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TEACHER'S PET PUBLICATIONS

LITPLAN TEACHER PACK™

for

A Tale of Two Cities

based on the book by
Charles Dickens

Written by
Mary B. Collins

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A FEW NOTES ABOUT THE AUTHOR CHARLES DICKENS

DICKENS, Charles (1812-70). On a pier in New York Harbor in 1841 a crowd watched a tall sailing ship from England being towed to the pierhead. There was no ocean communication cable as yet and the ship brought the latest news. A question was yelled from the pier to the ship: "Is Little Nell dead?" Little Nell was the heroine in a serial called 'Old Curiosity Shop'. The latest installment was on the ship, and the people were anxious to learn how the story came out.

The author who could stir people to such excitement was Charles Dickens, then a young man of 29. The next year, on his visit to America, he received a reception second only to that of Lafayette in 1824. Six years before, with his 'Pickwick Papers', he had become the world's most celebrated writer.

Charles Dickens was born on Feb. 7, 1812, in Portsmouth. His father, John Dickens, was a minor clerk in the navy offices, a friendly man with a large family (Charles was the second of eight children) and only a moderate income. The family drifted from one poor home in London to another, each shabbier than the last. Presently John Dickens ended up in the Marshalsea Prison for debt and took his wife and younger children with him.

Meanwhile young Charles worked in a ramshackle warehouse, lived in a garret, visited his family in prison on Sundays, and felt that his life was shattered before it had begun. For a fictionalized account of his early life, read 'David Copperfield'. Then a timely inheritance restored the family to something like comfortable means, and Charles had a few quiet years at a private school.

Later he immortalized his father, for whom he always had a great love, as Mr. Micawber. When his own rising fortune and fame gave him control of a great newspaper, he put his father on the staff to preside over the dispatches and bought him a small country house. Dickens' mother, unsympathetic and unconscious of his genius, meant less to him; she begrudged his leaving work to go to school. He made her immortal as Mrs. Nickleby.

Dickens made his own career. A few years of secondary school was his basic education. He never attended college. His real education came from his reading and observation and daily experience. Except for the English novels of the 18th century, he knew little of great literature. Of history and foreign politics, he knew practically nothing. His novels all deal with his own day and his own environment, except for his two historical novels-'A Tale of Two Cities' and 'Barnaby Rudge'-and these were set in the recent past of the French Revolution and the Gordon Riots.

The qualities that made up Dickens' genius did not depend on formal education for development. Dickens had a reporter's eye for the details of daily life and a mimic's ear for the subtleties of common speech. Further, he had the artist's ability to select what he needed from these raw materials of observation and to shape them into works of enduring merit.

Preparation for a Career

By teaching himself shorthand, Dickens secured the position of court reporter in the old Doctors' Commons, a survival from Elizabethan days that handled marriage, divorce, wills, and other "ghostly" causes. This experience gave Dickens a peculiar dislike of law that never left him; forever after it seemed either comic as in "Bardell vs. Pickwick" or terrible with tragedy as in 'Bleak House'. Dickens moved up in 1831 to the Reporters' Gallery of the "old-the unburned and unreformed-House of Commons." He also went to other cities and towns to report election speeches, transcribing his notes on the palm of his hand "by the light of a dark lantern in a post-chaise and four." This experience gave him a detailed and sometimes cynical view of government. To him the voters were often represented by the Eatanswill Election in 'Pickwick', parliamentary government by Doodle and Foodle and Coodle ('Our Mutual Friend'), and civil service by the Circumlocution Office ('Little Dorrit').

Thus equipped, Charles Dickens set out to conquer the world. The stage was his first dream. Night after night for two or three years he sat entranced with the melodrama of the London theaters-lurid with love, battle, treachery, and blue fire, in which a heroic young man would knock over 16 smugglers like ninepins. Melodrama put a stamp on Dickens for life. His characters, if they get excited, drop into the ranting language of the old Adelphi Theatre. On the other hand, Dickens' intense concentration on acting helped to give him that weird, almost hypnotic, power that he showed in the public reading of his works.

However, fate led him to a different career. He had a passion for creative writing, and he has told of his great joy, of his eyes dimmed with tears when a manuscript sent anonymously to an editor appeared in print. So he began writing sketches under the name of "Boz," the family nickname of a younger brother. To "Boz" came sudden and great success. The publishers, Chapman and Hall, had a plan for some serial pictures of cockney sportsmen, a Nimrod club, having all sorts of misadventures. The humor of the period turned very much on such horseplay. An artist named Seymour had drawn one or two pictures. They asked young "Boz" to write a set of stories to go with the pictures. Knowing nothing of sport, Dickens suggested changing the activities of the Nimrod club from sport to travel. When the publishers agreed, then, says Dickens, "I thought of Mr. Pickwick," which is all that has ever been known of the origin and genesis of one of the greatest characters in humorous literature. The young author was to receive 14 guineas (about \$70) for each monthly installment.

The very week that the 'Pickwick Papers' began their monthly appearance, in April 1836, Dickens married Catherine Hogarth, one of the three pretty daughters of a newspaper associate. The young couple moved into rooms in Furnival's Inn. They did not realize that one day they would separate with bitter words because they believed they had made a love match. Dickens looked on Catherine, beautiful and silent, and saw nothing but the reflection of himself.

Catherine looked at Charles and did not realize that genius and egotism often lie close together. Dickens indeed was not so much in love with Catherine as in love with love.

At first the 'Pickwick Papers' failed to sell more than a few hundred copies a month. Then the serial introduced the character of Mr. Sam Weller, polishing boots at the White Hart Inn. The narrative took off on the wings of imagination, down English lanes, past gabled inns, and along the highways as varied and as cheery as a flying coach at a gallop, and the world was at the author's feet. The phenomenal 'Pickwick Papers' and the books that followed steadily lifted young "Boz" to the height of success, from poverty to wealth, from obscurity to fame, all in a few brief years. The great novels of this period were 'Oliver Twist' (published in 1838), 'Nicholas Nickleby' (1839), 'Old Curiosity Shop' (1841), and 'Barnaby Rudge' (1841).

Dickens in America

Dickens now looked around for other worlds to conquer. America had welcomed his books from the start, in part because the lack of international copyright permitted American publishers to print them without paying him. Dickens, in his youth a radical who hated Toryism and aristocracy, longed to study America and its freedom at first hand. Leaving their four children at home, he landed with his wife in Boston in January 1842. The town blazed with excitement; society was thrilled; there were dinners, receptions, adulation. Young Dickens, dressed in a bright velvet waistcoat, reveled in his new and adoring audience and wrote home of the freedom of America and the comforts of the workers. H.W. Longfellow, William Ellery Channing, and others of the New England elite joined in the welcome. Young Dr. Oliver Wendell Holmes was one of those who helped to organize it.

Dickens found in Boston friendships that he never lost, even when bitterness and disillusion altered his view of America. From Boston he went to New York and a "Boz" ball of 3,000 people; to Philadelphia and a huge public reception; then to Baltimore and to Washington, where he met President John Tyler and the Congress; then to Richmond, which offered him a taste of Southern culture. Such was the triumphant progress of the young author, only a few years before a member of the shabby-genteel class of London.

Always ready to raise his voice in defense of a cause he believed in, Dickens spoke everywhere of the need for an international copyright agreement that would protect the rights of both American and British writers. He felt that it was unfair and unjust that American publishers should print and sell his books without permission from him and without paying him any royalties. Dickens did not speak of himself as the sole victim of this practice. He pointed out that all British authors were equally victimized; he also acknowledged that American authors, such as Edgar Allan Poe, suffered from the pirating of their works in England.

The newspapers in America attacked these forthright statements and accused Dickens of bad taste and of abusing American hospitality. In time Dickens' rosy view of America faded. The proof of his disillusion and disgust is revealed in his 'American Notes' (published in 1842), his letters to friends, and 'Martin Chuzzlewit' (1844). From Dickens' viewpoint, Americans all seemed to chew tobacco. They kept slaves, whom he never stopped to compare with the factory

slaves of England. American government seemed all plunder and roguery. Then he went West, traveling as far as Cairo, Ill. His vision of the West contained nothing but foul and reeking canal boats, swamps, bullfrogs, and tobacco juice.

Dickens lacked the eye to see the pageant of America, the great epic of the settlements of the West; the eye to compare the canal boat with the raft and the scow of earlier settlers. He became peevish, impatient of small discomforts, resenting the fact that hotelkeepers dared to talk to him. He spent two weeks in Canada, consoled there by the presence of friends at the English garrison in Montreal. Then he returned home to discredit America with his pen.

Fame and Fortune

The years that followed Dickens' return from America—the middle period of his life—were filled with more activity, fame, and success. In 1851 he took a fine residence at Tavistock Square and lived in great style. His friends were the leading authors, artists, and actors of the day. Later on, his purchase of a country house at Gad's Hill fulfilled an ambition of his childhood. His books, appearing in monthly serial parts, enjoyed a popularity that slackened only to rise again. It is generally thought that 'David Copperfield', written as a serial in 1848 and 1849, when he was at the height of his powers, is the greatest of his novels. Contrasted with the 'Pickwick Papers', it shows the transition of Dickens' genius from the exuberance of youth to the somber acceptance of middle age.

One of his books, 'Dombey and Son', is a sort of epic of great sorrow. Dickens' books indeed appealed to his generation of readers as much for their tears as for their laughter.

Reformer-Journalist

Book writing did not entirely satisfy Dickens' ego. The onetime reporter wanted to be a newspaper editor. Dickens felt the need to reform all England. The way to do it, he felt, was to control and edit a great daily newspaper, where he should preside like Jupiter handing out lightning. Enthusiastic friends subscribed £100,000 and founded the Daily News. In January 1846 Dickens threw himself eagerly into the editorial chair of the fledgling publication and threw himself out again in 19 days. He found that in the newspaper business the lightning hits in two directions. So in 1850 he founded instead a weekly journal, Household Words, and carried on with it and a later magazine, All the Year Round (1859), until his death. Several of his own stories, 'Christmas Stories', 'A Tale of Two Cities', 'Great Expectations', and others ran in his magazine.

Dickens as Actor and Lecturer

Another activity, and this a special delight to him, was amateur theatricals that carried on Dickens' love of the stage. He himself had incomparable dramatic power. With it he had a great talent for management and an energy and enthusiasm that carried all before it. On May 16, 1851, at a performance that was given at the duke of Devonshire's London house for a charity, the young Queen Victoria and her Prince Consort and the duke of Wellington were in the audience.

The queen came to a later performance in 1857 and graciously "commanded Mr. Dickens' presence"-an invitation of great honor-after the show. Mr. Dickens being in "farce" dress asked to be excused from appearing, thus defying all royal precedents.

To theatricals he soon added public lectures and readings from his works. This activity began after he had read one of his famous Christmas stories to a group of friends who received it enthusiastically. He made a number of successful tours in England, Scotland, and Ireland-from 1858 to 1859, 1861 to 1863, 1866 to 1867, and 1869 to 1870.

Relief in Work

Dickens separated from his wife in 1858. Georgina Hogarth, his wife's younger sister, had lived with the couple since 1842. She remained with Dickens until his death. His will provided for both women.

Dickens sought relief from a public curious about his personal life in the excitement of work. He made a second American tour in 1867 to 1868. It was an overwhelming success but extremely fatiguing. At home again, he resumed lecturing. His last appearance was in March 1870.

In retirement he struggled with his last task, 'The Mystery of Edwin Drood', a tale of night and storm and murder. The book was still unfinished on June 9, 1870, when Dickens died.

In the opinion of many, Dickens is England's greatest creative writer. The names and natures of his characters are unforgettable. His humor is unsurpassable, not only in the laughter that lies on the surface, but in the warmth of human kindness below. His books are still being read all over the world. 'A Christmas Carol', conceived and written in a few weeks in 1843, is the ultimate, enduring Christmas myth of modern literature.

--- Courtesy of Compton's Learning Company

INTRODUCTION

This unit has been designed to develop students' reading, writing, thinking, and language skills through exercises and activities related to *A Tale of Two Cities* by Charles Dickens. It includes eighteen lessons, supported by extra resource materials.

The **introductory lesson** introduces students to the fact that in the next several weeks they will be working with, among other things, the two cities of Paris and London. Following the introductory activity, students are given a transition to explain how the activity relates to the book they are about to read. Following the transition, students are given the materials they will be using during the unit. At the end of the lesson, students begin the pre-reading work for the first reading assignment.

The **reading assignments** are approximately thirty pages each; some are a little shorter while others are a little longer. Students have approximately 15 minutes of pre-reading work to do prior to each reading assignment. This pre-reading work involves reviewing the study questions for the assignment and doing some vocabulary work for 8 to 10 vocabulary words they will encounter in their reading.

The **study guide questions** are fact-based questions; students can find the answers to these questions right in the text. These questions come in two formats: short answer or multiple choice. The best use of these materials is probably to use the short answer version of the questions as study guides for students (since answers will be more complete), and to use the multiple choice version for occasional quizzes. If your school has the appropriate equipment, it might be a good idea to make transparencies of your answer keys for the overhead projector.

The **vocabulary work** is intended to enrich students' vocabularies as well as to aid in the students' understanding of the book. Prior to each reading assignment, students will complete a two-part worksheet for approximately 8 to 10 vocabulary words in the upcoming reading assignment. Part I focuses on students' use of general knowledge and contextual clues by giving the sentence in which the word appears in the text. Students are then to write down what they think the words mean based on the words' usage. Part II nails down the definitions of the words by giving students dictionary definitions of the words and having students match the words to the correct definitions based on the words' contextual usage. Students should then have a thorough understanding of the words when they meet them in the text.

After each reading assignment, students will go back and formulate answers for the study guide questions. Discussion of these questions serves as a **review** of the most important events and ideas presented in the reading assignments.

After students complete reading the work, there is a **vocabulary review** lesson which pulls together all of the fragmented vocabulary lists for the reading assignments and gives students a review of all of the words they have studied.

The **group activity** which follows the vocabulary review has students working in small groups to discuss the main themes of the novel. Using the information they have acquired so far through individual work and class discussions, students get together to further examine the text and to brainstorm ideas relating to the themes of the novel.

After completing their group work, students have a **reporting and discussion** session in which the groups share their ideas about the themes with the entire class; thus, the entire class is exposed to information about all of the themes and the entire class can discuss each theme based on the nucleus of information brought forth by each of the groups.

Following the group activity, a lesson is devoted to the **extra discussion questions/writing assignments**. These questions focus on interpretation, critical analysis and personal response, employing a variety of thinking skills and adding to the students' understanding of the novel.

There are three **writing assignments** in this unit, each with the purpose of informing, persuading, or having students express personal opinions. The first assignment is to inform: each student writes a report detailing exactly what he/she did for and contributed to the group project. The second assignment is to express personal opinions: students have a choice of various assignments, using either fact or fiction, to express their own opinions about their own towns or cities. The third assignment is to persuade: students compare and contrast their own cities/towns with either Paris or London and either persuade a person who lives in Paris or London to come to their city to live -- or -- persuade a friend to move with them to Paris or London.

The **nonfiction reading assignment** for this unit is integrated into the group project assignment. Students are divided into two groups: half of the class are Parisians, the other half are Londoners. Each group researches and prepares a multi-media presentation about its city.

The **review lesson** pulls together all of the aspects of the unit. The teacher is given four or five choices of activities or games to use which all serve the same basic function of reviewing all of the information presented in the unit.

The **unit test** comes in two formats: multiple choice or short answer. As a convenience, two different tests for each format have been included. There is an advanced short answer unit test.

There are additional **support materials** included with this unit. The **extra activities packet** includes suggestions for an in-class library, crossword and word search puzzles related to the novel, and extra vocabulary worksheets. There is a list of **bulletin board ideas** which gives the teacher suggestions for bulletin boards to go along with this unit. In addition, there is a list of **extra class activities** the teacher could choose from to enhance the unit or as a substitution for an exercise the teacher might feel is inappropriate for his/her class. **Answer keys** are located directly after the **reproducible student materials** throughout the unit. The student materials

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UNIT OBJECTIVES - *A Tale of Two Cities*

1. Through reading Charles Dickens's *A Tale of Two Cities*, students will learn about Paris and London, and they will also take a fresh look at their own cities or towns.
2. Students will demonstrate their understanding of the text on four levels: factual, interpretive, critical and personal.
3. Students will be exposed to a bit of world history and learn about the French Revolution.
4. Students will examine the themes of revenge, rich versus poor, coincidence, and being "recalled to life."
5. Students will use logic to put together pieces of the plot to resolve the relationships and motives in the novel.
6. Students will be given the opportunity to practice reading aloud and silently to improve their skills in each area.
7. Students will answer questions to demonstrate their knowledge and understanding of the main events and characters in *A Tale of Two Cities* as they relate to the author's theme development.
8. Students will enrich their vocabularies and improve their understanding of the novel through the vocabulary lessons prepared for use in conjunction with the novel.
9. The writing assignments in this unit are geared to several purposes:
 - a. To have students demonstrate their abilities to inform, to persuade, or to express their own personal ideas
Note: Students will demonstrate ability to write effectively to inform by developing and organizing facts to convey information. Students will demonstrate the ability to write effectively to persuade by selecting and organizing relevant information, establishing an argumentative purpose, and by designing an appropriate strategy for an identified audience. Students will demonstrate the ability to write effectively to express personal ideas by selecting a form and its appropriate elements.
 - b. To check the students' reading comprehension
 - c. To make students think about the ideas presented by the novel
 - d. To encourage logical thinking
 - e. To provide an opportunity to practice good grammar and improve students' use of the English language.

READING ASSIGNMENT SHEET - *A Tale of Two Cities*

Date to be Assigned	Chapters	Completion Date
	I(1-4)	
	I(5-6)	
	II(1-4)	
	II(5-8)	
	II(9-12)	
	II(13-16)	
	II(17-21)	
	II(22-24)	
	III(1-4)	
	III(5-8)	
	III(9-11)	
	III(12-15)	

UNIT OUTLINE - *A Tale of Two Cities*

1	2	3	4	5
Introduction PV I(1-4)	Read I(1-4) PV I(5-6)	Study ?s I(1-4) Read I(5-6) PV II(1-4)	Study ?s I(5-6) Project Work Read II(1-4)	Study ?s II(1-4) Library PVR II(5-8)
6	7	8	9	10
Study ?sII(5-8) PV&R II(9-12)	Study ?sII(9-12) Group Work PVR II(13-16)	Study ?s II(13-16) Writing Assignment #2 PVR II(17-21)	Study ?s II(17-21) PVR II(22-24)	Study?s II(22-24) First Group Presentation PVR III(1-4)
11	12	13	14	15
Study ?s III(1-4) Second Group Presentation PVR III (5-8)	Study ?s III(5-8) Third Group Presentation PVR III(9-11)	Study ?s III (9-11) Fourth Group Presentation PVR III (12-15)	Study ?s III(12-15) Fifth Group Presentation	Sixth Group Presentation
16	17	18	19	20
Vocabulary	Group Activity	Reports & Discussion	Writing Assignment #3	Review Writing Conferences
21				
Test				

Key: P = Preview Study Questions V = Prereading Vocabulary Worksheets R = Read

LESSON ONE

Objectives

1. To introduce the *A Tale of Two Cities* unit.
2. To distribute books and other related materials (study guides, reading assignments, etc.).
3. To preview the study questions for chapters 1-3
4. To familiarize students with the vocabulary for chapters 1-3

NOTE: For this unit, if possible, divide your classroom into two halves. Separate students' desks so it is obvious that they are in two distinct groups. One side of your room and half of your students will be English/Londoners. The other side of your room and the other half of your students will be French/Parisians. If you have room, decorate each side of your room to match: make one side English and one side French. Some graphics are included with this unit to help you.

Activity #1

Post a list on your board or overhead projector telling students whether they are French or English so they know on which side of the room to sit when they come into class.

Explain to students that they are about to embark on a "Tale of Two Cities" during which they will read a story which links the two cities of London and Paris and also during which they, the students, will temporarily have a change of nationality. While they are reading the story *A Tale of Two Cities* by Charles Dickens, they will also be telling a tale of two cities on fantastic, whirlwind tours of London and Paris.

Activity #2

Have students in each group get together for about five minutes to brainstorm everything they know about their respective cities. After students have created their lists, have one student from each group read the lists.

TRANSITION: Tell students that in a couple of days they will be getting their specific project assignments. For now, it is time to pull out the main materials they will need for this unit, time to get the first *Tale of Two Cities* underway.

Activity #3

Distribute the materials students will use in this unit. Explain in detail how students are to use these materials.

Study Guides Students should read the study guide questions for each reading assignment prior to beginning the reading assignment to get a feeling for what events and ideas are important in the section they are about to read. After reading the section, students will (as a class or individually) answer the questions to review the important events and ideas from that section of the book. Students should keep the study guides as study materials for the unit test.

WRITING ASSIGNMENT #1 - *A Tale of Two Cities*

PROMPT

Each person in your group is responsible for a portion of the research that needs to be done in conjunction with your projects. The purpose of this composition is for you to summarize the information you gathered and tell what you did for the project.

PREWRITING

Gather the notes you took as you did your research. On a piece of paper, jot down everything you did to work on this project.

DRAFTING

This composition is to be done in a report format rather than as an essay. You will have a heading at the top of the first page stating your name, class, group, and the date. Your composition will be divided into two main sections: a section to tell what you actually did to contribute to your group's project and a section for factual information you gathered.

First make a heading that says MY CONTRIBUTION. Under that heading write one or several paragraphs (depending on how much you did) in which you tell what you did for the project. Include trips to the library, phone calls, stops at stores--everything you did related to this project.

Next, make a heading that says MY RESEARCH. Under this heading you will have several smaller headings, one for each bit of research you did. For example, if you read a magazine article called "French Cooking," make a heading that says "French Cooking" an article in Cooking Digest". If you viewed a videotape called "The Sights and Sounds of London," make a heading that says "The Sights and Sounds of London," a video. Make one of these headings for each thing you read or saw to gather information. Under these headings, write a short summary of the information you found.

PROMPT

When you finish the rough draft of your paper, ask a student who sits near you to read it. After reading your rough draft, he/she should tell you what he/she liked best about your work, which parts were difficult to understand, and ways in which your work could be improved. Reread your paper considering your critic's comments, and make the corrections you think are necessary.

PROOFREADING

Do a final proofreading of your paper double-checking your grammar, spelling, organization, and the clarity of your ideas.