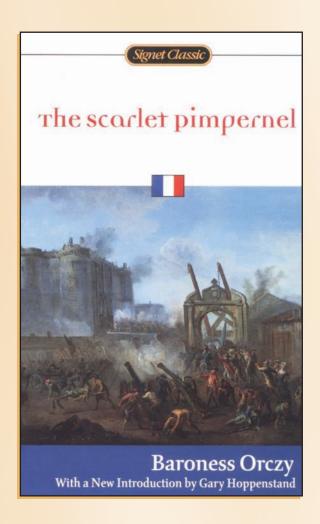


A TEACHER'S GUIDE TO THE SIGNET CLASSIC EDITION OF

BARONESS ORCZY'S

THE SCARLET PIMPERNEL

By JEANNE M. MCGLINN, Ph.D., and JAMES E. MCGLINN, Ed.D.



SERIES EDITORS:

W. GEIGER ELLIS, ED.D., UNIVERSITY OF GEORGIA, EMERITUS and

ARTHEA J. S. REED, Ph.D., UNIVERSITY OF NORTH CAROLINA, RETIRED

INTRODUCTION

The Scarlet Pimpernel first appeared in play form at the turn of the twentieth century. Later it was published as a novel and eventually as a series of novels built around the character of the elusive and ingenious Scarlet Pimpernel. Teachers may have read the novel when growing up; students today may be familiar with movie versions of the story. All are in for a good story and exciting adventure. From the first chapter when the Pimpernel escapes the city of Paris with his cargo of aristocrats, readers will be hooked by fast-paced action and the mystery of his identity.

The novel poses some interesting themes and questions for further research. Given the historical setting of 1792, there is fertile ground for research into the political situation in France and the diplomatic relationships between France and England. Would a group of Englishmen have dared to interfere with the French Republican government in the way depicted in this story? What is the author's political agenda in telling this story?

On a more personal level, the novelist explores human relationships and how barriers, stemming from foolish ego, can arise between those who should trust and support each other. Baroness Orczy also explores the nature of heroism and why individuals will risk even their lives for a principle or moral cause. This is not only a story about the heroism of man but also of a different type of heroism exhibited by a woman, risking all for those she loves.

As described in Gary Hoppenstand's introduction to the novel, Baroness Emma Orczy had aristocratic roots. She was born in 1865, and her father Baron Felix Orczy owned a large farming estate near the Tarna River in Hungary. However, when she was three, an event occurred that forced her family to live in poverty and apparently influenced her later views against the peasant class. The farm workers at the Orczy estate became enraged when the Baron Orczy brought in modern farm machinery. They regarded the machinery as evil, "the work of the devil," (xv); in rebellion, they destroyed the farm by fire. Emma's family immigrated to England when she was fifteen. The young girl quickly learned English and went on to become a writer. She first published her most famous work, *The Scarlet Pimpernel*, in 1903 in the form of a play. It expressed the deep resentment she felt of the ignorance and brutality of the lower classes which she and her family had experienced.

This guide includes a variety of activities and discussion questions to stimulate students' responses before they begin to read, while they are reading, and after they have read the novel. Orczy uses sophisticated, although not archaic, vocabulary to tell a story that requires inferential thinking skills which will develop and challenge various levels of readers. Teachers should choose the activities which best meet students' needs and interests.

LIST OF CHARACTERS

FRENCH

Comtesse de Tournay de Basserive; Suzanne, her daughter; and Vicomte, her son: members of an aristocratic family who are forced to flee France in disguise, helped by the Scarlet Pimpernel

Chauvelin: secret agent of the French Republican government trying to discover the identity of the Scarlet Pimpernel

Armand St. Just: a former supporter of the revolution who believes it has gone too far in its attacks against the aristocracy; also the brother of Marguerite St. Just

ENGLISH

Lord Antony Dewhurst and Sir Andrew Ffoulkes: English aristocrats who support the work of The Scarlet Pimpernel Sir Percy Blakeney: the elusive Scarlet Pimpernel

Lady Blakeney (Marguerite St. Just): French woman who believes in the revolutionary cause but not its excesses; married to Sir Percy Blakeney although she does not know his true identity

SYNOPSIS OF THE NOVEL

PARIS, SEPTEMBER 1792, CHAPTER I

Just before sunset, crowds gather at the city's West gate to see if Sergeant Bibot will catch any aristocrats trying to leave the city. He has "a wonderful nose for scenting an aristo in the most perfect disguise" (2) and puts on quite a show as he plays with his prey. He has been warned to take special precautions as large numbers of aristocrats are escaping the city, helped, it is rumored, by a band of Englishmen who use the sign of a little star-shaped flower, the scarlet pimpernel, to announce that they have helped another group to escape.

Bibot starts to examine one of the carts when the old driver announces that her grandson may have small-pox, so he hastily sends her through. Soon, a captain of the guard rides up demanding to know if the cart has been stopped. Bibot is stunned to learn that the old hag was none other than the Scarlet Pimpernel.

DOVER, THE FISHERMAN'S REST, CHAPTERS II-IX

The English guests discuss events in France. Mr. Jellyband, the host, is expecting Sir Andrew Ffoulkes and some French aristocrats, Comtesse de Tournay and her daughter and son, who have escaped the revolutionaries. Lord Antony Dewhurst arrives just in time to welcome them. At supper, the Comtesse admits that she fears for the life of her husband, whom she had to leave behind in order to bring her children to safety. She also hopes that one day she can meet The Scarlet Pimpernel and thank him personally. Right now that is impossible since his identity is guarded by the solemn oath of his followers.

Thinking of the terror they have escaped, the Comtesse recalls how one family was denounced to the Committee of Public Safety by an actress who has recently married an Englishman, Marguerite St. Just, now Lady Blakeney. This speech makes Lord Anthony and the host quite uncomfortable as they know the Blakeneys are about to arrive. They are in Dover to bid farewell to Marguerite's brother Armand St. Just, who is returning to France "to serve his country."

When Lady Blakeney enters and greets the de Tournay family, the Comtesse forbids her daughter Suzanne, who was once a schoolmate of Marguerite, to speak to her. Although stung by this rebuff, Marguerite is able to hide her feelings. Sir Percy, Marguerite's husband, is one of the richest men in England, friend of the Prince of Wales, and leader of fashion, but Percy appears to be stupid and dull. In fact, many in society wondered how Percy was able to attract talented and lovely Marguerite, famed for her intelligence and wit.

Marguerite bids farewell to her brother, telling him about her fears for him in France, their beloved country, which is now out of control in its drive for liberty and equality. As they talk, Armand realizes that Marguerite hasn't told Percy about all the circumstances that surrounded her denunciation and the eventual execution of the Marquis de St. Cyr and his family. Now Marguerite feels estranged from her husband, believing that he has only contempt for her. Marguerite is sad as she watches the sails of the ship carrying her brother back to France disappear and thinks about how her relationship with her husband has turned from love to contempt.

Just as Marguerite returns to the inn, she is greeted by a Chauvelin, a Frenchman, who has been spying on the people in the inn. He wants Marguerite to help him unmask the identify of the mysterious Scarlet Pimpernel. She refuses, saying the Scarlet Pimpernel is a brave and noble man.

Later that night, Lord Antony and Sir Andrew discuss the daring rescues of aristocrats by the Scarlet Pimpernel, and how they must execute a plan to save the Comte de Tournay, who is sentenced to die. As they begin to read a note from their leader, they are attacked and carried off. Chauvelin searches through their papers and finds a letter signed by Armand St. Just. He is satisfied that he now has a way to force Marguerite to do his bidding.

LONDON, COVENT GARDEN THEATRE, CHAPTER X

The Comtesse de Tournay attends the opera with her two children even as she fears for the safety of the husband she has left behind in Paris. Lord Grenville, the English Secretary of State, confirms her fears: "The massacres continue; Paris literally reeks with blood; and the guillotine claims a hundred victims a day" (79). Meanwhile, M. Chauvelin, accredited agent of the government in France, is Grenville's guest and must be treated diplomatically as long as England chooses not to break its relationships with France.

Chauvelin takes advantage of a moment when Lady Blakeney is alone to blackmail her into helping him unravel the secret of the Scarlet Pimpernel. He tells her that she must help him or he will send Armand to his death. He wants her to listen for any scraps of information at Lord Grenville's ball, where he believes the Scarlet Pimpernel will meet with some of his men.

LORD GRENVILLE'S BALL, CHAPTERS XI-XV

At Lord Grenville's ball, Chauvelin is introduced to the Prince of Wales and the Blakeneys. In the brief conversation that follows, he wonders if the Prince knows the identity of the Scarlet Pimpernel. The Prince protests that he does not but extols the bravery and courage of the man and his band and is proud that they are Englishmen.

Marguerite watches the guests at the ball in a high state of nervousness. She fears for her brother's life. Since she cannot confide in her boorish husband, she feels she has nowhere to turn. When she sees Lord Hastings put a note in Sir Andrew's hand, she follows him. Just as Andrew is about to burn the note, Marguerite distracts him long enough to read that the Scarlet Pimpernel will be in the supper room at one o'clock.

Confronted by Chauvelin, Marguerite tells him what she has read on the note. Chauvelin plans to follow whoever is in the room, having learned that the Scarlet Pimpernel plans to travel to an out-of-the-way inn on the coast of Calais in order to rescue de Tournay. For her part, Marguerite has saved the life of her brother.

Chauvelin goes to the deserted supper-room expecting to find the Scarlet Pimpernel who has eluded him for so long. Instead, he finds Percy Blakeney taking a nap on the sofa in the corner. Chauvelin, too, stretches out to wait for his prey.

Caught between fears for her brother and the brave Scarlet Pimpernel, Marguerite wonders if she has done the right thing. Later Marguerite waits to hear what Chauvelin has learned, but he will only say that she "must hope... that the enigmatical Scarlet Pimpernel will start for Calais to-day" (124).

RICHMOND, CHAPTERS XVI-XXI

As Blakeney and Marguerite drive to Richmond, their country estate outside of London, Marguerite thinks how Percy would judge her if he knew her part in the evening's scheme. At home, she attempts to break through Percy's reserve by explaining her role in the executions of St. Cyr and all his family. Blakeney blames her for not explaining these circumstances earlier, instead being too proud and demanding too much of his love. Now Marguerite tells Percy that Armand is in danger and she begs his help. She wants to reach out to Percy, but he refuses to show her his love. Only when she is gone does Percy let out his emotions.

Marguerite wishes now that she could regain the love of Percy and realizes that she has always loved him. In the early morning hours Marguerite awakens and finds a note from Percy stating that he will be away in the North for a week. She is perplexed, questioning what could have caused this sudden departure. However, she is able to see Percy before he leaves and wish him Godspeed. She feels at peace, inspired by confidence in her husband and his promise to save her brother, and she hopes that they will be able to repair their relationship.

The next day, Marguerite is waiting to entertain her old school friend Suzanne when she decides to enter Percy's private study. She is struck by its order and simplicity and begins to wonder why Percy tries to appear foolish to others when he obviously is an organized and efficient person. Just as she is leaving, she picks up a small object lying on the carpet, a gold ring with a flat shield on which is engraved a scarlet pimpernel.

Just then Suzanne joins her and brings news that the Pimpernel himself has gone to rescue her father. Now Marguerite must face the fear which she has been trying to avoid all morning. She realizes that Percy is the Scarlet Pimpernel and that she has betrayed him to Chauvelin. A messenger arrives with Armand's incriminating letter, and Marguerite knows Chauvelin is "on the track of the Scarlet Pimpernel" (158). Wanting to do something to help her husband and all those he plans to rescue, Marguerite seeks the help of Sir Andrew.

CALAIS, CHAT GRIS, CHAPTERS XVII-XXXI

The next afternoon, Marguerite and Sir Andrew sail for Calais where they hope to catch up with Percy. Upon landing they head directly for the Chat Gris, a small wayside inn on the edge of Calais. They learn that Percy is supposed to return to the inn for supper, and Marguerite is full of joy. But then she realizes that Chauvelin, who is sure to be close behind, poses a grave danger to Percy. Also this is the day that Armand, the Comte de Tournay, and other "fugitive royalists" were to meet Percy at Pere Blanchard's but to escape from France.

Knowing that Percy will insist on staying until he completes his mission, Marguerite proposes that Sir Andrew should search the village to try to stop Percy while she waits in the inn.

Marguerite retires to an attic room overlooking the common room of the inn. Soon, two strangers arrive at the inn, and Marguerite recognizes Chauvelin disguised as a priest and Desgas, his secretary. Thinking they are alone, Chauvelin and Desgas discuss the trap they have set for the Scarlet Pimpernel. All the roads are patrolled, the beaches searched and guarded. They hope to follow the Scarlet Pimpernel until he joins the fugitives and then capture them all together. Desgas leaves to give orders to the soldiers.

Later, Percy arrives and calmly eats supper and engages in small talk with Chauvelin who becomes more anxious every moment for the soldiers to arrive. All the while, Marguerite is in great anguish as she fears the trap is closing in on her husband. Just before the soldiers arrive, Percy tricks Chauvelin into inhaling some snuff, which he has replaced with pepper. Chauvelin cannot see or hear while he sneezes, and Percy leaves the inn.

The soldiers arrive too late to catch Percy, but they know that Percy talked to the Jew Reuben about hiring a horse and cart. Chauvelin sends for Reuben; but when the soldiers can't find him, they return with his friend. Chauvelin questions this Jew about the tall Englishman and decides to go to Pere Blanchard's hut.

As soon as the inn is quiet, Marguerite slips down from her hiding spot to also go to the hut. She keeps to the edge of the road and overhears two soldiers talk with Chauvelin about discovering a fisherman's but and seeing two men take shelter in it. But no one has seen a tall Englishman. Marguerite, numb with despair and fatigue, follows behind until she hears Chauvelin stop; he gives orders to attack only when the tall Englishman is with the other fugitives. While the soldiers creep off noiselessly to surround the hut, Chauvelin decides he has to take the Jew with him or else risk that he may make some noise and warn the Scarlet Pimpernel.

Suddenly the moon comes out and Marguerite can see Percy's ship, the Day Dream, at anchor in the sea below the cliffs. With super-human effort Marguerite runs ahead of Chauvelin's group to warn the people waiting in the hut, but she is grabbed from behind and thrown to the ground. Chauvelin immediately recognizes her.

When Marguerite comes to her senses, she hears that all are waiting for Percy to make his appearance. Chauvelin orders her to remain motionless or he will execute her brother the Comte on the spot. Marguerite is torn by conflicting thoughts, not knowing what to do. Just then they hear a voice singing, "God save the King!" Fearing that Percy is about to be caught, Marguerite cannot hold back. She screams and runs to the hut, shouting for them to save themselves. The soldiers surround the hut, but they find it empty. It turns out that obeying Chauvelin's orders, the soldiers allowed the four men to crawl away from the hut. A gun signal from the boat confirms that they are on board.

Beside himself, Chauvelin recalls the singing and hopes the Scarlet Pimpernel is still hiding somewhere on the cliffs. Inside the but the soldiers find a scrap of paper with instructions for the fugitives that includes information that the Scarlet Pimpernel plans to head to a creek opposite the Chat Gris. Chauvelin sends the soldiers off to hunt for him.

Before he follows, he orders his soldiers to beat the Jew and then leave him and Marguerite until the morning.

Marguerite, exhausted and in anguish, lies on the ground wondering what has happened to Percy or the other fugitives. Suddenly, she hears a totally unexpected sound," a good, solid, absolutely British 'Damn!" (256). Struggling to her feet, she discovers Percy in disguise as the Jew. She frees him and he tells her all the details of his scheme.

Sir Andrew arrives, having followed Percy's orders, and they prepare to leave for a little creek beyond Gris Nez. By dawn they are on board the Day Dream and setting sail for England.

TEACHING THE SCARLET PIMPERNEL: PREREADING ACTIVITIES

These activities draw upon and build students' background knowledge about the themes in the novel.

A. BUILDING BACKGROUND KNOWLEDGE BY REVIEWING HISTORICAL FACTS

To deepen students' comprehension of the events in the novel, it is important to guide them to remember and research basic information about the history of the French Revolution and the Reign of Terror that forms the background for the novel. After students complete the quiz and verify the correct answers, they may be divided into teams to conduct a Web or library search for additional information.

Here is a brief quiz of some of the key events and persons of the French Revolution. Write down your best answer and then compare your answers with a partner. Check the quiz with the class and decide on ways to discover more information.

- 1. When did the French Revolution begin? (1789)
- 2. Who was King of France? (Louis XVI)
- 3. What was the immediate cause of the Revolution? (Louis called a meeting of the Estates General in order to raise taxes-its first meeting in 175 years.)
- 4. Prior to the Revolution the population of France was divided into three "estates." Who were the members of each estate? (First, clergy; Second, nobility; Third, everyone else-lower and middle classes)
- 5. Who paid most of the taxes in France? (Third estate; generally the peasants. The nobles were exempt as a privilege of their class; the church insisted that its property was not taxable; the middle class often got tax exemptions.)
- 6. What happened at the Bastille and why was this important? (The Bastille was a fortress built in the Middle Ages and a prison and weapons' arsenal. On July 14, 1789, crowds converged on the Bastille looking for weapons, and a fight ensued. When the governor surrendered, he, soldiers in the garrison, and other officials were killed. The capture of the Bastille led the King to capitulate to the demands of the citizens.)
- 7. What did lower and middle class people want at the beginning of the revolution? (They no longer wanted to pay taxes. "Liberty, Equality, and Fraternity," a slogan of Rousseau, summed up their goals for political and social change.)
- 8. What was the Reign of Terror? (The radical phase of the French Revolution when over forty thousand people were executed at the guillotine.)
- 9. Who was Robespierre? (One of the leaders of the Committee of Public Safety that sought to protect the Revolutionary Republic from its enemies.)
- 10. What classes of people died in the Terror? (Nobles, 8%; bourgeois, 14%; clergy, 6%; peasants and laboring classes, 70%. Source: A History of the Modern World. R.R. Palmer and Joel Colton, 7th edition, 1992.)

Assign each question to partners or small groups to conduct more extensive Web searches. They can be directed to Eighteenth-Century Resources, a directory of links to Internet resources on this century (http://andromeda.rutgers.edu/~jlynch/18th/) or French Studies Web which contains facsimiles of French Revolution-era pamphlets (http://www.nyu.edu/pages/wessfrench/index.html). Ask students to find visual images to go with their answers. Encourage them to focus on a particular detail that interests them instead of general descriptions of revolutionary France. Students can print the images or project them for the class and give short reports with additional information.

B. BUILDING BACKGROUND KNOWLEDGE BY STUDYING WORKS OF ART

Assemble a series of paintings depicting key events of the French Revolution by searching through history textbooks, encyclopedias or the Web. Depending on the size of the reproductions, divide the class into small groups so that students can study the paintings at close range. Then ask students to free write about their observations: What events are depicted? Who are the key persons involved in the event? What is the feeling or emotion generated by the painting? Is the painting a "true" rendition of the events or a piece of propaganda? Explain your opinion.

Some important examples of art of the French Revolution include the following:

- The Siege of the Bastille, July 14, 1789, Briffault de la Charprais and Mme. Esclapart, 1791-1796.
- The Oath of the Tennis Court, Jacques-Louis David, 1791.
- Louis XVI's Farewell to His Family in the Temple Tower on January 20,1793 in Paris, Jean Jacques Hauer, Musee Carnavalet, Paris.
- Execution of Marie Antoinette, October 17, 1793, anon., Musee Carnavalet, Paris.
- A Scene from the Public Life of Fontenay Former Mayor of Rouen, Louis Leopold Boilly, Musee des Beaux Arts, Rouen.
- Engravings of Scenes from the French Revolution by Jean Duplessi-Bertaux
- Study for `The 10th of August 1792', Francais-Pascal-Simon, Baron Gerard, Musee du Louvre, Paris.

A useful source is 1789: French Art During the Revolution, catalogue of an exhibition in New York held at Colnaghi from October 10 through November 22, 1989. Exhibition organized and catalogue edited by Alan Wintermute. Published by Colnaghi, 1989.

C. BUILDING BACKGROUND KNOWLEDGE THROUGH A PROBLEM SITUATION

This activity acquaints students with some of the events portrayed in *The Scarlet Pimpernel* and gets them thinking about the character of Marguerite. Students read the problem situation, respond in writing, and compare their responses in groups or in pairs. Class discussion outlines the dominant responses of each group.

This activity can be revisited after the students have completed the book. They can compare early responses with Marguerite's actual decision and motivation.

PROBLEM SITUATION

You are Marguerite St. Just, a leading actress of the Comedie Francais, married to the Englishman Lord Percy Blakeney. It is the time of the French Revolution and the Reign of Terror when many aristocrats are being put to death under the guillotine by the revolutionary government. You face a major dilemma. Your brother, Armand St. Just, who has sided in the past with the new government, has become disenchanted because of the harsh measures against aristocratic families. Armand is now actively working undercover with a group led by a clever Englishman of secret identity which helps accused families escape. You agree that the brutality against noble families is wrong, and you sympathize with Armand's new loyalties. However, the revolutionary forces have evidence that he has betrayed them. You are approached by an agent of the French government offering you a choice: either spy for them and reveal the identity of the secret leader who Armand is serving or Armand will be accused and executed by the revolutionary tribunal. What will you choose to do, and how will you justify your choice?

D. BUILDING BACKGROUND KNOWLEDGE THROUGH INTERNET SEARCHES

One way of acquainting students with the history of the French Revolution is to have them search related topics on the Internet. Students can report their findings to the rest of the class, making their written reports available in a binder for other students to review. Presenters can prepare questions related to the main points of their reports. These can be used in quizzes or study guides.

Students can conduct their own searches of topics using available search engines such as AltaVista or Google. One efficient, reliable source of information on many relevant topics is Britannica.com (http://www.britannica.com) which provides free access to the Encyclopaedia Britannica and articles from over 70 magazines. A search on this site will uncover useful articles about: The French Revolution, Reign of Terror, Estates General, the Third Estate, the Tennis Court Oath, Louis XVI, Marie Antoinette, Robespierre, William Pitt, and Edmund Burke.

Other topics and Internet sites include:

French and British Fashion in the 1790's (http://members.aol.com/nebula5/tcpinfo2.html#history)

This site from The Costume Page by Julie Zetterberg provides prints of fashions worn at different periods of history. The 18th-century offerings include dress worn by the fashionable elite in France.

Versailles (http://www.chateauversailles.com/)

This is the official website of the Domaine National de Versailles which offers 360 degree pictures and commentary on this historic building.

http://leafpile.com/TravelLog/France/Versailles/Versaille.htm

This site describes a recent trip to Versailles made by a young couple. It includes pictures and travel narrative.

The Guillotine (http://www.logp.dk/guillotine/Pages/Headquarters.html)

This is the address of The Guillotine Headquarters, maintained by Jorn Fabricius, which gives an historical overview and picture of the guillotine.

The Bastille (http://hss.sd54.bc.ca/School/Pages/student/Humanities/hum9Renata/bastille.htm)

The Bastille website by Zaida De Teves describes the construction and history of the Bastille with pictures.

Useful supplementary texts for students to explore on the Internet include:

Text of Declaration of Rights of Woman and Citizen (http://members.aol.com/agentmess/frenchrev/wmanright.html)

Text of Declaration of Rights of Man and Citizen (http://members.aol.com/agentmess/frenchrev/mancitizen.html)

E. INITIAL EXPLORATIONS OF THEMES

NATURE OF HEROISM

1. To get students thinking about the qualities of a hero, have them write the word "hero" in the center of a circle and then brainstorm qualities of a hero on lines going out from the circle. This is called a visual web or a graphic organizer.

Next, have students create a class web about heroism. Remind them to think about all kinds of heroes-people they know, media and sports stars, action heroes.

Ask students to write a two or three sentence description of heroism on a 3 x 5 index card. Post these on a "True Heroes" bulletin board. Students might add pictures of heroes to the display.

Bring in newspapers and have pairs of students look for stories of heroism. Small groups of four can share their stories and choose one to present to the class. These clippings can be pasted on construction paper and added to the bulletin board. Students can come back to their definitions and examples as they read the novel and evaluate the actions and behavior of Percy and Marguerite.

- 2. Who are famous heroes in history? Ask students to generate a list of six to eight famous heroes. Students should debate who belongs on the list and their individual heroic characteristics. Then send students to the website Biography (http://www.biography.com) to get basic facts about the life of one of these heroes. Ask students to draw a picture of the person with a caption explaining an important value he/she possesses.
- 3. Who are famous literary heroes? Ask students to generate a list of six to eight famous heroes they have encountered in literature. This list will vary according to the reading experiences of the students. Their list may include: Odysseus, Aeneas, Beowulf, Prometheus, Hercules. Ask students: Who are some heroes in contemporary literature? How are these heroes different from earlier literary heroes? This discussion may lead to an analysis of the antihero of modern times. Once the students have agreed on a list, small groups can brainstorm the qualities of each hero. Then the class can generate a list of characteristics usually found in literary heroes. Put these characteristics on a poster that students can see as they read the novel.
- 4. Who are famous heroic characters in movies and other media? Ask students to generate their own list and work in pairs, brainstorming and creating a list of common heroic characteristics. Ask the class to discuss: What do ideas about heroism show about the values of Western culture? What abilities does our culture value? How are heroes expected to act in Western culture?

If students list heroes from other cultures, have them consider cultural differences in the conception of the hero.

- 5. Tall tales have idealized or elevated heroes who engage in exaggerated and extravagant exploits. Read several tall tales, such as Paul Bunyan or Davy Crockett. Make a bubble map (a visual map in which all the qualities of a person or thing are placed in circles and organized around the central bubble which contains the name of the person or thing being defined) showing the traits and exploits that make the person heroic. Then using the map, write sentences about the person. Choosing the most important words and phrases, students can write brief poems extolling the virtues and exploits of the hero. Students can draw a picture of their hero and post their poems.
- 6. Students can take one of the heroes they have studied and talked about and write an ode, a poem of exaggerated praise, extolling the virtues and qualities of the person, place or thing. Students could use as models the odes written by Romantic poets, such as Keats's ode "To Autumn" or Wordsworth's "Ode to Duty." More recent examples are Allen Tate's "Ode to the Confederate Dead" and the numerous odes of Pablo Neruda written about all types of common objects.
- 7. After students have completed one or more of the exercises above, they are ready to describe their own personal hero. Have students write a brief character sketch about the person they have chosen as a hero. They should use concrete examples showing the person in action and letting the reader hear him or her speaking. Their sketches should show qualities they consider significant in a hero.

Give students time to brainstorm ideas, create a web, and complete a draft to share with a partner or small group. In the group, each student should read orally her or his draft. The other students serve as "reviewers." They should: 1. tell the writer the most important detail they remember from the sketch; 2. point to an example they liked; 3. ask one question about the hero that leads to information to be included in the sketch. The writer can use the suggestions to complete the essay. Near the end of the writing workshop, ask for volunteers to share their essays with the class. When essays are completed, post them on the "Heroes" bulletin board.

DISGUISE

- 1. The Scarlet Pimpernel uses disguise both in order to protect himself from detection in Paris while he accomplishes his mission and also to hide his identity at home. Brainstorm with students all possible uses of disguise-both positive and negative. Ask students: What makes a good disguise? When is disguise useful; when is it devious?
- 2. Think about popular action characters who use disguise, such as Batman, Wonder Woman, Superman or Zorro. Ask students: What does a person gain by using a disguise? What are the dangers of disguise? How do the best disguises draw on the preconceptions or prejudices of people?

HUMAN RELATIONSHIPS

- 1. A common barrier in human relationships is lack of communication. Sometimes because of pride or ego or a mistaken idea, one person may not confide in another. Ask students: Have you ever been in a situation in which you didn't want the other person to know something about you? How did you act? What barriers did your behavior set up between you and the other person?
- 2. Here are several simple scenarios for students to role-play. Divide the class into pairs or groups of three. In the group, students compose the dialogue and rehearse the role play.
 - a. A young man meets a friend and tries to avoid telling him that he has had a date with the girl his friend has been trying to date for several weeks. (Gender can be changed in this exercise.)
 - b. A student tries to avoid giving a parent her or his latest report card.
 - c. A young man has had his eyes on a special girl for several weeks. He learns that this girl wants to date a football player, but he isn't on the team. One afternoon he sees this girl in the high school parking lot.
 - d. When your parents go away for the weekend, your friends converge on your home. You know your parents have a rule against house parties when they aren't home. They call you on the telephone to see how you are.
 - e. Your teacher wants you to stay after school to attend a special leadership planning meeting, but you want to go with your friends to hang out at McDonald's. You try to give your teacher an excuse.

Use the questions in #1 to discuss the situation portrayed in the role plays.

POLITICAL ORDER/SOCIAL ORDER

- 1. Read *The Declaration of the Rights of Man and the Citizen* (1789) which was adopted by the French National Assembly as the foundation for a new constitution for France. What are the ideals outlined in the document? What new social order is described? The text of The Declaration can be found at this website: http://members.aol.com/agentmess/frenchrev/mancitizen.html
- 2. Edmund Burke in 1790 responded to a speech which praised the French Revolution and compared it to the English Glorious Revolution of 1688 when he wrote *Reflections on the Revolution in France*. Read a brief excerpt (which can be found in collections of historical documents on the history of Western civilization or at this website: http://www.knuten.liu.se/~bjoch509/works/burke/reflections/reflections.html
 - Ask students to outline Burke's remarks. What are his objections to the revolution? What does he see as the limitations to liberty? What is the value of tradition?
- 3. Baroness Orczy clearly sides with the aristocracy and a social order based on birth and wealth in her depiction of the nobility during the French Revolution. Ask students: What do we know about her that might explain her point of view? Read the introductory essay to the Signet Classic edition for biographical details about her life.

DURING READING ACTIVITIES

These explorations and reader response prompts will elicit students' initial responses while reading the novel and lead to more in-depth analysis of the themes and ideas explored in the prereading activities.

A. NOTING INITIAL REACTIONS

- 1. Beneath Orczy's story of intrigue and adventure lies a political message. Ask students to note passages that convey her political agenda. Spend a few moments at the beginning of each discussion session noting the passages. Keep a running list of these passages on poster paper. When students have completed reading the novel, they can review these passages and use them to compare and contrast Orczy's portrayal of the nobles and the revolutionaries. Ask students: Is Orczy's novel political propaganda? What impact does her political agenda have on your enjoyment of the novel? Why is it important to understand the political overtones of the novel?
- 2. Display a map of France and England. As students read the novel, let them trace the movement of the characters. Also make a time line outlining the events in the action.
- 3. Part of the fun of reading the novel is trying to uncover the identity of the Scarlet Pimpernel. After students have read the first six chapters, ask them to list on a "ballot" who he is. They should also list three reasons supporting their selection. Next, allow them to argue their choice; collect and save the ballots. Later, return them and ask the students to critique in writing their original choice. If they were wrong, where did they make errors? Afterward, the class can discuss if Orczy is successful in creating suspense in the novel.
- 4. Marguerite Blakeney, like the readers, does not know the identity of the Scarlet Pimpernel. Each day, ask the class what she knows about the Scarlet Pimpernel, based on their most recent reading. Ask the class: When Marguerite realizes who he is, what clues does she remember?
- 5. Look for a scarlet pimpernel in a book of flowers. Have students discuss these questions in small groups or respond in a journal: How does this flower fit the hero of the band described in the novel? Why did Percy choose this flower as his emblem? Select a flower that fits your character or goals in life. Why did you choose it? Draw the flower and write a brief explanation about how the flower fits your personality.

B. READER RESPONSE

Give students an opportunity to express their initial reactions to the novel, based on personal experiences and understanding of what they have read. Reader response writing prompts encourage personal interaction with literature. Use open-ended instructions or questions, such as, Describe your response to the chapter you have just read. Or, What do you know about Lady Blakeney? Ask students to choose the most important line in the chapter(s) and explain why they consider it important. Or have students choose a line from the novel and explain what it means to them. Tell students to write freely for three to five minutes about ideas or reactions the quote brings to mind. Have them share their responses in pairs and then invite reactions as a way to start a whole-class discussion.

The following quotations may lead to rich responses:

"Every aristocrat was a traitor, as his ancestors had been before him: for two hundred years now the people had sweated, and toiled, and starved, to keep a lustful court in lavish extravagance." (2)

"The Scarlet Pimpernel... is the name of a humble English wayside flower; but it is also the name chosen to hide the identity of the best and bravest man in all the world, so that he may better succeed in accomplishing the noble task he has set himself to do."(31)

"And now I have the satisfaction, Armand, of knowing that the biggest fool in England has the most complete contempt for his wife." (55)

Chauvelin "was blindly enthusiastic for the revolutionary cause, he despised all social inequalities, and he had a burning love for his own country. He firmly believed that the French aristocrat was the most bitter enemy of France; he would have wished to see every one of them annihilated." (93)

"A burning curiosity seized her to know him [the Scarlet Pimpernel]: although for months she had heard of him and had accepted his anonymity as everyone else in society had done; but now she longed to know...only for her own sake, for the sake of the enthusiastic admiration she had always bestowed on his bravery and cunning." (101)

"Methought that the passion which you once felt for me would outlast the span of human life. Is there nothing left of that love, Percy?" (131)

"Her love for him had been paltry and weak, easily crushed by her own pride; and she, too, had worn a mask in assuming a contempt for him, whilst, as a matter of fact, she completely misunderstood him." (159)

"Chauvelin had sworn to bring the Scarlet Pimpernel to the guillotine, and now the daring plotter, whose anonymity hitherto had been his safeguard, stood revealed through her own hand, to his most bitter, most relentless enemy." (188)

Sir Andrew "knew his friend and leader so well, with his reckless daring, his mad bravery, his worship of his own word of honor...Blakeney would brave any danger, run the wildest risks sooner than break it, and with Chauvelin at his very heels, would make a final attempt, however desperate, to rescue those who trusted in him." (191)

"It really seemed as if some potent Fate watched over that daring Scarlet Pimpernel, and his astute enemy almost felt a superstitious shudder pass through him, as he looked round at the towering cliffs, and the loneliness of this outlying coast." (246)

C. MINI-LESSONS IN READING LITERATURE

1. Reading for Character

Have students put the name of one of the main characters at the top of a paper divided into two columns. In the left column list everything you've learned about the character-include both facts and inferences. Then in the right column, indicate the source of your information, such as the author, what another character said about this character, what the character says and does, and how other characters react to the character.

This exercise helps students see how authors build clues into a story, allowing readers to infer the personality and motives of a character.

2. Reading for Theme

Have pairs of students choose one of the four main themes in the novel: the nature of heroism, appearance versus reality or disguise, obstacles in human relationships or revolutionary ideas of political order. Students select three to four passages in the novel that best reveal the theme and explain the quotes. Next they make a poster or Power Point presentation with the title of the theme, the passages, and their analysis of the quotes. Using their poster or Power Point, students give an oral overview of the theme and a discussion of whether they agree or disagree with Orczy's presentation of it.

3. Reading for Irony

Irony is a literary device in which the outcome of events is different from what was expected. Usually a character says or does something which can be taken to mean one thing but may have other levels of meaning. The character may not realize what he is actually saying or doing, but the reader does because he/she has more information than the character.

For example, in Chapter XV, Orczy writes about Marguerite Blakeney, "She wished she were in the supper-room, too, at this moment, watching him [The Scarlet Pimpernel] as he entered; she knew that her woman's penetration would at once recognize in the stranger's face whoever he might be-that strong individuality which belongs to a leader of men-to a hero: to the mighty, high-soaring eagle, whose daring wings were becoming entangled in the ferrer's trap"(120). Discuss the irony of this passage with students. What does Marguerite think about her ability to recognize character? What do we know about her insight so far? What is Orczy saying about Marguerite?

After your class discussion of irony, divide the novel into sections and assign students to search a section for other examples of irony. Students should mark passages and then discuss with a small group why the passage is ironic. Then they can share examples with the class.

D. DISCUSSION QUESTIONS

Students' personal responses to the novel can be deepened through small group and class discussion. The goal of discussion is not to summarize the plot but to understand connections between what characters say and do-their motivation, and how all these actions taken together suggest the author's overall ideas about heroism, human relationships, and political order. You may want to use students' reader response reactions to start discussion or you may use some of the following questions to explore character, action, and theme.

- 1. Why does the novel open with the scene at the barricades of the city of Paris?
- 2. How has the Scarlet Pimpernel managed to elude the guards?
- 3. Why is it ironic that Bibot thinks he will be the one to capture the Scarlet Pimpernel?
- 4. The scene at The Fisherman's Rest in Dover stands in sharp contrast to the first chapter in Paris. Why? What does Orczy intend to convey about the differences between the English and French?
- 5. How is Mr. Jellyband like Bibot? How is he different?
- 6. How are the aristocratic De Tournay family contrasted with the English? For example, contrast the behavior of Comtesse de Tournay with Lady Blakeney when they meet; or the reaction of the English to the behavior of Vicomte de Tournay.
- 7. Why does Lord Antony say that the band of the Scarlet Pimpernel engage in their dangerous work for sport? What is his motive?
- 8. Explain Marguerite's behavior when she enters the inn and finds the De Tournay family.
- 9. What does Sir Percy do to confirm the common assumption that he is stupid?
- 10. What has prevented Marguerite from explaining her role in the denunciation of St. Cyr to Percy?
- 11. How does Marguerite feel about her husband now that they are estranged?
- 12. How does Marguerite react when Chauvelin asks for help to unmask the Scarlet Pimpernel?
- 13. Why is Chauvelin not disappointed when Marguerite at first refuses to help him?
- 14. What is Marguerite's dilemma when she realizes her brother is in danger?
- 15. Why doesn't Marguerite confide in her husband?
- 16. What are Marguerite's conflicting thoughts when she gives Chauvelin information that may help him discover the identity of the Scarlet Pimpernel?
- 17. How does the ordeal she has just endured change Marguerite's feelings about her husband?
- 18. Why doesn't Percy respond to his wife's overtures? What do we learn about his motivation for treating her coldly? How does he truly feel about her?
- 19. What does Marguerite realize about her relationship with her husband? How does she plan to act in the future? Why?
- 20. What does Percy's study reveal about his character?
- 21. How does Marguerite feel when she realizes the truth about her husband?
- 22. Why does Marguerite want to risk all for her husband, even her own death?
- 23. How does the host of the Chat Gris treat his guests? What does his behavior show about the changes that have occurred in France since the Revolution? How does he treat Chauvelin? Why?
- 24. What does Percy use to upset Chauvelin? How does he get away from him? What does Percy realize he has to do if he is going to save the refugees?
- 25. Why does Marguerite keep quiet throughout the ordeal? Why does she follow the band into the night?
- 26. Why do Chauvelin's plans backfire?

- 27. Why does Chauvelin beat the Jew?
- 28. What do Percy and Marguerite realize about each other?

E. USING READING TO BUILD VOCABULARY

Baroness Orczy uses a rich assortment of words to tell her story, making this novel a good choice for vocabulary study. Here are two ways to develop students' vocabulary:

- 1. Semantic Mapping is an exercise in which students choose words that are new to them and that they want to learn. Maps are done on legal or poster size paper. Have students put the title of the novel in a circle in the center. On arms extending from the circle students, working in small groups, note new words found in the story. You may choose to give students a list of ten words, allowing them to select those they don't know. After the words have been listed, students brainstorm all the possible meanings of each word, noting synonyms, listing them beneath the word on the map. Then they go back to the story and decide what meaning best fits the context in which the word is used; they circle this meaning. Students can add new words to their brainstorming list or clarify the meanings they have already considered. Finally, they use the vocabulary words on their maps to write a summary of the story or a journal response.
- 2. Guessed/Context/Dictionary Meanings is an exercise in which you select difficult vocabulary words for each section of the novel. Before students read the new section, give them a worksheet with the words. Students guess the meaning, writing it on the worksheet, and then discuss their ideas with a small group. Then after they read (or during reading if they read in a small group), students fill in the meaning of the word as they understand it from context clues. Next, they discuss with their group her or not their guessed meaning fits how the word is used in the story. One student from each group, designated the Vocabulary Enricher, looks up the dictionary definition and the group decides which definition is appropriate in the context of the novel. If students are creating Vocabulary Notebooks, they record the vocabulary words and as many synonyms as possible.

If students do this exercise before reading a new section of the novel, they can use this activity to build background knowledge for reading comprehension.

AFTER READING ACTIVITIES

After reading the novel and discussing the themes, students are ready to engage in activities that will deepen their interpretation, help them see connections between the novel and other literature and media, and provide a creative outlet.

A. DEEPENING INTERPRETATION

Having read the novel, students are now ready to discuss their reactions and evaluations of the themes of the novel. Here are some topics and questions for exploration.

- 1. Compare the behavior of Lady Blakeney at the beginning of the novel and after she spies for Chauvelin. What marks the turning point in her behavior towards her husband?
- 2. What motivates Lord Blakeney and his band to put themselves at risk in order to save French aristocrats from death? Review the several speeches Percy and others make about their motives and determine if they should be accepted at face value. Why do you think they act as they do?
- 3. Why is Percy so successful in duping people as to his true identity? How does he use the prejudices of people to help him in his work?
- 4. How does the novel work as a propaganda piece that extols the virtues of the English over the decadence of the French? Is Orczy convincing? Why or why not?
- 5. Compare the Fisherman's Rest at Dover to Le Chat Gris at Calais. What do the settings and behavior of the people reveal about the differences Orczy wants the reader to see between the two cultures.

B. GROUP AND INDIVIDUAL PROJECTS

Below are several suggested projects to extend learning.

- Create character collages by choosing a character in the novel and then rereading some of his/her speeches. Make a
 character map with the character's name in the middle and physical and personality traits on the arms. Make a visual
 representation of the character by creating a collage from magazines and your own drawing. Choose a speech of the
 character that best represents his/her point of view or role in the action. Present the speech and your collage to small
 groups or the class.
- 2. Several times, animals are used as metaphors for characters in the novel. Choose an animal to represent each of the key characters in the novel. Make a drawing with the character's name and picture. In a paragraph explain why the animal you chose fits the personality and behavior of your character.
- 3. Write postcards from one character to another. For example, after Armand has returned to Paris, imagine that he sends his sister a note explaining why he needed to return to France and what he finds there.
- 4. Lord and Lady Blakeney are at the center of English court life and fashionable society. From the descriptions in the novel, draw pictures of the fashions worn by them or write an essay describing the fashionable dress of the day for men and women. Look at paintings of Rococo artists, such as Watteau and Fragonard which can be seen at this website: http://www.artchive.com/ftp_site.htm. Compare the dress of the persons depicted in these paintings to Orczy's descriptions of the clothing of Marguerite and Percy.
- 5. Marguerite listens to the music of Gluck's *Orpheus* when she is blackmailed by Chauvelin. Listen to all or a small part of the opera. What emotions does the music generate in you? How does the music match the emotions experienced by Marguerite?
- 6. Take one of the main characters and create a Treasure Box or Scrapbook for the character. What objects, pictures, letters, and other mementoes might this character treasure or consider important enough to save?
- 7. Write a slogan or saying for each of the main characters that identifies their values or purpose in life. Put the saying on a strip of paper. Mount these under the character's name on the wall or bulletin board.
- 8. Imagine that the Blakeneys have returned to London and are being celebrated for their exploits. Write a speech in praise of either Percy or Marguerite, detailing what they have done or said that makes them worthy of recognition.
- 9. Imagine what happens when Chauvelin returns to the fisherman's but to find that the Jew and Lady Blakeney are missing. What would he say and do? Role play your ideas about this scene. Or role play what Chauvelin says to his superiors when he returns to Paris.
- 10. Create a comic strip of one of the central episodes in the novel.
- 11. Compare one of the film versions to the text of the novel.
 - a. The classic 1935 film stars Leslie Howard and Merle Oberon. The film was directed by Harold Young.
 - b. A & E's 1999 version which stars Richard Grant as Percy, Elizabeth McGovern as Marguerite, and Martin Shaw as Chauvelin, has three episodes: "The Scarlet Pimpernel," "The Scarlet Pimpernel Meets Madame Guillotine," and "The Scarlet Pimpernel and the Kidnapped King." Descriptions of the episodes can be found at London films website: http://www.imagic.demon.co.uk/london_films/pimpernel.html
 - c. The 1982 film version staring Jane Seymour and Anthony Andrews is perhaps closest to the novel, although it combines episodes from both *The Scarlet Pimpernel* and Eldorado. After viewing the film, ask students: What is the motivation of Chauvelin? Is Marguerite responsible for the death of St. Cyr and his family? How do the changes in the film affect the characterization?
- 12. Go to the website for the Broadway musical of *The Scarlet Pimpernel*: www.thepimpernel.com. Listen to the music clips of songs from the play. What are the themes of the songs? Compare the play to the novel.

C. READING OTHER LITERATURE BY BARONESS ORCZY

Baroness Orczy wrote a series of books about the exploits of the Scarlet Pimpernel and his band and Marguerite. Here are some of the titles: *Triumph of the Scarlet Pimpernel, League of the Scarlet Pimpernel, Eldorado, Way of the Scarlet Pimpernel, Elusive Pimpernel, Adventures of the Scarlet Pimpernel, Pimpernel and Rosemary.* Choose one of these novels to read and

then prepare a two-minute book talk on the novel. Book talks are brief introductions to a novel which catch the interest of the listener; they are not plot summaries. Students can be creative; they can make a poster, write a poem, make an ad for the book or role play a character in the novel.

D. READING OTHER LITERATURE CONNECTED TO THE THEME OF HEROISM IN THE NOVEL

Read a novel which concentrates on the exploits of the hero. List the characteristics and attributes of the hero. Make a list comparing and contrasting the Scarlet Pimpernel with the hero in one of these novels. Choose one of the most heroic moments in the novel and act it out for the class.

NOVELS OF HEROISM (ALL AVAILABLE IN SIGNET CLASSIC EDITIONS):

The Man in the Iron Mask, Alexander Dumas
Three Musketeers, Alexander Dumas
Count of Monte Cristo, Alexander Dumas
Don Quixote, Miguel De Cervantes
The Merry Adventures of Robin Hood, Howard Pyle
Le Morte D'Arthur, Thomas Malory
Rob Roy, Sir Walter Scott

E. FORMING LITERATURE CIRCLES ON NOVELS ABOUT THE FRENCH REVOLUTION

Having read *The Scarlet Pimpernel*, students may enjoy reading other novels about the French Revolution and the era following the revolution in France. Book Clubs or Literature Circles can be created for a period of two to four weeks for students to engage in reading, responding to, and discussing self-selected novels. In general, Book Clubs are designed to give students:

- the opportunity to choose a work of literature they want to read,
- control over the pace of the reading,
- opportunities to respond to a novel and discuss it in detail,
- choices for how they will contribute to the discussion,
- opportunity to develop vocabulary and skills of literary analysis,
- time to develop independent thinking, and
- time to engage in creative group projects.

Suggested Theme for a Book Club: France from the French Revolution to the Nineteenth Century

Suggested Books (all available in Signet Classic editions):

- Charles Dickens, A Tale of Two Cities
- Victor Hugo, Les Miserables
- Gaston Leroux, The Phantom of the Opera

INSTRUCTIONS FOR STUDENTS:

1. Choose a book

You will have an opportunity to survey each of the books using a "Book Pass-Around" strategy. When you get the novel, look it over and read several pages. After you have reviewed each novel, list your first and second choices. Groups will be set up according to students' choices. Most students will get their first choice if there are enough persons who chose the same book.

2. Plan the Reading

When the group meets for the first time, decide on how members want to read the novel (independently, in pairs, groups, silently, aloud), and the pace of the reading (how many chapters per day). Your teacher will give you a deadline for completion of the novel and the projects designed to extend your background knowledge and show your responses to the reading.

3. Choose roles

In Literature Circles: Voice and Choice in the Student-Centered Classroom, Harvey Daniels gives the following titles to the roles of group members: Discussion Director (develops questions for the group discussion), Vocabulary Enricher (chooses several important words in the reading that may be new or puzzling), Literary Luminary (chooses several key sections of the novel to read aloud to the group), Connector (makes connections between students' experiences and the novel), Summarizer (prepares a brief summary of the day's reading), Illustrator (draws a picture related to the reading in some way), Travel Tracer (describes where the action takes place), and Investigator (looks up background information on any topic related to the book).

Since most groups will be no larger than five persons, some of the roles, suggested by these labels, can be combined. The teacher will explain the role of each group member. Your group will be counting on you to accomplish your part of the whole group's effort.

4. Goals

During each group meeting, students need to accomplish the following: 1. discuss the reading thoroughly, using questions prepared by group members; 2. work on vocabulary; 3. work on a creative project (usually assigned by the teacher; see suggestions in After Reading Activities).

5. Evaluate

As a group, assess the work of the group at the end of the Book Club. How effectively did group members work together? Did you keep to your schedule? What can you do to improve the quality of your reading circle?

PROFESSIONAL RESOURCES

Daniels, Harvey. Literature Circles. Voice and Choice in the Student-Centered Classroom. York, Maine: Stenhouse Publishers, 1994.

Fiero, Gloria. *The Humanistic Tradition, 3rd edition. Vol. 4, Faith, Reason, and Power in the Early Modern World.* New York: McGraw Hill, 1998.

Teacher's Guides to Signet Classic Editions on the Web: http://www.penguingroup.com/academic

ABOUT THE AUTHORS OF THIS GUIDE

JEANNE M. MCGLINN, Associate Professor in the Department of Education at the University of North Carolina at Asheville, teaches Children's and Adolescent Literature and directs the field experiences of 9-12 English licensure candidates. She is the coordinator of the Classroom Materials column of the *Journal of Adolescent and Adult Literacy* and frequently reviews books for this journal, *The ALAN Review*, and *Signal*. Recently, she published a critical book on the historical fiction of adolescent writer Ann Rinaldi for Scarecrow Press Young Adult Writers series.

JAMES E. MCGLINN, Associate Professor of Education at the University of North Carolina at Asheville, teaches methods of teaching and reading courses. He has taught high school English, and his research interests currently focus on motivating and increasing the reading achievement of students in middle and high school.

ABOUT THE EDITORS OF THIS GUIDE

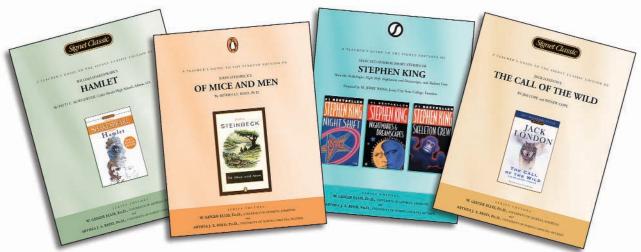
W. GEIGER ELLIS, Professor Emeritus, University of Georgia, received his A.B. and M.Ed. degrees from the University of North Carolina (Chapel Hill) and his Ed.D. from the University of Virginia. His teaching focused on adolescent literature, having introduced the first courses on the subject at both the University of Virginia and the University of Georgia. He developed and edited *The ALAN Review*.

ARTHEA (CHARLIE) REED, PH.D. is currently a long-term care specialist with Northwestern Mutual Financial Network and senior partner of Long-Term Care and Associates. From 1978 to 1996 she was a professor of education and chairperson of the Education Department at the University of North Carolina at Asheville. She is the author or co-author of 15 books in the fields of adolescent literature, foundations of education, and methods of teaching. She was the editor of *The ALAN Review* for six years and president of the Assembly on Literature for Adolescents of the National Council of Teachers of English (ALAN). She is currently co-authoring the 5th edition of *A Guide to Observation, Participation, and Reflection in the Classroom* (McGraw-Hill 2004). She has taught almost every grade from second grade through doctoral candidates. She lives in Asheville, North Carolina with her husband Don, two dogs, and a cat.

FREE TEACHER'S GUIDES

A full list of Teacher's Guides and Teacher's Guides for the Signet Classic Shakespeare Series is available on Penguin's website at:

www.penguin.com/academic



TEACHER'S GUIDES

Animal Farm • Anthem • Beloved • Beowulf • The Call of the Wild • Cannery Row • City of God • The Country of the Pointed Firs and Other Stories • The Crucible • Death of a Salesman • Dr. Jekyll and Mr. Hyde • Dubliners • Ethan Frome • The Fountainhead • Girl in Hyacinth Blue • The Grapes of Wrath • A Journey to the Center of the Earth • The Jungle • The Life of Ivan Denisovich • Looking Backward • Lysistrata • Main Street • Of Mice and Men • The Mousetrap and Other Plays • A Narrative of the Life of Frederick Douglass, An American Slave • Nectar in a Sieve • 1984 • The Odyssey • The Passion of Artemisia • The Pearl • Persuasion • The Prince and the Pauper • A Raisin in the Sun • The Red Pony • Redwall • The Scarlet Letter • The Scarlet Pimpernel • Silas Marner • A Tale of Two Cities • The Time Machine • Up from Slavery • The Women of Brewster Place • Wuthering Heights

TEACHER'S GUIDES FOR THE SIGNET CLASSIC SHAKESPEARE SERIES

Antony and Cleopatra • As You Like It • Hamlet • Henry V • Julius Caesar • King Lear • Macbeth • Measure for Measure • A Midsummer Night's Dream • Much Ado About Nothing • Othello • Richard III • Romeo and Juliet • The Taming of the Shrew • The Tempest • Twelfth Night

Visit the Penguin Group (USA) web site at www.penguin.com to browse all Signet Classic paperback editions and www.penguin.com/scessay for information about the Annual Signet Classic Scholarship Essay Contest