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# BOOK THE FIRST

## *Recalled to Life*

### PRE-GRAMMAR | Preparation

*Prepare to think about the novel and its Central One Idea by drawing upon your prior knowledge, experience, or interests.*

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

### *Chapter 1: The Period*

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### GRAMMAR | Presentation

*Discover essential facts, elements, and features of the novel through the Reading Notes, Words to Be Defined, and Comprehension Questions.*

#### READING NOTES

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

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

## WORDS TO BE DEFINED

### Definitions Bank

call; demand

disbelief; state of being unable  
to believe something

the company or entourage  
with an important person

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



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

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

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

## COMPREHENSION QUESTIONS

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

How does Dickens use **irony** in the passage above? For what purpose?

## LOGIC | Dialectic

*Reason with the facts, elements, and features of the novel; sort, arrange, compare, and connect ideas – and begin to uncover and determine the Central One Idea.*

## SOCRATIC DISCUSSION QUESTIONS

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

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

## Chapter 16: Still Knitting

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### GRAMMAR | Presentation

*Discover essential facts, elements, and features of the novel through the Reading Notes, Words to Be Defined, and Comprehension Questions.*

#### READING NOTES

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

#### WORDS TO BE DEFINED

##### Definitions Bank

in very few words

prominent and curved

observable; unmistakable

sticky; gluey

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



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

#### COMPREHENSION QUESTIONS

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

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

## LOGIC | Dialectic

*Reason with the facts, elements, and features of the novel;  
sort, arrange, compare, and connect ideas – and begin  
to uncover and determine the Central One Idea.*

### SOCRATIC DISCUSSION QUESTIONS

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

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