefully and write an explanation of what you think Dickens means. Then arrange a panel discussion on Dickens's interpretation. Do you agree or disagree? Consider other examples from history and current events to support your position. Discuss whether Dickens's view is optimistic or pessimistic.

Save your work for your portfolio.
Personal Response
In your opinion, who do you feel is the most memorable character in A Tale of Two Cities? Why?

Writing about the Novel
The death of Sydney Carton is a memorable moment in A Tale of Two Cities. However, it is not a real surprise because Dickens prepares the way for Carton’s action. On a separate sheet of paper, examine how the author leads up to Carton’s sacrifice. Analyze how Dickens uses repeated thematic images, symbols, foreshadowing, and other techniques to create a sense of forward motion toward Carton’s meeting with the guillotine.

Save your work for your portfolio.
Outline of the Revolution

John Elliot

Before You Read

Focus Question

The United States was founded when the colonists, believing their treatment by Great Britain to be unfair, began a revolution. What kinds of issues might cause citizens to revolt against their government today?

Background

Writer John Elliot traveled to Paris in the 1950s to visit the sites where the important events of the French Revolution took place. His work provides a backdrop against which you can place the events of A Tale of Two Cities.

Responding to the Reading

1. The author notes that the members of the Third Estate poured onto the indoor tennis court at Versailles to proclaim their rights as human beings (their immortal “Rights of Man”). Why does the author call this “the crucial moment”?

2. In your opinion, was the moment referred to in question 1 a crucial moment? Do you think the course of the revolution would have changed drastically if the king had acted to support this “open revolt”? Or if he had tried to suppress it? Explain your answer.

3. Making Connections What, in your opinion, was the crucial moment of A Tale of Two Cities? Explain your answer.

Creative Writing

On a separate sheet of paper, write an epitaph for King Louis XVI and one for Marie-Antoinette.
Before You Read

Focus Question
Does knowing something about the setting of a story help you to understand it better? Is it always necessary to know the setting? When might it not be useful to have extensive background information?

Background
Ruth Glancy, a professor at a university in Canada, is an expert on Charles Dickens. In the scholarly selections presented here, she examines the setting of *A Tale of Two Cities*.

Responding to the Reading

1. What are some of the parallels Glancy cites between revolutionary France and England?

2. The storming of the Bastille resulted in the release of only seven prisoners. Why is the anniversary of this day still celebrated as one of the most important in French history?

3. **Making Connections** Glancy notes that Dickens “took a romantic approach to history, bringing it to life for the reader in a way that was new to nineteenth-century readers.” Pick a passage from *A Tale of Two Cities*, and describe how Dickens has brought history “to life.”

Character Connection
Suppose you were asked to cast a new movie production of *A Tale of Two Cities*. Choose modern actors for the roles of at least five of the main characters, and briefly explain your choices. Compare your list with those of other students.
Before You Read

Focus Question
What modern occupations can you think of where emotional distance is required to complete necessary tasks?

Background
This magazine article by David Lawday looks at the unusual role of one family during the French Revolution. As operator of the guillotine, Charles-Henri Sanson lived an interesting and complex life, passing his occupation and a place in history onto his children.

Responding to the Reading

1. According to the article, what were the advantages and disadvantages of being the guillotine operator during the French Revolution?

2. What were Charles-Henri Sanson’s personal views about his job? What were his views about the revolution? Where did his sympathies lie?

3. Making Connections Lawday’s article describes in detail the beheading of King Louis XVI. Compare Lawday’s description with the scene in A Tale of Two Cities where Sydney Carton is executed. Does the use of the guillotine seem more humane than methods used previously? Are the circumstances that Dickens creates around Carton’s execution consistent with the description of the king’s beheading in Lawday’s article?

Performing
Patrick Brunet, a direct descendant of executioner Charles-Henri Sanson, has written a screenplay about his famous ancestors. In a small group, create a dramatic scene in which Sanson discusses, with members of his family, his views on the French Revolution as well as his perspective on his unusual vocation. Assign parts to members of your group. After rehearsing the scene, present it to the class.
Before You Read

Focus Question
In centuries to come, writers may comment on life in the United States at the end of the twentieth century. What might these writers say about the kinds of food people ate, the state of our economy, and our knowledge of medicine? Given current trends, what changes do you suppose will occur in these areas during the twenty-first century?

Background
In this selection, historian Olivier Bernier focuses on the state of food, money, and medicine in Paris at the end of the eighteenth century.

Responding to the Reading
1. Compare the foods mentioned in the reading with the foods people eat today. What foods are the same? What foods have fallen out of fashion?

2. Bernier notes that after Marie Antoinette and her family successfully survived the smallpox vaccine, “fashion promptly made it a must” for others to get the vaccine. Can you draw a parallel to any person nowadays who has undergone treatment for a life-threatening disease or has made the news for taking a special nutritional supplement?

3. Making Connections Cite passages from A Tale of Two Cities that describe the kinds of food eaten, the kinds of medicine practiced, or the use of money during that time.

Predicting the Future
In 1774 the vaccine for smallpox was still in an experimental stage. In 1979, a little more than 200 years later, the United Nations declared that smallpox had been effectively eradicated. Predict three medical breakthroughs that you think will occur in the next one hundred years. Complete a class list of predictions.
Before You Read

Focus Question
What things, relationships, and values are most important to you today? What do you think will be most important to you later in life?

Background
Writer Olivier Blanc has compiled the last letters of prisoners of the French Revolution.

Responding to the Reading

1. In many of the writings about Marie-Antoinette, she is portrayed as a villain. Consider the often repeated quotation “Let them eat cake.” She is reported to have said those words when told that the peasants had no bread to eat. Contrast this with the woman she appears to be in her last letter. What might account for this contrast?

2. Consider the role of royalty in modern European countries. How has that role changed over the last several hundred years?

3. **Making Connections** In *A Tale of Two Cities*, Dickens at first seems to sympathize with the plight of the peasants. Why does the author’s sympathy seem to shift to the plight of the aristocrats?

Creative Writing

Suppose you are a friend of Marie-Antoinette. With only hours before her execution, you may write her one last letter. On a separate sheet of paper, write this letter, expressing your profound regret for her circumstances, and offering her whatever comfort you can as she approaches her death.
ENRICHED
CLASSICS

Curriculum Guide to:

A Tale of Two Cities

by

Charles Dickens

About the Enriched Classics Program:
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A Tale of Two Cities, Charles Dickens

Dear Colleague:

Teaching Dickens is a challenge, an opportunity, and a delight. The challenge arises from persuading students to overcome their prejudices about reading a thick, nineteenth century novel with historical references. Delight comes when those barriers are crossed and, like so many readers past, your students are swept up by the twisting plot and the memorable characters. Teenagers still respond to the terrible and heart-rending events of the novel. Recall Doctor Manette’s pathetic shoe-making; the heartless murder of a child by a proud, cold-hearted aristocrat; the trials of Charles Darnay; Madame Defarge endlessly knitting as the guillotine does its work; and the gradual spiritual ascent of Sidney Carton.

But, no question about it, getting students to delight takes work. Active teaching is necessary to get past the apparent barriers imposed by the distance of time and the unfamiliarity of some language. Teaching any Dickens novel requires hands-on monitoring, mentoring, and imaginative lesson plans.

Encourage your students to think of the novel as a kind of soap opera, in which the audience gets to know the characters over time and the plot develops slowly – and often bizarrely. Use the excellent notes at the back of the Enriched Classic edition to clarify obsolete references when needed. Check out the lesson plans on this website. Help students recognize the timelessness of characters and themes by providing them with ample occasions for discussion and writing. Present an eyewitness document on the Reign of Terror. Build in a research paper on the French Revolution and on social conditions in England at the same time. Study Dickens’s marvelous sentences, and dramatize characters and scenes, or read aloud some of dramatic conversations.

Dickens has lasted. His inventiveness of plot and character, his generous spirit, and his observant eye and ear continue to entertain and reward readers. Reading Dickens links students to the past and demonstrates that the past has much to say to the present.

Judith Elstein

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
Curriculum Plan #1

“It Was the Best of Times, It Was the Worst of Times …”
(A Lesson in the Power of Language and the Role of Foreshadowing)

The first line of *A Tale of Two Cities* is among the most famous in all of English literature. Dickens uses the rhetorical device of anaphora (repetition of a word or phrase at the beginning of successive phrases, clauses, or sentences) and a steady rhythm to build a magnificent series of clauses that broadly foreshadows the outline of the novel. This sentence also offers the instructor two wonderful teaching opportunities. As an opening exercise it enables the class to begin study of the novel by experiencing the language and finding a connection between the novel’s time and our own. As a final exercise it provides closure as students look back on what has been prefigured.

The following lesson, with its emphasis on Dickens’s own words, introduces students to his rich language. It will require one class period of forty minutes prior to the students’ starting the novel and; an optional follow up will require one class period on concluding the novel.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word-identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
What To Do:

1. Distribute Handout #1, which presents the first sentence of the novel. Explain to students that anaphora means the repetition of a word or phrase at the beginning of successive phrases, clauses, or sentences.

2. Have students read the sentence by going around the rows and having each student read only one word, one student immediately following another. (There are 119 words in the sentence, so there will be several laps around the room.)

3. Ask students what they’ve noticed about the sentence. Jot down their comments on the board.

4. Have students read the sentence a second time, but on this reading have each student read to the comma or the period. (In the twenty-first century, we would use a semi-colon to separate the clauses.) Repeat until every student has read a phrase at least once. (There are a total of 18 phrases.)

5. Ask students what they’ve noticed about the sentence. Add their new observations on the board. By this second go-round they will probably have noticed the repetition of words (“It was the … of …”), references to seasons, antonym pairs, and the use of related metaphorical words.

6. Ask students if there is any vocabulary of which they are unsure. “Epoch,” “incredulity,” and “superlative” may be mentioned. Use context to define or provide a definition.

7. Go around the rows again having each student paraphrase the words (to the comma) as much as possible.

8. Ask for two or three volunteers to read the entire sentence. Now that they’ve thought about the parts and heard and said the sentence several times, what do students make of it as a whole? If the sentence was written this week, to what events, ideas, or objects might it refer?

9. Create two columns on the board: “Best of Times” and “Worst of Times.” Suggest some categories like politics, sports, and science; then ask students to list items that could fit in these categories today.

10. Have students create a new sentence imitating Dickens’s basic form but using the information from the columns (or additional ideas that they come up with) to create the phrases and clauses.

11. Ask students to revise their sentences for homework and read them aloud the next day.

12. Explain that the novel is set during the French Revolution. Based on this sentence and students’ knowledge of history, what events and mood might they anticipate in the novel?
The following three steps are optional and should be used once students have finished reading the novel.

13. Return to the first sentence when the class has completed the novel. Discuss ways in which the phrase foreshadowed the events that followed.

14. List the events that were suggested by each phrase.

15. Have the entire class read the opening sentence and last sentence aloud together.

**What You Need:**

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

Copies of Handout #1

**How Did It Go?**

Students should be able to see a clear connection between the eighteen phrases of the first sentence and the subsequent events that unfold. They should be able to identify anaphora.
Curriculum Plan #2

“A Scene of Bloodshed and Violence…”
(A Lesson in Identifying Point of View)

In *A Tale of Two Cities* the French Revolution is a prime mover of plot. The historical setting provides an opportunity for teachers to pair literary study with an examination of primary historical documents.

A number of primary documents are available online. The University of California at Santa Barbara has a collection of primary documents that feature British newspaper coverage of the French Revolution. This website can be accessed at http://www.english.ucsb.edu/faculty/ayliu/research/around-1800/FR/index.html.

“Liberty, Equality, Fraternity: Exploring the French Revolution” is a comprehensive website put together by George Mason University and the National Endowment for the Humanities. The site presents essays, original documents, political cartoons, and songs. Students can find it at http://chnm.gmu.edu/revolution/.

The following lesson, drawn from the *London Times* of September 10, 1792, contains an eyewitness account of the September Massacres. It will require two class periods for reading, discussion, and writing; and should be completed in conjunction with chapter 21.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:


2. Remind students that this chapter is a fictional account based in part on Dickens’s reading of Thomas Carlyle’s *The French Revolution*. Explore students’ understanding of this part of the chapter. Do they find the behavior of the mob believable or exaggerated?

3. Tell them that they will now have an opportunity to read an eyewitness report of a mob’s actions on August 19, 1792. They will contrast it with Dickens’s account of mob violence.

4. Distribute Handout #2 and have students read it in class or at home. Ask them to note any details that support Dickens’s account of the mob’s behavior. Does the unnamed writer of this article appear to be more or less partisan than Dickens? Have students cite examples in each to support their responses.

5. Continue by exploring whether students believe such actions could occur today. Where, when, and why?

6. Have students write a letter to the editor of the *London Times*. Give them two choices. They can write in defense of the September Massacre from the point-of-view of Monsieur or Madame Defarge, or they can write a condemnation in the persona of Doctor Manette or Charles Darnay. Points of view must be supported by references to the novel.

What You Need:

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

Copies of Handout #2

How Did It Go?

When this lesson is completed students should be able to cite plot and character details from *A Tale of Two Cities* to defend or condemn the massacres.
Curriculum Plan #3

Provocative Statements
(A Lesson in Supporting Opinions with Evidence)

Many memorable characters and events parade through *A Tale of Two Cities*, and students like to comment on them. Unfortunately, students, like adults, often are vague in their comments and are so eager to share their own thoughts that they block out what classmates are saying.

This exercise demonstrates the importance of using specific examples to press an argument and enables students to thoughtfully consider what others have to say. The provocative statements used here are drawn from the whole book, but the lesson can be adapted for any smaller section of the novel.

Twenty minutes of class time is required for this activity; the remainder of the exercise is a homework assignment.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

11. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Divide your chalk or marker boards into four sections. (Ideally, use four boards if you have them.)

2. At the top of each board write four of the following statements or create your own provocative statement. Beneath each statement create two columns: Agree and Disagree.
• Lucie Manette is too good to be true.

• Monsieur the Marquis Evrémonde deserved to be assassinated for killing the child.

• Sydney Carton was a fool to give up his life.

• Although she went too far, Madame Defarge was justified in what she did.

• Even if Sydney Carton had married Lucie, he would not have been a better man.

• Dickens tries to be objective, but it is obvious that his sympathy is with the aristocrats.

• Jerry Cruncher is fulfilling a necessary role as a “Resurrection-man.”

3. Ask students to copy the same four statements into their notebooks with the Agree/Disagree columns below. Explain that the following lesson on supporting ideas is going to be a silent discussion.

4. Outline the procedure: each student is to go to the board and write a brief comment concerning the statement on the top of the board or any subsequent comment about it. Generalities such as, “I agree,” are not permitted. No remark may be repeated, but students may add additional opinions or page citations to support or disagree with preceding comments. Students should initial their entries and use page references where possible. Using abbreviations and arrows will speed the process.

5. Tell students to enter a minimum of two comments on the board and to copy all the comments on all the boards into their notebooks.

6. Call time at twenty minutes. One topic at a time, ask students to determine which side has presented the stronger argument. Ask them to identify which comments and citations are especially compelling. One note: it’s possible that not all of the topics will receive the same number of agree and disagree comments (some might not receive any). You may wish to have students provide one agree and one disagree comment for the statement they choose; other alternatives include offering a 5-point bonus to the students who come up with arguments for your blank column(s), or providing some statements of your own to fill in any blanks.

7. Have students choose any one provocative statement and assign an essay defending or disproving the statement using class notes and text references to support their views.

What You Need:

A copy of the Enriched Classic edition of A Tale of Two Cities (ISBN: 0743487605) for each student

Chalk or marker boards, or very large sheets of paper posted in the room
How Did It Go?

When this lesson is completed students should be able to explain why an argument that is supported by examples from the text is more compelling than one that is based on a general impression.
Curriculum Plan #4

Seeing Double  
(A Lesson in Similarities and Contrasts)

Doubles, unanticipated similarities, and duality—the concept of two opposing principles, one of which is good and the other evil—wind through A Tale of Two Cities. From the opening sentence with its anaphoric invocations of “…best …worst … wisdom …foolishness … Light …Darkness … “ to the uncanny physical similarity of Charles Darnay and Sydney Carton, there are stated and implicit contrasts and comparisons contributing to the overall tension and complexity of the plot.

The following exercise will help students identify and analyze these tensions and should be used soon after students have begun reading the novel. It will require 5-10 minutes of classroom time twice a week for students to update their T-Charts (or you may want to assign the updates as homework after students have finished a chapter). In addition,

6. Have pairs share their information and report on their discoveries once a week. Discuss how the similarities and contrasts contribute to the theme.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

11. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Divide the class into pairs.
2. Draw a blank T-Chart, a graphic organizer on which students compare and contrast two sides of a topic, on the board and have students copy it.

3. Distribute Handout #3. Assign each pair of students a setting, character, or theme T-Chart from the handout or come up with additional examples on your own.

4. Explain that by design, Dickens incorporated unexpected similarities and striking contrasts in setting, character, and themes of the novel. Students are going to be tracking these similarities and contrasts by recording them on the chart using brief descriptions, quotes, and page citations.

5. Model the method for filling in the T-Chart. A partial example is below.

<table>
<thead>
<tr>
<th>Character</th>
<th>Marquis Evrémonde</th>
<th>Madame Defarge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Despises peasants</td>
<td>“I would ride over you very willingly and exterminate you from the earth…” (p. 131)</td>
<td>Despises aristocrats</td>
</tr>
<tr>
<td>Thinks of his position</td>
<td>“I will preserve the honor and repose of the family if you will not.” (p.145)</td>
<td>Thinks of revenge</td>
</tr>
<tr>
<td>Causes a death (p.129)</td>
<td>Makes shrouds (p.202)</td>
<td></td>
</tr>
</tbody>
</table>

6. Give pairs 5-10 minutes to update their charts twice a week, or assign the updates as homework after students have finished a chapter.

7. Have pairs share their information and report on their discoveries once a week. Discuss how the similarities and contrasts contribute to the theme.

8. Brainstorm several choices for a final project. Three suggestions follow.

   a. Create a large painting, collage, or multi-paneled cartoon that illustrates the information from the chart. Incorporate short quotes.
   b. Create a dramatic presentation using brief quotes to illuminate the similarities and differences between each character.
   c. Create a series of short newspaper or journal entries chronicling events. Incorporate page references and short quotes.

What You Need:

A copy of the Enriched Classic edition of A Tale of Two Cities (ISBN: 0743487605) for each student
Copies of Handout #3

**How Did It Go?**
When this lesson is completed students should be able to identify similarities and contrasts in setting, characters, and themes in the novel.
Curriculum Plan #5

Tableau Vivant
(A Lesson in Character Motivation)

Creating a tableau vivant, a group of people arranged—or frozen—as if in a painting or sculpture, was a popular nineteenth-century parlor pastime. With a few variations, this living picture technique can be an excellent review activity for each of the three books that comprise the novel. Student teams will work together to select and present lines dramatically that express the concerns of the characters they are portraying.

Students need to complete the preliminary homework assignment. Total in-class time is about 30 minutes.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

What To Do:


2. Assign one chapter in the section just completed to each student in the class to review for homework. (If there are more students than chapters, duplicate assignments.) Each student’s task is to:
   a. list all characters in the chapter
   b. determine who are the two most important characters in this chapter
c. write a brief explanation as to why they are important
d. copy one significant quote from the chapter for each of the two characters (A significant quote expresses a central concern, emotion, or reaction by the character.)
e. write a brief explanation of why each quote is significant

3. Divide students into teams the next day. (A team is comprised of students who have read consecutive chapters. So the first team might have read chapters 1, 2, 3, and 4, or if there are duplicates, the team might have two students who read chapter 1 and two students who read chapter 2.) Four to six students per team works well.

4. Tell each team that their task is to create a tableau vivant, a living sculpture.
   a. They must discuss which characters they will portray (each student has two to choose from) and explain to their group why that character has been chosen. The same character may be represented by more than one team member.
   b. The team as whole must create a frozen pose to present to the class.
   c. One after the other, each individual will s-l-o-w-l-y break from the pose, recite the quote, perform an action that is physically appropriate, (props may be used), then return to the pose while the next person in the team repeats the process.

5. Allow students fifteen minutes for discussion and practice.

6. When all teams have presented their tableaux, open the floor to a general discussion of why team choices were made and what students now understand about the characters.

What You Need:

A copy of the Enriched Classic edition of A Tale of Two Cities (ISBN: 0743487605) for each student

How Did It Go?

When this lesson is completed students should be able to identify key concerns of the characters.
It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

Excerpted from the Enriched Classic edition of *A Tale of Two Cities*
On Saturday morning Mr. Lindsay, Secretary to Lord Gower, arrived at the Secretary of State's Office from France, which place he left on Wednesday, though not without some difficulty, as there was much hesitation shewn in deliver him his passport. Mr. Lindsay may congratulate himself on having escaped with safety.

As the affairs of France very naturally engross the whole of the public attention, we have made it our business to collect the occurrences that have happened with as much precision as circumstances would admit. In the history of mankind, we have no precedent of such wanton and disgraceful excesses.

The GOTHS and VANDALS, when they levelled the gates of Rome, and triumphantly entered into the capitol, yet still retained those feelings which distinguished the mind of man from the ungovernable appetite of the brute creation. It is true, they commanded the Roman ladies to attend them with wine under the Plantain Trees, and insisted on the solders acting as slaves—but they neither violated the chastity of the one, nor deprived the others of life. Far otherwise has been the conduct of the French barbarians. They delight in that kind of murder, which is attended with cruelty, and rejoice in every occurrence which can debase and unsex the feelings of man.

We have very good authority for the detail that follows. Many of the facts have been related to us by a gentleman who was an eye-witness to them, and left Paris on Tuesday—and other channels of information furnish us with the news of Paris up to last Thursday noon—These facts stand not in need of exaggeration. It is impossible to add to a cup of iniquity already filled to the brim.

When Mr. Lindsay left Paris on Wednesday, the MASSACRE continued without abatement. The city had been a scene of bloodshed and violence without intermission since Sunday noon, and although it is difficult and indeed impossible to ascertain with any precision the number that had
fallen victims to the fury of the mob during these three days, we believe the account will not be exaggerated when we state it at TWELVE THOUSAND PERSONS—(We state it as a fact, which we derive from the best information, that during the Massacre on the 2d instant, from SIX to EIGHT THOUSAND Persons perished).

To those whose situations do not lead them to enquiry, or who have not an opportunity to do so, this number will be considered as a gross exaggeration, and even an impossibility; but we are well warranted to believe the truth of this statement, after having been at very great pains to enquire into it. We rather think the calculation is under than over stated; and it will be more credible, when we assert on the authority of those whose business and duty it was to collect every information on the subject, that on the 19th of August last only, ELEVEN THOUSAND PERSONS were MASSACRED in Paris.[*] Those who were not on the spot, can have no idea of the slaughter or the cruelties that happened on that memorable day; and Sunday, Monday, Tuesday, and Wednesday last were merely a revival of them, though somewhat in a different shape. On the 10th of August, thousands died in defending their lives—but in this last massacre, there was no resistance; the unhappy victims were butchered like sheep at a slaughter house.

But if the mob were excited to arms on the first of these days on the supposition of treachery in the Court, they had no such pretext in this latter instance. There was no new circumstance to excite them to these excesses; they could spring only from a base, cruel and degenerate nature.

When the mob went to the prison de la Force, where the Royal attendants were chiefly confined, the Princess DE LAMBALLE went down on her knees to implore a suspension of her fate for 24 hours. This was at first granted, until a second mob more ferocious than the first, forced her apartments, and decapitated her. The circumstances which attended her death were such as makes humanity shudder, and which decency forbids us to repeat:—Previous to her death, the mob offered her every insult. Her thighs were cut across, and her bowels and heart torn from her, and for two days her mangled body was dragged through the streets.

It is said, though this report seems dubious, that every Lady and state prisoner was murdered, with only two exceptions—Madame de TOURZELLE, and Madame de SAINT BRICE, who were saved by the Commissioners of the National Assembly, the latter being pregnant. The heads and bodies of the Princess and other Ladies—those of the principal Clergy and Gentlemen—among whom we learn the names of the Cardinal de la ROCHEFAUCOULT, the Archbishop of ARLES, M. BOTIN, Vicar of St. Ferrol, &c. have been since particularly marked as trophies of victory and justice!!! Their trunkless heads and mangled bodies were carried about the streets on pikes in regular calvacade. At the Palais Royal, the procession...
stopped, and these lifeless victims were made the mockery of the mob.

Are these “the Rights of Man”? Is this the LIBERTY of Human Nature? The most savage four footed tyrants that range the unexplored desarts of Africa, in point of tenderness, rise superior to these two legged Parisian animals.—Common Brutes do not prey upon each other.

The number of Clergy found in the Carmelite Convent was about 220. They were handed out of the prison door two by two into the Rue Vaugerard, where their throats were cut. Their bodies were fixed on pikes and exhibited to the wretched victims who were next to suffer. The mangled bodies of others are piled against the houses in the streets; and in the quarters of Paris near to which the prisons are, the carcases lie scattered in hundreds, diffusing pestilence all around.

The streets of Paris, strewed with the carcases of the mangled victims, are become so familiar to the sight, that they are passed by and trod on without any particular notice. The mob think no more of killing a fellow-creature, who is not even an object of suspicion, than wanton boys would of killing a cat or a dog. We have it from a Gentleman who has been but too often an eye witness to the fact. In the massacre last week, every person who had the appearance of a gentleman, whether stranger or not, was run through the body with a pike. He was of course an Aristocrate, and that was a sufficient crime. A ring, a watch chain, a handsome pair of buckles, a new coat, or a good pair of boots in a word, every thing which marked the appearance of a gentleman, and which the mob fancied, was sure to cost the owner his life. EQUALITY was the pistol, and PLUNDER the object.

As every body the mob assassinates, is called an Aristocrate, it is highly dangerous for any one to express himself compassionately at what passes. He would then become himself an object of suspicion.

The army marching from Paris exhibits a very motley group. There are almost as many women as men, many without arms, and very little provision. A principal object with them is to destroy the corn and lay waste the country, so that the confederates may be cramped for want of supplies.

The following report of the massacre on Sunday, has been made by a Member of the National Assembly. Although we know that this report does not state the whole of the facts, which for obvious reasons are concealed, it is however, a very proper article to be here inserted; but it is to be remarked, that this report relates to the prisons only.

"The Commission assembled during the suspension of the night sitting, being informed by several citizens, that the people were continuing to rush in great numbers towards the different prisons, and were there exercising their vengeance, thought it necessary to write to the Council General of the Community, to learn officially the true state of things. The Community sent
back word, that they had ordered a deputation to render an account to the
commission of what had happened. At two o'clock the deputations,
consisting of Mess. Tallion, Tronchon, and Cuiraté, was introduced in to
the hall of the Assembly. M. Tronchon then said, that the greater part of the
prisons were empty; that about four hundred prisoners were massacred; that
he had thought it prudent to release all prisoners confined for debt at the
prison La Force, and that he had done the same thing at Saint Pelegie. That
when he returned to the Community, he recollected that he had neglected to
visit that part of La Force, where the women were confined; that he
immediately returned, and set at liberty twenty-four. That he and his
colleague had taken under their particular protection Madame Tourzelle,
and Madame Saint Brice, and that they had conducted these two ladies to
the Section of the Rights of Man, to be kept there till they are tried.

"Mr. Tallien added, that when he went to the Abbaye, the people were
demanding the registers from the keeper; that the prisoners confined on
account of crimes imputed to them on the 10th of August, and those
confined for forging assignats, were almost all butchered, and that only
eleven of them were saved. The Council of the Community had dispatched
a deputation to endeavour to check the brutal fury of the mob: their
Solicitor first addressed them, and employed every means to appease them.
His efforts, however, were attended with no success, and multitudes around
him fell victims to the barbarity of the populace.

"The mob next proceeded to the Chatelet, where they likewise sacrificed all
the prisoners. About midnight, they were collected round La Force, to
which the Commissioners instantly repaired, but were not able to prevail on
the people to desist from their sanguinary proceedings. Several Deputations
were successively sent to try if they could restore tranquility, and orders
were given to the Commandant General to draw out detachments of the
National Guards; but as the service of the barriers required such a great
number of men, a sufficiency was not left to repress the audacity of the
populace. The Commissioners once more attempted to bring back the
ungovernable and infatuated multitude to a sense of justice and humanity;
but they could not make the least impression on their minds, or check their
ferocity or vengeance.

"M. Guiraud mentioned that the people were searching the bodies at the
Pont Neuf, and collecting their money and pocket-books. He added, that he
forgot to mention one fact—"In the different prisons, the mob formed a
tribunal consisting of twelve persons; after examining the jailor's book, and
asking different questions, the judges placed their hands upon the head of
the prisoner, and said, 'Do you think that in our consciences we can release
this gentleman?'—This word release was his condemnation. When they
answered yes, the accused person, apparently set at liberty, was
immediately dashed upon the pikes of the surrounding people. If they were
judged innocent, they were released amidst the shouts of Vive la Nation!"
[Read this ye ENGLISHMEN, with attention, and ardently pray that your happy Constitution may never be outraged by the despotic tyranny of Equalization.] [ . . . ]

* Besides the bodies which were buried (the returns mention between 4 and 5000) and the carcasses that were thrown in the Seine and other places, it appears since, that hundreds of bodies have been thrown into storehouses and cellars, and to this moment lie unburied. It will be for future historians to ascertain these facts, which the circumstances of the times do not permit to be accurately identified.

Alan Liu, English Dept., U. California, Santa Barbara (transcribed 2/17/00)
Handout #3

**Seeing Double**

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