Stage NOTES™

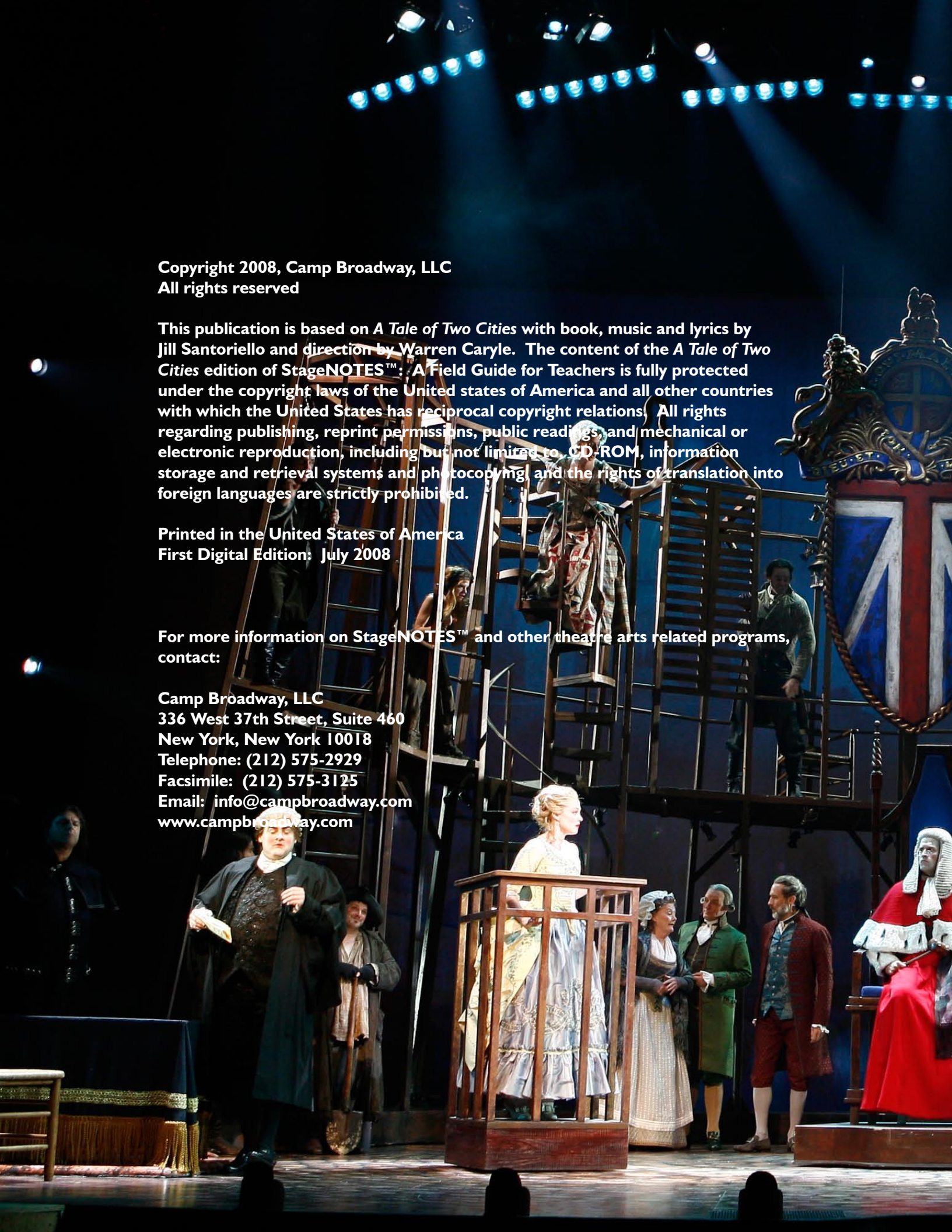
A FIELD GUIDE FOR TEACHERS

A Tale of Two Cities

A TALE OF TWO CITIES

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



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A Tale of Two Cities

Table of Contents

Using the Field Guide and Lessons....4
List of Characters and Synopsis....5

Overture to HISTORY....8
- History Discussion Lesson....11
- History Writing Lesson....12
- History Experiential Lesson....13
- History After Hours Lesson....15

Overture to LANGUAGE ARTS....16
- Language Arts Discussion Lesson....19
- Language Arts Writing Lesson....20
- Language Arts Experiential Lesson....21
- Language Arts After Hours Lesson....22

Overture to LIFE SKILLS....23
- Life Skills Discussion Lesson....26
- Life Skills Writing Lesson....27
- Life Skills Experiential Lesson....28
- Life Skills After Hours Lesson....29

Overture to BEHAVIORAL STUDIES....30
- Behavioral Studies Discussion Lesson....33
- Behavioral Studies Writing Lesson....34
- Behavioral Studies Experiential Lesson....35
- Behavioral Studies After Hours Lesson....36

Overture to THE ARTS....37
- The Arts Discussion Lesson....39
- The Arts Writing Lesson....40
- The Arts Experiential Lesson....41
- The Arts After Hours Lesson....42

A Tale of Two Cities Resources....43

Field Guide

Using the

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

Lisa Poelle
Producing Director

Characters and Synopsis

List of

Sydney Carton
Lucie Manette
Charles Darnay
Dr. Alexandre Manette
Madame Therese Defarge
Ernest Defarge
Mr. Jarvis Lorry
Miss Pross

Jerry Cruncher
Mr. John Barsad
Gaspard
Gabelle
Marquis St. Evremonde
Stryver
Attorney General/Cronie
Cronie

Mrs. Cruncher
Judge/Turnkey
Little Lucie
Little Gaspard
Seamstress
Young Man
Ensemble

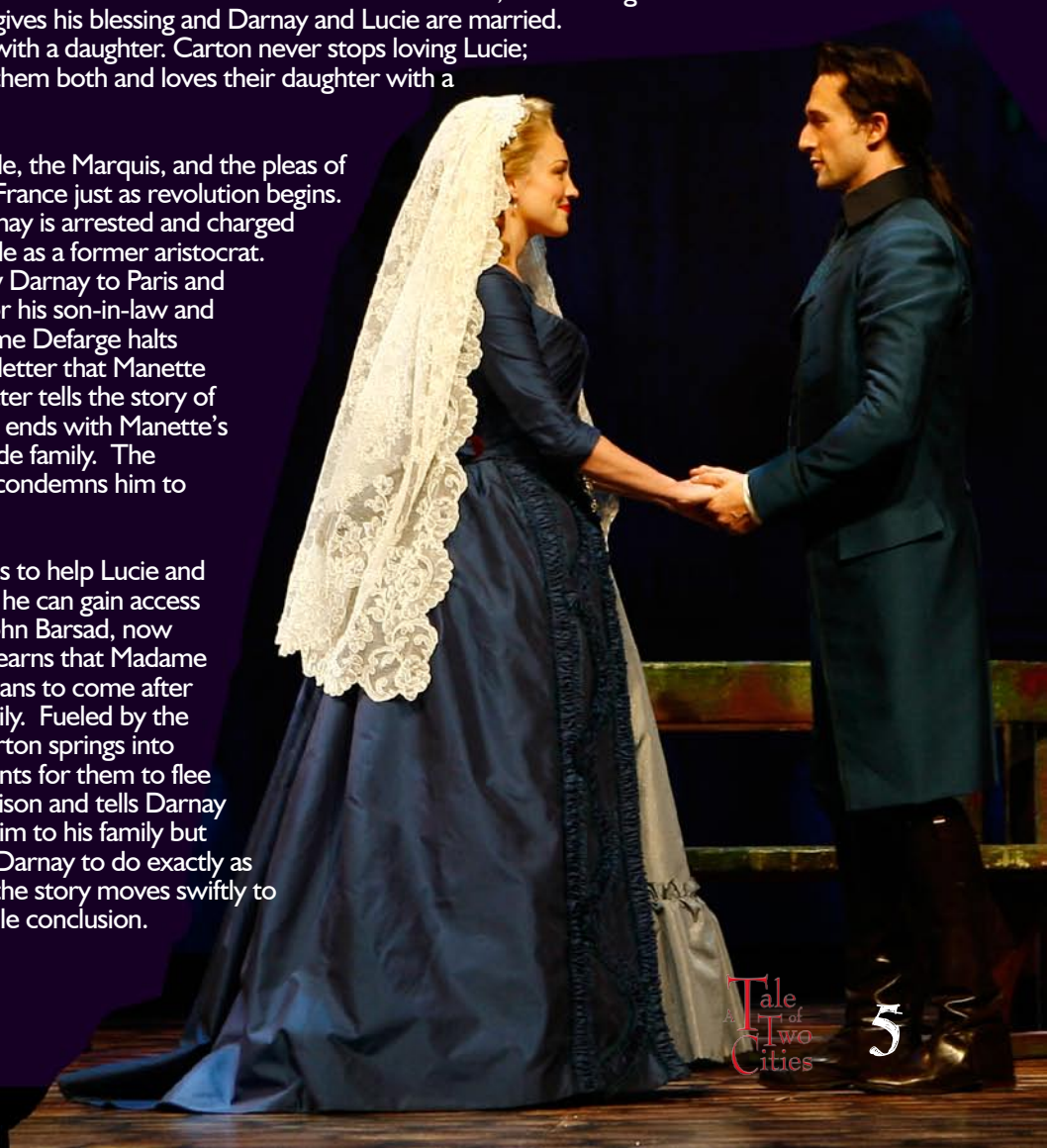
After 17 years of unjust and secret imprisonment in France, Dr. Alexandre Manette is released from the infamous Bastille and given over to the care of his former servant, Ernest Defarge, and his wife, Madame Defarge. The Defarges send for Manette's daughter, Lucie, to retrieve him. No one knows why the 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. Another passenger on the ship is John Barsad, a spy in the service of 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.

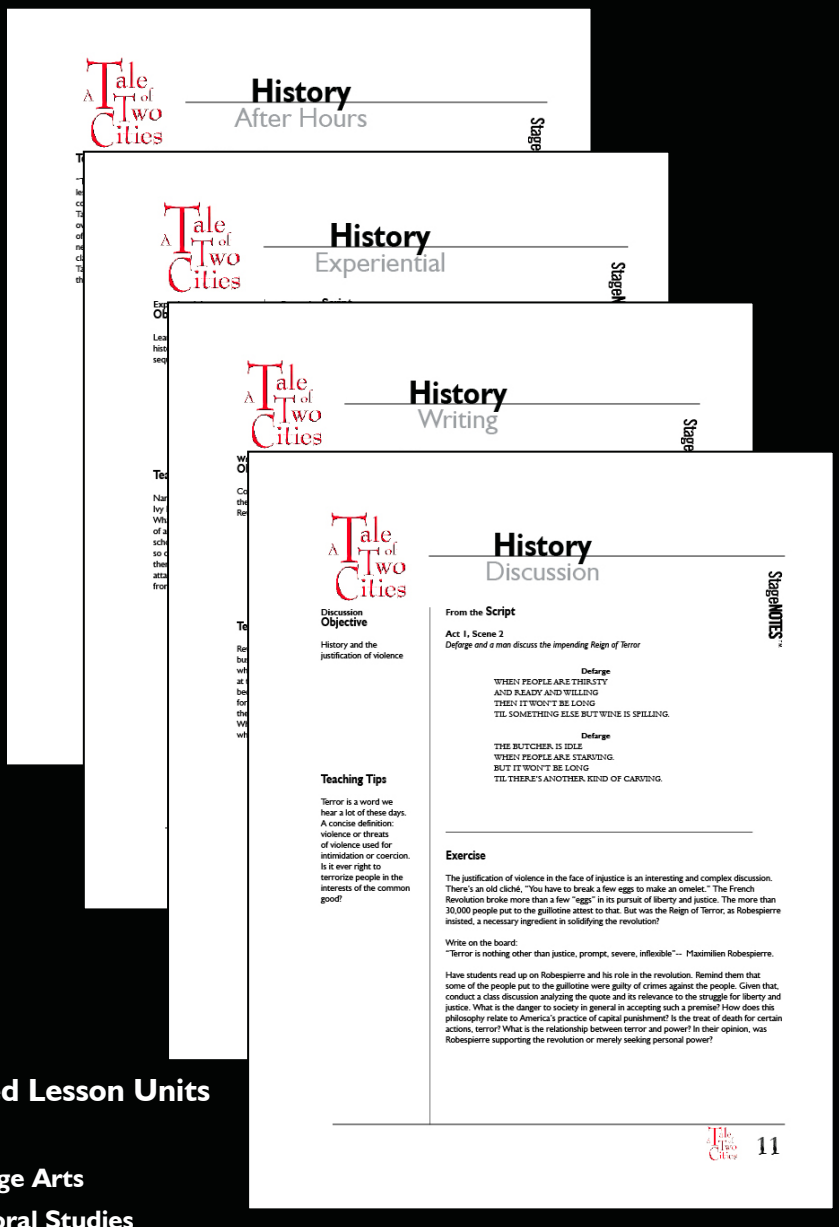
The murder of Darnay's uncle, the Marquis, and the pleas of an old friend lure Darnay to France just as revolution begins. Upon his arrival in Paris, Darnay is arrested and charged with crimes against the people as a former aristocrat. Dr. Manette and Lucie follow Darnay to Paris and at the trial Manette 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 springs 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.



Lessons

Using the



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.

Featured Lesson Units

1 History
2 Language Arts
3 Behavioral Studies
4 Life Skills
5 The Arts

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 Curricular Development (ASCD), 1997.

The CAMP Broadway® 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.

Overture to History

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 true the Enlightenment undoubtedly led many European writers to criticize Louis XVI while forwarding democratic ideas. The ideas of the Enlightenment did also espouse greater rights for common people and questioned the divine right of kings to rule. Many see it as the beginning of the end for a French monarchy already on shaky ground.

It is ironic, however, to note that historians in general mark the French Revolution as the end of the period of Enlightment. 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 specfic 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.

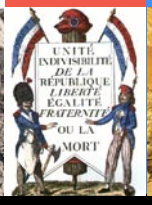
"Let them eat cake!"

—Marie Antoinette

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

1788 to 1799

August 1788	May 5, 1789	June 17, 1789	June 20, 1789	July 14, 1789	July 20, 1789	August 26, 1789	October 5, 1789	February, 1790
Louis XVI announces meeting of the Estates-General in May 1789	Estates-General convenes	Third Estate declares itself the National Assembly	Oath of the Tennis Court	Storming of the Bastille	Revolt of the peasantry begins	Declaration of the Rights of Man and Citizen issued	Parisian women march to Versailles; Louis XVI returns to Paris	Monasteries and convents dissolved
								

Reign of Terror— In the Shadow of the Guillotine

"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, Egalité, 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

1788 to 1799

July 1790	June 1791	April 1792	August 10, 1792	January 1793	July 1793	1793 - 1794	1794	1794 - 1799	1799
Civil Constitution of the Clergy issued	Louis XVI and family attempt to flee Paris- are captured and returned	France declares war on Austria	Storming of the Tuileries	Louis XVI executed	Maximilien Robespierre assumes leadership of Committee of Public Safety	Reign of Terror	Robespierre guillotined	Thermidorian Reaction	Napoleon Bonaparte overthrows the Directory and seizes power

History
Discussion

Discussion
Objective

History and the justification of violence

Teaching Tips

Terror is a word we hear a lot of these days. A concise definition: violence or threats of violence used for intimidation or coercion. Is it ever right to terrorize people in the interests of the common good?

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?

History
Writing

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.

History
Experiential

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.

Chronological Events of the Storming of the Bastille

- 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

Teaching Tips

"Those who ignore the lessons of history are condemned to repeat it." Take some time on your own to explore areas of history you won't necessarily be studying in class. It will be worth it. Take the initiative. Learn things on your own.

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.historyteacher.net/EuroProjects/DBQ1998-1999/Quiz8-99.htm
http://www.funtrivia.com/playquiz/quiz846129b22e8.html
http://www.funtrivia.com/playquiz/quiz281155ab0.html
http://www.funtrivia.com/playquiz/quiz128886ec3458.html
http://www.quia.com/quiz/100601.html?AP_rand=1120006110

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?

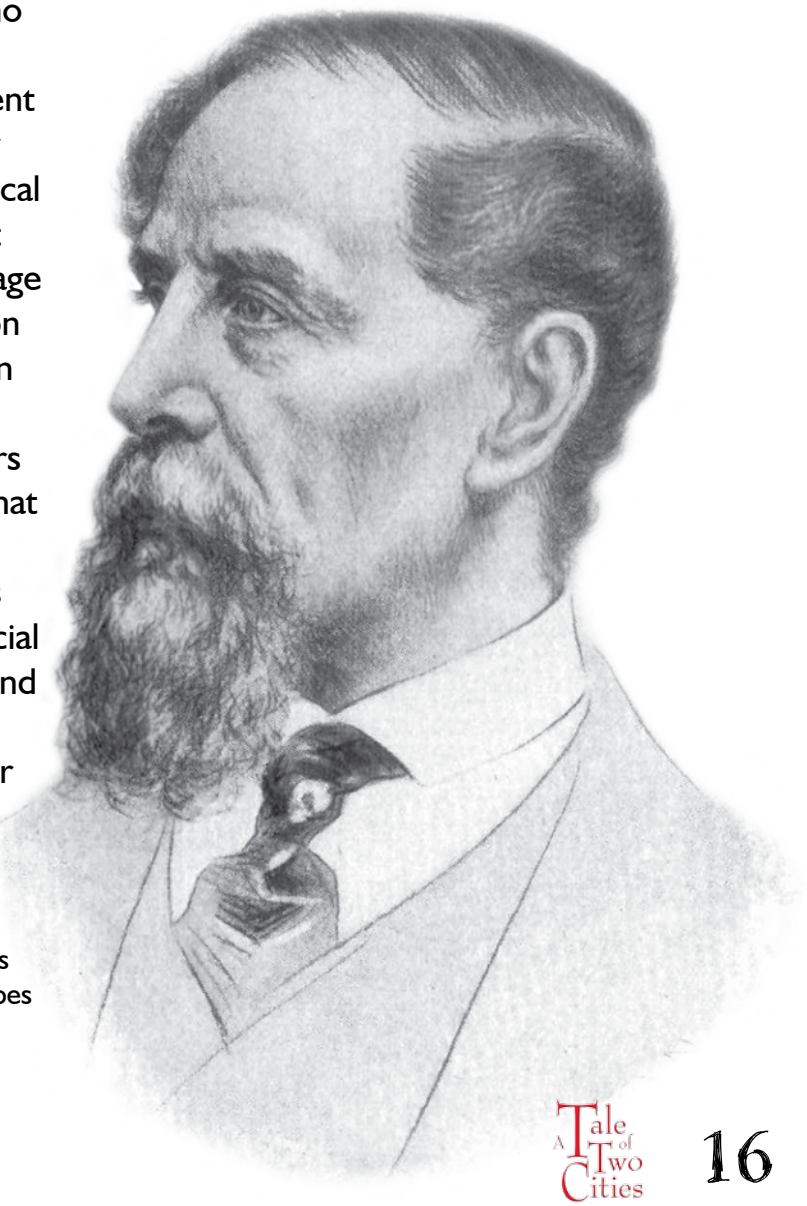
Language Arts

Overture to The Mind of Charles Dickens

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.



Summary of Standard for Language Arts

Writing

- Demonstrates competence in the general skills and strategies of the writing process
- Demonstrates competence in rewriting, drafting and revising, editing and publishing
- Demonstrates competence in the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Demonstrates competence in the general skills and strategies of the reading process
- Demonstrates competence in the general skills and strategies for reading a variety of literary texts
- Demonstrates competence in the general skills and strategies for reading a variety of informational texts

Listening and Speaking

- Demonstrates competence in speaking and listening as tools for learning

In a letter written in 1855, he writes:

I believe the discontent to be so much the worse for smouldering, instead of blazing openly, that it is extremely like the general mind of France before the breaking out of the rst Revolution, and is in danger of being turned into such a devil of a conagration as never has been beheld since.

The Dickens concerned with the impoverished living on the lower ladder of English society is the author most readers know through his more recognizable characters. These characters, like Dickens, also grew up in similar circumstances on the mean streets of London, or were in some manner disadvantaged in their youth.

The son of a Navy Pay Office clerk, Dickens left school at age 12 to support the family when his father was imprisoned for debt. He earned 6 shillings a week in a boot blacking factory, and later reflected on how he could have ended up like many in this circumstance, like many of his more unfortunate characters.... "I could have been so easily cast away at such an [early] age." The experience would forever color his views on social reform portrayed in his novels. The sense of abandonment by his father created an adult who despite major literary success saw himself as a simple man unworthy of the final resting place he eventually achieved-- in the Poet's Corner of Westminster Abbey.

***Oliver Twist* illustration by George Cruikshank**

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.

An illustration from *David Copperfield*

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

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.

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

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.

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.

Language Arts
Experiential

Experiential
Objective

Create your own Poet's Corner.

Teaching Tips

Putting yourself in the place of another, then expressing how you might feel, requires empathy. If you don't know the word, look it up. While writers are asked to "Write what you know about," to express something, some event perhaps, with which you have no connection, is difficult. How good would you be at doing it?

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.

Language Arts

After Hours

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.

Life Skills

Overture to

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.

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

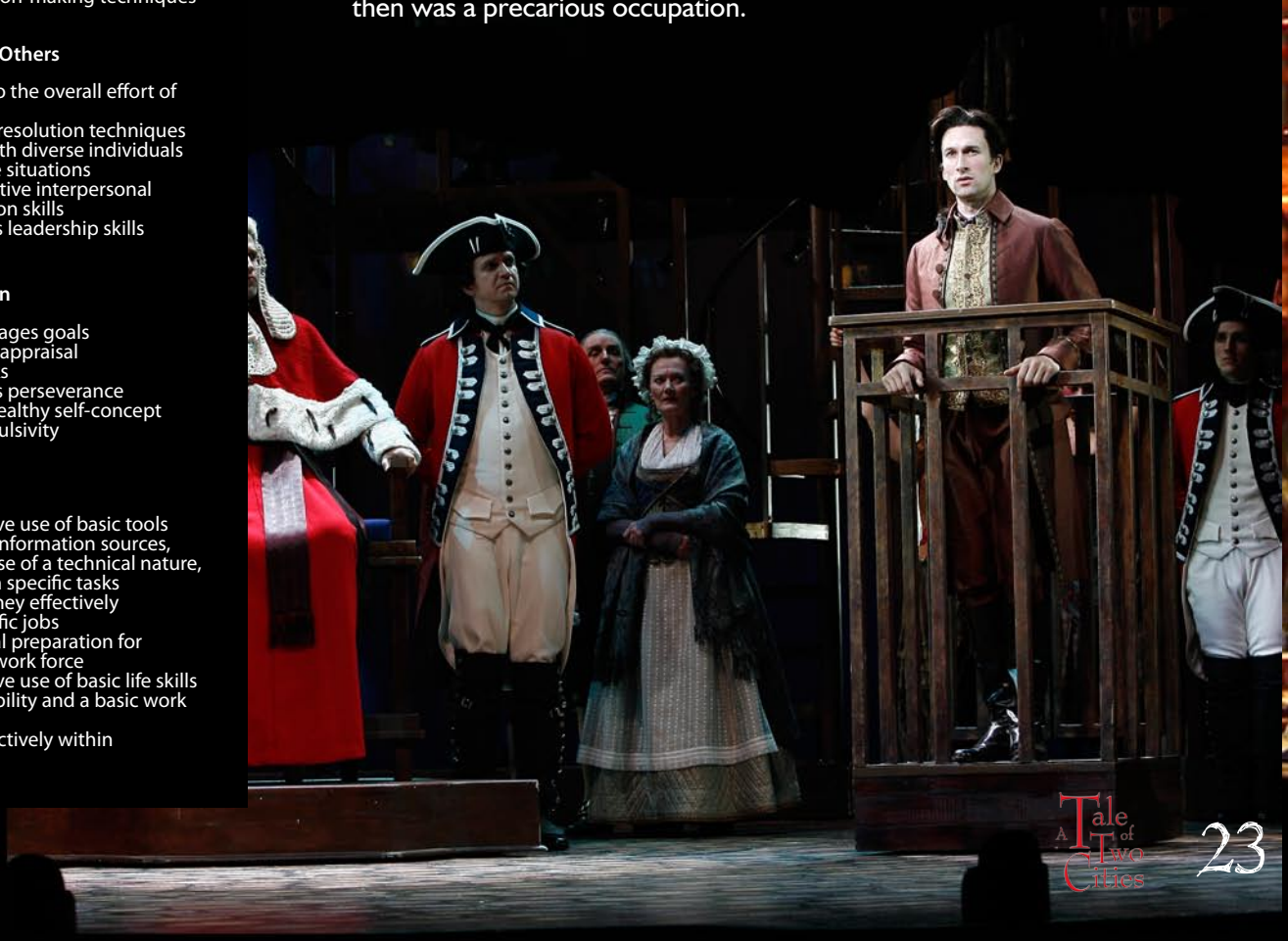
- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restrains impulsivity

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

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.



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.

Robespierre

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.

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...

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

JeanNicolas 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.

François 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 despostism 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

Discussion
Objective

The art of parenting.

Teaching Tips

What do you know or think you know about being a parent? Should people who want to become parents be required to take classes? Does having children necessarily mean you will be a good parent? The answer is obvious. No! We see evidence of that all around us.

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.

Life Skills

Writing

Writing Objective

Develop a survival list.

From the Script

Act 1, Scene 2

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

Lucie

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 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.

Manette

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

Voices

TAKEN AWAY AND SENT TO THE BASTILLE
SEVENTEEN YEARS HE SPENT IN THE GRAVE
SEVENTEEN YEARS AND WHERE WAS THE SISTER?
SEVENTEEN YEARS AND WHERE WAS THE SISTER?

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.

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?

Life Skills
Experiential

StageNOTES™

Experiential Objective

The value of honest work

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
EARNS 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

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.

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

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?

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.

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?

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?

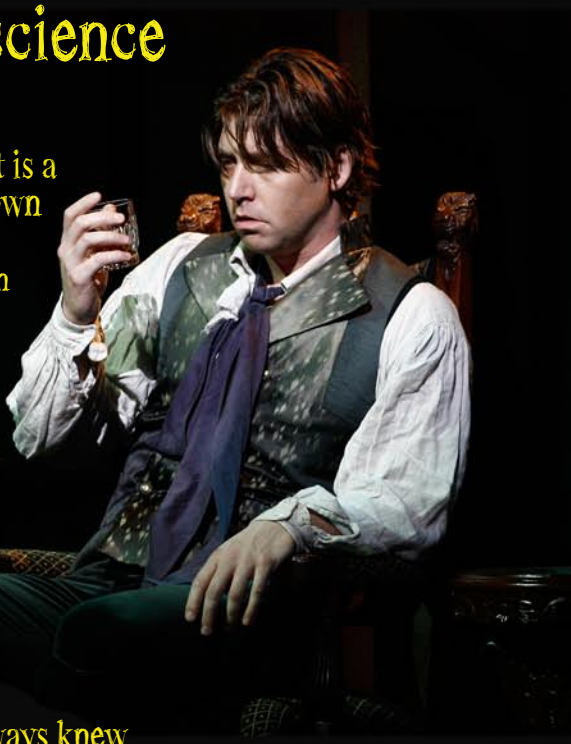
f) Find an instance where an animal has shown courage

Overture to Behavioral Studies

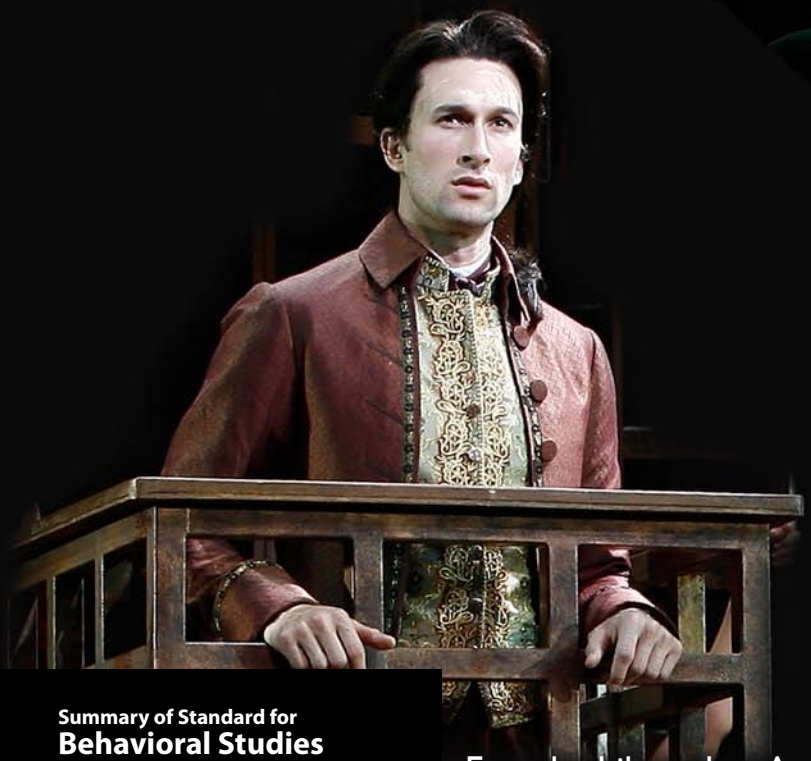
Altruism - The Voice of Conscience

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

Summary of Standard for
Behavioral Studies

- Understands that group and cultural influences contribute to human development, identity, and behavior
- Understands various meanings of social group, general implications of group membership, and different ways that groups function
- Understands that interactions among learning, inheritance and physical development affect human behavior
- Understands conflict, cooperation, and interdependence among individuals, groups and institutions

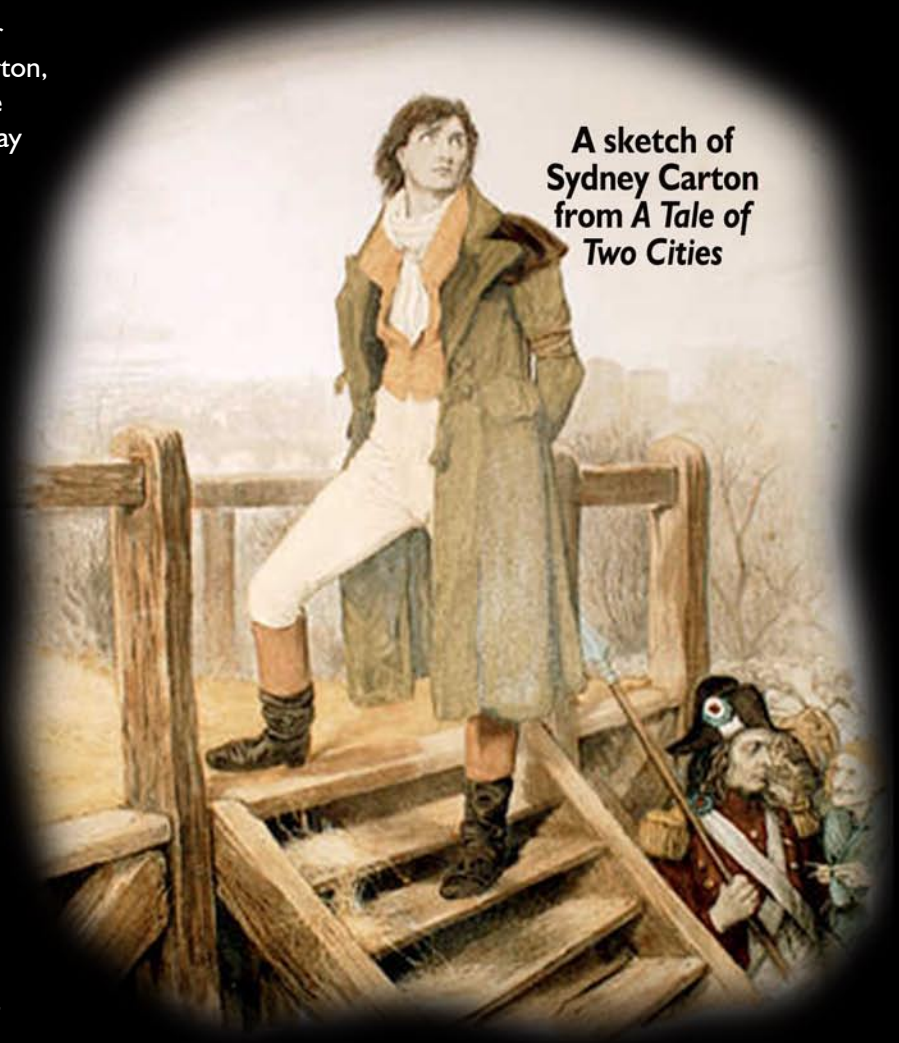
French philosopher Auguste Comte coined the word altruisme in 1851; two years later it entered the English language as altruism. Though many considered his ethical system in which the only moral acts were those intended to promote the happiness of others rather extreme, his term stuck. Nowadays it is 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.



A sketch of Sydney Carton from *A Tale of Two Cities*

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?"

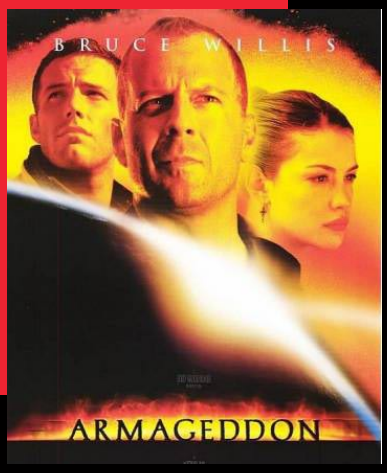
—Martin Luther King, Jr.

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

Discussion Objective

The concept of revenge.

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

Teaching Tips

The idea of "getting even" appeals to our lower instincts. Yet sometimes we think the other person deserves it. Have you ever felt that way? Do you think that some wrongs deserve a response equal to the wrong? How does the saying, "an eye for an eye" strike you? Does it resolve anything?

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

StageNOTES™

Writing Objective

To analyze compassion and forgiveness as life-redeeming behaviors

Teaching Tips

Be honest. Do you hold grudges? Where have these grudges gotten you? Have they resolved anything? Is there a difference between forgiveness and blind naiveté that leaves you open to hurt?

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 forgiveing 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

StageNOTES™

Experiential Objective

Practice what you preach.

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.

Teaching Tips

Altrusim:
The principle or practice of unselfish concern for or devotion to the welfare of others. A nice sentiment. But how far would you go to help someone?

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.

Behavioral Studies

After Hours

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

Crowd

THANK GOD FOR LAW AND ORDER
THE MOST DRAMATIC DEMOCRATIC SHOW IN TOWN
THE STENCH AND HEAT ARE FREE TO ALL
THOUGH EACH TIME SOMEONE SNEEZES
SOME DISEASE IS SPRAYED ON SHORT AND TALL
WE'D RISK THE PLAGUE TO SEE HIS FATE
WE JUST CAN'T WAIT TIL THEY DECAPITATE
AND STICK HIS HEAD ON LONDON GATE

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

Overture to 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 perfomed 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.

"PROPER" LONDON CROWD
COURT -
C.D. 2435
COSTUME DESIGNER

C.D. 2435
COSTUME DESIGNER
EVERMONDE
BROTHERS
1767
flashback

PARIS CROWD ACT I
C.D. 2435
COSTUME DESIGNER

C.D. 2435
COSTUME DESIGN

The Arts
Discussion

Discussion
Objective

The "Trail" of Two Cities.

Excerpt from
http://www.talemusical.com/creative-team-biographies.php

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....

Teaching Tips

How hard would you be willing to work to get an idea of yours accepted? Do you have what it takes to pursue your dreams, maybe for years? Or are you an immediate gratification person?

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.

The Arts

Writing

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://www.stage-directions.com/backissues/june04/tale.shtml
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.

The Arts
Experiential

Experiential Objective

Produce a show with puppets.

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.

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.

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.

The Arts

After Hours

StageNOTES™

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 rigidness, 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.

A Tale of Two Cities

Resources

Websites:

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

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

http://www.stage-directions.com/backissues/june04/tale.shtml

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

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

http://www.loyno.edu/history/journal/1983-4/mcletchie.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

StageNOTES™
A FIELD GUIDE FOR TEACHERS

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It is a far,
far better thing
I do than
I have ever
done. . .

A Tale of Two Cities