

English 2H Summer Assignment

2019-2020 School Year

Charles Dickens' *A Tale of Two Cities*

“I see a beautiful city and a brilliant people rising from this abyss, and, in their struggles to be truly free, in their triumphs and defeats, through long years to come, I see the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for itself and wearing out. . . I see that child who lay upon her bosom and who bore my name, a man winning his way up in that path of life which once was mine. I see him winning it so well, that my name is made illustrious there by the light of his. . . It is a far, far better thing that I do, than I have ever done; it is a far, far better rest I go to than I have ever known.”

'Liberty, equality, fraternity, or death; -- the last, much the easiest to bestow, O Guillotine!' – Charles Dickens, *A Tale of Two Cities*

Summary: After eighteen years as a political prisoner in the Bastille, the ageing Doctor Manette is finally released and reunited with his daughter in England. There the lives of two very different men, Charles Darnay, an exiled French aristocrat, and Sydney Carton, a disreputable but brilliant English lawyer, become enmeshed through their love for Lucie Manette. From the tranquil roads of London, they are drawn against their will to the vengeful, bloodstained streets of Paris at the height of the Reign of Terror, and they soon fall under the lethal shadow of La Guillotine.

After completing a thorough reading of Charles Dickens' *A Tale of Two Cities*, you will complete the following THREE tasks by September 9, 2019. No extensions will be given. Annotating the novel is NOT required nor will be graded; however, it is recommended to find a few examples for each of the terminology listed on the craft and style sheet (page 8).

Note: All assignments will be composed on ONE, CONSECUTIVE document. Include a header in the upper right-hand corner as shown on this document. An MLA formatted proper heading should ONLY be on page one. MLA includes 12pt font and Times New Roman. Identify each task below by labeling it on the first page of its assignment. Begin each assignment on a new page.

See Owl.Purdue for any MLA formatting explanations.

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html

The final submission due by 9/9/19 will be explained by the instructor once school begins.

1. Complete the Allusion Sheet
2. Complete the Post-Mortem of a Protagonist Assignment
3. Complete and upload Short Essay Responses.

All three tasks are due BY 11:59PM, the evening of September 9, 2019. Do not wait until the last minute!

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I. Assignment One Allusions

Allusion (noun): an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference.

For each allusion:

- Explain the reference **and** which character stated it.
- Label the specific type of allusion: historical, religious, literary, mythological, science and technology, etc.
- Include the MLA citation for the allusion, following the quote.

Include number one which is done for you; follow all book/chapter headings in the example. Copy the quote onto your new document before responding. Keep this assignment single-spaced. The following link will provide the references for each allusion. As with the example, the responses can be short vs. whole paragraphs.

http://dickens.stanford.edu/dickens/archive/tale/two_cities.html

Book 1, Chapters 1-4

1. "Though the bank was almost always with him..."
Mr. Lorry's literary allusion parallels a sonnet authored by Wordsworth in 1807 which echoes the phrasing, "almost always with..." (Dickens 17).
2. "In both countries, it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever."
3. "...his oath on the two Testaments..."

Book 2, Chapters 1-3

4. "Altogether, the Old Bailey, at that date, was a choice illustration of the precept, that "Whatever is right"; an aphorism that would be as final as it is lazy, did it not include the troublesome consequence, that nothing that ever was, was wrong."
5. "...one of the greatest scoundrels on earth since accursed Judas – which he certainly did look rather like."

Book 2, Chapters 4-6

6. "...the woman and girl who formed the staff of domestics regarded her as quite a Sorceress, or Cinderella's Godmother, who would send out for a fowl, a rabbit, a vegetable or two from the garden, and change them into anything she pleased."

Book 2, Chapters 7-9

7. "...his sanctuary of sanctuaries, the Holiest of Holiests to the crowd of worshippers in the suite of rooms without."
8. "The text of his order (altered from the original by only a pronoun, which is not much) ran: "The earth and the fullness thereof are mine, saith Monseigneur.""
9. "Which the Farmer-General, carrying an appropriate cane with a golden apple on the top of it..."

10. "Heralded ... by the cracking of his postilions' whips, which twined snake-like about their heads in the evening air, as if he came attended by the Furies, Monsieur the Marquis drew up in his traveling carriage at the posting-house gate."
11. "What did all this portend, and what portended the swift hoisting up of Monsieur Gabelle behind a servant on horseback, and the conveying away of the said Gabelle (double-laden though the horse was) at a gallop, like a new version of the German ballad of Leonora?"

Book 2, Chapters 16-18

12. "Into his face, the bitter waters of captivity had worn..."

Book 2, Chapters 19-21

13. "...and the Divine friend of children, to whom in her trouble she had confided hers, seemed to take her child in his arms, as He took the child of old, and made it a sacred joy to her."
14. "Suffer them and forbid them not. They see my Father's face. O Father blessed words!"

Book 2, Chapter 22-24

15. "...not often troubling himself to reflect that dust he was and to dust he must return..."
16. "...looking at the pillar of fire in the sky. "It must be forty feet high," said they, grimly; and never moved."
17. "It had never been a good eye to see with – had long had the mote in it of Lucifer's pride, Sardanapalus's luxury, and a mole's blindness – but it had dropped out and was gone."
18. "Drawn to the Loadstone Rock"
19. "Like the fabled rustic who raised the Devil with infinite pains, and was so terrified at the sight of him that he could ask the Enemy no question, but immediately fled; so Monseigneur, after boldly reading the Lord's Prayer backwards for a great number of years, and performing many other potent spells for compelling the Evil One, no sooner beheld him in his terrors than he took to his noble heels."

Book 3, Chapters 4-7

20. "...as if the dragon's teeth had been sown broadcast, and had yielded fruit equally on hill and plain, on rock in gravel and alluvial mud, under the bright sky of the South and under the clouds of the North, in fell and forest...."
21. "What private solicitude could rear itself against the deluge of the Year One of Liberty – the deluge rising from below, not falling from above, and with the windows of Heaven shut, not opened!"
22. "...the short and the long of it is, that I am a subject of His Most Gracious Majesty King George the Third;" Miss Pross curtsied at the name; "and as such, my maxim is, Confound their politics, Frustrate their knavish tricks, On him our hopes we fix, God save the King!"

Book 3, Chapters 8-9

23. "His hair could not have been more violently on end, if it had been that moment dressed by the Cow with the crumpled horn in the house that Jack built."
24. "'I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die.'"

25. "...and for a little while it seemed as if Creation were delivered over to Death's dominion."

Book 3, Chapters 10-12

26. "'We shall meet again, where the weary are at rest!'"

Book 3, Chapters 13-15

27. "Six tumbrils roll along the streets. Change these back again to what they were, thou powerful enchanter, Time, and they shall be seen to be the carriages of absolute monarchs, the equipages of feudal nobles, the toilettes of flaring Jezebels, the churches that are not my father's house but dens of thieves, the huts of millions of starving peasants!"

28. "'If thou be changed into this shape by the will of God," say the seers to the enchanted, in the wise Arabian stories, "then remain so!"'

29. "If she had ever had the virtue in her, it had quite gone out of her."

30. "'You might, from your appearance, be the wife of Lucifer," said Miss Pross, in her breathing."

II. Assignment Two Post-Mortem of a Protagonist

Directions: Find quotations/passages to illustrate the following “body parts” for a post-reading “autopsy” of ONE character. Include an MLA citation immediately following any direct quotations used in your responses (see sample below) . **Type each body part in paragraph form.** Each body part may have more than one paragraph but must include a minimum of three direct/paraphrased textual evidence. You must also include an explanation for each quotation chosen. Each body part has multiple concepts to consider. You do not have to respond directly to each concept; they provide more ideas for you to consider. Begin each body part’s paragraph with a heading of the body part.

You must choose from the following characters: Sydney Carton, Charles Darnay, Lucie Manette, Mr. Lorry or Dr. Manette.

Include a minimum of three textually cited quotes/paraphrases for each body part. You must complete four of the eight body parts.

Each body part’s response should have a minimum of three quotes CAREFUL TO FOLLOW EXAMPLES ON HOW TO ACCURATELY CITE FOR MLA FORMAT. Keep all paragraphs single-spaced when typing.

Example

Head- “I hope you care to be recalled to life? ...I can’t say” (54). Although this quote is from Lorry’s dream, it mirrors the thoughts emulated throughout Manette’s first years after release from the Bastille.... (continue your explanation).

Body parts:

- **Head-** The intellectual side of the character- What are his dreams? Visions? Philosophies he keeps inside?
- **Eyes-** Seeing through the character’s eyes- What memorable sights affect him? How?
- **Ears-** Hearing through the character’s ears- What does he notice and remember others saying to him? How is he affected?
- **Mouth-** The character’s communication- What philosophy does the character share/espouse? What arguments/debates? What song would symbolize the character’s philosophy of life? What lyrics/images from the song would symbolize his or her philosophy?
- **Hands-** The practical side of the character- What conflicts does he deal with? How?
- **Heart-** The emotional side of the character- What does he love? Whom? How? Why?
- **Torso/Legs-** The instinctive side of the character- What brings the character pain? How does he/she deal with emotional and physical pain?
- **Wings-** The character’s potential- What kind of future do you see this character having? What will the character value or reflect on when approaching death? What will become important?

III. Assignment Three Short Essay Response

Directions: You will complete a prewrite for THREE separate essay responses. The final draft will be completed during the first two weeks of school following additional instruction. Follow the basic essay format: MLA citation format, double-space, creative title, introductory grab, thesis statement, main idea(s)/textual support, and conclusion. A short essay follows all basic essay formatting; however, it is short! Usually an extended paragraph.

Use the following source for assistance on MLA format

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_overview_and_workshop.html

1. Charles Dickens uses personification in his poem, *The Ivy Green*. The ivy is strong and resilient. It thrives in places that have been left in disrepair and that mankind no longer has any interest in. It twines itself around “crumbled” and decaying walls and makes meals from the “dust that years have made” (lines 5-7). He continues on to intricately personify the ways in which ivy moves and consumes what is in its path. It slithers and slides like a snake while ruthlessly taking everything that it wants. Choose one main theme from the poem and compare the way it is exemplified in both the poem and his novel.
<https://www.poetryfoundation.org/poems/45863/the-ivy-green>
2. Charles Dickens’ *A Christmas Carol* was published in 1861. He introduced Scrooge to pop culture, arguably creating one of the most famous in English literature. Scrooge’s catchphrase, “Bah! Humbug!” is often used to express disgust with many modern Christmas traditions. After analyzing the following excerpt, compose a thorough response proving with multiple examples of figurative language utilizing Dickens character, Scrooge, as a miserable man. Do not reference *A Tale of Two Cities* at all in this response.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty.

Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often came down handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, “My dear Scrooge, how are you. When will you come to see me.” No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, “No eye at all is better than an evil eye, dark master!”

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call nuts to Scrooge.

3. Author Victor Hugo published his novel, *Les Miserables*, in 1862. His preface states, “SO long as there shall exist, by reason of law and custom, a social condemnation, which, in the face of civilization, artificially creates hells on earth, and complicates a destiny that is divine, with human fatality; so long as the three problems of the age—the degradation of man by poverty, the ruin of women by starvation, and the dwarfing of childhood by physical and spiritual night—are not solved; so long as, in certain regions, social asphyxia shall be possible; in other words, and from a yet more extended point of view, so long as ignorance and misery remain on earth, books like this cannot be useless.”
First, analyze the preface and understand Hugo’s main concepts through word choice and figurative language. Then, compose a short essay paralleling a characterization from Dickens’ novel to the main concepts from Hugo.

Note: The attached Craft and Style Sheet will assist you in verbiage used throughout this summer assignment. Additionally, these will be concepts discussed and analyzed textually once the school year begins. If you can, identify a few examples of each term as you read *A Tale of Two Cities*. This sheet is NOT an assignment that will be submitted for a grade but is helpful practice for identifying concepts incorporated in the assignments.

Craft and Style Sheet

Definition of Craft/Style: How the author describes his/her ideas, events, objects, etc. is critical for the craft of writing. To analyze a piece, one must notice the ways that the author uses words: i.e. word choice, sentence structure, figurative language, sentence arrangement, mood, imagery, etc. When analyzing craft/style, look at a piece of writing from the overall structure of the text to the small details and word choices.

Word Choice: Is the author's word choice formal, informal, or a combination?

Diction: Expansive (elaborate and long winded)? Economical (efficient/to the point)? Combination, why?

Vocabulary: Is the vocabulary simple, complex, or a combination?

Sound Devices: Is there a pattern to the language? Alliteration, assonance, consonance, rhythm, etc.?

Dialect: Is the writing written in dialect (from where?) or not?

Dialogue: Is there lots of dialogue or a little? None at all?

Sentence structure and focus: Are the sentences simple, compound, complex, or a combination? Does the author digress or go off on tangents, or tell the story in a focused way?

Paragraphing/Chapter Structure: Short? Long? Author uses of chapters, or not?

Figurative Language: Is there figurative language? Or not? If there is, what are the examples?

Imagery/Sensory Details: Does the writing contain sensory words or detailed imagery? Or not?

Format: Does anything stand out within the format (italics, bolding of words, abnormal use of punctuation)?

Plot: Is the plot organized chronologically? In flashback? A combination? Is it a mystery story that starts with a crime? Is it realistic or dreamlike?

Pace of the plot: Is the plot slow and suspenseful? Fast and action filled? Combination or medium?

Point of View: Is it told in first person? Third person? Limited or omniscient? Other?

Tone: What is the author's tone (attitude) towards the topic? Why?

Mood: What is the overall mood (emotional feeling) of the piece? Why?

Motif: What are the reoccurring motifs? Relationships? Nature? Psychology? Crime? Conflict? Survival? Choices? Something else?

Themes: What is the theme (motif and symbolism leading to a message) of the piece?

Genre: What is the genre of the piece? Why is this important? Is this an allusion or allegory?

Author's Purpose: What is the purpose of the piece? Why is it important?

Experimental elements: Does the author do something unique?