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Great Expectations

GCSE English Literature for AQA
Teacher's Resource

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Introduction from the Series Editor

Change and challenge in GCSE English Literature

The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

- First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers' choices of texts and tasks, as set texts are prescribed for study.
- Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new 'closed-book' GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers' ideas and writers' craft.

The Student Books

All the Student Books in this series are based on what students need in order to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors' ideas and their relevance to readers then and now, as well as to authors' craft in a genre by structure and use of language.

The Student Books are organised so that in Part 1, students can use them as they read through the texts. Units 1–10 will help them to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. These units also provide guidance on writing about reading for maximum effect in the exam, with examples they can use to check their own writing. Part 2 takes a broader view of the essential study focus areas of GCSE Literature. These units help students to develop their skills and their responses even further,

with a clear summary of how key study focus areas can be seen in the text as a whole.

This Teacher's Resource

This Teacher's Resource provides a companion to the *GCSE English Literature for AQA: Great Expectations* Student Book, with a focus on differentiated tasks and attainment for setting student targets. The emphasis throughout, as with the Student Books, is on engaging the reader as an active interrogator of the text and on helping them to reflect on the text's relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension tasks are available in the Cambridge Elevate-enhanced Edition of this teacher's resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the Student Book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this teacher's resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

Peter Thomas

Digital assets on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of *Great Expectations* features a wide variety of supplementary videos. Actors from the theatre company Four of Swords delve into a variety of ways of interpreting the text, including:

Key performances: some key scenes and speeches are provided to aid with revision and discussion.

Characters in the hot seat: actors playing the characters are asked questions about the motivations for their actions.

Interpretation discussions: actors and directors discuss or debate the way they would prefer to interpret the characters in the text, informing their own performances.

Characters on trial: speeches for the prosecution and defence set up a debate for students: does Dickens present the characters as ‘guilty’, ‘innocent’ or a mixture of both?

Language discussions: the actors discuss the language of the text, interrogating the ways it is used to create atmosphere and meaning.

Pitching productions: a directors’ debate about the validity of different interpretations and staging of the text.

The prime purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources can be accessed from the ‘Media Library’ tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *Great Expectations* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.

Assess to Progress on Cambridge Elevate

The Elevate-enhanced Edition of the *Great Expectations* Student Book includes Cambridge's built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this digital assessment support can help you with:

- Planning – using pre-defined assessments straight from the Student Books
- Marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- Reporting – measuring and demonstrating students' progress over time

Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

Read, understand and respond to texts. Students should be able to:

- *maintain a critical style and develop an informed personal response*
- *use textual references, including quotations, to support and illustrate interpretations.*

We have broken this down into three skills:

- response to text and task
- comparison of texts
- use of references.

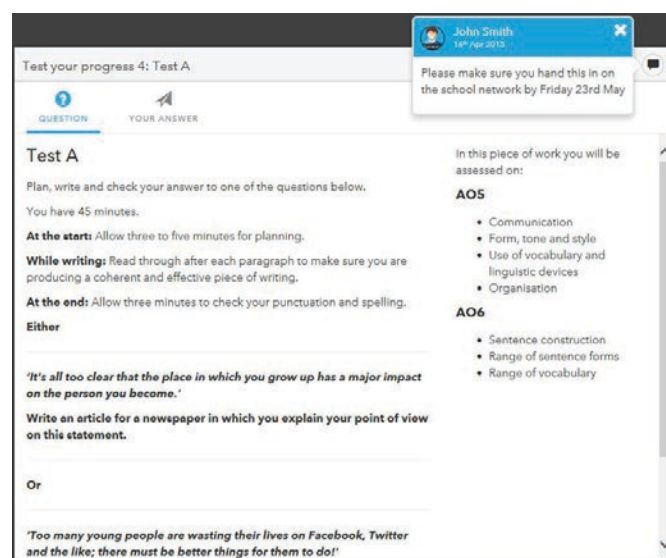
For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Great Expectations* Student Book. These assessment opportunities comprise all the 'Getting it into writing' features at the end of each unit,

together with the writing tasks in the 'Preparing for your exam' section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example on Google Drive, Dropbox or the school's VLE.

Marking

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

Stage 5: Sophisticated and independent

Stage 4: Assured and developed

Stage 3: Secure and explained

Stage 2: Aware and supported

Stage 1: Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of the stages 1 to 5.

73% AO5: Communication

Sophisticated and independent
The response is communicated in a controlled, convincing and sophisticated manner.

AO5: Use of vocabulary and linguistic devices
1 — 2 — 3 — 4 — 5

AO5: Organisation
1 — 2 — 3 — 4 — 5

AO6: Sentence construction
1 — 2 — 3 — 4 — 5

AO6: Punctuation
1 — 2 — 3 — 4 — 5

For selected Student Book assessment opportunities we also include example answers with examiner-style comments, at each of the stages 1 to 5. Used in addition with the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For the *Great Expectations* Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' tasks in Units 3 and 10.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for assessment for learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.

Test your progress 4: Test A

Stage 1: Simple
Some attempt to consider the wording of the task.

Task 1

I was born in a small town in Devon and I grew up there. It is where all my family live and I know a lot of other people there too.

My town is a nice place to live. The people are friendly and I love all my family. I love it when we get together for birthdays or at Christmas time. We always have a big meal together and give each other presents.

I go to a fairly small school. I remember that I was very scared when I first came here but I soon settled down and made some new friends. Everyone is friendly and looks out for each other. The teachers know all our names and want us to do well.

My house is at the top of a hill so sometimes I get tired when I have to walk up it, especially if I am carrying a heavy bag. I like it when my Mum picks me up from school and takes me home.

I do not know where I will end up but I do know that I will always love my home town.

This is a simple response which does not really address the topic set but rather explains how much the writer likes his / her home town.

When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example into an Excel spreadsheet) or for upload (for example to your VLE).

STUDENT	STATUS	DATE	SCORE
Kate Green	MARKED	15 th Apr 2015	73%
Ben Jones	MARKED	15 th Apr 2015	67%
Chloe McDonald	NOT RECEIVED		0%
Jodie Wilkinson	NOT RECEIVED		0%
Liam Clark	NOT RECEIVED		0%

Scores can be exported both by individual students and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch our Assess to Progress video online at <https://vimeo.com/126470260>

Planning support for *Great Expectations*

This Planning map has been put together to provide brief guidance and suggestions about how the tasks in the Student Book might be approached.

There are discrete columns which separate out tasks into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the tasks open-mindedly. You may feel that a task positioned in the 'Reading' column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading task asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate tasks at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore

pitch those assignments more purposefully at their specific needs and abilities.

This Planning map is a map of possible learning tasks and opportunities which provides, at a glance, their scope and range across the entire book, to help you put together your own scheme of work. None of the tasks are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the text through quickly without tackling any of the tasks, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

You can download an editable version of the Planning map from Cambridge Elevate.

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 1: Setting up prospects and problems</p> <p>The focus is on:</p> <ul style="list-style-type: none"> explaining how Dickens establishes characters and setting at the start of the novel exploring the link between characters and setting writing the opening to your own story with a distinct setting understanding a literature writing task creating your own key extract from the opening of the novel. 	<p>R1 Read the text for Chapters 1–7 and key details and quotations</p> <p>R2 Match the quotations to Chapters 5–7</p> <p>R3 Highlight violence words and explain 'ing' words</p> <p>R4 Text lasso</p> <p>R5 Choose an incident from Chapters 1–2</p> <p>TR Select images of real settings and link back to the book</p> <p>TR Look for examples of violence</p> <p>TR Biographical details of Dickens</p>	<p>W1 Pip meeting Magwitch, using film image</p> <p>W2 Mrs Joe</p> <p>W3 Landscape</p> <p>W4 Pip's character and setting</p> <p>W5 Pip and Magwitch</p> <p>W6 A text lasso extract</p> <p>W7 Magwitch, impact on Pip and Dickens on the poor</p> <p>W8 Pip's character</p> <p>TR Descriptive writing about setting and mood</p> <p>TR Imagine Pip by the graves</p> <p>TR Real versus imagined chart</p>	<p>S1 Describe the loneliest place</p> <p>S2 Describe different types of setting</p> <p>S3 Describe a character within a setting</p> <p>S4 Predict future events</p> <p>TR Discuss the real settings Dickens knew</p> <p>TR Film versions</p> <p>TR Pip's pity for Magwitch</p> <p>TR Peer assessment of each other's work</p>	<p>Reading assessment: quotation matching from Chapters 5–7</p> <p>Writing assessment: an essay on Pip and Magwitch's relationship</p> <p>Spoken language assessment: describe settings</p>	<p>Video: <i>Great Expectations</i>: an introduction to the story</p> <p>Video: <i>Great Expectations</i>: story catch-up Chapters 1–7</p> <p>Video: The loneliest place – a description</p> <p>Video: A description of a character linked to setting</p> <p>Link: Dickens letter</p> <p>Link: Dickensian Medway</p> <p>Link: Restoration House</p> <p>Link: The Forge</p> <p>Link: Monet paintings</p> <p>Link: Cooling Church</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 2: Satis House: Pip meets Miss Havisham and Estella</p> <p>The focus is on:</p> <ul style="list-style-type: none"> analysing how Dickens establishes Miss Havisham's character investigating the language he uses to do this putting different characters in the hot-seat to interpret their perspective writing a detailed essay plan for a question about the novel. 	<p>R1 Read Chapters 8–17, key details and quotations</p> <p>R2 Read the 300-word extract</p> <p>TR Read all descriptive passages about Miss Havisham</p> <p>TR Read the description of the bride-cake</p>	<p>W1 Visit memory</p> <p>W2 One-line summaries</p> <p>W3 List words about Miss Havisham</p> <p>W4 'Silent' discussion</p> <p>W5 Dickens's presentation of Miss Havisham</p> <p>W6 Pip's dialogue with Miss Havisham</p> <p>W7 Joe's dialogue with Miss Havisham</p> <p>W8 How Estella is presented</p> <p>W9 Pip's account of events</p> <p>W10 Joe's account of events</p> <p>W11 Plan and write an essay on Miss Havisham or her relationship with Pip</p> <p>TR Label Miss Havisham's images</p> <p>TR Annotate Miss Havisham's dialogue</p> <p>TR Group annotation of character images</p> <p>TR Table of Pip's characteristics</p> <p>TR Description of bride-cake and room and similarities to Miss Havisham</p>	<p>S1 Hot-seating Pip and Miss Havisham</p> <p>S2 Discuss essay plans</p> <p>S3 Dickens's response to today's world</p> <p>TR Discuss changing outlook as the characters grow older</p> <p>TR Discuss and vote on preferred Miss Havisham from film versions</p> <p>TR Discuss real love/hate relationships</p> <p>TR Mr and Mrs hot-seating with Joe and Mrs Joe</p> <p>TR Feed back essay plans to class</p> <p>TR Class debate on modern issues Dickens would write about</p>	<p>Spoken language assessment: hot-seating</p> <p>Writing assessment: an essay about Miss Havisham's character/her relationship with Pip</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 8–17</p> <p>Video: Estella in the hot-seat</p> <p>Video: Miss Havisham in the hot-seat</p> <p>Link: Child poverty</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 3: Pip's fortune</p> <p>The focus is on:</p> <ul style="list-style-type: none"> exploring the context of Mr Jaggers's visit writing a newspaper article for the front page of a Victorian newspaper using quotations to illustrate and examine the ideas and attitudes in a literary text. 	<p>R1 Read Chapters 18–24 and key details and quotations</p> <p>R2 Close reading of Chapter 18</p> <p>R3 Re-read Chapter 20</p> <p>R4 Read Chapter 19 – conversation with Miss Havisham</p> <p>R5 Re-read Pip's leaving scene, Chapter 19</p>	<p>W1 Front page newspaper story</p> <p>W2 Mr Jaggers's language</p> <p>W3 Joe and Pip's responses to news</p> <p>W4 Pip leaving home</p> <p>W5 Description of Jaggers's office</p> <p>W6 Write about the 300-word extract</p> <p>W7 Mr Jaggers's news</p> <p>W8 Victorian gentleman</p> <p>W9 Trabb and social class</p> <p>TR Annotate Bidley's conversation</p> <p>TR Joe's qualities</p> <p>TR Explain Pip's behaviour</p> <p>TR Feelings related to growing up</p> <p>TR Secretive/mysterious table</p> <p>TR List of Pip's key moments</p>	<p>S1 Reality TV discussion</p> <p>S2 Discuss quotations</p> <p>S3 Role play journalist, editor and characters</p> <p>TR Discuss Pip's gains and losses</p> <p>TR Discuss new/old money and changes of fortune</p> <p>TR Discuss father figures</p> <p>TR Act out Bidley's conversation</p> <p>TR Social class discussion</p>	<p>Reading assessment: reading Chapter 20 and finding quotations</p> <p>Writing assessment: write about the 300-word extract</p> <p>Spoken language assessment: role play journalist</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 18–24</p> <p>Video: An assignment from a Victorian newspaper</p> <p>Video: An interview with a Victorian gentleman</p> <p>Link: Djibril Cissé: Lord of the Manor</p> <p>Link: Lottery winner article</p> <p>Assess to Progress (with example responses)</p>
<p>Unit 4: Pip's new life in London</p> <p>The focus is on:</p> <ul style="list-style-type: none"> looking closely at Pip's life in London, and at his new and old friends examining Dickens's use of language in this extract producing a pitch for a computer game – Wemmick's Castle writing an essay. 	<p>R1 Re-read Chapter 25</p> <p>R2 Read Chapters 25–38 and find quotes for each chapter</p> <p>R3 Reading essay plan and re-ordering</p> <p>TR Read Estella's scenes in Chapters 29 and 38</p>	<p>W1 Visit an eccentric person</p> <p>W2 Wemmick's castle video game</p> <p>W3 Visit to Wemmick</p> <p>W4 Mock-heroic style</p> <p>W5 Joe's visit</p> <p>W6 Estella's behaviour</p> <p>W7 Mirroring technique</p> <p>TR Annotate Wemmick quotes</p> <p>TR Rewrite mock-heroic quotes</p> <p>TR Rewrite Joe's visit</p> <p>TR Annotate Estella image</p>	<p>S1 Describe home and behaviour linked to setting</p> <p>S2 Plan Wemmick's video game in pairs or groups</p> <p>TR Discuss why Pip behaves badly towards Joe</p> <p>TR Class discussion of mismatched couples</p> <p>TR Discuss binary oppositions</p>	<p>Spoken language assessment: Wemmick's video game discussion/presentation</p> <p>Writing assessment: an essay on the presentation of Wemmick's character</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 25–38</p> <p>Link: Aged parent as a positive representation</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 5: The benefactor discovered</p> <p>The focus is on:</p> <ul style="list-style-type: none"> interpreting the themes of crime and justice, and ambition and self-improvement taking part in a debate about Magwitch's actions in the novel writing a detailed essay plan for an exam-style practice question. 	<p>R1 Read Chapters 39–43 and summaries</p> <p>R2 Quote matching</p> <p>TR Read about Dickens's father in Newgate Prison</p>	<p>W1 Questions on Chapters 39–42</p> <p>W2 An essay on the presentation of Magwitch</p> <p>W3 An essay on the extract from Chapters 39–43</p> <p>W4 Magwitch question and timeline of Magwitch's life</p> <p>TR Annotate Pip's mistakes</p> <p>TR Magwitch as 'second father' questions</p> <p>TR List moments where appearances are important</p> <p>TR List pros and cons of self-improvement</p>	<p>S1 Discuss meeting an old acquaintance and a gift from a benefactor</p> <p>S2 Magwitch dialectic</p> <p>S3 Discuss essay marking with partner</p> <p>TR Discuss different types of prisons in the story</p> <p>TR Discuss different types of homes/dwellings in the story</p> <p>TR Discuss Jaggers and the legal system</p>	<p>Reading assessment: Quote matching task</p> <p>Writing assessment: an essay on the presentation of Magwitch</p> <p>Spoken language assessment: Magwitch dialectic class debate</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 39–43</p> <p>Video: Estella is cruel and heartless – a dialectic</p> <p>Video: Abel Magwitch has been kind and virtuous – the opening of a speech for the motion</p> <p>Video: A dramatisation of Magwitch's return</p> <p>Video: Magwitch in the hot-seat</p> <p>Link: Dickens's visit to Newgate Prison</p> <p>Link: John Dickens in the Marshalsea</p> <p>Assess to Progress</p>
<p>Unit 6: Pip's love and loyalty</p> <p>The focus is on:</p> <ul style="list-style-type: none"> exploring the characters of Miss Havisham and Estella exploring the relationships between Pip, Miss Havisham and Estella rewriting an extract from the point of view of Miss Havisham or Estella working with an editor to improve your writing. 	<p>R1 Read Chapters 44–48 and brief summaries</p> <p>R2 Find suitable quotations for Chapters 46–48</p>	<p>W1 Follow-up notes on play performances</p> <p>W2 Chapter 44 questions on Pip and Estella</p> <p>W3 Notes on Estella and Miss Havisham</p> <p>W4 Narrative tension in Wopsle and Molly's scenes</p> <p>W5 First-person account by Estella or Miss Havisham and evidence account</p> <p>W6 Paragraph on Pip's feelings for Estella</p> <p>TR Annotate Miss Havisham and Estella</p>	<p>S1 Improvise dialogue</p> <p>S2 Play script performances</p> <p>S3 Discuss writing in the first-person accounts with a partner</p> <p>S4 A group discussion on monthly instalments, dramatic readings and romantic comedies</p> <p>TR Role play Pip and Estella</p> <p>TR A discussion of the power of words in Pip's speech</p> <p>TR Discuss if Pip is admirable or ridiculous</p> <p>TR Discuss representations of gypsies</p>	<p>Writing assessment: first-person accounts</p> <p>Spoken language assessment: play script performances</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 44–48</p> <p>Video: Pip tells Estella he loves her</p> <p>Video: Pip tells Estella he loves her – marking the moment</p> <p>Video: Miss Havisham's thoughts – 'I think he has more to say'</p> <p>Video: Estella's thoughts – 'he's speaking about love'</p> <p>Video: Estella's thoughts – 'Miss Havisham is looking at me'</p> <p>Video: Estella's thoughts – 'This boy must be kept quiet'</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 7: Crime, guilt and forgiveness</p> <p>The focus is on:</p> <ul style="list-style-type: none"> illustrating and interrogating Miss Havisham's actions in the novel forming ideas and perspectives about the themes of virtue, good character, love, loyalty and deceit preparing a case for the trial of Miss Havisham. 	<p>R1 Read Chapters 49–53 and their summaries</p> <p>R2 Quotation matching</p> <p>R3 Re-read Chapter 49 and choose an extract</p> <p>R4 Read the statements on Miss Havisham and agree/disagree</p> <p>R5 Re-read Miss Havisham's forgiveness scene</p>	<p>W1 Write about an extract from Chapter 49</p> <p>W2 Answer questions on Chapters 49–51</p> <p>W3 Describe Pip's character, Satis House and feelings/attitudes</p> <p>W4 Write about Miss Havisham's feelings</p> <p>W5 Write about the theme of forgiveness</p>	<p>S1 Discuss Ben's dilemma and relate it to <i>Great Expectations</i></p> <p>S2 Trial</p> <p>TR Discuss guilt and innocence</p>	<p>Reading assessment: quotation matching</p> <p>Writing assessment: theme of forgiveness</p> <p>Spoken language assessment: trial</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 49–53</p> <p>Video: The trial of Miss Havisham – preparing the case for the prosecution</p> <p>Video: The trial of Miss Havisham – preparing the case for the defence</p> <p>Video: The trial of Miss Havisham – the case for the prosecution</p> <p>Assess to Progress</p>
<p>Unit 8: Escape!</p> <p>The focus is on:</p> <ul style="list-style-type: none"> presenting a dramatic reading examining the methods Dickens uses to make his writing dramatic undertaking a writing task in timed conditions. 	<p>R1 Read Chapters 54–56</p> <p>R2 Find quotations for dramatic tension and repetition</p>	<p>W1 Chase story</p> <p>W2 Create chart and quotes</p> <p>W3 Chapter 54 questions</p> <p>W4 Chapter 56 questions</p> <p>W5 An essay on Magwitch's escape</p> <p>W6 Chapter 55 questions</p>	<p>S1 Discuss chase stories</p> <p>S2 Present dramatic reading</p> <p>TR Discuss film portrayals of Dickens reading aloud</p>	<p>Reading assessment: find quotations for dramatic tension and repetition</p> <p>Writing assessment: chase story</p> <p>Writing assessment: Magwitch escape essay</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 54–58</p> <p>Video: An actor and director prepare a dramatic reading</p> <p>Link: Court case transcript</p> <p>Assess to Progress</p>
<p>Unit 9: Maturity and true friendship</p> <p>The focus is on:</p> <ul style="list-style-type: none"> examining the friendship between Pip and Joe charting the theme of friendship in the novel as a whole trying an 'open book' writing task. 	<p>R1 Read Chapters 57–58 and summaries and quotations</p>	<p>W1 Questions on the character of Joe</p> <p>W2 Chapter 57 questions</p> <p>W3 Rewrite in modern English</p> <p>W4 Advice to Pip</p> <p>W5 Loyalty and friendship essay</p> <p>W6 Friendship and loyalty table</p>	<p>S1 Discuss equal opportunities</p> <p>S2 Joe Gargery dialectic</p> <p>S3 Discuss friendship in other books</p> <p>TR Discuss film versions of Joe</p> <p>TR Discuss friendship and loyalty in films</p>	<p>Spoken language assessment: Joe Gargery dialectic</p> <p>Writing assessment: advice to Pip</p> <p>Writing assessment: loyalty and friendship essay</p>	<p>Video: <i>Great Expectations</i>: story catch-up Chapters 57–58</p> <p>Video: A discussion about Joe Gargery</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 10: How does it end? The focus is on: <ul style="list-style-type: none"> considering the ending of the novel examining other possible endings to the story, including another written by Dickens writing about the ending of the novel under timed conditions as a closed-book exercise. 	R1 Read Chapter 59	W1 Write about images to match the end of the novel W2 Chapter 59 questions W3 Film version endings W4 An essay on the novel's ending	S1 Discuss plot turning points and the ending of <i>Great Expectations</i> S2 Discuss Satis House symbolism S3 Discuss why Dickens changed the ending S4 Play script of two novelists TR Predict the ending TR Discuss the narrative structure of 'One Day'	Spoken language assessment: play script of two novelists Writing assessment: an essay on the novel's ending	Video: <i>Great Expectations</i> : story catch-up Chapter 59 Video: Dickens and Bulwer-Lytton discuss the ending of <i>Great Expectations</i> Assess to Progress (with example responses)
Unit 11: Plot and structure	R1 Read about serialisation R2 Look for other examples of the narrator's foreknowledge	W1 Questions on serialisation W2 an essay about weekly instalments TR List of turning points in Pip's narrative	S1 Tell a story in groups of three	Spoken language assessment: tell a story in groups of three Writing assessment: weekly instalments essay	Video: The actors reconstruct some photos from Pip's life
Unit 12: Context and setting	R1 Read about context and setting	W1 Write about child cruelty, poverty, class system and crime and punishment W2 Settings table W3 Settings essay	S1 Discuss context and setting	Writing assessment: settings essay	
Unit 13: Character and characterisation	R1 Read about speech and behaviour R2 Find evidence to support character sketches	W1 Create a spider diagram	S1 Discuss speech and behaviour	Reading assessment: find evidence to support character sketches	
Unit 14: Themes and ideas	R1 Read about country and city, parenting, childhood, justice, escape, class, love and wealth	W1 Themes table	S1 Discuss ideas that might recur in themes TR Groups feed back to class on the themes table	Writing assessment: themes table	
Unit 15: Develop and revise	R1 Read about different types of language, narrative and settings, dialogue, vocabulary and language changes	W1 Annotate Dickens's vocabulary W2 Chapter 27 extract questions W3 An essay on the extract	S1 Discuss Dickens's vocabulary	Writing assessment: an essay on the extract	Video: A close reading of the language from a short extract in the novel Video: A discussion about language change

1 Setting up prospects and problems

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- explain how Dickens establishes characters and setting at the start of the novel
- explore the link between characters and setting
- write the opening to their own story with a distinct setting
- understand a literature writing task
- create their own key extract from the opening of the novel.

GETTING STARTED – THE STORY AND YOU

Setting and story

1 and 2 To support the work students will do in these tasks (where they consider lonely places and create their own settings), you could ask them to explore the real version of the setting of *Great Expectations*. This is closely based on the River Medway, where Dickens spent some of his childhood. You could show students the true setting of this marshland online and find some images to support their understanding of how Dickens has used a real place upon which to base Pip's home.

They could focus generally on the Medway marshes, yet also more specifically on such real locations as Cooling churchyard; the old Battery; the Chalk forge; and the villages thereabouts, such as Lower Higham. They could also look at Rochester, as the main town where Uncle Pumblechook and Miss Havisham live (including Restoration House, the model for Satis House).

Students could also consider how walking through the Medway marshes might feel differently at different times of the day and night (e.g. dawn, midday, dusk, midnight); and also during the four seasons of the year; and in different weather. You could introduce the idea of pathetic fallacy here and how setting can reflect mood and themes within a narrative. A piece of descriptive writing could be used here – perhaps two pieces, set at two contrasting times of day. See Monet's paintings of the Cathedral as an example of how light changes the mood of a setting at different times – students could think about a setting familiar to them (e.g. their own bedroom or garden, or their walk to school), and how the mood changes at different times of the day or year.

This can then be linked back to Dickens's description of the marshes and how he creates an oppressive atmosphere in his use of mist and darkness, and a

sense of loneliness in his focus on the cold wildness of the place.

Extension

Setting and character

- 1** As part of this task, you could focus on Pip himself, or at least a small boy in a lonely setting. Students could look online at images of the graveyard of Cooling church, which is said to have inspired Dickens, particularly the children's graves. Students could imagine themselves as Pip standing beside these graves and making up stories about their unknown brothers and sisters. They could give names to the siblings and invent a scene about them (perhaps based on their own childhood memories of happy times) enjoying a day together as a family (e.g. a trip out). This could then be contrasted with an ending where Pip remembers his true situation in life – an orphan, with no child siblings to play with, and his only blood relation the mean and bullying Mrs Joe to bring him up 'by hand'. This task will focus students on everything Pip has lost or never had.

GETTING CLOSER – FOCUS ON DETAILS

How does Dickens use the early chapters to draw his readers into the story?

- 1 a** Chapter 7
- b** Chapter 5
- c** Chapter 6

Linking character and setting

- 1 a** Alongside looking at the film image in the student book, you could also show students the opening scene from three different film/TV versions of *Great Expectations*. Ask them to compare these to the opening scene in Chapter 1 and in groups discuss and rate how effective each opening has been, based on a list of criteria, such as mood and atmosphere, setting, conveying character, grabbing the audience, etc. The class could vote on which film opening they think expresses Dickens's work the best and why, including sharing their own original ideas on how they would film it. The task could end with each group presenting their own ideas for how to film the opening, using a mixture of the best of the existing openings as well as their own new ideas.

b Answers might include the following quotations from the first couple of pages of the novel:

- ‘raw afternoon’
- ‘bleak place overgrown with nettles’
- ‘dead and buried’
- ‘dark flat wilderness’
- ‘distant savage lair’
- ‘afraid of it all and beginning to cry’

c Points might include:

- Pip is a lonely child, as his parents and most of his siblings have died, and he may feel he has nobody to care for him or protect him.
- The bleak marsh is so isolated that even if Pip called for help, it’s likely nobody would hear him.
- He is a small boy and the convict is much larger than him.
- Almost immediately, the convict makes threats of violence, which would be terrifying to a child.

PUTTING DETAILS TO USE

Setting and character

1 a Answers could include:

- Pip’s parents and most of his siblings are dead and buried.
- His sister, much older than him, is now his guardian.
- He also lives with her husband, Joe Gargery.
- Mrs Joe is bad-tempered, resentful and can be cruel.
- Pip must feel very unwanted and unloved, apart from by Joe, who is kind to him although he is not actually a blood relation.

b Quotations could include:

- ‘I never saw my father or my mother’
- ‘never saw any likeness of either of them’
- ‘sacred to the memory of five little brothers of mine’
- ‘small bundle of shivers growing afraid of it all’

Differentiation

c For this, students could look for words such as ‘infant tongue’ and ‘childish’, yet also references to time having passed, such as ‘I was at that time undersized for my years’. You could direct less confident students to find three examples of evidence that show Pip is a young child (e.g. what he doesn’t understand, the fact that he’s afraid and is starting to cry, that the convict can turn him upside down easily).

2 a Less confident students could brainstorm the ways in which a parent/a mother can show care and love for their child with their hands – holding, cuddling, bathing, stroking their hair, playing games, etc., and then brainstorm the ways in which Mrs Joe is shown to be the opposite of this – pushing and shoving, hitting and even washing roughly.

Finally, the phrase ‘by hand’ must be explained in context, i.e. the baby was hand-reared by a spoon or bottle, rather than breast-fed, a method by which many babies died, and it was therefore quite an achievement for Mrs Joe in the neighbourhood that Pip survived at all. Thus, students should understand the double-meaning of this phrase for Pip – i.e. raised by hand, and yet also raised by being beaten and roughly used.

b Mrs Joe treats Joe in much the same way as she does Pip – as an infuriating inconvenience. She is reproachful towards him, blaming him for her domestic servitude. She becomes very bad-tempered and goes on the ‘rampage’, even physically abusing her husband, as well as Pip.

Language

1 The eight words could include:

- ‘mist’
- ‘heavier’
- ‘run’
- ‘dykes’
- ‘bursting’
- ‘cried’
- ‘boy’
- ‘stop’.

As part of task **1**, students could also consider, as an element of the characterisation of Pip, his highly active imagination! Taking the full first paragraph from the book, ask them what is real and what has Pip actually imagined? Ask them to draw up two columns on an A4 sheet – **real** versus **imagined**. Elements such as the

finger-post could be listed under **real** and then students could find what Pip imagined this to be, i.e. a phantom sending him to the Hulks. For less confident students, you could provide a sheet with the two columns, having already filled in more headings and fewer gaps (e.g. add in some of the **imagined** elements too) and students have to work out what they are really doing, i.e. cows nostrils steaming = accusing Pip of being a thief.

Extension

2 a Violent words include:

- 'oaths'
- 'sworn'
- 'struck'
- 'dragged'
- 'bleeding'
- 'panting'.

Considering the second paragraph about the fight, students could consider VIOLENCE as a theme throughout the first seven chapters – look back for examples of physical AND verbal violence, for example from Magwitch in Chapter 1 (e.g. 'I'll cut your throat!'); from Mrs Joe in just about any of her scenes (e.g. 'If you bring the boy back with his head blown to bits by a musket'); and also Joe's violent alcoholic father (e.g. 'he hammered away at my mother, most onmerciful').

b 'ing' words include:

- 'splashing'
- 'flying'
- 'being'
- 'bleeding'
- 'panting'.

Differentiation

Question **2b** on 'ing' words might be tricky for less confident students. You could provide a worksheet on verbs – a reminder of what a verb is and how it brings action to a sentence – then looking further at a variety of verbs with 'ing' endings and how they bring an active and immediate sense to a paragraph. This could be done in class, or set for homework before looking at this question.

Plot and structure

Differentiation

1 Less confident students might find this task a little daunting, with regard to looking for hints – they perhaps might need the phrase given by Mrs Joe as to why on earth Pip should be taken to this old lady's house:

- 'this boy's fortune may be made by his going to Miss Havisham's'.

Using this phrase, as well as the title of the novel itself, *Great Expectations* – and whose expectations they may be and what may be great about them – students could then consider what might happen to Pip in the future, once he has met the wealthy, old recluse, Miss Havisham. This could nicely set up the idea that Miss Havisham is assumed to be Pip's benefactor – by Pip himself and by the reader – and yet of course the great revelation will come later that it is in fact Magwitch (though not a word of this yet!)

GETTING IT INTO WRITING

The text lasso

It may save time in class to give the students ready-made cut-outs and then proceed to the next task, where students have to choose a section about Pip on which to focus.

Writing about Pip as a character

Differentiation

You could direct less confident students towards one of the following incidents, perhaps already copied onto an A3 sheet, where they can annotate in colour words and phrases that tell us something about Pip's character and personality:

- the convict seizing Pip
- Pip's night terrors after meeting the convict
- Pip stealing the pie and the file
- the look that passes between Pip and Magwitch when he is caught
- Pip's guilt at not telling Joe the truth
- Pip writing a letter to Joe
- Pip's tears at hearing of how Joe welcomed him as a baby.

GETTING FURTHER

Considering the convict

- 1 a-c** You could direct students first to look for/discuss references to where Pip feels sorry for the convict, despite the fact that he has been violently treated by him (e.g. 'Pitying his desolation'). Also consider Joe's kindness to the convict upon his discovery that it was apparently the convict who stole from his house: 'poor miserable fellow-creatur.' If Pip and Joe can feel sorry for him, then in what ways can we feel sorry for the convict too?
- 2** For this question, you could ask students to work in pairs, imagine they are Pip and think about how it might affect them in the future.
- 3** When considering this question, students could first be given some evidence from biographical details of Dickens about his other stories (e.g. *A Christmas Carol*; *Oliver Twist*) and his personal experiences (e.g. visiting a ragged school, Dickens's father having been in the Marshalsea Debtor's Prison, Dickens visiting Newgate Prison) and how these experiences fuelled Dickens's obsession with the cruel consequences of poverty in society.

Thinking ahead

LEARNING CHECKPOINT

Students can pair up and then use this Learning Checkpoint to mark each other's work, perhaps given a short piece of writing and clear direction on what to look for. They could then discuss what each other did well and what they need to add to make it better, and work together on a final piece that includes all their suggestions for success.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: an introduction to the story

Video: *Great Expectations*: story catch-up Chapters 1-7

Video: The loneliest place – a description

Video: A description of a character linked to setting

In this Teacher's Resource

Link: Letter from Charles Dickens on ragged schools

Link: Dickensian Medway

Link: Dickens World website

Link: Restoration House

Link: The Forge

Link: Monet's Rouen's Cathedral paintings

Link: Cooling Church

Assess to Progress

2 Satis House: Pip meets Miss Havisham and Estella

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- analyse how Dickens establishes Miss Havisham's character
- investigate the language he uses to do this
- put different characters in the hot-seat to interpret their perspective
- write a detailed essay plan for a question about the novel.

You might like to ask student to describe the differences in how they viewed the event then and now – how has their outlook changed as they've grown older?

Extension

GETTING CLOSER – FOCUS ON DETAILS

How does Dickens start to develop the narrative?

GETTING STARTED – THE STORY AND YOU

Recounting past events

Differentiation

1 a and b For less confident students, you could split this piece of writing into two parts and direct them as follows – write about a trip to a fun place OR a visit to somewhere very boring when you were much younger. First, write a paragraph about this trip from your point of view now, using the past tense. Second, imagine you are the much younger child again and write it from the point of view of your younger self, in the present tense. Look at the differences between the two paragraphs.

Now focus on Pip – think of when he tells Estella he'll never cry for her again in Chapter 11: Pip the narrator states,

- 'I was inwardly crying for her then, and I know what I know of the pain she cost me afterwards.'

Here Dickens allows the reader some insight into what may happen later for Pip concerning Estella, but keeps it mysterious. Make it clear to students that much of the time we are inside Pip's head as these events are unfolding, yet Pip the narrator also comments on the child he once was. For example, in Chapter 9, when inventing tall tales of what went on at Satis House for Mrs Joe etc., Pip the narrator comments:

- 'I beg to observe that I think of myself with amazement, when I recall the lies I told on this occasion.'

Differentiation

1 You could give less confident students some key words from Chapters 9, 10 and 11 and ask them to make the words into a sentence, such as:

- Chapter 9: 'lies', 'shame'
- Chapter 10: 'education', 'stranger'
- Chapter 11: 'relations', 'cake', 'kiss'.

Possible one-line summaries are:

- Chapter 9: Pip lies about Miss Havisham and feels ashamed.
- Chapter 10: Pip continues his education and a stranger come to the pub.
- Chapter 11: Pip visits Satis House for a second time, meets Miss Havisham's relations, sees the bride-cake and is kissed by Estella.

First impressions of Miss Havisham

Extension

Miss Havisham is such an extraordinary creation, showing Dickens at the height of his imaginative powers. In order to convey the power of this characterisation, you might like to focus on this image of Miss Havisham as a character instantly recognisable to audiences world-wide since the book's publication. You could introduce your students to Miss Havisham by asking them to focus on the primary description given by Pip of Miss Havisham in Chapter 8, beginning: 'sat the strangest lady I have ever seen' to 'I should have cried out if I could'. They could also look at the further details given in that chapter, from 'Saving for the one weird smile' to 'weight of a crushing blow'.

Students could have a go at drawing a sketch of her – just for fun! – and try to convey the details about her dress and her decrepitude. (A prize could be given for the best one, based on who conveys her sinister character best, rather than the most accomplished artist.) Keep this drawing to A4 size or preferably smaller (e.g. A5) – see later task for why.

You might follow this up by asking students to look at the images from the student resource and others you have found (A5 or smaller), and/or viewing clips from film/TV versions of how Miss Havisham has been depicted. Students could vote on which they prefer and argue as to which they think is the best and why – which most effectively conveys how they imagined Miss Havisham to be?

You could give each student a plain piece of A3 paper (or sugar paper) and they could stick on their own drawing of Miss Havisham, as well as their favoured film images of her. They must then choose words from Pip's description of her and label their images with Dickens's language. This could be put up for display.

Differentiation

1 a Less confident students could be given a list of all Miss Havisham's dialogue in Chapter 8 and asked to annotate six words that tell us something important about her as a person.

The six words could be:

- broken'
- 'sick'
- 'fancies'
- 'melancholy'
- 'old'
- 'strange'

b This task can be approached by doing the poster task from the earlier extension as well.

The eight words could include:

- 'strangest'
- 'faded'
- 'wax-work'
- 'skeleton'
- 'weird'
- 'ragged'
- 'withered'
- 'brooding'.

2 This could be a final piece completed after the poster task from the extension is finished – perhaps as a homework task.

Investigating character – Pip and Miss Havisham

1 As you have used Miss Havisham for the previous task, you might like to assign the class to choose Pip for the 'silent discussion' task. The focus for this set of chapters, i.e. Chapters 8–17, could be on how Pip is changing in these chapters. Prompts could be given as key phrases, such as:

- lying to Mrs Joe
- being honest with Joe
- shame at being common
- wanting to educate himself.

2 For the hot-seat task, some questions you could put to Miss Havisham are:

- What is your day-to-day life like?
- How do you feel about Estella?
- What do you want with Pip?

And questions for Pip could include:

- How do you feel when Estella insults you?
- What is it like at Satis House?
- How do you see your life in 10 years from now?

PUTTING DETAILS TO USE

Character and characterisation

Differentiation

Students can use their posters from the extension task to help them with these questions. For tasks **1 and 2**, you could provide key words on a worksheet for less confident students and then they can go on to explain these key words, rather than spending a lot of time looking through the text for them.

1 a The dress is old, yellowed and falling to pieces. It becomes a visual representation of the fact that time has stood still for Miss Havisham. Its ragged and forlorn appearance also provide an image of her state of mind: broken-down and ruined.

b We know she is unhappy because of her bizarre behaviour: not having left the house shows she cannot cope with the outside world. Not allowing the house to be cleaned or aired shows a disordered mind. She harps on obsessively about her past. She invites a random, local boy to play in her house for a bit of company, or perhaps to experiment on him in terms of Estella's effect on males. She alternately sighs and snaps at others. She enjoys other people's discomfort.

2 a Quotations to look at could include:

- 'large brewery'

- 'great front entrance'
- 'pretty large room, well lighted with wax candles'
- 'gilded looking-glass'
- 'dressed in rich materials'
- 'bright jewels'.

b Quotations could include:

- 'shrunk to skin and bone'
- 'ghastly waxwork'
- 'skeleton in the ashes of a rich dress'
- 'grave-clothes'
- 'corpse-like'
- 'a dead lull upon her'.

c Dickens describes Miss Havisham as if she were a corpse come to life. She does not seem to know how to talk appropriately to a child, frightening Pip by telling him she has 'never seen the sun since you were born'. Her house and gardens are abandoned, rank and barren, where a cold wind blows through and creates a creepy atmosphere.

Language and characterisation

1 a The word 'broken' suggests not only that she has been hurt in love – i.e. has a broken heart – but also that her mind is broken, as is her home and her life.

b Words other than those suggested in the student book could include:

- 'boastful'
- 'weary'
- 'imperative'
- 'interrogative'
- 'dismissive'
- 'curious'
- 'bossy'.

c In chapter 3, when Pip sees the second convict and realises it is the young man the first convict has referred to, he says 'feeling my heart shoot'. This is because the first convict threatens that there is another man nearby who will tear out Pip's heart and liver, and Pip associates this with the second convict. Thus, when Miss Havisham points to her heart, Pip has a memory of this frightening moment, because he's similarly horrified and frightened of her.

2 To prepare for this question, you could group students into fours and assign them to either Joe or Estella; give each group a sheet of paper with a picture of the assigned character in the centre, and ask them to write words and phrases to describe their personality and how they treat Pip. This follows on from the work on Pip and Miss Havisham, and

allows students to get to know Joe and Estella better, and also to compare them and how they speak to Joe. Dickens purposefully uses them as polar opposites in the way they act towards Pip.

Differentiation

For less confident students, a sheet could be given out with the key words heart/love versus coldness/hate; kindness versus cruelty; admiration versus disdain, etc., to help them find evidence in the text for how Joe and Estella can be aligned under these headings in their interactions with Pip. More confident students can do this without a sheet, but could perhaps compare their findings afterwards.

This could be a good way to introduce a key theme of the book: binary oppositions (see Unit 14 on themes), such as love/hate; death/life; rich/poor; age/youth; guilt/innocence; freedom/imprisonment.

The relationships between Miss Havisham, Estella, Pip and Joe are mostly based around social class and also age. Thus, Estella acts as a kind of petted servant at times, fetching and carrying and coming and going for Miss Havisham. Estella then looks down upon the coarse, common boy Pip, because of her higher social class and yet also acts as if she is older than Pip, even though he suspects they are of a similar age. Joe is Pip's much older brother-in-law and a kind of father to him. And now he is to be his master, in legal terms at least, as Pip is to be apprenticed to him. Yet, Joe always treats Pip as an equal and it is Pip who begins – inwardly at least – to look down upon blacksmith Joe. Lording it over all of them is Miss Havisham, who orders all three of them around, as well as all of her relations and as a recluse expects the world to be at her beck and call when she requires it.

Character and motive

The Joe/Estella task should help students prepare for tasks **1** and **2** here.

- 1** As already mentioned, Estella looks down on Pip because of his lower social class. She is cold and heartless towards him, taunting him and enjoying his misery. She is also physically abusive towards him. Despite all of this, Pip shows he is still very attracted to her, as he finds her pretty and perhaps is pleased that she was not as insulting as the last time he saw her. Yet, despite her bullying ways, he is just brave enough to speak up for himself and answer her questions directly.

Differentiation

2 a and b When approaching and considering the creation of Estella as a character, the Student Book mentions ‘Dickens’s methods and intentions’: this is likely to be very tricky for less confident students, so perhaps an alternative would be to consider the idea of love/hate relationships. Students could consider real examples of celebrity couples who constantly split up and then get back together, fight in public and then make up. They could make a list of examples then give two pros and two cons for this kind of relationship (e.g. makes it exciting/ causes stress, etc.).

Once they have thought about examples from real life, they can go back to Pip and Estella and answer the following question: how is it possible for Pip to be so taken with Estella, when she treats him so badly?

Once this has been discussed, students may feel more ready to tackle Dickens’s intentions, i.e. how interesting would a nice, sweet Estella be to a) Pip and b) you as a reader? So, why does Dickens decide to make Estella such a feisty, haughty character?

3 a–c Students might need to be directed to this phrase at the beginning of Chapter 9:

- ‘I entertained an impression that there would be something coarse and treacherous in my dragging her as she really was (to say nothing of Miss Estella) before the contemplations of Mrs Joe.’

Students could think back to how Pip helped the convict and also told Joe that he hoped the convicts would not be found. Now it seems he pities Miss Havisham – despite how much she scares him – and also is unwilling to say nasty things about her or Estella.

Extension

4 a and b You can direct your students to look back at Joe’s moving speech about how he would never want his wife to go through the life his mother did:

- ‘I’m dead afeerd of going wrong in the way of not doing what’s right by a woman, and I’d fur rather of the two go wrong the t’other way, and be a little ill-conwenienced myself.’

A quick version of Mr and Mrs could be played, where Joe and Mrs Joe could be hot-seated and have to speak honestly about what kind of husband/wife the other is. Students could then write up all the ways in which Joe is nice to Mrs Joe.

Once this has been completed, students should find it easier to answer question **4b**, and think about how Joe is ingratiating himself with Mrs Joe and making her happy too, by giving his inaccurate account of what Miss Havisham said. This quality of Joe’s could be added to his character sheet where students compared him to Estella. Despite being unschooled in either an educated sense or in social graces, we can see that Joe is not stupid, as the way he handles Mrs Joe here – as well as his wise words to Pip about not lying – clearly show:

- ‘If you can’t get to be oncommon through going straight, you’ll never get to do it through going crooked’.

LEARNING CHECKPOINT

Use work done so far on Miss Havisham from this Teacher’s Resources to help prepare for this task for the Learning Checkpoint.

GETTING IT INTO WRITING

Students should gather all the tasks done above on Pip and Miss Havisham and have these available nearby to help plan their essay.

Differentiation

Less confident students should perhaps be given an extract to focus on, rather than having to find one, and work in pairs or threes on planning a response. Groups could be given a different extract each and feed back to the class their plans. All plans could be finalised and photocopied in a booklet, then distributed to the class, so that each student has a range of essay plans to put in their file.

GETTING FURTHER

Contexts

Students could look back at the work suggested in Unit 1 about Dickens and poverty to answer this question at the end of Contexts. A class debate could be carried out into what issues Dickens would be writing about today – students could consider current news reports in the UK and abroad, such as the work done by charities to combat child poverty, and discuss what has/hasn’t changed for the better since Dickens’s day.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up
Chapters 8–17

Video: Estella in the hot-seat

Video: Miss Havisham in the hot-seat

In this Teacher's Resource

Link: Child poverty

Assess to Progress

3 Pip's fortune

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- explore the context of Mr Jaggers's visit
- write a newspaper article for the front page of a Victorian newspaper
- use quotations to illustrate and examine the ideas and attitudes in a literary text.

GETTING STARTED – THE STORY AND YOU

Coming into money

1 The reality TV task is a fun way of trying to imagine Pip's change in fortunes from a modern perspective.

a You could give the students the quotes below on a sheet and ask them to discuss each one and complete a table as in **b**, about what has been gained and lost by Pip. Focus on the following quotations to consider Pip's reaction:

- 'My dream was out; my wild fancy was surpassed by sober reality'
- 'my heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.'

Then Pip's feelings begin to change, from shock to confusion and dissatisfaction – particularly with the reactions of Bidley and Joe – and loneliness:

- 'But there was a certain touch of sadness in their congratulations, that I rather resented.'
- 'Dissatisfied with my fortune, of course I could not be; but it is possible that I may have been, without quite knowing it, dissatisfied with myself.'
- 'I felt offended: as if they were expressing some mistrust of me.'
- 'Feeling it very sorrowful and strange that this first night of my bright fortunes should be the loneliest I have ever known.'
- 'and it was an uneasy bed now, and I never slept the old sound sleep in it any more.'

Differentiation

Less confident students could think about it more in terms of how/why the news has made Pip happy, and how/why it has made him sad.

As a class, you could then talk about the ways in which suddenly becoming rich might change someone and also the people around them. Apply this to Pip, Joe, Bidley and Uncle Pumblechook. What can money bring you? What can it potentially ruin or destroy? What could it do for Pip, both good and bad?

For more confident students there is an interesting comparison to be made with Herbert Pocket's mother and father and their different views: Mrs Pocket feels an entitlement to the better things in life, due to her family history, whereas Mr Pocket becomes exasperated with her:

- 'Babies are to be nut-crackered dead, for people's poor grandpapa's positions!'

whilst the student Bentley Drummle (who of course will become very important later) is identified as belonging to old money, like Mrs Pocket:

- 'he spoke as one of the elect, and recognised Mrs Pocket as a woman and a sister.'

This conflict between new money and old money is crucial in the attainment of becoming a gentleman. Wemmick provides the opposite view that his 'guiding-star' is 'portable property' rather than the position and landed property desired by someone such as Mrs Pocket.

Extension

GETTING CLOSER – FOCUS ON DETAILS

1 Some suggestions for the missing quotations task are below. Compare them with the students' choices and discuss which you think fit best and why. You might follow this up by asking students to read the text and view clips from the student resources.

- Chapter 18: 'the communication I have got to make is, that he has great expectations'
- Chapter 19: 'Farewell, monotonous acquaintances of my childhood, henceforth I was for London and greatness'
- Chapter 20: 'I was to go to "Barnard's Inn" to young Mr Pocket's rooms.'

The big story

Differentiation

1-5 these tasks allow students to imagine the social effect of Pip's change of fortunes. You could ask less confident students to consider Pip's reaction to wearing his new, smart clothes in front of his community:

- 'they would make such a business of it – such a coarse and common business – that I couldn't bear myself.'

How does Pip feel differently about his community now?

Also, more confident students could consider Joe's angry reaction to Mr Jaggers:

- 'if you come into my place bull-baiting and badgering me, come out!'

Why is Joe driven to such angry words with Mr Jaggers?

Uncle Pumblechook's newly obsequious manner towards Pip:

- 'how he had ever been my favourite fancy and my chosen friend... That he had always said of me, "that boy is no common boy, and mark me, his fortun' will be no common fortun'."

Extension

PUTTING DETAILS TO USE

Mr Jaggers's language

Differentiation

1 You could give less confident students a list of words and ask them to look up their meanings. More confident students could be asked to look through the chapter and find them for themselves.

a Possible words could include:

- 'sphere'
- 'fellow'
- 'expectations'
- 'substance'
- 'verdict'
- 'evidence'
- 'transact'
- 'originating'

- 'confidential'
- 'indentures'

b Less confident students could be given the list of quotations below to discuss their meanings, while more confident students could find examples for themselves. Quotations could include:

- 'I am the bearer of an offer'
- 'I wish to have a private conference'
- 'You will have no objection'
- 'I have done with stipulations'
- 'your inclinations are to be consulted'.

c When considering this task you can also ask less confident students to focus on the way Jaggers responds to Joe:

- I thought Mr Jaggers glanced at Joe, as if he considered him a fool for his disinterestedness'
- 'Mr Jaggers had looked on at this, as one who recognised in Joe the village idiot, and in me his keeper'.

Is this a fair view of Joe?

Ask more confident students to think about the way in which Jaggers announces his status as Pip's official guardian:

- 'You will please consider me your guardian. Oh! ... I tell you at once, I am paid for my services, or I shouldn't render them'

and compare this business arrangement with the way Joe behaves in a fatherly way towards Pip:

- 'God bless the poor little child... there's room for *him* at the forge!'

Extension

Character and characterisation

Differentiation

- 1 You could help less confident students to prepare for this task by writing down a few of Joe's dialect words that they can use as a word bank from which to write.
- 2 As well as the example given, you could also look at the conversation in Chapter 19, where Miss Havisham says: 'I have seen Mr Jaggers. I have heard about it, Pip.' All of this dialogue makes it sound as if Miss Havisham is involved.
- 3 Now that Pip has come into money and become a gentleman, a man of Mr Jaggers's standing is obliged to call him 'Mr'. This will be quite shocking for Pip, as it wasn't so long ago he was called 'coarse' and 'common' by Estella and was very ashamed of his lower social class.

Characters and ideas

- 1 To prepare for this question students could look at Pip's changing attitudes towards Joe, Biddy and his old home, which are particularly evident in Pip's conversation with Biddy, beginning 'And it is, Biddy... that you will not omit any opportunity of helping Joe on, a little' and ending 'Yet a gentleman should not be unjust neither'.

You could reproduce all of the dialogue in this conversation on an A4 sheet and ask students to act it out in pairs. Then paste the sheet in the middle of an A3 sheet and ask students to annotate Pip and Biddy's words in different colours, according to such labels as:

- 'fair'
- 'unfair'
- 'proud'
- 'snobby'
- 'kind'
- 'unkind'
- 'wise'
- 'mean'.

Who comes out the best from this discussion – Pip or Biddy? Why is Pip behaving like this towards her and can we find a sympathy with his embarrassment of Joe? Students could think about Joe's behaviour in front of Miss Havisham and Jaggers, and Biddy and Joe throwing shoes after Pip as he leaves. This could be followed up by a homework task where students write a paragraph on all of Joe's best qualities, followed by a paragraph on ways in which he can be annoying or infuriating to Pip.

Differentiation

a–c When looking at these tasks, re-read with students Pip's leaving scene at the end of Chapter 19, because it is important in understanding Pip's confused feelings towards his home and new life. You could give the students an A4 sheet with the following quotes in one column, and in another column get them to explain why they think Pip is behaving in this way:

- 'had an impulse upon me to go down again and entreat Joe to walk with me in the morning. I did not.'
- 'I wanted the resolution to go downstairs. After all, I remained up there, repeatedly unlocking and strapping my small portmanteau and locking and strapping it up again.'
- 'With a strong heave and sob I broke into tears... If I had cried before, I should have had Joe with me then.'
- 'We changed again, and yet again, and it was now too late and too far to go back, and I went on.'

What is Pip torn between? Apart from Joe and his home, what else is he leaving behind? For more confident students it could be good to look further and consider this imagery:

- 'the light mists were solemnly rising, as if to show me the world, and I had been so innocent and little there, and all beyond was so unknown and great'
- 'And the mists had all solemnly risen now, and the world lay spread before me.'

Pip, of course, is leaving behind his childhood. He weeps when he says goodbye to the old finger post as if it were a dear old friend.

Extension

- 2 The key idea here is that Jaggers's office is a visual representation of his personality and state of mind, just as Satis House is for Miss Havisham. Thus, it is stuffed full of legal books and papers, watched over by death masks of former clients. Later, when Pip visits his guardian's house, he sees that Jaggers takes his work home with him too. So, his office gives us a picture of a man who lives for the law. An interesting contrast to this is his clerk Wemmick, who very obviously leaves his work at the office and is quite a different person at home.

GETTING IT INTO WRITING

Working with quotations

Differentiation

1 For less confident students you might want to highlight some quotations and discuss them before they attempt to interpret them in this writing task, whereas more confident students might want to find them for themselves and discuss afterwards. Quotations could include:

- 'I said I had always longed for it'
- 'a mean little room that I should soon be parted from and raised above, for ever'
- 'I fell into much the same confused division of mind between it [his room] and the better rooms to which I was going'.

GETTING FURTHER

What is a gentleman?

1 To bring this question of being a 'gentleman' up to date, you could cut out images of a range of celebrities and talk with students about which social class they think each fits into. You could then make four headed columns on the wall: 1 wealth and how they got it; 2 how they speak (i.e. accent and dialect); 3 their educational background and what job and prospects they have now; 4 their relationships with other celebrities or wealthy people. Use the cut out images and pin them in the different columns. How do we decide what class someone is nowadays? And how easy is it to move between classes? Who are today's 'gentlemen' and 'ladies' and what do they do/where do they live/how do they behave in order to qualify?

Differentiation

Focusing back on the text, less confident students could look at the 'ways of politeness' Herbert Pocket teaches to Pip, such as 'not the custom to put the knife in the mouth... the spoon is not generally used over-hand, but under'. What examples of 'proper' or 'rough' behaviour could the students give about how people behave today?

More confident students could consider for themselves what they aspire to. Who do they look up to? Who do they want to be like? What do they believe would make them happy in their adult lives?

This would then be focused back on Pip – why does he want to be a gentleman? Who does he look up to? What does he think will make him happy? What does he want? (This last question is always a crucial one when considering the motivations of characters, as it often drives the narrative forward.)

2 The way all the shopkeepers change their attitudes towards Pip when they realise he has come into some money tells us a lot about the power of wealth and social class, and these scenes are also very funny! Trabb's boy is a brilliant comic creation and you could argue that he is used almost as if he were Pip's conscience, mocking Pip for his new airs and graces, but in such a hilarious way that the reader is able to laugh at Pip too. This is an excellent example of the way Dickens is able to mix serious and comic themes so well.

Key quotations here come from Pip's experience at Mr Trabb's shop:

- 'my first decided experience of the stupendous power of money'

and at other shops:

- 'It was not necessary to explain everywhere that I had come into a handsome property; but whenever I said anything to that effect, it followed that the officiating tradesmen ceased to have his attention diverted through the window by the High-street, and concentrated his mind upon me.'

Finally in this unit, students could begin a list of crucial moments in Pip's life so far, beginning with:

- meeting the convict
- going to Satis House
- meeting Jaggers.

Extension

CAMBRIDGE ELEVATE RESOURCES**In the Student Book**

Video: *Great Expectations*: story catch-up
Chapters 18–24

Video: An assignment from a Victorian newspaper

Video: An interview with a Victorian gentleman

In this Teacher's Resource

Link: Djibril Cissé: Lord of the Manor

Link: Lottery winner article

Assess to Progress (with example responses)

4 Pip's new life in London

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- look closely at Pip's life in London, and at his new and old friends
- examine Dickens's use of language in this extract
- produce a pitch for a computer game – Wemmick's Castle
- write an essay.

GETTING CLOSER – FOCUS ON DETAILS

Differentiation

1 Below are some key quotations that you might want to point out to less confident students for discussion. More confident students could be asked to have a go at finding them for themselves. You might want to follow this up by viewing the clips from the student resources, where each chapter is summarised.

- Chapter 25: 'Wemmick got dryer and harder as we went along, and his mouth tightened into a post-office again.'
- Chapter 26: 'don't have too much to do with him. Keep as clear of him as you can. But I like the fellow, Pip: he is one of the true sort.'
- Chapter 27: 'And so God bless you, dear old Pip, old chap, God bless you!'
- Chapter 28: 'began to invent reasons and make excuses for putting up at the Blue Boar... All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself.'
- Chapter 29: 'Love her, love her, love her! ... If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!'
- Chapter 30: 'Not being bound to her, can you not detach yourself from her?'
- Chapter 31: 'Miserably I went to bed after all, and miserably thought of Estella.'
- Chapter 32: 'I thought of the beautiful young Estella, proud and refined, coming towards me, and I thought with absolute abhorrence of the contrast between the jail and her.'
- Chapter 33: 'We are not free to follow our own devices, you and I.'
- Chapter 34: 'Mrs J Gargery had departed this life on Monday last'.

- Chapter 35: 'for of course I shall be often down here now. I am not going to leave poor Joe alone.'
- Chapter 36: 'That is a bank-note... for five hundred pounds. And a very handsome sum of money too, I think.'
- Chapter 37: 'I did really cry in good earnest when I went to bed, to think that my expectations had done some good to somebody.'
- Chapter 38: 'Moths, and all sorts of ugly creatures... hover about a lighted candle. Can the candle help it?'

Wemmick's Castle

- 1 a** For this video game proposal task direct the students to work in pairs or groups and ask them to do the different tasks in the bullet list.
- b** Each group could then present their proposals for their video game to the rest of the class.

Extension

PUTTING DETAILS TO USE

Character and characterisation

- 1 a** In Chapter 25 Wemmick shows he is a quite different man at work than he is at home; it is as if his home offers him protection against the rest of life. Just as Jaggers washes his hands after seeing clients, Wemmick goes home to what he calls his 'Castle' and fends off the unpleasant realities of life from himself and also from his dear old father:
- 'It brushes the Newgate cobwebs away'

It is also a play on words that the Englishman's home is his castle.

- b** Below are some examples of descriptions in the text that students could look out for and discuss. Ask all students to find a few more.
- 'painted like a battery mounted with guns'
 - 'at the back, there's a pig, and there are fowls and rabbits; then, I knock together my own little frame, you see, and grow cucumbers'
 - 'ingenious twists of path'.
- 2** To enhance this task, here are three more comparisons of Wemmick and Pip:
- Wemmick takes care of his father tenderly, in a way that Pip does not take care of Joe.
 - Wemmick has a comfortable and happy home, whilst Pip shares a dwelling in an area of London he does not like.

- Wemmick is self-sufficient, whilst Pip sends out for food and relies on others for almost everything

Extension

Language

Differentiation

1 To support less confident students with this task, the following quotations could be presented on a worksheet and they could annotate words which sound particularly grand:

- ‘out of sight so as not to impede the idea of fortification’.
- ‘The bridge was a plank, and it crossed a chasm about four feet wide and two deep.’
- ‘The piece of ordnance referred to, was mounted in a separate fortress, constructed of lattice-work.’
- ‘Proceeding into the Castle again, we found the Aged heating the poker, with expectant eyes, as a preliminary to the performance of this great nightly ceremony.’

You could also ask more confident students to rewrite each quotation in ordinary, prosaic language and compare which version sounds most comical. They should give students an idea of how Dickens uses the mock-heroic style to comical effect.

2 Pip's reactions to Wemmick's house are very subtle. Students may find it difficult to search for obvious reactions. Pip's views certainly seem positive in general. Quotations to help here could include:

- ‘I highly commended it.’
- ‘It was very pleasant to see the pride with which he hoisted it up and made it fast’.
- ‘I expressed the readiness I felt’.
- ‘The punch being very nice, we sat there drinking it and talking, until it was almost nine o'clock’.
- ‘I was heartily pleased with my whole entertainment.’
- ‘Our breakfast was as good as the supper’.

Characters and themes

This scene where Joe visits Pip in London is brilliantly written and very important in the narrative. It teaches us a lot about and how he has changed.

1 and 2 The following quotations are key moments and you can use them to help students organise their thoughts, before writing their paragraphs

- ‘I had the sharpest sensitiveness as to his [Joe] being seen by Drummle, whom I held in contempt. So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise.’
- ‘I had neither the good sense nor the good feeling to know that this was all my fault, and that if I had been easier with Joe, Joe would have been easier with me.’
- ‘Joe looked at me for a single instant with something faintly like reproach. Utterly preposterous as his cravat was, and as his collars were, I was conscious of a sort of dignity in the look.’
- “‘But you are coming back to dinner, Joe?’
“No I am not,” said Joe.
‘Our eyes met, and all the “Sir” melted out of that manly heart as he gave me his hand... I had not been mistaken in my fancy that there was a simple dignity in him. The fashion of his dress could no more come in its way when he spoke these words, than it could come in its way in Heaven.’

Here Pip's snobbish and mean-spirited treatment of Joe provides a stark contrast with the way Joe behaves towards Pip, with his extraordinary efforts to fit into Pip's world.

Extension

Language

1 a-c Useful quotations for these questions about the way Joe speaks and how Dickens spells his words could include the following examples of Joe's vocabulary:

- ‘Pip, how AIR you, Pip?’
- ‘Which you have that growed... and that swelled, and that gentlefolked’.
- ‘and all friends is no backerder, if not no forarder’.
- ‘as it is there drawd too architectooralooral’.
- ‘I have now concluded, Sir... and, Pip, I wish you ever well and ever prospering to a greater and greater heighth.’

Here Dickens shows Joe trying incredibly hard to fit in; his stiff clothes and his ideas of Pip's conventions render him almost motionless and speechless. Dickens uses incorrect spelling to show how Joe struggles to speak in what he sees as a gentleman's form of Standard English, finding himself inventing ridiculous words to suit, instead of speaking comfortably as he would at home. Again, it shows how much effort Joe is willing to make on Pip's behalf, and provides a stark contrast with how little effort Pip is prepared to make for him.

Character and characterisation

The reappearance of Estella as a young woman is a key moment in the narrative and the following tasks will help students better understand Estella's complicated personality and some of the reasons behind it.

1 Direct students to look carefully at the episode in Chapter 29, where Estella tells Pip:

- 'You must know... that I have no heart... I have no softness there, no – sympathy – sentiment – nonsense... I have not bestowed my tenderness anywhere. I have never had any such thing.'

Compare this with Herbert's comment on how Miss Havisham raised Estella:

- 'has been brought up by Miss Havisham to wreak revenge on all the male sex'

and Miss Havisham's feelings about love:

- 'I'll tell you... what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter – as I did!'

You could talk to your students about what these quotations tell us about Miss Havisham's plans for Estella and how successful her plans have been. Compare this scene with that in Chapter 38, where Estella gives looks and smiles to Drummle, yet she says to Pip:

- 'Do you want me then... to deceive and entrap you?'

going on to say that she has deceived and entrapped Drummle

- 'and many others – all of them but you.'

This is a very revealing moment, where Estella shows that she does have feeling for Pip, she will carry out Miss Havisham's designs on the many men for whom she cares nothing, but she will not do it to Pip. This shows that in her own way she is trying to protect him.

2 Despite her coldness, Pip cannot resist Estella. In Chapter 30, Herbert warns Pip that it might be a good idea to give up Estella:

- 'not being bound to her, can you not detach yourself from her... Think of her bringing-up, and think of Miss Havisham. Think of what she is herself... This may lead to miserable things'

to which Pip replies:

- 'I know it, Herbert... but I can't help it.'

All students might find it helpful to have a class discussion and think about mismatched couples in real life – from celebrities to perhaps couples they know – and compare these with Pip and Estella. Why do some couples stay together when they're so

bad for each other? Why do some people still love another after they treat them so badly?

Why is Estella so irresistible to Pip? See his thoughts here from Chapter 29:

- 'Truly it was impossible to dissociate her presence from all those wretched hankerings after money and gentility that had disturbed my boyhood... In a word, it was impossible for me to separate her, in the past or in the present, from the innermost life of my life.'

Here we see that Pip's love for Estella goes beyond her as a person and represents something deeper. You could give more confident students a sheet of A3 with a picture of Estella in the middle and they could brainstorm around it – using this quote from Chapter 29 – to think about what Pip loves about Estella the girl/woman, and what she represents to him in wanting to change his life and become a gentleman.

3 In the argument with Miss Havisham, Estella makes it clear that if she has no feelings, it is Miss Havisham's fault. In Chapter 33, Estella tells Pip that she grew up hating Miss Havisham's relations as they plotted against her:

- 'for you were not brought up in that strange house from a mere baby. – I was.'

This section gives us some insight into the difficult childhood Estella must have had growing up in that loveless place. Chapter 38 makes this absolutely clear:

- 'Who taught me to be hard? ... Who praised me when I learnt my lesson? ... I have never been unfaithful to you or your schooling. I have never shown any weakness that I can charge myself.'

Here we see the absolute success of Miss Havisham's plans – just as Pip compared his ridiculous servant to Frankenstein's monster (by calling him the Avenger) – we can see that Miss Havisham has done her best to create a kind of monster: a girl with no feelings. There are hints that Estella does feel for Pip, yet in this chapter it is her supreme coldness we are left with.

GETTING IT INTO WRITING

How does Dickens present Wemmick?

Differentiation

- 1 There are different ways to approach this essay plan and no one set order in how to write it. The list of points could be photocopied and cut up, so that students can play around with them in pairs or groups and decide on the order they feel is best for them. Less confident students could work in pairs or threes with more confident students during this task. Once the group has decided on their chosen order of points, you could instruct them to divide the list of points between them, so that each pair writes about three or four points and then the group comes back together and shares their notes afterwards.

LEARNING CHECKPOINT

Other events from this section on which the 'text lasso' could be used can include:

- Chapter 27 Joe's speech to Pip just before he leaves
- the beginning of Chapter 29, where Pip explains why he loves Estella
- the conversation between Pip and Miss Havisham in Chapter 29, where she tells him to love Estella
- the episode in Chapter 30 where Trabb's boy haunts Pip in the street
- Pip at his sister's funeral in Chapter 35.

GETTING FURTHER

- 1 To help students further understand the concept of the theme 'identity', here are some other examples of mirroring you could point out to them:
 - Mrs Joe and Miss Havisham as ineffective mother figures. (Mrs Pocket fits here too.)
 - Wemmick and Joe as kind and caring family members.
 - Pip and Herbert are both boys caught in Miss Havisham's web, yet Herbert escapes it, luckily for him.
- 2 The technique of mirroring is useful in showing relationships between different characters and linking them together. The idea of 'mirroring' can also be compared with the idea of Binary Oppositions, i.e. how Dickens uses characters who are similar and characters who are opposite to shed light on each other.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up
Chapters 25–38

In this Teacher's Resource

Link: Aged Parent as a positive representation

Assess to Progress

5 The benefactor discovered

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- interpret the themes of crime and justice, and ambition and self-improvement
- take part in a debate about Magwitch's actions in the novel
- write a detailed essay plan for an exam-style practice question.

GETTING STARTED – THE STORY AND YOU

The unknown benefactor

- 1 Dickens does provide some clues as to Pip's mistaken belief that Miss Havisham was his benefactor, yet they are very subtle. For example:
 - Chapter 18: when Jaggers gives the news and leaves, Pip chases after him to ask if there would be any objection in saying goodbye to anyone in the local town before he goes: "No," said he, looking as if he hardly understood me.'
 - Chapter 19: the irony of the fact that while Pip is inwardly celebrating his great expectations, he thinks 'with something allied to shame, of my companionship with the fugitive... My comfort was, that it happened a long time ago... and that he was dead to me'.
 - Chapter 28: when the convict on the coach says: 'Would I find out that boy that had fed him and kept his secret, and give him them two one pound notes?'
 - Chapter 29: at the beginning, when Pip says of Miss Havisham: 'She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together.'

You could annotate these examples with your students as to what misapprehension Pip is making in each case and what the truth really is. All these serve to show how easy it is to assume the truth without firm evidence; it also shows what clever plotting Dickens uses, in order to persuade the reader that Pip's mistake is correct, so that the power of Magwitch's revelation is all the more shocking.

GETTING CLOSER – FOCUS ON DETAILS

- 1 The quotations come from these chapters:
 - a Chapter 41
 - b Chapter 39

c Chapter 43

d Chapter 42

A dialectic about Magwitch

Differentiation

You might want to direct students to the Student Book resources to view the clip on a sample dialectic, giving them a clearer understanding of the task.

- 1 a-c Here, you could pair less confident students with more confident students in helping them to prepare for the class debate.

Magwitch – the debate

- 2 You might want to be the chair of the debate to encourage the less confident students to speak as much as the more confident students.

PUTTING DETAILS TO USE

The theme of crime and justice goes beyond the literal acts of crime and punishment, such as theft or murder, and becomes an idea that haunts Pip throughout his childhood and beyond. See this reference from Chapter 32:

- 'Thinking how strange it was that I should be encompassed by all this taint of prison and crime; that, in my childhood out on our lonely marshes on a winter evening I should have first encountered it; that is, it should have reappeared on to occasions, starting out like a stain that was faded but not gone; that, it should in this new way pervade my fortune and advancement.'

Also, when Estella comes in Chapter 33, she refers to Newgate as they pass, and when she asks what it is, Pip comments:

- 'I made a foolish pretence of not at first recognising it, and then told her. As she looked at it, and drew in her head again, murmuring "Wretches!" I would not have confessed to my visit for any consideration.'

Students could think back to examples of where Pip has felt guilty, has felt as if he has committed crimes, that Jaggers could look into him and see such crimes and even that he and Estella are imprisoned in their situation, as Estella says in Chapter 33:

- 'we have no choice, you and I, but to obey our instructions. We are not free to follow our own devices, you and I.'

As a class, you could make a list of the different types of ‘prisons’ we find throughout the story, i.e. circumstances that trap characters. For example:

- Pip’s apprenticeship
- Mr and Mrs Pocket’s bad marriage
- Biddy’s teaching job.

Characters and perspectives

1 a Pip’s mood is negative and he misses his friend. The weather is terrible too: ‘stormy and wet’ and there are ‘gloomy accounts’ of the wrecks and death caused by the storm. The wind shakes the house, blows out lamps and all feels unsafe. Then he hears a footstep on the stairs.

b Some ways in which Dickens presents Pip’s fear in Chapter 39:

- Pip thinks of his dead sister.
- There is little light from Pip’s lamp and at first he cannot get a good look at the man.
- He wonders if the man might be mad.
- Pip is afraid the convict might embrace him and pushes him away.

Also, when he hears the convict’s revelation, Pip feels horror:

- ‘The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him’.
- ‘My blood ran cold within me.’

2 a Below are two more examples that you could expand on with students that show Magwitch is not a gentleman:

- ‘I’ve been a sheep-farmer’
- ‘Might a mere warmint ask what property’.

b This is an important moment in Magwitch’s life, because he has been working towards it for many years:

- ‘I lived rough, that you should live smooth; I worked hard, that you should be above work’.

He goes on:

- ‘You ain’t looked slowly forward to this as I have’.

Not only has he worked hard to achieve it, he has also taken great risks in coming to see the fruits of his labour:

- ‘It warn’t easy, Pip, for me to leave them parts, nor yet it warn’t safe. But I held to it, and the harder it was, the stronger I held, for I was determined, and my mind firm made up. At last I done it. Dear boy, I done it!’

So, this moment is a great achievement for Magwitch, at the end of years of struggle.

3 When looking at this extract, you could also look at the final line of Chapter 38:

- ‘the roof of my stronghold dropped upon me’.

If you take all the occasions listed in question **1** where Pip mistakenly believed Miss Havisham to be his benefactor and think of each of these as bricks building a haven for Pip to feel safe in, this makes useful comparison with this extract and Pip’s feeling that the world is crashing about his ears:

- ‘I grasped at the chair, when the room began to surge and turn’.

Extension

Language

Differentiation

1 and 2 Less confident students could be given a list of words and phrases used by Magwitch to work from, when completing the paragraph task in question **2**, for example:

- ‘yourn’
- ‘afeerd’
- “em, ain’t”
- ‘somewheres’
- ‘look’ee’.

Character and characterisation

1 When preparing for this task you could direct less confident students to first consider these questions to help them decide what they think about Pip:

- In what ways was Pip kind to Magwitch in the opening chapters of the book?
- How did Magwitch repay that kindness with the soldiers; through the convict on the coach; and through Jaggers?
- Why is it dangerous for Magwitch to come and see Pip?

In Chapter 39, Magwitch says to Pip:

- ‘I’m your second father’.

What does Magwitch know about Pip’s parents when they first meet in the graveyard?

Why is it so important to Magwitch to make Pip a gentleman? Give reasons from the things Magwitch says to Pip in Chapter 39.

2 ‘Translating’ Herbert’s speech could go something like this:

‘Look at things from his point of view. He has worked extremely hard at his plan for many years and comes

here to finish it, in danger of his life. And at the very moment he thinks he has found success, you are causing it to fail. His disappointment will be huge and he might act in a rash and dangerous way.'

Context and setting

As a precursor to the task in the Student Book on the theme of surface appearance and deception versus deeper truths that are conveyed throughout the novel, you could ask your students to compare the differences in the treatment of Magwitch and Compeyson with how Pip is treated by Trabb, the other shopkeepers and Pumblechook both before and after he becomes rich.

Also, you could refer students to look at Mrs Joe's funeral as another example, where appearances were thought to be more important than what the real mourners actually wanted, for example where Joe says in Chapter 35:

- 'I would in preference have carried her to the church myself... but it were considered wot the neighbours would look down on such'.

It is also seen in:

- how Estella's beauty makes Pip love her despite her evident coldness within
- Wemmick's hard appearance at work and true tenderness at home
- Joe in formal clothes versus his comfortable clothes.

Students could then make a list of examples like these in the novel, where appearance affects the way people are treated.

- 1 Compeyson portrays himself as a good man gone bad, led by lesser men. Magwitch is portrayed as a bad man and a bad influence on the other. Compeyson dresses more smartly than Magwitch and speaks Standard English, whilst Magwitch does not. Therefore, the court looks down upon a man like Magwitch, and sees only that he must be guilty.
- 2 The themes mentioned here of crime and justice are important ones that have been referenced throughout the novel so far. One particular chapter that highlights this is Pip's visit to Newgate prison in Chapter 32.

Extension

GETTING IT INTO WRITING

How does Dickens present Magwitch at this point in the novel?

Differentiation

For the first exam-style practice question, less confident students could be directed towards the section beginning 'for an hour or more, I remained too stunned to think; and it was not until I began to think, that I began fully to know how wrecked I was'.

For the second practice question, less confident students could revise the work suggested under Character and characterisation on Magwitch in Chapter 39, to help them prepare their thoughts about how Magwitch has acted.

LEARNING CHECKPOINT

When considering the theme of ambition and self-improvement, students can look back at work done in Unit 3 on what Pip's change in fortunes have brought him; they could also compare this with Pip's explanation in Chapter 34 of how he has become a bad influence on Herbert, by encouraging him into debt; and how Pip tells Bidy in Chapter 19 that he wished Joe would improve himself and Bidy replies:

- 'Won't his manners do then?'

This can be compared to the positive outcomes of self-improvement, such as Bidy's reference to educating herself in Chapter 35 and wanting to become a schoolteacher. When Pip discovers his true benefactor in Chapter 39, he thinks back to Mr Jaggers's first visit:

- 'O, that he had never come! That he had left me at the Forge – far from contented, yet, by comparison, happy!'

These and other examples could be listed and used to fill in two columns of pros and cons of self-improvement seen in the novel.

GETTING FURTHER

- 1 In Chapter 42, Magwitch tells Pip and Herbert about his childhood. He had a terrible time, with no memory of family kindness. In fact, his first memory is of:
 - 'thieving turnips for my living'.
 He knew his name but that was all. People ran from him and drove him away. He was a:
 - 'ragged little creetur as much to be pitied as ever I see'.

And before long, he is in and out of prison, where he is lectured at about his crimes, yet he claims he only stole to eat, and what other choice did he have?

This provides quite a contrast with Pip, despite his generally unhappy upbringing. The one thing they do have in common is that they are both orphans. However, even though Mrs Joe is an unsympathetic guardian, Pip does have a good home and wonderful father-figure in Joe, who loves and cares for him from his earliest days. He generally had enough to eat and a warm fire to sit by. Thus, even with his rather miserable childhood, Pip's experience was much easier than that of Magwitch.

2 In Chapter 39, Magwitch tells Pip that he has been a 'sheep-farmer, stock-breeder, other traits besides' and that he did 'wonderful well'. But it has been a long, lonely road to success. The thought of Pip becoming a gentleman has kept him going:

- 'when I was a hired-out shepherd in a solitary hut, not seeing no faces but faces of sheep... I see yourn.'

He was not treated well there 'away in the new world':

- 'The blood horses of them colonists might fling up the dust over me as I was walking'

and he would answer them back internally:

- 'All on you own stock and land; which on you owns a brought-up London gentleman?'

Once he has made his fortune, he faces the dangerous sea voyage back to England:

- 'I been sea-tossed and sea-washed, month and months.'

And all the time, he is in fear of his life:

- 'I was sent for life. It's death to come back. There's been overmuch coming back of later years, and I should of a certainty be hanged if took.'

Contexts

Dickens's own father spent some time in Marshalsea prison for debt. Students could read about how this affected Dickens. It would be very easy to look at Magwitch in the way Estella does at the inhabitants of Newgate: 'Wretches!' Yet, Dickens offers us a complicated and sympathetic portrayal of a convict. Students could think about how this formative childhood experience may have contributed towards Dickens's complex views on crime and criminals, prisons and punishment.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up Chapters 39–43

Video: Estella is cruel and heartless – a dialectic

Video: Abel Magwitch has been kind and virtuous – the opening of a speech for the motion

Video: A dramatisation of Magwitch's return

Video: Magwitch in the hot-seat

In this Teacher's Resource

Link: Dickens's visit to Newgate Prison

Link: John Dickens in the Marshalsea

Assess to Progress

6 Pip's love and loyalty

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- explore the characters of Miss Havisham and Estella
- explore the relationships between Pip, Miss Havisham and Estella
- rewrite an extract from the point of view of Miss Havisham or Estella
- work with an editor to improve your writing.

GETTING STARTED – THE STORY AND YOU

Love and loyalty: role-play or script

Extension

GETTING CLOSER – FOCUS ON DETAILS

1 Quotations could include:

- Chapter 46: 'We are both good watermen, Handel, and could take him down the river ourselves when the right time comes.'
- Chapter 47: 'My worldly affairs began to wear a gloomy appearance, and I was pressed for money by more than one creditor.'
- Chapter 48: 'And I felt absolutely certain that this woman was Estella's mother.'

Staging *Great Expectations*

Extension

Marking the moment

1 and 2 This is a good opportunity for the students to look closely at the thoughts and feelings of the characters in this scene: here, it is important to note that there is a turning point for Miss Havisham. She seems to be showing the first signs that she has a conscience about what she has done. This is a key moment for students to notice that Miss Havisham is being changed by Pip. His behaviour in this scene shows how much he has changed:

- 'They both raised their eyes as I went in, and both saw an alteration in me.'

Pip is now in charge, grown up at last, disillusioned. Even cold Estella recognises this:

- 'Do we part on this, you visionary boy – or man?'

She goes on to dismiss his feelings heartlessly:

- 'You will get me out of your thoughts in a week.'

Yet, after Pip's wonderful speech beginning 'Out of my thoughts! You are part of my existence, part of myself', even Estella looks at him with 'incredulous wonder'.

Extension

PUTTING DETAILS TO USE

Interpreting: surface and depths

Pip

1 a It could be argued that even Pip does not know why he is still in love with Estella. But he tries to explain it in his speech, partly by linking it back to his childhood:

- 'you have been in every line I have ever read, since I first came here, the rough common boy whose poor heart you wounded even then... You cannot choose but remain part of my character, part of the little good in me, part of the evil.'

As he says to Herbert earlier, he cannot help but love Estella. It is part of him.

b Quotations could include:

- 'Estella... You know I love you. You know that I have loved you long and dearly.'
- 'I have no hope that I shall ever call you mine, Estella. ... Still, I love you.'

c You could encourage your students to discuss their views on this: there is no one right answer. One could argue that his honesty and bravery in speaking from his heart leads most readers to admire him and yet also pity him, as Miss Havisham does. There are many comic moments in this novel, but one could argue this is not one of them. However, teenage readers may find Pip's declaration of love ridiculous!

Extension

Estella

2 a Estella has commented throughout that she has no heart and cannot understand feelings in others. Therefore when Pip expresses his love, she can understand it as a concept but not feel it inside.

b So far, we know that Estella has been adopted by Miss Havisham at an early age. Her guardian has raised her as a kind of revenge on the male sex, because Miss Havisham was abandoned by her fiancé. Therefore, she has been raised to entrap

and beguile men, and yet importantly must have no feelings of her own and no heart of her own to be broken, as Miss Havisham's was. She has been raised in a darkened house, separate from the rest of society, surrounded from time to time by jealous and scheming relatives of Miss Havisham, who serve only their self-interest in Miss Havisham's money. Therefore, she has never been taught the true meaning of love, friendship or family.

c A possible paragraph could be:

When you think of Estella's upbringing, as a **poor**, **lonely** child, **frightened** by the strange house in which she lives and its **selfish** inhabitants, it's difficult not to feel **sympathy** for Estella. Even though she seems **proud** and **cold**, and she behaves in **cruel** way towards our hero Pip, you can understand how a **young** child can be moulded by the extraordinary nature of her past. One could even call it a kind of abuse. It's pretty certain that these days Miss Havisham would have had Social Services round, about the rotting wedding cake, insects and mice, at the very least!

Miss Havisham

3 a This action shows that Miss Havisham is beginning to feel some remorse for what she has done to Pip and also to Estella, i.e. that it has touched her heart. Later in this chapter Miss Havisham is described thus:

- 'the spectral figure of Miss Havisham, her hand still covering her heart, seemed all resolved into a ghastly stare of pity and remorse.'

This remorse comes to fruition later in Pip's last meeting with Miss Havisham.

b and c Here it's important to note that whilst Miss Havisham is listening closely to Pip and clearly very affected by what he is saying, she also includes Estella in her gaze:

- 'as she sat looking by turns at Estella and at me.'

This suggests that she is beginning to understand at last the damage she has done by raising Estella in her cold-hearted way: damage not only to Estella as a person, but also to the others that Estella has hurt, most importantly, the innocent boy Pip.

Narrative structure

1 a unconscious, behind, ghost

b This incident itself is written brilliantly in that Dickens draws out the suspense over a couple of pages. Wopsle sets it up by saying:

- 'You'll hardly believe what I am going to tell you. I could hardly believe it myself, if you told me.'

We know from before that Wopsle is a bit of a fool and prone to dramatic moments, so perhaps both the reader and Pip are not expecting much, despite Wopsle's dramatic opening. But then, Wopsle continues by spending a whole page describing the night from their past when they saw the two convicts – throughout the whole of this, the reader and Pip do not know which convict he is going to mention in the end, thereby keeping the reader in great suspense. A masterful piece of writing!

2 a At various points throughout the narrative, Pip has looked oddly at Estella and thought he recognised something there. Now he's doing the same thing with Molly. So, the narrative tension of this strange mystery has already been set up, and now this revelation answers one mystery yet opens many more questions – how can it be that the Estella's mother is alive and well? Who else knows that Molly is Estella's mother? Will Pip tell Estella? All of these questions and more are opened in the reader's mind.

b By associating Estella with Molly, the reader knows at this point that Molly has been referred to as once being a kind of 'wild beast' now trained and living as Mr Jaggers's servant. So, it is quite shocking to consider that refined and haughty Estella is the daughter of a reformed criminal. We don't know much about the character of Molly, but can surmise there might be a dark quality in her nature, to have led to such a murder. And yet, as with our understanding of Magwitch, we know that people are rarely what they seem, and even a common criminal can turn out to be a complex and sympathetic character.

Extension

GETTING IT INTO WRITING

Writing in the first person

1 Possible extracts to use:

- the first time Pip visits Satis House and they play cards
- the scene where Estella argues with Miss Havisham about her lack of feeling
- where Estella reveals she is going to marry Drummle.

Differentiation

- 2 To prepare for writing this account of evidence, you could provide students with the extract they have chosen in the middle of a piece of A4 paper, and ask them to annotate around it the words and phrases about Miss Havisham or Estella or their dialogue, explaining what they feel the character is thinking or feeling at that moment.
- 3 For less confident students, you could choose the extract for them and provide them with a list of Dickensian words and phrases that they could use, before they begin trying to write in Dickens's style.

Working with an editor

Differentiation

- 1 a-c It might be helpful to encourage all your students to do these exercises: for less confident students it can be a positive experience and enable them to overcome the fear of showing their work to others, and give them an opportunity to speak up about other's work; for more confident students it will enable them to accept constructive criticism and give positive feedback to others.

GETTING FURTHER

- 1 Here you want to encourage students to think about Dickens's mode of production as akin to modern day serial television programmes, such as soap operas or box sets. There are various points in this novel where cliffhangers are left at the end of a chapter, in order to make the audience want to read the next instalment of the magazine, just as television episodes end with cliffhangers to make audiences watch the next episode. Good examples in the novel include:
 - Chapter 44: Wemmick's letter stating: 'DON'T GO HOME.'
 - Chapter 7: at the end, where Pip is on the way to Pumblechook's and can't imagine 'why on earth I was going to play at Miss Havisham's'.
- 2 Possible suggestions could be:
 - Chapter 44: the section where Pip declares his life-long love of Estella, a particularly dramatic speech
 - Chapter 45: the description of the bedroom at the Hummums and Pip's terrified imaginings there

- Chapter 46: in the comical scene where Clara's father is shouting and singing and then the contrasting scene immediately following where Pip speaks with a much-softened Magwitch
 - Chapter 47: the scene in where Wopsle reveals that Pip is being followed by Compeyson
 - Chapter 48: where Wemmick tells Molly's story.
- 3 The terms 'narrative tension', 'irony' and 'characterisation' could be defined on a sheet and given to students to support their answers.

LEARNING CHECKPOINT

Pip has been besotted with Estella from the first moment he saw her as a child. As a boy, his obsession with her was very much bound up with his own desire to escape his life and be a gentleman. Now that he is a man, he is older and wiser, he can see all her faults and how she has been damaged by her unconventional upbringing. However, he is unable to stop himself from loving her, despite all of this knowledge. There is a small part of him which believes that she is still capable of feeling, and knowing Bentley Drummle as he does, he is appalled at the idea of her being wedded to him. By the end of this section, he is as in love with her as ever, yet knows he has lost her and his overwhelming emotion is sadness.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up Chapters 44–48

Video: Pip tells Estella he loves her

Video: Pip tells Estella he loves her – marking the moment

Video: Miss Havisham's thoughts – 'I think he has more to say'

Video: Estella's thoughts – 'he's speaking about love'

Video: Estella's thoughts – 'Miss Havisham is looking at me'

Video: Estella's thoughts – 'This boy must be kept quiet'

Assess to Progress

7 Crime, guilt and forgiveness

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- illustrate and interrogate Miss Havisham's actions in the novel
- form ideas and perspectives about the themes of virtue, good character, love, loyalty and deceit
- prepare a case for the trial of Miss Havisham.

GETTING STARTED – THE STORY AND YOU

Cruelty and forgiveness

Differentiation

- 1 and 2** After discussing the scenario, you could consider these points with your students regarding the novel, particularly the less confident students:
- Miss Havisham was terribly wronged in her past by a cruel act.
 - She has never recovered from it and has been emotionally scarred for life.
 - Her way of coping with it was by planning her revenge on all men.
 - She uses an orphan child to invent the perfect trap for men.
 - She finds a local, working-class boy on which to practise her invention.
 - She delights in her success as she sees the boy idolise her child.
 - She further delights in the revenge she can also take on all her self-serving, greedy relatives.
 - She starts to have an inkling of what she has done when her adopted daughter is cold towards her and she cannot at first understand why.
 - Only once her adopted daughter is engaged to be married to a proud and worthless man and her local boy has had his heart broken does she begin to realise the horrible damage she has done.
 - Once her daughter has left to become married to her useless and potentially violent husband, and she sees the local boy grown-up and damaged for life, does she fully understand the terrible act she has committed. She feels awful remorse, but knows it is all too late.

Extension

GETTING CLOSER – FOCUS ON DETAILS

- 1** The answers are as follows:
- a Chapter 53
 - b Chapter 49
 - c Chapter 52
 - d Chapter 50
 - e Chapter 51

Choosing a key event

Differentiation

- 1** You could direct less confident students towards these possible ideas for choice of key events, and ask more confident students to find their own:
- The descriptive passage at the beginning of the chapter where Pip describes his walk through the city to Satis House and into Miss Havisham's room.
 - Pip's speech about Miss Havisham's diseased mind and his questions about Estella's parentage.
 - Pip's sad walk around the grounds and his vision of Miss Havisham hanging.
 - Miss Havisham's burning and Pip's rescue.

Extension

PUTTING DETAILS TO USE

Character and characterisation

- 1 a-e** Clearly, this question rests on each student's opinion. Yet, you might want to discuss with your students that one of the main themes of the novel is guilt and innocence. It's worth thinking about which of the characters, if any, is blameless. Some of the characters carry round a sense of guilt and blame themselves, whilst some are quick to attach blame to others' actions.

Language and narrative

- 1 a** All 'ing' words, creating a sense of urgency and activity, as if it is happening now.
- 'flaming'
 - 'running'
 - 'shrieking'
 - 'blazing'
 - 'soaring'.
- b** It seems that there is no clear evidence either way. When Pip leaves Miss Havisham earlier she is very despondent, so it is possible she may want to end her life. She is 'close to the fire' when Pip returns. It is not clear whether or not she hears Pip enter the room, yet at the moment she catches fire, Pip 'saw her running to me'. It is possible that she meant to do it and then was caught in the horror of it and sought help, or that it was a terrible accident. Dickens leaves it up to us to decide.
- 2** In their last conversation, Pip makes it clear to Miss Havisham that she has no need for remorse on his account. The main reason for this is because he blames himself for his unhappiness more than he blames anyone else. He sees the way that he made his own misery – for example, the way he rejected Joe and his old home; his guilt about his initial disgust of Magwitch – and blames himself more than he does Miss Havisham. However, Pip does blame her for the wrong she has committed against Estella and would find it very difficult to forgive her for the damage done to the object of his love.

Mysteries explained

- 1** Reasons could include:
- The mystery of Estella's origins have been present since the early chapters. We have had some hints about who her mother might be but hardly anything about her father. So, this is a loose end which needs tying up.
 - We find out earlier from Magwitch that he had a child once and lost it. This serves to explain why he becomes so attached to the boy who helped him. With the news that his child is still alive, this brings Magwitch's sad past full circle and allows for some redemption for him.
 - The discovery that both of Estella's parents were criminals could soften our feelings towards both Jaggers and Miss Havisham, as – despite their faults – they did the good thing in saving an innocent child from a wretched situation and placing it in a safer home. Of course, we know that wrongs were committed since then, but at least their intentions were good. Thus, the hard-nosed lawyer and the disturbed spinster did a good thing once.

- 2 a** This list of crimes could include:
- Pip steals food and the file and does not tell the authorities he has seen the escaped convict.
 - Magwitch has committed a range of crimes throughout his life, from stealing turnips to returning from transportation.
 - Molly has committed murder.
 - Compeyson has committed fraud and worked with Magwitch in carrying out other crimes.
 - Orlick has committed assault, and attempted murder, as well as breaking and entering of Pumblechook's house.
 - You could argue that Mrs Joe and Miss Havisham are responsible for forms of child abuse, in the way they have treated Pip and Estella.
- b** The following characters are all keeping secrets:
- Pip lies about helping the convict; his true feelings for Estella; who his true benefactor is; he hides how much debt he is in from Joe; and finally the fact that Magwitch is Estella's father he keeps from Estella.
 - Jaggers keeps the secrets of the crimes committed by many of his clients, as well as the fact that Molly is Estella's mother. Wemmick is also party to some of these secrets (and keeps the fact of his impending marriage quiet until the very day).
 - Magwitch keeps the secret that Pip helped him from Pip's family and the authorities, so that no blame falls on Pip; he also does not reveal to Pip that he is his benefactor or allow Jaggers to do so, until he sees Pip again for himself.
 - Orlick keeps the secret about his awful crimes, until he drunkenly admits them all to Pip.
 - Even Herbert and Clara deceive her father about their true relationship.

Extension

- c** Many of the main characters keep secrets from each other, thus deceiving not only each other but themselves. Pip talks about the 'self-swindlers' being the worst liars of all; thus, he lies to himself about his reasons for avoiding Joe, for example. Truth, honesty, pretence, disguise, deception, false assumptions and misjudgements are all important aspects of this theme and are to be found throughout the story. One of the main ideas Dickens is dealing with is that there are many crimes one can commit against others, but there are also crimes we can commit against ourselves and our true natures.

3 a Words could include:

- 'slightest'
- 'escape'
- 'carefully'
- 'repressed'
- 'soonest'
- 'checked'
- 'part'
- 'action'.

b Dickens uses superlatives – slightest, most, soonest – to suggest that Jaggers's moment of revealing his shock is extremely brief and would probably go unnoticed by most. But Pip is looking carefully for signs of Jaggers's knowledge and therefore spots that which Jaggers is keen to hide.

c Throughout the story, Jaggers has always held lots of information, and the key to many other people's secrets and lies; he could compromise the people if he revealed them. For the first time, Pip knows something that Jaggers does not, and surprises him. Now, Pip is a man, a grown-up, in charge (as he is in the final scene in which both Estella and Miss Havisham are present) and this is a turning point in the relationship between Jaggers and Pip. Up till now, Jaggers has always been in charge, but Pip is turning the tables somewhat.

b From all the descriptions of Satis House, the reader receives the impression that it is a place of death and ruin, haunted by the past and crumbling into decay. Estella seems to be the only life moving through it, carrying her lamp, her beauty and her youth through the darkened spaces. Once Estella has gone, the house is more deadened and haunted than ever. The fire is the first sign of light and life for a long time, some heat and warmth in that cold place, just as Estella's heart is cold. The fire brightens the dark room with a life of its own and yet it is a deadly brightness that can maim and kill; as well as bringing life, it can also bring death.

c Miss Havisham has changed from showing gleeful delight at the enactment of her revenge in Estella to a mournful remorse at what she has done. Pip has moved from hope and ambition to despondency and a great sense of loss. Mr Jaggers seems hard and completely obsessed with his business at first, and yet saving Molly and her child show his softer side.

d Less confident students could be given a sheet with a list of key quotations on and be asked to choose one.

LEARNING CHECKPOINT**Differentiation**

a By this point in the novel, Pip has changed from his early role as the 'coarse, common boy', to a young gentleman about town and rather a snob, to this final stage of a disillusioned man who seems to have lived a lifetime in his young life. His innocence has gone and been replaced by a world-weary sadness. Also, his yearning for position and wealth have been transformed, as he has realised all that has been lost in his ambition to be a gentleman.

GETTING IT INTO WRITING

Themes: *guilt and innocence*

1 a and b Key points to consider here could include:

- Miss Havisham has suffered a humiliating and cruel experience in her youth, which would be damaging to anyone. However, she has allowed this to destroy her life, and you could say that she carries some blame for the way she has chosen to live her life.
- As mentioned before, she does a good thing by adopting the child – it seems to be a kind act, at least – but she twists this potential for goodness into instruments for her own selfish ends.
- When Pip first meets Miss Havisham up to the point where Estella is engaged to be married, there is very little evidence that Miss Havisham feels anything but delight at having produced this cold-hearted girl who will make men miserable. Pip often notices a manic look upon her face at contemplation of this. She revels in Estella's beauty in a greedy way, as if Estella's youth is fuel for her and her obsession.
- It is Pip and his impassioned speeches that begin to turn the tide for Miss Havisham. The final straw

for her is that once Estella has left, she realises how all life has left that house and has time to reflect on the monstrous thing she has achieved. Only now, in Chapter 49, does the truth really come home to Miss Havisham and she cannot help but repeat over and over, 'What have I done!'

2 Examples of forgiveness in the novel could include:

- Magwitch asks Pip and Herbert's forgiveness for being 'low'.
- Pip wants Joe's forgiveness for abandoning him and their friendship and Joe happily gives it, without question.
- Orlick cannot forgive Pip for what Orlick sees as Pip working against him and ruining his reputation in that area.
- Mrs Joe and the adults at the Christmas dinner lecture Pip about sin, yet their mean-spirited and small-minded treatment of this orphaned boy could be seen as unforgivable.
- Drummle holds grudges and continues bad feeling against Pip and others for little reason.
- Mrs Pocket cannot seem to forgive her husband for not having a title.
- Joe is able to forgive Mrs Joe her bad behaviour towards him, largely because his mother suffered and he does not want his wife to ever feel that way; Joe even forgives his violent alcoholic father.
- Jaggers forgives Molly her terrible crime and indeed enables her to escape punishment.
- Miss Havisham forgives Matthew Pocket his indifference to her and rewards him with the legacy in her will, due to Pip's good account of Matthew.
- Pip forgives Estella her coldness as he largely blames Miss Havisham for creating that in Estella when she was an impressionable child.
- Pip is able to forgive Magwitch his life as a criminal, becoming so fond of him that their relationship resembles father and son.

GETTING FURTHER

Differentiation

When organising the trial of Miss Havisham, it may be a good idea to pair less confident students with those who are more able, to give them some support when preparing their case. The task could begin with class discussions and annotations around the case for the prosecution and the case for the defence, so that everyone is aware of both sets of arguments before the trial begins. This task could make an excellent wall display, using the planning documents students might prepare, as well as taking photographs of lawyers, the judge, the jury, witnesses and Miss Havisham in action.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up
Chapters 49–53

Video: The trial of Miss Havisham – preparing the case for the prosecution

Video: The trial of Miss Havisham – preparing the case for the defence

Video: The trial of Miss Havisham – the case for the prosecution

Assess to Progress

8 Escape!

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- present a dramatic reading
- examine the methods Dickens uses to make his writing dramatic
- undertake a writing task in timed conditions.

GETTING STARTED – THE STORY AND YOU

Writing a chase narrative

Differentiation

- 1 and 2** You could direct less confident students to work in pairs and plan the outline of the story in a brief flowchart first. They could then write their own version of the shared plot and compare the results when they have finished.

GETTING CLOSER – FOCUS ON DETAILS

Charting the progress

- 1** Answers could include:
- Chapter 54: Pip and friends attempt Magwitch's escape, yet they are captured. 'I will be as true to you, as you have been to me!'
 - Chapter 55: Herbert leaves and Wemmick is married. 'It was now no home to me, and I had no home anywhere.'
 - Chapter 56: Magwitch is found guilty at his trial, then dies peacefully with Pip. 'You had a child once, whom you loved and lost.'

Preparing a dramatic reading

Possible extracts from Chapter 54 could include:

- 'I lay down with the greater part of my clothes on', where Pip sees strangers from the window.
- 'As they were coming on at full speed, we got the two bags ready', where the galley catches up with them.
- 'At the same moment, without giving any audible direction to his crew', where Magwitch and Compeyson go overboard.

PUTTING DETAILS TO USE

Narrative technique and language

- 1** Tense and dramatic quotations could include:
- 'Sometimes, "What was that ripple!" one of us would say in a low voice. Or another, "Is that a boat yonder?"'
 - 'The dismal wind was muttering round the house, the tide was flapping at the shore, and I had a feeling that we were caged and threatened.'
 - 'As my eyes adapted themselves to the light of the clouded moon, I saw two men looking into her. They passed by under the window, looking at nothing else.'
 - 'I saw a four-oared galley shoot out from under the bank but a little way ahead of us, and row out into the same track.'
- 2** Examples of repetition:
- drifting when we drifted
 - pulling a stroke or two when we pulled
 - the beating of her paddles grew louder and louder

In the first two examples, the use of repetition is there to show how the other boat copies their exact movements in a sinister manner, in order to precisely keep up with them.

In the third example, the word louder is repeated to emphasise that the steamer is coming dangerously close at great speed.

- 3** Other ways in which Dickens creates tension in this quotation:
- the fact that everyone is looking 'silently and eagerly' suggests the tension they are all feeling
 - using the phrase 'a dark object' preserves the mystery, as those in the boat, as well as the reader do not know who the dark object might be.
- 4** The dangers inherent in this setting include:
- part of the journey takes place at night and a river in the dark is a mysterious and unsettling place
 - travelling along the river brings people into contact with a range of strangers, some of whom may be threatening
 - in Dickens's time, rivers were places of heavy traffic, not unlike roads or even motorways today. Therefore, there were many opportunities for collisions or even fatal accidents
 - the steamer is a large, fast-moving vessel that could easily plough into a small boat and kill people.

Understanding pathos

1 a and b Magwitch knows that once he is captured, he will be forever labelled as an escaped convict, who will then come to an ignominious end through the death penalty. Within the social structures of the time, it would be totally unacceptable for a gentleman to be associated with any kind of criminal (perhaps things haven't changed much by today's standards either). Magwitch still believes that his money will fund Pip's gentlemanly lifestyle and therefore does not wish to jeopardise Pip's place in society by association with himself. This shows how he cares more for Pip and his place in society than he does for his own comfort. He cares deeply about Pip, almost like a father for a son.

2 a and b In his journey from 'common boy' to gentleman, Pip has attempted to discard along the way past relationships and associations that he does not feel are seemly in his new station in life. An example, of course, is Joe, who Pip knows he has treated very shabbily. Also, when Magwitch first turned up, Pip was horrified and disgusted by him, and even more repelled when he discovered that the convict is his benefactor. It takes Pip some time to come to terms with this truth and also to see the humanity in Magwitch. He has been on a huge learning curve, and by this point in the novel he is now ready to see the error of his ways and realise who his true friends are. Only now can he accept the kindness and generosity of his benefactor and hope to repay him through fidelity.

Contexts

You might like to show your students film versions of Dickens performing a reading, such as Ralph Fiennes reading from *David Copperfield* in 'The Invisible Woman'.

Narrative and character

- When Pip first meets Magwitch the convict seizes him and threatens to kill and eat him.
 - When Pip brings food and the file for Magwitch, he feels some pity for him.
 - Pip keeps his secret and does not betray Magwitch, even once soldiers arrive at his house.
 - When Magwitch is captured, Pip again feels sympathy for him.
 - As he grows up, Pip thinks back to the convict from time to time, and largely feels repelled by him. This happens especially once he has become a gentleman, and sees everything associated with crime and punishment as the binary opposite of

everything genteel and refined represented by the figure of Estella.

- When the convict reappears in his adult life, he is at first appalled, especially when he realises that Magwitch is his benefactor.
 - By spending time with Magwitch and overcoming his own prejudices to see Magwitch as a man with a troubled and difficult past, he is able to be thankful to Magwitch for his gift and to devote himself to the man's dying days.
- Here, this shows how far Pip has come. From shrinking away from his benefactor in horror, he now does not want to miss a moment with him.
 - Pip is now devoted to Magwitch, yet cannot deny his former negative feelings towards him.
 - This episode reveals that Pip has fully grown into an adult. Just as he is able to explain his feelings with dignity to Miss Havisham and Estella, and just as he has been able to outsmart even the mighty Jaggers, now he is able to see the error of his snobby ways and accept Magwitch as his friend, benefactor and even father figure.
 - Magwitch has had a terribly hard life and has every reason to complain, in many ways. However, he spent his years of his banishment working hard towards one object, and that was to see the boy who had helped him become a gentleman. Magwitch had lost a child once and now, through his own diligence and generosity, has established a meaningful relationship with another child he knew. Now that child is a grown man – and Magwitch believes him to be a wealthy gentleman – he has achieved his hard-won ambition and is finally and fully content. Therefore, the current dire circumstances are almost beyond him now, and he is preparing himself to die happy, his 'son' at his side.

Secrets and lies

- Pip knows that Magwitch is at the brink of death. He could have told Magwitch before about Estella, but probably suspects that Magwitch would want to see his daughter. And along with Jaggers's firm recommendation not to allow this, he would most likely want to protect and shield Estella's reputation from association with a convict. He must have asked himself – what good would it do and what harm could it do? Now that Magwitch is about to die, Pip can tell him the truth so that he can die truly happy, and there will be no complications afterwards.

GETTING IT INTO WRITING

Writing under timed conditions

Differentiation

- 1 In planning this exam practice task, you could ask less confident students to work with more confident students in pairs or small groups and discuss a plan together. You could then split the class into groups and give each a different extract to plan for. Plans could be presented to the class and/or handed in and reproduced in a booklet that each student could take away, thereby receiving three or four essay plans instead of only the one they might have chosen to work on.

GETTING FURTHER

- 1 a Remember Dickens initially published the book in instalments and may have been trying to provide the reader with a variety of experiences in each instalment, just as, for example, there is sometimes banter between cops in a serious crime drama to lighten the mood. The mood of the novel near to this event has been quite dark and Pip has suffered a lot, so a bit of light relief from Wemmick, Aged Parent and Miss Skiffins is welcome not only to Pip, but also to the reader. Perhaps it is also a foreshadowing of Joe and Biddy's marriage, planting the thought subliminally in the reader's mind.
- b One of the chief characteristics of Dickens's writing is an ability to offer both tragedy and comedy within the same narrative – which could be termed 'tragicomedy' (though this term has a very specific definition which might not fully apply here); perhaps it would be better to say it has 'tragicomic' elements. This fits neatly into the theme of binary oppositions, such as comedy versus tragedy, happiness versus sadness and light versus dark. Yet this also serves a structural purpose; side by side in this novel, Dickens gives us scenes of terror, beauty, satire and great pathos, showing his brilliance in constructing a narrative of such range of light and shade to appeal broadly, and yet also to show so many facets of life.
- 2 It is likely that Dickens tells us the exact number of people condemned to death that day because he is drawing attention to the fact that a great number of people are about to lose their life due to the vagaries of the justice system. Dickens was a court reporter and would have seen scenes like this. Therefore, it is not unreasonable to imagine that Dickens may have seen just as many men and women sentenced to death as in this scene, and here he is expressing through Pip his shock and disapproval of the system. The description of the convicts' responses is sharply

defined and poignant, certainly seeming to be so realistic as to have been taken from life. All of this adds to the theme throughout the novel of crime and punishment, as well as Dickens's condemnation of the legal system of his day.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up Chapters 54–58

Video: An actor and director prepare a dramatic reading

In this Teacher's Resource

Link: A court case transcript

Assess to Progress

9 Maturity and true friendship

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- examine the friendship between Pip and Joe
- chart the theme of friendship in the novel as a whole
- try an 'open book' writing task.

GETTING CLOSER – FOCUS ON DETAILS

Understanding Joe Gargery

Extension

Themes and character

- 1 a** The 'father of lies' could be the devil.
- b** A lie is a lie, whatever reason you tell it for. Don't tell any more lies.

Lying is not the way to improve yourself. And being common is all relative – you are uncommonly small and you are also uncommonly academic. So, sometimes there's nothing wrong with being common.

- c** Dickens uses dialect words to show that Joe has not been formally educated, for example:
- 'Howsoever'
 - 'ain't'
 - 'didn't ought to'
 - 'oncommon'.

Joe sometimes invents words to express himself, as his vocabulary is limited. This shows that though his language has been narrowed by his circumstances, his mind and inherent understanding has not. At other times, Joe invents words to make his language sound more gentlemanly, when he is under pressure to do so, such as during the visit to Pip in London. Joe is always more comfortable in his speech when he is not being restricted in that way.

Differentiation

You could give less confident students a list of Joe's grammatical errors and the Standard English versions mixed up on a page and ask them to draw a line between them to match them up.

- 2 a** sir – this shows that Joe sees Pip as being above him now and due a certain formality.

- b** pettishly – Pip is annoyed with Joe for calling him sir, but the older Pip narrating sees that this is a childish response.
- c** reproach – here Joe shows his true feelings, which he finds difficult to express in this awkward situation. After all, Joe is trying very hard to fit in with Pip and in this moment he reveals a touch of annoyance and disappointment that Pip does not do the same, or at least thank Joe for his efforts.
- d** preposterous – Joe's behaviour in Pip's apartment is ridiculous and it is comical to the reader. Dickens is encouraging us to laugh at Joe, but one could argue this is partly through Pip's critical eyes – yet one can smile at Joe's rather daft behaviour with fondness too.
- e** dignity – at this moment, a lesser man than Joe could have given Pip a piece of his mind and told him off for being a jumped-up little snob! But Joe shows he has more dignity than that by not responding, and even going on to apologise for his own behaviour.
- 3** Clearly, this is a case of the student deciding their own view on the character of Joe.

Extension

- 4** This is an old chestnut when it comes to Dickens – a criticism of his writing is that he portrays a collection of stereotypes and caricatures that do not approximate real people. However, his stories have lived on with huge popularity and also elicit tremendous fondness from their fans. Many people who love this novel would cite Joe Gargery as one of their favourite and most treasured characters. One could argue that a simplistic caricature would not satisfy the test of time and thus Joe is more complex than a first reading might suggest.

Differentiation

As a homework task, you could ask less confident students to make a list of their favourite and least favourite characters in the book so far, with a sentence explaining why for each one. This can help consolidate their understanding of how they're reacting to the characters as the novel progresses. They could repeat this task at the end of the novel, and then compare the two lists.

Extension

PUTTING DETAILS TO USE

Language and character

1 Dickens uses one long sentence here, split up by commas, to suggest the fluid passing of time during Pip's fever, uninterrupted by logic or routine. It sets up oppositions to show Pip's confused mind, such as 'murderer' versus 'good', 'struggled' versus 'suffer them'.

2 During his first fever Pip believes:

- he has been out in the courtyard looking for his boat
- he is lighting a lamp listening to footsteps coming up the stairs
- Miss Havisham is burning inside a furnace in the corner of the room
- he can see the mist surrounding the limekiln.

Here, he is remembering key moments from his recent past, such as the boat he planned to help Magwitch escape in; the moment when Magwitch first returned to visit him; Miss Havisham's burning and the moment he came closest to death, in Orlick's clutches at the limekiln.

In his second fever, Pip imagines:

- that he is a brick in a house-wall
- that he is a beam in a steam engine hammering up and down
- that he is fighting with people.

These hallucinations are due to his high temperature during the fever, but also represent his physical and emotional sickness at the time. The brick is under tremendous pressure from all the other bricks on top of it, just as Pip is buried under debt and the heavy weight of sadness, grief and loss. The steam engine is hot and humid and has no rest, just as Pip's body must feel while it is fighting the fever. And lastly, memories of struggles with Orlick and over Magwitch's capture are transformed into the struggles he is really having with his carer, which transpires to be Joe.

Differentiation

These hallucinatory passages may prove difficult for less confident students to decipher. It may help to ask such students to prepare for the lesson by completing a homework where they look for dream sequences in stories they're familiar with, such as movies, comics or books, then think about a recent dream they've had that has reflected current events in their lives.

3 Bullet points could include:

- Joe has a distinctive way of speaking and Pip recognises it.

- Joe is using his old way of talking to Pip, that he used when Pip was a boy, before he became a gentleman.
- Joe's true voice represents everything that was secure and lasting in his childhood and related to his home. Now, Pip has no home here in London and Joe's voice reminds him of that.

Extension

4 a

- It is Joe, Pip. I'm here.
- Don't worry, Pip. You and I were always friends and we always will be.
- Are you asking me how long you've been ill, Pip?

b As mentioned before, Joe is uneducated and speaks a form of local dialect that is different from standard English; he not only uses dialect words and invented words, but also uses an unconventional word order in his sentences, including beginning sentences with unnecessary extra words, such as 'which'. This shows how language does not come easily to Joe – particularly when he is in an unfamiliar situation, such as in London – and he tangles himself up in words. All of this serves to create a comical effect, and yet gives Joe a unique characteristic that can be seen as endearing.

Narrative structure

1 You seem not to be thinking reasonably, Pip. Have you considered Biddy in all of this? You are making a rather arrogant assumption that Biddy has not changed at all and will be exactly as you remember her, even though you have changed immensely since you left the forge and your childhood behind. Biddy will have grown older and changed, moving on with her life in your absence. She has never given you a clear indication that she is waiting for you, or even in love with you. If you think back to your conversations with Biddy, she is far from being a simple country girl and was full of wisdom and insight when she dealt with you and tried to show you the right way to be; she will have far greater aspirations than to wish for you to turn up on her doorstep and propose. Also, even if she were to say yes, marrying Biddy on the rebound will not solve your problems. For example, how on earth would you support her and your children? Perhaps you should think carefully before you try to regain the security of your childhood by impetuously rushing off to propose to Biddy.

2 We are very near to the end of the narrative and perhaps don't expect any more big surprises. We also hear Pip making plans for the future, and though we may doubt Biddy's answer, we are not given any clear evidence that Biddy and Joe plan

to marry. So it is a last-minute twist when Dickens reveals the marriage. We have heard very little from Joe or Biddy for a long time and so we are not expecting to hear dramatic news. However, this is a good lesson for Pip that he is not the centre of the universe, and that other people's lives continue and develop without him or his knowledge.

Extension

- 3 a** Pip knows that he has behaved in a haughty and superior manner to both Pip and Biddy, since he learnt of his great expectations. Once he had left home, he made little effort to return and visit. He is unkind to Joe when Joe comes to London to visit him, not making the effort to put Joe at his ease. At his sister's funeral, he even accuses Biddy of being envious of his position. He has done all this to distance himself from the lowly circumstances of his birth and now regrets it bitterly. He sees that he has treated Joe in particular without the proper regard or devotion that Joe has always shown to him. Thus, he asks for forgiveness for his pride, his snobbishness and his neglect of their relationship.
- b** Here the students have to make up their own mind. Issues to consider could include:
- how they feel about Pip's treatment of Joe and Biddy
 - to think about his young age and his inexperience in the world of gentlemanly society, i.e. perhaps he did what most young men in the same position would do, within that society.
 - Even though Pip has never been downright cruel to them and did come home for his sister's funeral and pay his due respects, he knows he has not been kind or respectful enough to them, particularly as they were so kind and caring for him when he was growing up.
- 4** Pip speaks at length, in long, complex sentences with several clauses; he uses standard English, such as 'that I may carry' and 'pray tell me'. In comparison, Joe speaks more simply, using the phrases from the old days of Pip's upbringing: 'dear old Pip, old chap'. These styles of speaking highlight the difference between them in terms of education. However, both are moved to great emotion by their relationship, and though they express it in different ways, they are expressing their love and regard for each other.

Differentiation

Less confident students might find it easier if you give them a list of Pip's phrases and Joe's phrases, and some guidance on how to annotate each one for how they feel about each other.

GETTING IT INTO WRITING

Loyalty and friendship

- 1** Possible extracts from Chapter 57 could be:
- From 'I knew that there was an extraordinary tendency in all these people, sooner or later to settle down into the likeness of Joe.'
 - From 'I deferred asking him about Miss Havisham until next day'.
 - From 'I was slow to gain strength, that I did slowly and surely become less weak, and Joe stayed with me, and I fancied I was little Pip again.'
 - From 'if you would like to hear, Joe'
 - From 'I feel thankful that I have been ill, Joe'.
- 2** The table could be completed in the following way:

Pip and Estella

Example: Pip continues to love Estella despite her cold treatment of him.

Key quotation: 'You are part of my existence, part of myself.' (Chapter 44)

Pip and Miss Havisham

Example: Even though Miss Havisham has used Estella as the instrument of her revenge and thereby hurt Pip, he continues to visit her, pities her and tries to save her life.

Key quotation: 'I believe I may say that I do know your story... It has inspired me with great commiseration, and I hope I understand it and its influences.' (Chapter 49)

Pip and Herbert Pocket

Key quotation: 'I did really cry in good earnest when I went to bed, to think that my expectations had done some good to somebody.' (Chapter 37)

Pip and Magwitch

Key quotation: 'it became the first duty of my life to say to him, and read to him, what I knew he ought to hear.'

Joe and Biddy

Example: Joe and Biddy marry joyfully, after years where they helped each other with kindness in looking after Mrs Joe.

Key quotation: 'Dear Biddy... You have the best husband in the whole world... Dear Joe, you have the best wife in the whole world.' (Chapter 58)

3 Here we need to consider enemies and disloyalty. Clear, dramatic examples of enemies include violent Orlick and vengeful Compeyson. There are also more subtle kinds of enemies, such as Miss Havisham's grasping relations scheming against Estella and even Pip. Those who treated Pip unfairly in his youth become a kind of enemy, in particular, Pumblechook. Miss Havisham believes her relation, Matthew Pocket, to be disloyal in that he will not visit her and flatter her, as the other relations do. However, he is rewarded for this in the end with a handsome legacy, whilst the flatterers receive virtually nothing. Pip is disloyal to Joe, Biddy and his home when he becomes a gentleman. He considers disloyalty to Magwitch too. Yet, of course, he changes his ways and becomes loyal in the end.

GETTING FURTHER

- 1**
- Despite the fact that Joe is not related by blood to Pip, he has always acted with great charity and kindness towards him, since he was a baby. In all the important ways, Joe has behaved as a good father to Pip. In Chapter 57, at Pip's lowest point and darkest hour, it is Joe who is there to nurse him back to health, as a good parent would.
 - Pip's intention to propose to Biddy is more about his attempts to atone for what he sees as his disloyalty to his home than it is about any romantic notions he has about her. When we discover that Biddy and Joe have married, we somewhat re-evaluate our view of the household as it was when Joe and Biddy were looking after Mrs Joe. It would be difficult to argue that there was any underhand design in their relationship at this time. More likely, their regard grew for each other as they shared the same house and since Mrs Joe's death, and Joe was then free, we must assume that this close regard blossomed into love. Indeed, when we look back, we realise that Biddy was always defensive of Joe and his ways in the face of Pip's subtle criticism. And who could blame Joe for falling in love with such a kind and wise woman as Biddy, when he had had to suffer under the bad-tempered Mrs Joe for years. All in all, it is a delightful outcome that Joe and Biddy marry, and feels right and proper.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up
Chapters 57–58

Video: A discussion about Joe Gargery

Assess to Progress

10 How does it end?

AIMS AND OUTCOMES

At the end of the unit the students will be able to:

- consider the ending of the novel
- examine other possible endings to the story, including another written by Dickens
- write about the ending of the novel under timed conditions as a closed-book exercise.

GETTING STARTED – THE STORY AND YOU

Before reading Chapter 59, and in preparation for the tasks that follow, an interesting idea could be for you to ask your students to predict what will happen in this final chapter, then compare it with the ending in the book.

Happy ending

Extension

GETTING CLOSE – FOCUS ON DETAILS

Investigating the ending

1 a The ending of this novel has caused much debate over the years. Before this final chapter, we know that Pip has made a life for himself, but he has not yet found a partner, as his friends Herbert and Joe have. Thus, readers may feel the need for resolution in regard to his great love, Estella. Also, it would be a very downbeat ending if all we knew of Pip is that he went off and made a reasonable living. Dickens knew that the reader is likely to want something more. In real life, of course, there is no reason why Estella and Pip should meet again – but this is not real life! It is important for students to remember that novels are fictional constructs, that they follow inherent rules about plotting and character development, setting up certain expectations and needs in the reader.

b In the final chapters, though many ends have already been tied up, it is pleasurable for the reader to be able to revisit Joe and Bidley beyond their wedding day, and see them in the future, with their own child. The scene of the new, little Pip by the fire, harking back to older Pip's childhood, provides a sense of closure, as things have come full circle. There is also a subtle suggestion that if Pip had never come into his great expectations, had continued his apprenticeship with Joe, and stayed at the Forge, perhaps this would be Pip now sitting with his local-girl, wife Bidley and his son at the fire, happy and settled. This image raises in the reader's mind a question about Pip's love life – will he ever love

again? Thus, Bidley asks him outright about Estella and Pip fobs her off, but is drawn back to the site of Satis House, haunted as he is by his past. It is a coincidence that he should meet Estella here at this moment, but many narratives work around coincidences. We are not left with any firm idea that these two will get together, but seeing them together again – older and wiser – does leave the reader with some satisfaction that everything has come full circle for Pip, and holds out some hope for the future.

- c** As mentioned in the previous answer, there is no neat, firm resolution for Pip and Estella. But one may wonder – he has let her go in the past and now little stands in his way. Perhaps he will ensure he never lets her go again – if she's willing! She seems to suggest she is, by her comments about her heart, so there is a feeling that there may be happiness in the future. The image of the blank space where Satis House used to stand suggests a fresh start too.

Differentiation

- 2** This exercise would provide ideal materials for you to direct your students to create a classroom display. You could ask more confident students to pair up or get into small groups with the less confident students to find an appropriate image, while opening up the discussion to all as to why the images best illustrate the novel. More confident students may be able to find evidence from the text on their own.

PUTTING DETAILS TO USE

Language and ideas

- 1 a** Examples of images could be:
- 'some of the old ivy had struck root anew, and was growing green on low quiet mounds of ruin'
 - 'the stars were shining beyond the mist, and the moon was coming'
 - 'looking along the desolate garden-walk, when I beheld a solitary figure in it'
 - 'The silvery mist was touched with the first rays of the moonlight, and the same rays touched the tears that dropped from her eyes'
 - 'we went out of the ruined place'
 - 'the evening mists were rising now, and in all the broad expanse of tranquil light'.
- b** These quotations show a description of the setting that is romantic and yet sad. The shining stars and

silvery moonlight provide soft, gentle lighting for a possible romantic meeting, yet the empty ground suggests a melancholy atmosphere, a reminder of all that has been lost.

2 As mentioned earlier, Dickens has come full circle in his vision of a new family at the Forge. The other crucial setting in Pip's life – Satis House – has now been demolished, but it is fitting that Pip should want to revisit it, as it was so important in his youth. There is still that atmosphere of ruin that Satis House always had, yet there are suggestions of new life in the ivy 'growing green'. The fact that the house has been demolished is a positive image, suggestive that the stakes of the past have been swept away and there is hope for the future. The mists rising can be linked directly back to the mists on the marsh that accompanied Pip's childhood and were often indicative of truths being revealed. So, overall Pip's visit to the house suggests an exorcism of the ghosts of his childhood and by meeting Estella there in the romantic light, there is a suggestion that there will be brighter days in his future.

3 This scene is set in the evening, which could also suggest the evening of Pip's life, i.e. he is not so young any more, and though he's not an old man, he feels a bit world-weary. As he looks at the pale moon, he is reminded of Magwitch's dying moments, where he lay looking up at the white ceiling – thus, seeing Estella again reminds Pip of her father, while the moonlight and the white ceiling come together in Pip's mind and sadden him, reminding him of his loss. Other scenes in Pip's life have been played out under moonlight and starlight, such as his deadly liaison with Orlick and part of his tense boat journey. But here, the atmosphere is benign – the moon and stars seem to be gazing down placidly on the couple in a romantic way, suggesting a magical and peaceful scene, the polar opposite of the terrifying atmosphere of the opening chapters on the marsh with Magwitch. Darkness can hold threat and terror, whereas here the darkness is peaceful and 'tranquil', as if it cradles the characters and protects them, i.e. not the harsh light of day. Again, this is suggestive of the potential for hope.

4 Quotations that suggest Estella has changed could include:

- 'The freshness of her beauty was indeed gone, but its indescribable majesty and its indescribable charm remained'
- 'The saddened softened light of the once proud eyes'.

5 a We know from Pip's information that Estella has been 'leading a most unhappy life' and so it seems the evidence of this 'great cruelty' must be written in her face. Over a decade has passed, so she

would have aged, yet there is a suggestion that her experiences have aged her unnaturally. As Pip notices, her eyes 'once proud' are now 'saddened' and 'softened', whilst her 'once insensible hand' is now capable of a 'friendly touch'. So, despite her bad experiences – or perhaps because of them – the suggestion is that Estella has now matured into a softer, warmer person.

b This suggestion that Estella has changed into a nicer person could set up for the reader that she is now worthy of Pip's love and therefore the reader would be happy to see them united. Without this, readers may feel she is same old, cold-hearted Estella and doesn't deserve him, after all he has suffered. Now it seems they have both suffered, it seems fitting that they should come together to console each other.

6 a What Pip says to Estella:

- it is an odd coincidence they should meet again in that place and asks if she often comes back
- he wonders what will happen to the land that once held the house
- he reveals that he works hard now and makes only a reasonable living, i.e. he is not a gentleman with a disposable income any more
- he confirms that he still loves her and that he doesn't wish to part from her again, and that they are still friends despite the pain of the past.

What Estella says to Pip:

- she is surprised he recognises her after all these years because she has changed so much
- she reveals she has not been back to this place, though she intended to many times
- she shows with her tears that the old place makes her sad
- she explains that in all her miserable years the one thing she held onto was this land
- she shows interest in Pip's life now
- she reveals that she has thought of him often and is glad to see him again, that he has always been dear to her, and that she didn't know what she had lost until it was gone
- she shows that she would like him to forgive her and that they should part as friends.

b Suggestions for the short paragraphs:

- What Pip does not say to Estella:

Pip does not make a grand, romantic speech, as he did before. He is beyond that now, too jaded and disillusioned for such a gesture. But he subtly makes it clear that he still loves her, still finds her beautiful, and by taking her hand, shows that he wishes to be with her.

- What Estella does not say to Pip:

She does not tell him all of the gruesome details of her miserable marriage, but she drops hints at how awful it was. Though she admits that she was wrong to have rejected him in the past, she does not openly declare her love for him now, though there are hints of her deep feeling for him.

Narrative structure: the ending

- 1** Estella is saying goodbye to her home and is surprised that she should be saying goodbye to Pip at the same moment, and certainly did not expect to do so. She is glad – not to be saying goodbye to Pip necessarily, but that she should have the opportunity to see him again at all.
- 2 a** It is debatable, but the suggestion is that he is showing his love for her and intentions towards her by taking her hand. By leading her from the ruined place, he is allowing her to see that her future should not be like that of Miss Havisham, and that she should leave the site of her guardian's ruin and start afresh.
 - b** Who knows what Estella understands by it! Due to her past behaviour, she would be likely to expect that she had burnt her bridges with Pip and had no hope of a relationship with him in future, and so friends is all they can be. Perhaps that is why she says they must part and not because she wishes to, but when he takes her hand, maybe she sees that there is still a chance for them.
- 3 a** The narrator is referring to Chapter 19, where he left his home to go to London. On that occasion, 'the mists had all solemnly risen now, and the world lay spread before me'.
 - b** These mists from his youth represented the rest of his life laid out before him. Now he is older, wiser, sadder and disillusioned, yet has found a peace that his younger, ambitious self never had. Now, a different kind of mist surrounds him and rises, suggesting truths are being revealed - the idea here is that Pip has had the veils lifted from his eyes and sees the world clearly now, as it really is. At the end of Chapter 35, he again refers to 'the mists were rising', when he has misjudged Biddy and she has shown her wisdom; this is another example of his self-deception and thus the rising mists reveal the truth to him, but he is wilfully blind to that truth. In the final chapter, he is not a 'self-swindler' any more, but a hard-working man with a clear vision of what's important in life: thus the mists are rising now, and he can at last see the truth.
- 4 a** Readers and Dickens scholars have been analysing this line for well over a hundred years! It was revised in later editions to 'no shadow of another

parting from her', which suggests a slightly different meaning, that they definitely would not part. The version we have here is more elusive. Perhaps Dickens wanted the original ending to be equivocal and leave readers to decide whether they feel Pip and Estella *could* be together again, or even *should* be together again.

- b** There are elements of happiness and sadness in the ending. Whether or not you think Pip and Estella will get together in the end, much has been lost and suffered along the way. Satis House is an emblem of that, and the ground where it once stood remains a bleak and desolate ruin, but the two people now walking through it and the green life growing from it suggests a brighter future.

A selection of endings

This could provide a good opportunity for your students to have a class debate, as well as some attractive materials for display based on images from different film endings.

Dickens's other ending

- 1 a** In the original ending, now Estella has married again, there is no chance that Pip and Estella will get together. Despite the upbeat idea that Pip is now living a fulfilled life with his extended family and that Estella had changed for the better and has not been damaged irreversibly by Miss Havisham's upbringing, perhaps Bulwer-Lytton believed that readers would want a more romantic ending.
 - b** Bulwer-Lytton was a very popular novelist of Dickens's time and thus Dickens may have felt that Bulwer-Lytton knew best how to please large audiences.
- 2 a and b** In this alternative ending, there is no suggestion whatsoever that Pip and Estella will come together again. It is similar in that it is a coincidental meeting, but in this case the meeting is in daylight on a London street and has none of the remembrances from the past that the other ending conveys. It is rather an abrupt ending, which bears little relation to the rest of the novel, whereas the other ending brings events full-circle back to where many of the novel's threads began, at Satis House.

Extension

GETTING IT INTO WRITING

Scenes from the rest of the novel that show the unequal relationship between Pip and Estella could include:

- Chapter 8: when Pip first meets Estella and they play cards and she 'laughed contemptuously' at him.

- Chapter 11: Pip's second visit to Satis House, where Pip is permitted to kiss Estella's cheek
- other visits mentioned in Chapters 12 and 13
- Chapter 29: where Pip sees Estella again, now a young woman
- Chapter 33: Estella's visit to London
- Chapter 38: where Pip sees Estella at Richmond and then takes Estella for a visit to Miss Havisham
- Chapter 44: where Pip learns Estella is to marry and declares his love for her.

GETTING FURTHER

Narrative ambiguity

1 a-c In the past, Estella is accustomed to being the boss in their relationship, so perhaps she is too accustomed to acting coolly towards Pip to suddenly declare feelings for him. She implied earlier in the scene that she lost a great deal by losing him, so it's possible she cannot bear to go through losing him again and so is compelled to behave in a somewhat cool manner. After all, you could say she has no right to ask anything of him, after the way she has treated him in the past. She may well be ashamed of her past behaviour. All of this could account for her lack of declaration in this final scene. However, Dickens has left it deliberately ambiguous, so that you could interpret this as coolness on her behalf, and thus the reader is left thinking about the ending, the novel stays in the reader's mind and haunts them as there is no neat, pat ending. One could argue that a writer of Dickens's calibre would greatly desire that the reader be haunted by his work, rather than close the book and forget all about it – thus fulfilling the reader's great expectations!

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: *Great Expectations*: story catch-up Chapter 59

Video: Dickens and Bulwer-Lytton discuss the ending of *Great Expectations*

Assess to Progress (with example responses)

11 Plot and structure

DEVELOP AND REVISE

Understanding the effects of serialisation

Quotations are a crucial aspect of success in a closed-book examination, so it's very important that students should get used to looking for these and using them from an early stage. Quotations should be kept short and apt, so that they can be easily learnt and recalled. It is also easier for students if these brief quotations are linked clearly to particular areas for focus, such as plot, setting, character, theme or language.

- 1** Examples of chapters ending with cliff-hangers:
 - Chapter 4: which ends with the entry of the soldiers into Pip's home
 - Chapter 17: where the narrator leaves the reader wondering why Pip's time at Miss Havisham's 'was brought to a premature end, as I proceed to relate'
 - Chapter 38: where the narrator states 'the roof of my stronghold dropped upon me' and we have no idea what this bombshell is going to be
 - Chapter 44: that ends with the letter 'DON'T GO HOME'
- 2** Three more examples of plots could include:
 - Wemmick shown as a hard character at work, then as a sympathetic one at home, helpful to Pip; shown with his arm around Miss Skiffins; Wemmick marries Miss Skiffins.
 - Pumblechook shown as a mean relative of the boy Pip; changes into an obsequious toady once Pip becomes a gentleman and claims he was Pip's mentor; when Pip has come down in the world, looks down on Pip again and criticises him.
 - Biddy shown as a teaching assistant; then as a helpmeet to Mrs Joe and unappreciated yet wise adviser to Pip; becomes a fully-fledged teacher and marries Joe.
 - The mystery surrounding Estella's origins; Pip sees something familiar in her that he cannot quite place; Pip realises Molly is Estella's mother; Pip discovers Magwitch is Estella's father and tells him so on his deathbed.
- 3 a** Examples of three minor characters could include:
 - Matthew Pocket, pulling himself up by his hair
 - Trabb's boy taunting Pip
 - Wopsle and his dramatic airs.
- b** You could say that some of these minor characters are caricatures. However, Dickens does not abandon them to simplicity altogether; for example, even Trabb's boy comes good when he leads Pip's friends

to rescue him from Orlick, whilst Wopsle proves useful when he reveals to Pip that Compeyson is following him.

- 4** Perhaps you could argue that some scenes are an interruption to the main narrative, such as the visit to Wemmick's castle or his wedding; Wopsle's play; the long discussion of Pip and Herbert's debts; the Pocket family meal; or the visit to Newgate prison. The main plot lines could have continued very well without these scenes and the outcome of the plots would have been the same. However, each of these examples reveal the characters in greater depth, such as Wemmick, Wopsle, Herbert and Matthew Pocket. They allow us to have a deeper understanding of not only these minor characters but also Pip, in the way he interacts with them.
- 5** Clearly this is a matter of choice for your students. Some may feel that there are too many scenes based around subplots – for example, the convict who brings the cash to Pip and is revealed later to have been a go-between for Magwitch; Wopsle's career as an actor; Orlick's role as an enemy who serves largely only to create a way of getting rid of Mrs Joe. But others may argue that this is what makes Dickens such a delight: the richness of his narrative!

Retelling the story

Volume 1

Pip grows up roughly, but meets firstly a violent convict and then a rich but mad old lady. Then he discovers he is going to be a gentleman.

Volume 2

Pip leaves his home for London, spends a pile of money, becomes a snob and neglects everyone important to him. But he's heading for trouble.

Volume 3

Pip finds out his benefactor is a criminal, who he helps to escape but fails. Poor again he goes abroad and makes a better life for himself.

- 2 a and b** It might be fun to video this, so that groups can watch it afterwards. It'll certainly be amusing for them! But it will also be a sneaky way of revising the plot.

- 3** The volume divisions do neatly divide the story into three broad sections that show Pip's journey from childhood to errant young man to fully-fledged adult. They also correspond nicely to the three-part structure based on Todorov's theory, i.e. equilibrium – chaos – new equilibrium.

4

End of Volume 1: Pip leaves home.

End of Volume 2: Magwitch reveals himself to be Pip's benefactor.

End of Volume 3: Pip finds Estella again in the ruins of Satis House.

Each of these unit endings are major turning points in Pip's fortunes, all dramatic and crucial in their own way. When Pip leaves home he begins his life as a gentleman yet also as a young man making his way in the world. He is also proceeding under the illusion that he is walking to a better life. At the end of Volume 2, we see that his illusions are shattered by the truth of where all this money has come from. By the end of Volume 3, Pip has become an adult and is entirely disillusioned. Yet, he is also able to see far more clearly than he ever could and only now is he ready to face the rest of his life honestly.

Writing practice

- 1 One way in which students could approach the idea of structure is by making a list of Turning Points in Pip's narrative (see Unit 3 task on this).

Another element of the plot of this novel is that of a mystery story: there are many points at which important pieces of information are hidden, secrets are kept and revelations are made. Students could go through the plot looking for mysteries, clues and solutions as another way of structuring the novel. For example, in Chapter 29 where Pip keeps looking at Estella and being reminded of something he cannot place:

- 'What *was* it that was borne in upon my mind when she stood still and looked attentively at me? ... What *was* it?'

We later discover this is her resemblance to Molly, but it is much later in the book that this revelation comes, thus leaving us to ponder or even temporarily forget the clue as we become lost in the plot, only to say to ourselves later, 'Ah, so that's what it was!'

There are also moments where the narrator looks ahead and reminds us that he knows how the story will end. For example, in Chapter 12, we learn that Biddy is Pip's main confidante:

- 'why Biddy had a deep concern in everything I told her, I did not know then, though I think I know now.'

Students could look for other examples of the narrator's foreknowledge as a structural device.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The actors reconstruct some photos from Pip's life

12 Context and setting

DEVELOP AND REVISE

Understanding the meaning of settings and landscapes

1 Missing parts of the table could be completed thus:

Satis House

Quotation:

- ‘To be sure it was a deserted place... no pigeons in the dovecot, no horses in the stable, no pigs in the sty, no malt in the store-house, no smells of grains and beer in the copper or the vat... In a by-yard, there was a wilderness of empty casks’.

How is the setting used:

Ruined; deserted; bereft; a place of death, ghosts and decay; the setting directly reflects its owner: an empty shell, devoid of life.

Mr Jaggers’s office

Events:

Pip receives his allowance there.

How is the setting used:

An unnatural and unhealthy place where clients feel backed up against the wall, representing Jaggers’s personality and the overwhelming weight of the legal system.

Wemmick’s house

Quotation:

- ‘a little wooden cottage in the midst of plots of garden, and the top of it was cut out and painted like a battery mounted with guns’.

How is the setting used:

Depicted like a castle to suggest Wemmick’s protection against the outside world and its unpleasant nature.

Thames

Chapter: 54

Quotation:

- ‘The air felt cold upon the river, but it was a bright day, and the sunshine was very cheering. The tide ran strong, I took care to lose none of it, and our steady stroke carried us on thoroughly well.’

How is the setting used:

A place of freedom and escape yet also of danger and mystery; also representing the river of life.

Prison

Events:

Where Magwitch is kept until the death penalty would be carried out.

Chapter: 56

Quotation:

- ‘but for his illness he would have been put in irons, for he was regarded as a determined prison-breaker, and I know not what else.’

Ruins of Satis House

Events:

Pip meets Estella there after years apart.

Quotation:

- ‘There was no house now, no brewery, no building whatever left, but the wall of the old garden.’

How is the setting used:

Ruins represent the smashing of Pip’s childhood fantasies, yet also represent hope for future as the decay has been destroyed.

Writing about setting

1 Other possible settings to use could be:

- Pip and Herbert’s apartment
- the Pocket family home
- the lime-kiln
- Newgate prison
- Jaggers’s house
- Clara’s house.

13 Character and characterisation

DEVELOP AND REVISE

Character sketches

1 Useful quotations for each character could include:

Pip

- ‘the small bundle of shivers growing afraid of it all and beginning to cry, was Pip’
- ‘Joe and I being fellow-sufferers, and having confidences as such, Joe imparted a confidence to me’
- “‘Because I’ll never cry for you again,” said I. Which was, I suppose, as false a declaration as ever was made’
- ‘When I came into my property and was able to do something for Joe, it would have been much more agreeable if he had been better qualified for a rise in station’
- ‘she [Estella] was so much changed, was so much more beautiful, much more womanly, in all things winning admiration had made such wonderful advance, that I seemed to have made none’
- ‘he [Magwitch] took both my hands and put them to his lips, while my blood ran cold within me’
- ‘It was the only good thing I have done, and the only completed thing I’ve done, since I was first apprised of my great expectations [become Herbert’s benefactor]’
- ‘For now, my repugnance to him [Magwitch] had all melted away... I only saw in him a much better man than I have been to Joe’
- ‘I saw the shadow of no parting from her’.

Estella

- You little coarse monster, what do you think of me now?’
- ‘You must know...that I have no heart... I have no softness there, no – sympathy – sentiment – nonsense’
- ‘Do you want me then...to deceive and entrap you?’
- ‘I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me’
- ‘looking at me perfectly unmoved and with her fingers busy, she shook her head again’
- ‘I don’t care for what you say at all. I have tried to warn you of this; now, have I not?’
- ‘have often thought of you’
- ‘And will continue friends apart’.

Abel Magwitch

- ‘Keep still, you little devil, or I’ll cut your throat!’
- ‘And is that your father alonger your mother?’

- ‘I took some wittles, up at the willage over yonder... From the blacksmith’s’
- ‘I’m your second father. You’re my son – more to me nor any son’
- ‘Take it in your right hand. Lord strike you dead on the spot, if ever you split in any way sumever! Kiss it!’
- ‘There warn’t a soul that see young Abel Magwitch, with as little of him as in him, but wot caught fright at him, and either drove him off, or took him up’
- “‘This acquitted young woman and Provis,” said Herbert, “had a little child: a little child of whom Provis was exceedingly fond.”’
- ‘We can no more see to the bottom of the next few hours, than we can see to the bottom of this river what I catches hold of’
- ‘Thank’ee dear boy, thank’ee. God bless you! You never deserted me, dear boy’.

Miss Havisham

- ‘the strangest lady I have ever seen, or shall ever see’
- ‘the Witch of the place’
- ‘You are not afraid of a woman who has never seen the sun since you were born?’
- ‘I sometimes have sick fancies’
- ‘It’s a great cake. A bride-cake. Mine!’
- ‘I adopted her to be loved. I bred her and educated her, to be loved’
- ‘The spectral figure of Miss Havisham, her hand still covering her heart, seemed all resolved into a ghastly stare of pity and remorse’
- ‘to show you that I am not all stone. But perhaps you can never believe, now, that there is anything human in my heart?’
- “‘What have I done! What have I done!’” She wrung her hands, and crushed her white hair, and returned to this cry over and over again. “What have I done!”
- ‘I saw her running at me, shrieking, with a world of fire blazing all about her’.

Joe Gargery

- ‘God bless you, Pip, old chap!’
- ‘Joe’s education, like Steam, was yet in its infancy’
- “‘God bless the poor little child,” I said to your sister, “there’s room for him at the forge!”’
- ‘If you can’t get to be uncommon through going straight, you’ll never get to do it through going crooked. So don’t tell no more on ‘em, Pip, and live well and die happy’

- ‘But if you think as Money – can make compensation to me – for the loss of the little child – what come to the forge – and ever the best of friends!’
- “‘Which you have that growed,” said Joe, “and that swelled, and that gentlefolked;” Joe considered a little before he discovered this word; “as to be sure you are a honour to your king and country””
- ‘I’m wrong in these clothes. I’m wrong out of the forge, the kitchen, or off th’meshes. You won’t find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe’
- ‘And so GOD bless you, dear old Pip, old chap, GOD bless you!’
- ‘Joe wrapped me up, took me in his arms, carried me down to it, and put me in, as if I were still the small helpless creature to whom he had so abundantly given of the wealth of his great nature’
- ‘God knows as I forgive you, if I have anythink to forgive!’

Herbert Pocket

- ‘and then fell to pulling off, not only his jacket and waistcoat, but his shirt too, in a manner at once light-hearted, business-like, and bloodthirsty’
- ‘His spirit inspired me with great respect’
- ‘He seemed so brave and innocent’
- ‘Herbert Pocket had a frank and easy way with him that was very taking. I have never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean’
- ‘It was not beneficial to Herbert. My lavish habits led his easy nature into expenses that he could not afford’
- ‘Herbert received me with open arms, and I have never felt before, so blessedly, what it is to have a friend’
- ‘I would not have undone the engagement between her and Herbert, for all the money in the pocket-book I had never opened’
- ‘Herbert was as much moved as amazed, and the dear fellow and I were not the worst friends for the long concealment’
- ‘We owed so much to Herbert’s ever cheerful industry and readiness, that I often wondered how I had conceived that old idea of his inaptitude, until I was one day enlightened by the reflection, that perhaps the inaptitude had never been in him at all, but had been in me’.

Mr Jiggers

- ‘the strange gentleman, with an air of authority not to be disputed, and with a manner expressive of knowing something secret about every one of us that would effectually do for each individual if he chose to disclose it’

- ‘his large head, his dark complexion, his deep-set eyes, his bushy black eyebrows, his large watch-chain, his strong black dots of beard and whisker, and even the smell of scented soap on his great hand’
- ‘Jiggers would do it if it was to be done’
- ‘The magistrates shivered under a single bite of his finger. Thieves and thief-takers hung in dread rapture on his words, and shrank when a hair of his eyebrows turned in their direction’
- ‘He was a thousand times better informed and cleverer than Wemmick, and yet I would a thousand times rather have had Wemmick to dinner’
- ‘Take nothing on its looks; take everything on evidence. There’s no better rule’
- ‘I have never seen two men look more oddly at one another than Mr Jiggers and Wemmick did after this apostrophe... I saw Mr Jiggers relax into something like a smile, and Wemmick become bolder’
- ‘Put the case, Pip, that here was one pretty little child out of the heap, who could be saved’
- ‘Get out of this office. I’ll have no feelings here’.

14 Themes and ideas

DEVELOP AND REVISE

What's in a name?

1 a ambition and self-improvement:

class, snobbery, money versus poverty, education, know your place.

b society:

occupations, law and order, socialising, appropriate behaviour.

c men and women:

love, marriage, kindness versus abuse or cruelty, good and bad couples.

d virtue and good character:

kindness, good versus evil, guilt and punishment, nature versus nurture.

e self-knowledge and identity:

self-deception, self-delusion, growing up, *bildungsroman*, retrospection.

f love, loyalty and deceit:

fidelity and infidelity, treachery and revenge, friends and enemies, truth and lies, disguise and deception, pretence and honesty, misjudgement and false assumptions.

Turning abstract to concrete

- 1 In completing a table on themes, you can split the class into groups and each could take a different theme, fill in the table for it and feed back to the rest of the class. Then each table could be copied and handed out in a booklet to everyone.

To add to the themes listed in Unit 14, you could also consider the following themes:

Time: deny the passage of time; as teacher/healer/destroyer; the past – forgetting, remembering, trying to change it; the future – trying to shape it, working towards it; looking forward.

Return: regaining what is lost, retrospection and the act of looking back.

Family: blood relations and makeshift families, the ties that bind.

The mind: madness, delusion, self-delusion, states of mind.

Mystery: suspense, revelation, surprise, cliff-hangers, sensation.

Lastly, an over-arching theme that spans the whole narrative:

Binary oppositions:

- love/hate
- death/life
- rich/poor
- age/youth
- guilt/innocence
- freedom/imprisonment
- male/female
- tragedy/comedy
- good/evil
- past/future
- cruelty/kindness
- truth/lies
- mystery/revelation
- fairy tale world/real world
- dreams/reality
- friends/enemies
- child/adult
- crime/law and order
- care/neglect
- home/work
- secrets/openness
- safety/danger

15 Language

DEVELOP AND REVISE

Hidden meanings

- 1 a** weather-stained = shows its long use over time and in all weathers, open to the elements and stained with rain, dust and mud etc.
- b** hammercloth = the cloth which covers the driver's seat in a carriage.
- c** moth-eaten rags = has been used over and over for a long time and is now worn away into a rag, as if a moth had been at it.
- d** quite a work of time = 'time' suggests it is old and has not fared well, hence the holes and stains, i.e. that time has worked upon it.
- e** equipage = a fancy term for a horse-drawn carriage, particularly suggesting one attended by smartly-dressed footmen. Ironic use of language.
- f** coronets = crown-shaped decorations, showing this coach was once privately owned and grand, but has since come down in the world.
- g** amateur footmen = once a private carriage most likely belonging to a rich family, there would have been liveried footmen holding on behind as the carriage went along. Now it is in the transport business, the driver wouldn't want any random pedestrian jumping up and hanging on for a free ride, i.e. amateur footmen.

Writing about language

- 1 a** Joe uses words that he has invented himself, in his struggle to express what he means. For example, 'gentlefolked', whereby he means that Pip has become a gentleman. This is quite comical to read and listen to, suggesting Dickens is gently mocking Joe. Yet also it is indicative of Joe's imagination and desire to express himself fully, and is therefore somewhat admirable. He also uses non-standard forms, such as 'grewed', showing his lack of formal education. He adds in unnecessary words, such as the opening 'Which'. His sentences are long and rambling, lacking a formal structure. In comparison, Pip's sentence is brief, to the point and controlled. He is quite clear about what he wants to say and how he wants to say it, therefore this speech is seemly and fitting to the dignity of his position.
- b** The differences between Joe and Pip's ways of speaking here show that they now exist in quite different social classes, where one has been educated academically and one has not; where one has developed a dignified way of speaking that the

other has not; and that one is at ease in his situation while the other is not. Joe is basically saying to Pip the old family phrase 'Haven't you grown!' in his own way, and yet meaning it in a broader sense that Pip has outgrown his youth and upbringing and become a different class of person. And so begins the gap opening up between Joe and Pip, yet also between Pip's childhood and adulthood.

- 2** Other extracts students could use to analyse in terms of Dickens's use of language could include:

Chapter 4: hilarious descriptions of characters, such as the introduction of Uncle Pumblechook:

- with a mouth like a fish, dull staring eyes, and sandy hair standing upright on his head, so that he looked as if he had just been all but choked, and had that moment come to'

Mrs Hubble:

- 'a little curly sharp-edged person in sky-blue'

and Mr Hubble:

- 'a tough high-shouldered stooping old man, of a sawdusty fragrance, with his legs extraordinarily wide apart: so that in my short days I always saw some miles of open country between them when I met him coming up the lane.'

Chapter 54: beautiful descriptions of setting, such as this example:

- 'It was one of those March days when the sun shines hot and the wind blows cold: when it is summer in the light, and winter in the shade.'

Chapter 11: Stunning description of objects, such as Miss Havisham's bride-cake:

- 'it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstance of the greatest public importance had just transpired in the spider community.'

Chapter 44: eloquent speeches made by characters such as Pip:

- 'You are part of my existence, part of myself. You have been in every line I have ever read, since I first came here, the rough common boy whose poor heart you wounded even then. You have been in every prospect I have ever seen since – on the river, on the sails of the ships, on the marshes, in the clouds, in the light, in the darkness, in the

wind, in the woods, in the sea, in the streets. You have been the embodiment of every graceful fancy that my mind has ever become acquainted with. The stones of which the strongest London buildings are made, are not more real, or more impossible to be displaced by your hands, than your presence and influence have been to me, there and everywhere, and will be.'

and Joe in Chapter 7:

- 'and last of all, Pip – and this I want to say very serious to you, old chap – I see so much in my poor mother, of a woman drudging and slaving and breaking her honest hart and never getting no peace in her mortal days, that I'm dead afeerd of going wrong in the way of not doing what's right by a woman, and I'd fur rather of the two go wrong the t'other way, and be a little ill-conwenienced myself. I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself; but this is the up-and-down-and-straight on it, Pip, and I hope you'll overlook short-comings.'

Finally, it would not be an exaggeration to say that here is the superlative novelist at work and it is to be hoped that your students and you alike delight in the beautiful mastery of his language. Enjoy!

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In the Student Book

Video: A close reading of the language from a short extract in the novel

Video: A discussion about language change

Preparing for your exam

There is a practice paper in the Student Book which has been fully annotated and includes annotated example answers for students to compare their own responses to, as well as guidance for approaching the question and developing further practice questions of their own. Assess to Progress is available for you to use to mark and track student responses.

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