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# BOOK THE FIRST

## *Recalled to Life*

### PRE-GRAMMAR | Preparation

*Prepare the student for understanding the Central One Idea by drawing upon his or her prior knowledge or experience.*

1. Imagine being unjustly locked away in prison for nearly twenty years. How would you feel? What would you do? How would you keep your sanity?

### *Chapter 1: The Period*

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### GRAMMAR | Presentation

*The student is presented with and discovers essential facts, elements, and features of the novel.*

#### READING NOTES

1. **Cocklane ghost** (p. 5) - Refers to a ghost-story hoax enacted by a landlord and his eleven-year-old daughter, which took place on an urban street near St. Paul's cathedral in London in 1762. The phenomenon mesmerized most of London and even attracted royalty. After discovering the landlord had made up the ghost in order to avoid returning money to a renter, the authorities sent him to jail for a year and forced him to stand in a pillory.
2. **sister of the shield and trident** (p. 6) - "Britannia," the ancient Roman goddess and personification of Britain. Britannia is the figure on British coins today.
3. **gaols** (p. 7) - archaic spelling of *jails*; prisons
4. **turnkeys** (p. 7) - jailers; prison guards

5. **antithesis** – A rhetorical device that features contrasting words or phrases in a strong parallel structure. Example from *A Tale of Two Cities*: "It was the best of times, it was the worst of times."
6. **anaphora** – the repetition of a word or words at the beginning of two or more successive lines, phrases, or clauses
7. **paradox** – from the Greek *para*, "past, contrary to," and *doxa*, "opinion"; a statement that is self-contradictory on the surface, yet seems to evoke a truth nonetheless<sup>1</sup>
8. **tone** – the author's attitude toward a subject in a literary work
9. **setting** – the time and place of a literary work
10. **motif** – an element, such as a symbol, theme, image, idea, situation, or action, etc., that recurs significantly in a work of literature, folklore, or even across many literary works<sup>2</sup>

## WORDS TO BE DEFINED

### Definitions Bank

call; demand	the company or entourage
disbelief; state of being unable to believe something	with an important person

1. it was the epoch of **incredulity**, *n.* (p. 5)
2. who despoiled the illustrious creature in sight of all his **retinue**; *n.* (p. 7)
3. the hangman, ever busy and ever worse than useless, was in constant **requisition**; *n.* (p. 7)



*Read Chapter 1: The Period, marking the text in key places according to the method taught in "How to Mark a Book."*

[1] "Paradox." <http://rhetoric.byu.edu/Figures/P/paradox.htm>

[2] X. J. Kennedy and Dana Gioia, eds., *Literature: An Introduction to Fiction, Poetry, and Drama*, 9th Ed. (New York: Pearson-Longman, 2005), G20.

## WORDS TO BE DEFINED

1. disbelief; state of being unable to believe something
2. the company or entourage with an important person
3. call; demand

## COMPREHENSION QUESTIONS

1. Anaphora and antithesis; Answers will vary. I like, "it was the epoch of belief, it was the epoch of incredulity."
2. The opening paragraph defines the time well: "It was the best of times, it was the worst of times."
3. France was plagued by a poor economy with rampant inflation, and a violent, repressive social system. England also had major problems. Crime and violence were happening regularly, and the country was about to undergo the American Revolution.
4. He uses irony when he says that, for the socially powerful, these kinds of cruelties are entertaining, and that they are humane achievements. Dickens uses irony for the purpose of criticizing the immorality and corruption of the ruling elite.

## SOCRATIC DISCUSSION QUESTIONS

1. Answers will vary. From the outset, Dickens introduces an ominous, dark tone that suggests death and decay. The settings are mysterious, Gothic, and supernatural—e.g., it is dark, misty, and muddy—physical elements that create and contribute to the tone.
2. The motif of duality is rhetorically and conceptually presented in the opening two paragraphs. For example: "There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France" (second paragraph on p. 5). In a broader sense, duality can be seen with the darkness and death pervading the opening pages, giving way to its opposite in the coming chapters: the theme of resurrection into new life—Dr. Manette who is "recalled to life."

3. Answers will vary. Dickens does not name the kings, which suggests they are hardly worth naming, and that their identities are hardly worth speaking of. He describes them as bland, mediocre, and interchangeable with each other. He uses a tone of sarcasm throughout. He is criticizing the notion of the divine right of kings.

## COMPREHENSION QUESTIONS

1. What two primary **rhetorical devices** are used in the opening paragraph? What is your favorite line?
2. How is the age characterized by contradiction and **paradox**?
3. Briefly describe France and England in 1775.
4. *Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards. (p. 6)*  
How does Dickens use **irony** in the passage above? For what purpose?

## LOGIC | Dialectic

*The student reasons with the facts, elements, and features of the novel; sorts, arranges, compares, and connects ideas – and begins to uncover and determine the Central One Idea.*

## SOCRATIC DISCUSSION QUESTIONS

**May be verbally discussed or answered in written form in your Literature Notebook.**

1. What kind of **tone** is established in the opening pages? How does the **setting** contribute to the tone?
2. Does the tone or setting relate to any **motif** or **theme**?
3. Consider how Dickens describes the kings of England and France. One device Dickens incorporated in his writings was the use of physical characteristics to suggest mental qualities. How does Dickens describe the kings? Does he name them? Through his description, what is he suggesting about the notion of the divine right of kings?

## Chapter 16: Still Knitting

### GRAMMAR | Presentation

*The student is presented with and discovers essential facts, elements, and features of the novel.*

#### READING NOTES

1. **wayside** (p. 201) – the edge of the road
2. **dints** (p. 201) – dimples
3. **perquisitions** (p. 205) – inquiries

#### WORDS TO BE DEFINED

##### Definitions Bank

in very few words

prominent and curved

observable; unmistakable

sticky; gluey

1. eyes dark, face thin, long, and sallow; nose **aquiline**, but not straight, *adj.* (p. 203)
2. all the **glutinous** little glasses near madame, *adj.* (p. 205)
3. she knitted and warbled, that he would do best to answer, but always with **brevity**. *n.* (p. 209)
4. Madame Defarge knitted steadily, but the intelligence had a **palpable** effect upon her husband. *adj.* (p. 210)



*Read Chapter 16: Still Knitting, marking the text in key places according to the method taught in "How to Mark a Book."*

#### COMPREHENSION QUESTIONS

1. What insider information do the Defarges learn as they talk with the police at the barrier gate?
2. What does Madame Defarge do after hearing about Barsad?

#### WORDS TO BE DEFINED

1. prominent and curved
2. sticky; gluey
3. in very few words
4. observable; unmistakable

#### COMPREHENSION QUESTIONS

1. They have a Jacques with the police who feeds them secret information. Monsieur Defarge receives the tip that John Barsad (whom readers will remember is the spy who testified against Darnay) has been assigned to spy on the Defarges and their quarter.
2. She plans to register him on the death list. "Eh my faith. It is a portrait!" said madame, laughing. "He shall be registered to-morrow." (p. 203)

3. She pins a rose to her headdress. The moment that she does this, "the customers ceased talking, and began gradually to drop out of the wine-shop." (p. 206)
4. He calls him "Jacques." Monsieur Defarge does not take the bait: "You deceive yourself, monsieur," returned the keeper of the wine-shop. "You mistake me for another. That is not my name. I am Ernest Defarge."
5. He inquires about Gaspard's execution, wanting to know if the peasants in the area sympathize with him. Neither Madame Defarge nor her husband reveal any information. She says, "My faith! ... if people use knives for such purposes, they have to pay for it. He knew beforehand what the price of his luxury was; he has paid the price" (p. 208). And Monsieur Defarge: "No one has told me so... I know nothing of it." (p. 209)
6. He says that Lucie Manette is going "to marry the nephew of Monsieur the Marquis, for whom Gaspard was exalted to that height of so many feet; in other words, the present Marquis," Charles Darnay, currently living "unknown in England" (p. 210). Monsieur Defarge is obviously troubled by the news, and Barsad notices.

## SOCRATIC DISCUSSION QUESTIONS

1. Barsad is trying to elicit information from the Defarges, but in this case he gives them information—information that will directly endanger Darnay's life by putting a focus on him to be executed.
2. Answers will vary. Her knitting grows and changes in response to the various things Barsad says, revealing just how much emotion and anger she imbues in her knitting. As well, the end of the chapter features the

striking image of Madame Defarge passing through the neighborhood with her knitting in her hand, inspiring all the other women knitters: "But, as the fingers went, the eyes went, and the thoughts." (p. 212) The revolutionary fervor, anger, and violence is directly linked to knitting.

Lastly, the closing paragraph features especially strong imagery and symbolism by linking darkness and violence to knitting, emphasized rhetorically through repetition, and visually with "knitting, knitting, counting dropping heads."

3. When Barsad is visiting with Madame in the shop, what sign does she use to signal to other customers in the shop? What effect does it have?
4. What technique does Barsad use to try to get Monsieur Defarge to give up information about his identity? How does Defarge respond? Include a quotation.
5. What other information is Barsad seeking to uncover? Is he successful?
6. What news does Barsad reveal to the Defarges that finally yields a little information for his spying efforts? How does Monsieur Defarge respond?

## LOGIC | Dialectic

*The student reasons with the facts, elements, and features of the novel; sorts, arranges, compares, and connects ideas – and begins to uncover and determine the Central One Idea.*

## SOCRATIC DISCUSSION QUESTIONS

**May be verbally discussed or answered in written form in your Literature Notebook.**

1. Consider the exchange between Barsad and the Defarges. How will this impact the fate of Charles Darnay?
2. ... as the women sat knitting, knitting. Darkness encompassed them. Another darkness was closing in as surely... (p. 212) Are there any new details of **imagery** or **symbolism** in Madame Defarge's knitting that stand out to you in this chapter? Include a quotation.