

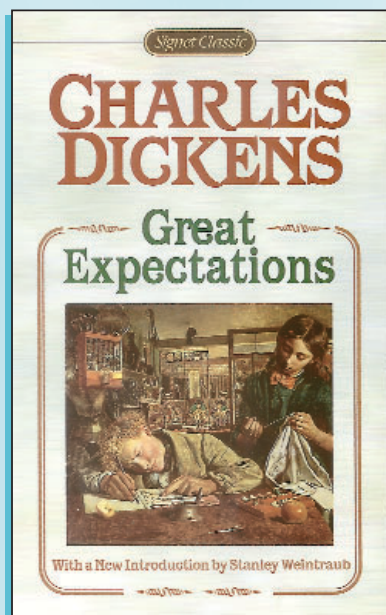


A TEACHER'S GUIDE TO THE SIGNET CLASSICS EDITION OF

CHARLES DICKENS'S

GREAT EXPECTATIONS

By LAURIE CALVERT



S E R I E S E D I T O R S :

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ISBN: 0-451-52993-6

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Printed in the United States of America

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INTRODUCTION

Written almost a century and a half ago, *Great Expectations* stands as one of the most enduring novels ever written. Even readers who have not turned a page of Dickens since senior English will find themselves caught up in the story of young Pip, a poor blacksmith's apprentice who unexpectedly receives great wealth, education, and training to become a gentleman. When his secret benefactor turns out to be a convict whom Pip helped as a child, he is forced to reexamine his feelings about society, criminality, and what it means to be a gentleman. Along the way, he struggles with issues of guilt and shame and labors to win the affection of a lady who has no heart. As Dickens spins his timeless tale, even the most cynical readers will find themselves caught up in his memorable characters, rich humor, intriguing plot twists, precipitous cliffhangers, and universal themes such as the importance of honor, honesty, and empathy.

Not only is the novel a great read, it is a good tool, useful in honing students' reading and analytical skills and providing a venue for them to discuss and write about issues they care about. Conveniently, Dickens first published the novel serially, building in enough action, suspense, and humor to keep readers enthralled and buying magazines for more than two years. And today's teens buy it too. Students instinctively relate to Pip—to his embarrassment about his common family and humble background, to his strong drive to fit in and make something more of his life, and to his longing for an unrequited, impossible love.

Designed to assist high school teachers to plan and teach the novel, this guide is organized into five parts. The first section provides a summary of the chapters and highlights new characters and places as they are introduced. Section II describes practices teachers may use to build students' background knowledge and interest before reading. They include research options, prereading discussion and journal questions, vocabulary methods, and tips for using an anticipation guide. The third section details methods to use while students read, including extensive discussion questions, alternatives to traditional journal entries that help students understand the text, and plans to teach literary analysis. Finally, strategies to use after reading and a list of resources are provided at the end of the guide. The plans are designed to make this worthwhile novel more accessible to readers and to help teachers achieve their own great expectations for students.

I. PLOT AND CHARACTER SUMMARY

How to use the Plot and Character Summary. The novel has 59 chapters and is divided into three sections of about twenty chapters each. Besides reminding teachers about key events and characters without rereading the novel each year, teachers may copy and distribute the summary to students for review or to help them understand the book as they read. The summary may be used to create quick quizzes or review assignments. For example, after reading Chapters 1-3, students could complete the following type of assignment created from the summary.

PLOT JUMBLE, CHAPTERS 1-3

Can you put the following events in the correct order?

- ___ Pip steals a pie.
- ___ Pip hears gunfire.
- ___ Pip sees a second convict.
- ___ Pip visits his parents' graves.
- ___ Pip's sister marries a blacksmith.
- ___ Pip returns to the graveyard with a file.
- ___ Someone threatens to cut his throat!
- ___ Mrs. Joe makes Pip drink tar water.
- ___ Pip bolts his food.

THE FIRST STAGE OF PIP'S EXPECTATIONS: CHAPTERS 1-19

CHAPTER 1, PAGES 1-5

PLOT DEVELOPMENT: On the afternoon of Christmas Eve, while visiting the graves of parents he never knew, seven-year-old Pip meets an escaped convict who tells him to be quiet or he will cut his throat! The convict orders Pip to steal some food ("wittles") and a file from his blacksmith uncle and convinces him that if he doesn't, he will be killed. Pip hurries home in fear for his life.

NEW CHARACTERS & PLACES:

- **The marshes:** also referred to as "the meshes," these are the dark and misty places near Pip's childhood home. They symbolize the murky, uncertain, mysterious times in his life.
- **Pip:** Philip Pirrip, the protagonist and narrator of the story. The book is told through his eyes, some 28 years later.
- **The convict:** (identified later as Abel Magwitch). He says that he is working with a younger partner who will hunt Pip down if he doesn't return.

CHAPTER 2, PAGES 6-14

PLOT DEVELOPMENT: Pip returns home to discover his sister angrily looking for him. During supper, he hides bread down his trousers' leg. His sister, thinking that he's eating too fast (or "bolting" his food), forces him to drink tar water. At bedtime, Pip hears guns signaling that another convict has escaped. Later he steals a pie, some brandy, bread, cheese, mincemeat, and a meat bone from his sister's pantry.

NEW CHARACTERS & PLACES:

- **Mrs. Joe:** Pip's abusive sister who has raised him since his parents' death. Proud to have raised Pip "by hand," she menaces him with a stick she ironically calls "Tickler."
- **Joe Gargery:** Mrs. Joe's husband, a large blacksmith who tries to shield Pip from the wrath of his sister. He is an honest, good man who stays with his abusive wife because of his love for Pip.
- **Pip's boyhood home:** In Kent, Mrs. Joe maintains a little cottage that is fastidiously clean and includes an uncomfortable parlor Pip never enters. It serves as a contrast to Miss Havisham's opulent home that Pip will encounter in Chapter 8. Joe's forge is just outside the home.

CHAPTER 3, PAGES 15-19

PLOT DEVELOPMENT: Early Christmas Day Pip sneaks out into the misty marshes to meet the convict. Along the way, he runs into another escapee who he mistakes for the man he met in the graveyard. The other convict lunges for him and then runs away. When Pip finds his convict, he watches him gulp down the food and drink, and he tells him about the other convict he saw. Hearing about the other prisoner causes the first man to become very angry. As Pip leaves, he watches his convict filing his leg-irons.

NEW CHARACTERS & PLACES:

- **Second convict:** Pip believes him to be the man he met the previous day. Later he thinks he is the "partner" that the original convict had mentioned.

CHAPTER 4, PAGES 20-28

PLOT DEVELOPMENT: On Christmas Day Pip and Joe go to church dressed in formal, totally unsuitable clothes, at Mrs. Joe's insistence. Later, a variety of silly but interesting people attend Christmas dinner. During dinner, Pip worries that the stolen food will be discovered. Mr. Wopsle gives a dramatic blessing that reminds the narrator of *Richard the Third*. Pumblechook gets sick drinking brandy Pip had supplemented with tar-water while he was stealing it for the convict. Pip's fears are realized when, just as Mrs. Joe discovers her missing pie, soldiers arrive at the door with a pair of handcuffs.

NEW CHARACTERS & PLACES:

- **Mr. Wopsle:** a pontificating, dramatic clerk of the church who likes to brag that if it were "thrown open" to commoners, he would welcome the competition.
 - **Uncle Pumblechook:** Joe's self-important uncle who acts in concert with Mrs. Joe.
 - **Mr./Mrs. Hubble:** minor characters. Mr. Hubble is a wheelwright who does not like children.
-

CHAPTER 5, PAGES 29-39

PLOT DEVELOPMENT: The soldiers have come not to arrest Pip but because they need Joe to fix a pair of broken handcuffs. They are searching for a pair of escaped convicts, and Joe, Pip, and Wopsle agree to join the manhunt (while Pumblechook, the Hubbles, and the sergeant stay home and drink with Mrs. Joe). They find the two convicts (the ones Pip has met) fighting with one another. Pip fears that his convict will think he betrayed him, but instead the convict looks at him with gratitude. The convict tells the police that he stole the food and file from the blacksmith.

NEW CHARACTERS & PLACES:

- **The soldiers:** though pursuing escaped felons, the soldiers appear to be more like Keystone Cops than serious police.
- **The convicts:** the men found by the party are indeed the two convicts that Pip encountered in Chapter 3 (Magwitch and Compeyson).
- **The Hulks:** old ships used to house prison inmates.

CHAPTER 6, PAGES 40-41

PLOT DEVELOPMENT: Pip ruminates on recent events, still fearful of being caught. Later, though he does not feel bad about stealing from Mrs. Joe, he feels shame for not telling Joe. Mr. Pumblechook makes wild deductions about how the convict got into Mrs. Joe's pantry.

CHAPTER 7, PAGES 42-51

Pip attends a small, inferior school taught by Mr. Wopsle's great aunt. On the side, a local girl named Biddy tries to teach Pip the most basic reading, writing, and math. One evening Pip's poor attempt at writing impresses Joe—who has never learned to read or write—so much that he refers to Pip as a “scholar.” He tells Pip that he was never able to stay in school because he and his mother were always leaving his violent father. He also reveals that he married Pip's sister so that he could provide for Pip and take care of him. In the midst of their conversation, Mrs. Joe and Pumblechook arrive with news that a rich spinster, Miss Havisham, wants Pip to visit her house and play with her adopted daughter. They hope that Miss Havisham will bestow money on Pip.

NEW CHARACTERS & PLACES:

- **Mrs. Wopsle:** Mr. Wopsle's inept great aunt who teaches a school in the evenings.
- **Biddy:** a local girl, Mrs. Wopsle's granddaughter, who attempts to give Pip a basic education. She works in the store beneath the school.

CHAPTER 8, PAGES 52-63

PLOT DEVELOPMENT: Pumblechook pompously drills Pip on his multiplication facts before taking him to meet Miss Havisham. A proud, but pretty, young girl comes to open the locked gate. She escorts him past the gardens overgrown with weeds, beside the remnants of a brewery, through the dark mansion, to a dressing room lit only with candles. Here Pip meets a thin old woman dressed in a faded wedding dress and one shoe. Pip notices that the room is very dark and that all of the clocks are strangely stuck at twenty minutes to nine. Miss Havisham explains that her heart is broken. She orders Pip to play, but he cannot because the place is so new and strange to him. Miss Havisham tells Pip to call for Estella, and the young girl returns to play cards with him. She is rude and makes fun of his referring to knaves as “jacks.” Miss Havisham notices that Pip, despite Estella's condescension and insults, likes her, and Miss Havisham plans for him to return. On the way out, Pip thinks he sees Miss Havisham hanging from a beam by the neck. As he leaves, Pip cries because he feels unworthy of Estella. She laughs at him.

NEW CHARACTERS & PLACES:

- **Estella:** a young girl being raised by Miss Havisham. She deliberately treats Pip cruelly, looks down upon him, and calls him “boy.” Her name means “star.”
- **Miss Havisham:** a dowager who adopted Estella and lives in the ruins of a once-great estate. She takes delight in the fact that Pip seems attracted to Estella, but she also encourages Estella to treat him badly.

- **Satis House:** Miss Havisham owns this gilded, ornate, crumbling gothic mansion. Pip is impressed with its opulence and mystery. He notices the rotting barrels of an unused brewery and a wind that seems to blow somewhat colder there. *Satis* is a Greek word meaning “enough.”

CHAPTER 9, PAGES 64-70

PLOT DEVELOPMENT: Returning home, Pip is too ashamed to explain to Mrs. Joe and Pumblechook that Estella treated him with contempt, so he concocts an elaborate story wherein Estella served him cake and fed the dogs veal from a silver basket. Mrs. Joe and Joe fall for the story, and Pumblechook pretends to already know what Pip describes. Later, out of guilt, Pip tells the truth to Joe who forgives him for lying, but admonishes him to stay on an honest path and to keep company with his own kind.

CHAPTER 10, PAGES 71-77

PLOT DEVELOPMENT: Pip's experience with Estella and Miss Havisham make him ashamed of his background and prompt him to let Biddy teach him even more. When he goes to a local pub to retrieve Joe, he meets a “secret looking man” stirring his drink with the same file Pip had stolen. The mysterious man buys rum for Joe and Mr. Wopsle, asks them their names, and gives Pip two one-pound notes.

NEW CHARACTERS & PLACES:

- **Mysterious stranger:** a man who Pip has never seen who smokes a pipe and rubs his leg. He is not named, but he resurfaces later. Pip is afraid of him because he looks as if he takes aim “with his invisible gun.” He fears being found out for stealing the file.
- **The Three Jolly Bargemen:** a local pub where Joe goes to relax after working at the forge.

CHAPTER 11, PAGES 78-91

PLOT DEVELOPMENT: On Pip's next visit to Satis House, Estella greets and then slaps him. A group of insincere relatives are visiting Miss Havisham on her birthday, and they criticize another relative, Matthew (Pocket). On the way up the stairs, Pip meets a burly, dark complexioned man who questions him and admonishes him to be good. Miss Havisham orders Pip to wait in a great dark room filled with a wedding feast that has been taken over by insects and vermin. Pip pushes Miss Havisham around the room in her wheelchair. The relatives enter and fawn over Miss Havisham. Miss Havisham explains that she was jilted on her wedding day and has left everything exactly as it was when she heard the news. She claims that upon her death, her body will lay on the great food table for all to see. On his way outside, Pip meets a “pale young gentleman” who demands that they fight. Pip trounces him, and Estella lets Pip kiss her on the cheek.

NEW CHARACTERS & PLACES:

- **Miss Havisham's birthday guests:** Sarah Pocket, Georgiana, Camilla, and Raymond are relations jockeying for the favor of the wealthy spinster.
- **Matthew (Pocket):** a relative referred to by the birthday guests with disdain. They don't like that he seems uninterested in material things and that he does not visit Miss Havisham.
- **Man coming down the stairs:** a character who we meet only briefly but who later plays an important role in Pip's life. The dark man seems serious and gruff and smells of soap.
- **The pale young gentleman:** another character who takes on a greater role later.

CHAPTER 12, PAGES 92-97

PLOT DEVELOPMENT: Over the next eight to ten months, Pip continues to visit Miss Havisham, but the fight is never mentioned. He becomes convinced that she means to bestow great wealth upon him. He also distances himself from Joe, feeling he is too common, and confides only in Biddy. Mrs. Joe and Pumblechook have numerous discussions plotting Pip's possible fortune from Miss Havisham, but Mrs. Joe also grows increasingly jealous that she has not met the benefactress. Miss Havisham asks Pip to bring Joe to their next meeting since Pip is planning to be apprenticed to him.

CHAPTER 13, PAGES 98-105

PLOT DEVELOPMENT: Joe seems very uncomfortable meeting with Miss Havisham in her formal, gothic mansion. She gives him 25 guineas so that Pip can be bound in apprenticeship to him, tells Pip to expect no more money, and says goodbye, ending their visits. Though the family is excited about her gift, Pip despairs the end of his meetings with Estella and his expectations that Miss Havisham would bestow greater wealth on him. To pacify his wife, Joe presents the money to Mrs. Joe as though he had been directed by Miss Havisham to do so. Pip lies awake knowing that he will never be happy as a blacksmith's apprentice.

CHAPTER 14, PAGES 106-108

PLOT DEVELOPMENT: Pip progresses through adolescence as Joe's apprentice, but he is unhappy and ashamed of his home. He imagines Estella watching him with scorn as she sees him filthy, covered in soot, working at the forge. Pip, as narrator, comments that Joe continues to be faithful even as Pip's desire to return to Satis House grows.

CHAPTER 15, PAGES 109-119

PLOT DEVELOPMENT: Pip persists in trying to teach Joe to read. He longs to go to Satis House, and though Joe advises that Miss Havisham may think Pip is looking for more money, Pip convinces him to give him a half-holiday to make the journey. However, when Joe's other worker, Orlick, hears about Pip's holiday, Orlick gets into a shouting match with Joe. Mrs. Joe complains about Orlick getting a holiday, causing Joe to fight him for her honor while she faints. Pip visits Miss Havisham, but Estella is abroad, so Sarah Pocket greets him at the gate. Miss Havisham seems to revel in the fact that Pip may have lost Estella, and Pip leaves feeling dejected. Wandering through town, he runs into Mr. Wopsle who reads aloud to him and Pumblechook from a play about the tragedy of a man named George Barnwell. On the way home, Pip sees Orlick lurking in the shadows, and he and Wopsle notice a commotion at the Three Jolly Bargeman. When they get home, they find out that Mrs. Joe has been attacked.

NEW CHARACTERS & PLACES:

- **Orlick:** 'Dolge' Orlick, a malignant laborer who has worked for Joe and long tormented Pip.
- **Sarah Pocket:** one of Miss Havisham's relatives who visits primarily to assure herself of a generous inheritance from Miss Havisham. She constantly disparages her brother, Matthew, the one relative who does not try to get money from Miss Havisham.
- **George Barnwell:** a criminal in a play Wopsle reads who is sentenced to the gallows. Pip identifies with him because he feels so much guilt.

CHAPTER 16, PAGES 120-124

PLOT DEVELOPMENT: With Mrs. Joe now confined to bed and unable to speak, Bidley moves in to keep house and take care of the invalid. Pip worries because he learns that the weapon used to attack Mrs. Joe was a leg-iron like the one he saw on the criminal's leg. Policemen from London arrive but are unable to determine who attacked Mrs. Joe. Mrs. Joe uses Pip's slate to draw a T, and Bidley concludes that the T may actually be a hammer representing Orlick. However, when Orlick is brought in, Mrs. Joe seems pleased to see him, and she even calls for him by drawing the T again.

CHAPTER 17, PAGES 125-133

PLOT DEVELOPMENT: Pip notices that Bidley is growing into a sweet-tempered, good young woman, though she will never be as beautiful as Estella. When they go walking on Sunday, he seems to be romantically attracted to her, but he confides in her that he is unsatisfied working at the forge and wants to become a gentleman. He also admits that he admires the beautiful Estella. On the way home, they run into Orlick, who would like to court Bidley, and Pip seems jealous because he flirts with her.

CHAPTER 18, PAGES 134-146

PLOT DEVELOPMENT: During the fourth year of apprenticeship, Pip's life and expectations make a dramatic shift. Pip, Joe, and their friends are at the Three Jolly Bargeman listening to Mr. Wopsle read a newspaper account of a local murder case when suddenly a strange gentleman begins to vigorously cross-examine Wopsle on his conclusions. The man, Mr. Jaggers, tells Joe that he has come to meet with him to inform him that there are great expectations for Pip to come into "handsome property." Additionally, Pip is to leave his residence right away to become educated as a gentleman in London. Mr. Jaggers says that Pip must continue to be called Pip and that he may not inquire as to who his benefactor is. Pip immediately believes that Miss Havisham finally has bestowed her fortune on him "in a grand scale." He becomes further convinced of this when Jaggers tells him that Matthew Pocket will tutor him. Finally, Mr. Jaggers offers to pay Joe to release Pip, but Joe refuses to be bought. When they return home and tell Biddy, both Joe and Biddy seem sad that Pip will be leaving, and Pip admits to himself that he will miss them.

NEW CHARACTERS & PLACES:

- **Mr. Jaggers:** the strange gentleman who embarrasses Wopsle over his assessment of a local murder case. He is also the man whom Pip met on the stairs at Satis House. He is the lawyer who tells Pip and Joe the details of Pip's new, great expectations. He will also serve as Pip's new guardian. Jaggers is dark, pragmatic, professional, and arrogant.

CHAPTER 19, PAGES 147-160

PLOT DEVELOPMENT: In the morning, Joe burns Pip's indenture papers and Pip goes walking in the marshes, thinking with pity about the people he will leave behind and promising to come back and help them some day. He ponders whether Miss Havisham intends Estella to be part of her plan for him. He argues with Biddy about his arrogant behavior and cool treatment of Joe. Pip goes to town and purchases clothing from the tailor, Mr. Trabb, who, upon learning of Pip's new expectations, fawns over him and even orders his young boy to serve him. Afterward, Pip allows Pumblechook to take him to dinner at The Blue Boar and finds Pumblechook's usually condescending manner toward him has changed. He now waits on Pip and shows ingratiating courtesy. Later in the week, Pip visits Miss Havisham who surprises him with the information that she has spoken with Mr. Jaggers. He is encouraged by how much she knows, as well as by her excitement. As he heads for London in the morning, Pip feels remorse for the way he has treated the people in his house.

NEW CHARACTERS & PLACES:

- **Mr. Trabb:** the tailor, a pompous "toady" who falls over himself and orders a young boy around in an attempt to please Pip now that his fortunes have changed.
- **The Blue Boar:** a fine hotel and restaurant in the village catering to wealthy patrons.

THE SECOND STAGE OF PIP'S EXPECTATIONS: CHAPTERS 20-39**CHAPTER 20, PAGES 161-168**

PLOT DEVELOPMENT: Pip travels by coach through London to Mr. Jaggers's office and is told by Jaggers's clerk that the lawyer is in court. He waits in Jaggers's office and then walks around Little Britain, passing Newgate Prison, and returning finally to see a string of clients waiting for Jaggers. Jaggers briefly meets with Pip and tells him to go to Wemmick when he needs money. He says that he has no emotional investment in Pip's success, that he is simply being paid by Pip's benefactor to carry out the benefactor's wishes. He implies that Pip surely will blow his inheritance and come to nothing. He informs Pip that he will be taken to Barnard's Inn to stay with Matthew Pocket's son until Monday.

NEW CHARACTERS & PLACES:

- **Little Britain:** an area in London where Jaggers works. Little Britain is not far from where Jaggers lives in Soho and close to Newgate Prison.
 - **Jaggers's office:** a dismal place overrun with importuning clients and an odd assortment of objects, including casts of two swollen faces.
 - **Wemmick:** Jaggers's cool, wry clerk who manages the hordes waiting to see his boss, treating them as disdainfully as Jaggers. He seems to know a great deal about Jaggers's affairs.
-

CHAPTER 21, PAGES 169-173

PLOT DEVELOPMENT: Anticipating luxurious accommodations like those found at the Blue Boar, Pip's expectations deflate when Wemmick takes him to Barnard's Inn. When his roommate for the weekend arrives with groceries purchased using Pip's resources, Pip recognizes Herbert Pocket as the "pale young gentleman" he first met at Satis House.

NEW CHARACTERS & PLACES:

- **Barnard's Inn:** an unwholesome, stale old inn with wet rot and dry rot where Pip stays with Herbert Pocket. Its appearance shocks Pip who expects luxurious accommodations fitting his new status as a gentleman.
- **Herbert Pocket:** Pip's roommate and Matthew Pocket's son, who is also the "pale young gentleman" Pip fought in Chapter 11. He welcomes Pip with genuine warmth and consideration.

CHAPTER 22, PAGES 174-186

PLOT DEVELOPMENT: Herbert calls Pip "Handel" because he thinks "Pip" does not suit his new station in life. Pip learns table manners and some of the mysterious story of Miss Havisham's past from Herbert. When Miss Havisham was young, she had a half-brother who squandered his inheritance, grew jealous of her, and conspired with a man beneath her status to jilt her on her wedding day. At the moment of her jilting, she stopped the clocks. Later she adopted Estella. Herbert tells Pip that he wants to be an insurer of ships and a "capitalist" merchant but now he works in a counting house. He and Pip visit the counting house on Monday before Pip goes to Hammersmith to meet his tutor. At the Pockets' chaotic house, he meets Mrs. Pocket and some of the servants.

NEW CHARACTERS & PLACES:

- **Arthur:** Miss Havisham's jealous brother who conspired with a friend to have her abandoned by her fiancé on her wedding day many years ago.
- **Hammersmith:** a neighborhood west of London where Matthew Pocket lives.
- **Mrs. Pocket:** Mr. Pocket's wife who has an inflated sense of her importance, believes that she was born to be a duchess, and leaves the rearing of the children to her household help while she reads.
- **Flopson:** the household nurse who takes care of the children and who—though often exasperated by the constant chaos—seems much more competent than Mrs. Pocket.

CHAPTER 23, PAGES 187-195

PLOT DEVELOPMENT: Pip meets the other gentlemen Mr. Pocket tutors, Drummle and Startop, and has dinner with the Pockets, their neighbor (Mrs. Coiler), Startop, and Drummle. The dinner is chaotic as Mrs. Pocket allows the children to play with dangerous objects and scolds her daughter Jane (who seems more adult than her mother) for keeping an infant from harm. Pip begins rowing on the river in the evenings with Startop and Drummle.

NEW CHARACTERS & PLACES:

- **Matthew Pocket:** the caring, but distracted, father of Herbert who tutors Pip and two other young men. He is characterized as impractical and burdened with a foolish wife. Still, he is patient, friendly, and honorable.
- **Mrs. Coiler:** a "toady" widow neighbor of the Pockets who flatters Mrs. Pocket and feels sympathy for her because she requires so much luxury but married beneath her.
- **Bentley Drummle:** heir to a baronetcy who speaks as "one of the elect" and recognizes Mrs. Pocket as one of his own kind.
- **Startop:** the other gentleman being tutored by Mr. Pocket. He is a likeable, if quiet, character.

CHAPTER 24, PAGES 196-201

PLOT DEVELOPMENT: Pip decides to stay on at Barnard's Inn. After meeting briefly with Jaggers, Pip learns from Wemmick that Jaggers is a very important and powerful man. Furthermore, most of the knickknacks in the office are "portable property" which Jaggers obtained from clients as payment for legal services. Interestingly, Wemmick talks to the two cast heads that sit in Jaggers's office. These are casts of famous clients taken after they were executed at Newgate. He invites Pip to come to dinner soon, and advises him to look closely at Mr. Jaggers's housekeeper (though he will not say why). Pip briefly observes Jaggers in court where even the magistrates seem afraid of him.

CHAPTER 25, PAGES 202-209

PLOT DEVELOPMENT: After a few months, Pip encounters Miss Havisham's relatives: Camilla, her husband, and Georgiana. They appear jealous of the attention he has received from Miss Havisham. One evening he meets Wemmick to walk with him to Walworth for dinner. Wemmick describes how he stopped to buy food and used his association with Jaggers to intimidate the butcher. However, as they walk, Pip notes that Wemmick relaxes and becomes a happier, less severe person. To Pip, the transformation seems quite dramatic.

NEW CHARACTERS & PLACES:

- **Walworth:** Wemmick's charming and Gothic castle-like wooden cottage replete with a drawbridge, lake, cannon, and fountain. At Walworth, Wemmick is transformed from a severe taskmaster to a warm, kind man who cares tenderly for his "aged parent," teases often, gives thoughtful advice, and treats Pip as a friend.
- **The Aged:** One of Wemmick's pet names for his elderly father who lives at Walworth. He is hard of hearing but contented.

CHAPTER 26, PAGES 210-216

PLOT DEVELOPMENT: As Wemmick predicted, Jaggers invites Pip and his companions (Herbert, Startop, and Drummle) to dinner at his house. Pip notices how thoroughly Jaggers washes his hands before leaving his office, as if he is washing away his clients. At dinner, Jaggers takes an unusual interest in Drummle, giving him the nickname "the spider." Taking Wemmick's advice, Pip observes the housekeeper, Molly, who sets out the dishes and keeps her eyes on Jaggers. Suddenly, while Molly clears the dishes, Jaggers grabs her wrists and declares that she has the strongest wrists he has ever seen. Against her will, he forces her to show her wrists to the guests who can see that they are badly scarred. Pip and Drummle argue about a loan Startop gave to Drummle, and, as the evening ends, Jaggers warns Pip to stay clear of Drummle.

NEW CHARACTERS & PLACES:

- **Jaggers's house:** Jaggers lives in three rooms of a large house in Soho, on Gerrard Street.
- **Molly:** Jaggers's sullen housekeeper; a mysterious woman of about forty who reminds Pip of the witches in *Macbeth*. She is quiet and seems very concerned about pleasing Jaggers. She is the only servant that Pip ever sees at Jaggers's house. Wemmick describes her as a "wild beast" that Jaggers has tamed.

CHAPTER 27, PAGES 217-224

PLOT DEVELOPMENT: Biddy sends Pip a note informing him that Joe will visit the next day. Pip is ashamed for Joe to be seen by his new acquaintances, particularly Drummle. He is embarrassed for Joe to see his lavish lifestyle, including his newly acquired furnishings and the houseboy he has employed. The next day Joe, dressed in a suit that doesn't fit, treats Pip kindly and unenthusiastically, but is clearly uncomfortable, never even knowing where to set his hat and referring to Pip as "Mr. Pip." He tells Pip that Mr. Wopsle has left the church and become an actor in London. When Herbert comes home, Joe attempts to converse with him but makes awkward blunders, such as when he criticizes a blacking warehouse that he visited because it was "drawd too architectooralooral." Joe tells Pip that Miss Havisham has sent word via Pumblechook that Estella had returned to Satis House and wished to see him. He assures Pip that he should not feel bad that their two lives have taken them in different directions, but he won't be back. As he leaves, Pip ponders Joe's simple dignity and wishes he had been kinder and more welcoming to him.

NEW CHARACTERS & PLACES:

- **The Avenger (also called the Avenging Phantom):** a boy named Pepper whom Pip has employed from his washerwoman's family to run errands and wait on him. Outfitted outrageously in a "blue coat, canary waistcoat, white cravat, creamy breeches . . . and boots," he symbolizes how extravagant and superficial Pip has become. Indeed, Pip admits that he often has to search for things for the young servant to do.

CHAPTER 28, PAGES 225 -231

PLOT DEVELOPMENT: Pip leaves the next day to see Estella and to apologize to Joe for how he treated him. However, he convinces himself that it would be better to stay at The Blue Boar than to bother Joe with an unexpected visit. Two convicts ride in the same coach with Pip, and he recognizes one of them as the “mysterious stranger” (of Chapter 10) who seemed to shoot at him with an invisible gun. On the drive, Pip overhears him tell the other convict about giving a young boy two one-pound notes long ago. At The Blue Boar, Pip reads in the local paper that Pumblechook is taking credit for being his patron.

CHAPTER 29, PAGES 232-244

PLOT DEVELOPMENT: Pip goes to Satis House certain that Miss Havisham is his benefactor and that she intends Estella to be with him. Although he says he loves her, he admits to readers that his love for her is without reason. Upon arriving, he is surprised to see Orlick as the porter. Pip finds Miss Havisham sitting in her room with the greatly changed, elegant lady Estella. For a moment, Pip thinks he recognizes a ghost in Estella, but it disappears quickly. She warns him against pursuing her by telling him that she has no heart or sentiment in her. Even so, Miss Havisham urges Pip to love Estella completely. He stays all day at the house, never making time to see Joe. Mr. Jaggers comes to Satis House and has dinner with Pip, Sarah, Estella, and Miss Havisham before he and Pip return to The Blue Boar.

CHAPTER 30, PAGES 245-253

PLOT DEVELOPMENT: After Pip tells Jaggers about his experiences with Orlick, Jaggers has him dismissed from Satis House. Before returning to London, Pip takes a walk around town and is publicly mocked by Trabb's boy for acting as if he is better than everyone in town. Returning to London, Pip confides to Herbert that he adores Estella but is pessimistic about his prospects. Herbert advises Pip to detach himself from her. He tells Pip that he also has a love, Clara, but that he is unable to marry her. The two see the playbill for Mr. Wopsle's performance left by Joe and decide to get their minds off of their troubles by going to the theater.

NEW CHARACTERS & PLACES:

- **Trabb's boy:** a local boy who works for the tailor. Pip first encountered him in Chapter 19 when he went to town to buy clothes suitable for his new fortune. At the time, Trabb ordered the boy about in order to impress Pip with his service.
- **Clara:** Herbert's fiancée who lives in London with a loud, invalid father whom she cares for. Herbert must wait until he has a stable financial situation and her father dies before he can marry her.

CHAPTER 31, PAGES 254-259

PLOT DEVELOPMENT: Though the play is intended to be a tragedy, Wopsle's performance in *Hamlet* is bad, even slapstick in its comedy, and the audience yells jeers and cracks throughout. Afterward, Pip and Herbert take Wopsle (who is using the name Mr. Waldengarver) to Barnard's Inn for dinner.

CHAPTER 32, PAGES 260-265

PLOT DEVELOPMENT: Estella sends a note directing Pip to meet her coach in London. He arrives early and sees Wemmick on the way to Newgate. Wemmick takes Pip on a quick tour of the miserable prison. Pip is very uncomfortable, but Wemmick comments on the prisoners as if they were items in his garden, introducing him casually to a man who has been sentenced to hang and imbuing Pip with an even greater sense of Jaggers's abilities. Pip is somewhat comforted when he meets Estella's coach.

NEW CHARACTERS & PLACES:

- **Newgate:** a grim, dirty, frightening prison complex with an infamous reputation that depresses and frightens Pip. Gallows, visible to the public, serve to warn potential offenders that there are severe consequences of breaking the law. People unable to pay their debts are put into the prison, as was Dickens's own father.

CHAPTER 33, PAGES 266-272

PLOT DEVELOPMENT: Estella informs Pip that Miss Havisham wishes him to take Estella to Richmond where she will be living. While awaiting the coach, Estella asks about his lessons with Mr. Pocket. She confirms that the other Pockets constantly speak against him to Miss Havisham, but Estella takes satisfaction that their efforts to undermine him are futile. When he kisses her hand, she calls him a “ridiculous boy” and warns him not to pursue her. Pip takes her to Richmond and, returning to Hammersmith, reflects that though he loves Estella, he is never happy in her presence.

NEW CHARACTERS & PLACES:

- **Richmond:** in Surrey, where Estella will live with a widowed woman and her daughter and be introduced to British society. It is near London, so Pip will be closer to her.

CHAPTER 34, PAGES 273-278

PLOT DEVELOPMENT: Pip and Herbert associate with a pretentious social club, the “Finches of the Grove.” However, Pip worries about Herbert’s extravagant spending. To allay his concerns, he sits down with Herbert and ritualistically records their debts. He teaches Herbert a dubious accounting technique called “leaving a margin,” but remarks that they spend the margin, incurring even greater debt. Pip receives a letter notifying him that Mrs. Joe is dead.

NEW CHARACTERS & PLACES:

- **Finches of the Grove:** a snobbish men’s club Pip and Herbert would like to join when they come of age. Members of the fraternity meet quarterly at expensive restaurants to eat, drink, and argue. Bentley Drummle is a member.

CHAPTER 35, PAGES 279-286

PLOT DEVELOPMENT: Pip returns for the funeral and is surprised to discover that he feels sentimental about his sister. Mr. Trabb puts up elaborate funereal contrivances and serves as a forceful, yet comical, director of the service, reminding the mourners to take their “Pocket handkerchiefs out!” Meanwhile, Pumblechook’s groveling continues to irritate Pip. Joe seems happy when Pip asks if he may stay in his old room for the night. Pip walks in the garden with Biddy and wrongly scolds her for not writing. Biddy says she will have to move out of Joe’s house now that Mrs. Joe has died, but hopes to be mistress of a new school. She tells Pip that Orlick was at the house on the day Mrs. Joe died, and he had been following Pip and her. Pip admonishes Biddy for doubting that he will visit Joe often now that Mrs. Joe is dead, reproving her for showing “a really bad side of human nature.” In the morning, he promises to return soon.

CHAPTER 36, PAGES 287-293

PLOT DEVELOPMENT: In November Pip comes of age (21). Jiggers summons him to the office, gives him 500 pounds to pay off his debts, and informs him that he will receive only 500 pounds a year until his benefactor comes to deliver the total. He will, therefore, have to manage his own spending. Pip asks Jiggers questions about his patron, but Jiggers reveals very little. While waiting to celebrate his birthday with Jiggers, Pip asks Wemmick for advice about lending money to a friend, but Wemmick advises against it. However, he implies that Pip might get another perspective if he were to ask the question while at Walworth.

CHAPTER 37, PAGES 294-300

PLOT DEVELOPMENT: On Sunday Pip visits Walworth to find Wemmick out walking. Wemmick returns shortly with Miss Skiffins and uses an invention of his to communicate to his hearing-impaired father. Pip tells Wemmick that he wants to help Herbert by buying him access to a business. Despite his earlier warning against giving a friend money (Chapter 36), Wemmick asserts that it’s an excellent idea and he will find someone in the merchant trade who needs a partner, arranging everything so that Herbert is not aware of Pip’s help. The group have tea while the Aged reads aloud from the newspaper. At the end of the week, Wemmick sends word to Pip that Miss Skiffins’s brother has negotiated a deal, and Herbert will be offered a position with a merchant looking for a young partner, a man named Clarriker.

NEW CHARACTERS & PLACES:

- **Miss Skiffins:** Wemmick's girlfriend, a woman a few years younger than he, who visits the castle often, wears bright colors, and treats the Aged well. During tea, Wemmick repeatedly tries to put his arm around her, but ever the lady, she moves it away.
- **Clarriker's House:** a merchant business where Herbert will soon be working. Pip uses half of his 500 pounds to secretly ensure Herbert's partnership.

CHAPTER 38, PAGES 301-313

PLOT DEVELOPMENT: Pip visits Estella at Richmond often and accompanies her and the Brambleys on outings. Unfortunately, Pip is not treated as a serious suitor, but as a distant companion. Estella repeatedly warns Pip not to pursue her, but he takes comfort because she implies that their association together is out of her control. When the two visit Miss Havisham, Pip finds her obsessed with Estella in a way that appears "degrading" and "witch-like." Pip deduces from her eagerness to hear how Estella has used him that Miss Havisham is, in fact, using Estella to unleash her revenge upon men. Pip then witnesses an extraordinary argument between them. During a heated exchange, Miss Havisham asks Estella why she is so cold towards her, and Estella replies, "I am what you made me!" Afterward, Pip spends his first night at Satis House during which he observes Miss Havisham with a candle in her hands, pacing and moaning. In the morning, she and Estella relate to one another as if nothing had happened. Returning to London, Pip is shocked to learn that Bentley Drummle has sought the hand of Estella. He openly challenges Drummle's claim but later is humiliated to learn from Estella that it is true. He dreams that a heavy slab hanging over his head is about to fall.

NEW CHARACTERS & PLACES:

- **Mrs. Brambley:** a widow with whom Estella lives in Richmond. In her younger days, Mrs. Brambley was Miss Havisham's acquaintance. She introduces Estella to people in London, taking her to operas and parties, etc. Her daughter lives with her.

CHAPTER 39, PAGES 314-325

PLOT DEVELOPMENT: The stone does fall when Pip turns 23. He has moved out of Barnard's Inn to Garden Court and is no longer tutored by Mr. Pocket. On a particularly miserable, stormy night when Herbert is in Marseilles on business, Pip is visited by a strange old man carrying a lantern. The man has long iron-grey hair, speaks with a broken dialect, and asks to come into Pip's apartment. At first, Pip thinks he is a thief and warns him to leave. Then he recognizes the convict he helped in the marshes many years ago. He tells the convict that he doesn't wish to associate with him now. However, with growing dread, Pip realizes that this man is, in fact, his secret benefactor. Furthermore, he has come to London to see how his efforts to create a gentleman have paid off. Pip is horrified by the news and repulsed by this man who calls himself "your second father." And he is forced to face the truth that Miss Havisham and Estella had no part in his great fortune.

NEW CHARACTERS & PLACES:

- **Abel Magwitch:** Though Pip will not learn his name until Chapter 40, this is the convict who Pip helped as a young boy. He has been in Australia making his fortune and sending money to Jaggers to use for Pip. He is in the country illegally, and Pip must hide him so that he will not be hanged.
- **Garden Court:** the place in The Temple where Herbert and Pip move when Pip is 23. Presumably a nicer residence, it is in London near the Thames.

THE THIRD STAGE OF PIP'S EXPECTATIONS: CHAPTERS 40-59**CHAPTER 40, PAGES 326-338**

PLOT DEVELOPMENT: Pip learns that his strange benefactor's name is Abel Magwitch. To keep Magwitch's identity secret, Pip tells his servants that his Uncle Provis has come to town. Leaving the Temple to find a disguise, Pip stumbles into a mysterious stranger lurking in the shadows. He checks with two watchmen and learns that they also saw this man. To corroborate Magwitch's claim

that Jaggers used to be his lawyer, and to learn as much as he can about his past, Pip appeals to Jaggers. However, the attorney wishes to stay out of the most recent developments because Magwitch is in the country illegally. For five days, Magwitch skulks around the apartment, embarrassing Pip with his bad language, gruff style, and constant requests for Pip to read to him in a foreign language to prove that his efforts to make Pip a gentleman have worked. Finally, Herbert returns and learns about Magwitch.

NEW CHARACTERS & PLACES:

- **The mysterious lurker:** an unidentified man dressed in black who Pip finds hiding in the corner of the Temple. His appearance causes Pip to become concerned that his residence is being watched. Magwitch later confirms that he saw the mysterious stranger when he arrived, but he adds that at the time, he was with someone else also in dark clothing.
- **Uncle Provis:** the name Pip uses as a cover for Magwitch; it is an alias Magwitch used in Australia.

CHAPTER 41, PAGES 339-344

PLOT DEVELOPMENT: For safety, Pip takes Magwitch to a new location. Returning, he confides to Herbert that he is so unhappy he may decide to become a soldier. Instead, Herbert proposes that Pip reject additional money and work to repay Magwitch. Herbert believes Magwitch has a “fierce and desperate” character and might commit suicide if Pip rejects him. He suggests that Pip first find a way to get Magwitch out of England and then separate with him over time. Pip and Herbert ask to hear about Magwitch’s life.

NEW CHARACTERS & PLACES:

- **Essex Street:** where Magwitch will be temporarily housed

CHAPTER 42, PAGES 345-352

PLOT DEVELOPMENT: Magwitch tells his story. He grew up on the streets “a ragged little creetur” without parents who stole food to live. He survived both in and out of jail, thieving, begging, tramping, and sometimes working. He learned to read from a deserting soldier. Along the way, he partnered with Compeyson and fell under his control. Compeyson was a gambler and swindler who had worked with another partner. He drove this partner into debt and depression. Later, the partner went crazy from guilt, remembering a wealthy woman they had victimized. When Magwitch and Compeyson were arrested, Compeyson used his social ties and education to get a lighter sentence. He turned on Magwitch and accused him of leading him into a life of crime. Magwitch swears he would bust Compeyson’s skull with a poker, given a chance.

NEW CHARACTERS & PLACES:

- **Compeyson:** a good-looking, educated man who partnered with Magwitch in crime twenty years ago. Herbert deduces that Miss Havisham’s brother Arthur was Compeyson’s first partner and that Compeyson must be the lover who jilted her on her wedding day. Pip also concludes that Compeyson is the second convict, the one Pip saw fighting with Magwitch on the marsh.

CHAPTER 43, PAGES 353-358

PLOT DEVELOPMENT: Pip feels great shame at the realization that his fortune had such low beginnings. Knowing now that Miss Havisham never intended Estella to marry him, Pip learns that Estella has returned to Satis House, and he decides to go there to renounce her. At The Blue Boar, Pip sees Bentley Drummle, but they both pretend not to notice each other. Later, they stare one another down in front of the fireplace, and Drummle makes a point of having Pip overhear his plans to visit Estella and dine with her. Pip later notices a man who resembles Orlick.

CHAPTER 44, PAGES 359-366

PLOT DEVELOPMENT: With Estella present, Pip tells Miss Havisham that he has learned who his patron is, but he cannot disclose that person’s secret. He accuses her of knowing that he supposed her to be his benefactress and not setting him straight. He informs her that Matthew Pocket is a good man who does not desire her ill despite what the other family members tell her.

He also asks if she would be willing to pay for Herbert's partnership, explaining that he no longer has the means. Finally, Pip tells Estella that he has loved her deeply for a long time. Estella reminds him that she never deceived him and confesses that she will marry Bentley Drummle. After professing his undying love, Pip leaves in anguish, and walks the entire way back to London. When he arrives at the gate, the night porter gives him a note from Wemmick that tells him not to go home.

CHAPTER 45, PAGES 367-374

PLOT DEVELOPMENT: Pip spends a restless night in the Hummums. In the early morning, he goes to Walworth where Wemmick informs him he is being watched and people are pursuing Magwitch. Wemmick implies that he cannot say more without compromising his position in Little Britain, but Pip questions him and confirms Compeyson is following him. Wemmick tells Pip that when he was unable to locate him, he went to Clarriker's, found Herbert, and told him to put Uncle Provis in a safe hiding place. He also advised Herbert not to attempt to get Uncle Provis out of the country. Herbert then moved Magwitch to Clara's father's house. Finally, Wemmick urges Pip to visit Magwitch, but not to return. Wemmick will send a message when it is safe for Provis to leave England. Meanwhile, Pip should immediately take possession of all of Magwitch's "portable property." Wemmick goes to work while Pip stays for the rest of the day with the Aged Parent and leaves at dusk to visit Magwitch.

NEW CHARACTERS & PLACES:

- **Hummums:** a squalid place in Covent Garden. There Pip spends a troubled night in a small "vault," imagining that the closet, stairs, and everything in the room echo Wemmick's admonition: "Don't go home."
- **Clara's father's house:** a small cottage by the river. The house had been renovated for a tenant, but it has been difficult to find anyone willing to live in close proximity to Clara's father.

CHAPTER 46, PAGES 375-382

PLOT DEVELOPMENT: Upon arrival at Clara's father's house, Pip learns that Herbert has Magwitch's situation under control though he can hear Clara's overbearing father growling from overhead. He relays to Magwitch Wemmick's advice that he be kept at the house until he can be moved safely out of the country. He does not tell Magwitch about Compeyson. Magwitch agrees, and Pip assures him that when it is time, he will go with him or follow closely behind. Herbert suggests that Pip should purchase a boat so they can practice and later can transport Magwitch, via rowboat, to a ship to take him from England. The next day, Pip takes a boat to London Bridge, but he cannot shake the feeling that he is being watched.

NEW CHARACTERS & PLACES:

- **Mrs. Whimple:** the housekeeper at Clara's father's house.
- **Clara Barley:** Herbert's fiancée, a pretty, dark-eyed girl who left school to nurse her father and who is very much in love with Herbert.
- **Old Barley:** Clara's father, Bill Barley, described by Herbert as a "truculent ogre" with gout. He hoards the food and parcels it out at mealtime. He bangs on the floor with a stick when he wants something. Herbert has told him that their lodger is "Mr. Campbell."

CHAPTER 47, PAGES 383-389

PLOT DEVELOPMENT: As weeks pass, Pip grows depressed waiting for Wemmick's signal, putting off his creditors' demands, acknowledging that Estella probably has married Drummle, and worrying about Magwitch. At the theater he finds that Wopsle has been taking less important roles, but continuing to play them in his usual confused manner. After the play, Wopsle tells him that he recognized a convict in the audience who they had seen on the marshes that fateful Christmas Day long ago. Pip is concerned because Wopsle is describing Compeyson who, dressed in black, has been sitting in the audience, and watching him. He returns home to consult with Herbert and Wemmick.

CHAPTER 48, PAGES 390-396

PLOT DEVELOPMENT: Pip has dinner with Wemmick at Jaggers's house. Wemmick gives him a note from Miss Havisham asking to see him. Jaggers confirms that Estella has married. While dinner is served, Pip recognizes Molly as Estella's mother. Her features match Estella's and account for the "ghost" he has seen on Estella's face. As they leave together, Wemmick tells Pip that about twenty years ago Molly was tried and acquitted of strangling a woman she suspected was having an affair with her common-law husband. Jaggers was her attorney, and he worked tirelessly to prove that she did not strangle this woman who was about ten years her senior and much heavier. Molly had also been accused of murdering her small child—a child she had with this man—in order to avenge his cheating. With Jaggers representing her, Molly was found not guilty of both deaths, but Wemmick did not know what happened to the young girl, a toddler. Pip believes that she could be Estella.

CHAPTER 49, PAGES 397-405

PLOT DEVELOPMENT: Pip leaves the next day to see Miss Havisham. She seems so lonely and guilt-ridden that Pip feels deep pity. Miss Havisham agrees to pay what is needed to secure Herbert's partnership at Clarriker's (900 pounds). Miss Havisham presses Pip to reveal another way she can help him, but he reassures her that she is not the sole cause of his unhappiness. Miserably, she shows him writing tablets with her name at the top and asks him to write, "I forgive her" if he ever finds that he can. Pip believes she is truly sorry. Even so, as she cries, "What have I done! What have I done?" he is unable to comfort her adequately. He learns from her that Estella was two or three years old when Jaggers brought her to be adopted, and she says that her intent in raising her was to save Estella the pain she had experienced. Pip surveys the ruined grounds as he walks in the garden and imagines he sees Miss Havisham hanging from a beam in the house. Glancing up to assure himself she is safe, he sees her dress catch fire in the hearth and hears her scream. He rescues her but she is severely burned. Before leaving the next morning, he leans down to kiss her and she begs pitifully, "Take the pencil and write under my name, 'I forgive her.'"

CHAPTER 50, PAGES 406-410

PLOT DEVELOPMENT: While Herbert nurses Pip's burns, he tells Pip that Magwitch is doing much better and has shared additional information about his life. Magwitch had a common-law wife who was jealous and who murdered another older and stronger woman. Jaggers represented her, but when she was acquitted, the woman said that she would destroy the child. Shortly afterward, she and the child vanished from his life forever. Magwitch confided to Herbert that when he saw Pip in the graveyard he reminded him of his own lost child. As Herbert tells him this story, Pip realizes Magwitch is Estella's father.

CHAPTER 51, PAGES 411-418

PLOT DEVELOPMENT: Pip goes to Little Britain to confront Jaggers about Estella's parents. First, he describes the fire at Satis House and (bearing a note from Miss Havisham) asks Jaggers for a check for 900 pounds from her account. He tells Jaggers that he knows who Estella's mother and father are. This surprises Jaggers who had not met Magwitch until many years after Molly's trial and was unaware that he was Estella's father. Pip pleads with Jaggers to confide in him. When he does not, Pip appeals to Wemmick, reminding the clerk that he has seen him at his home and knows how kindly he deals with his aged father. Jaggers is surprised to learn that Wemmick has a comfortable home and family and that he has kept his other life private. Touched by this, Jaggers describes for Pip a 'hypothetical' situation. In this scenario, a lady who kept a child hidden may have asked Jaggers to find a rich woman to adopt her child. Believing he could rescue the child from a life of poverty and crime, he may have intervened. He further implies that if the young girl had married, was still living, and if Pip knew her and her parents, he should consider very carefully whether or not revealing this information would benefit anyone. Their conversation is interrupted when a client arrives and Jaggers and Wemmick revert to their brusque official manners. Still Pip has understood Jaggers's advice that he keep Estella's parents a secret.

CHAPTER 52, PAGES 419-424

PLOT DEVELOPMENT: Pip goes to Clarriker's to make the final payment for Herbert's partnership and feels satisfied that he has helped his friend. He learns that Herbert's partner plans to open a branch in the Middle East and that Herbert will travel there soon. On a Monday in March, Pip gets a note from Walworth suggesting that he move Magwitch Wednesday. Because of Pip's burned arm, he and Herbert ask Startop to help row. They research possible ships and prepare Magwitch for travel. Then Pip receives a strange letter directing him to go alone to the sluice-house in the old marshes and bring the note with him if he wants information about his Uncle Provis. Fearing that if he does not go he could put Magwitch's life in danger, Pip sets off immediately for the old marshes. Unable to afford The Blue Boar, Pip stays at a poor inn where the landlord attempts to distract Pip from the poor food by regaling him with the story of a young village lad who came into great fortune but who was ungrateful to his benefactor, Pumblechook. That night, he sets out in the dark for his mysterious meeting.

CHAPTER 53, PAGES 425-437

PLOT DEVELOPMENT: With trepidation, Pip makes his way through the dark, misty marsh as a "melancholy wind" blows. He sees a light in the sluice-house of an abandoned quarry, but no one answers when he knocks. He goes inside to get out of the rain. Almost immediately, his candle goes out, he is accosted from behind, and a noose is thrown over his head. As his abductor strikes a flint, Pip recognizes Orlick, who plans to get revenge by killing him. Pip fears that if Orlick succeeds, Magwitch will think he has abandoned him, Joe and Biddy won't know how sorry he is for his behavior, and even Herbert will doubt his motives. Orlick admits that he killed Mrs. Joe to get back at Pip and that he was hiding in the shadows the night Magwitch returned. As he drinks more whiskey, Orlick becomes increasingly ferocious, threatening to reveal the truth about "Uncle Provis" from whom he had stolen the leg-irons that he later used to kill Pip's sister. Just as Orlick lifts his stone hammer to kill Pip, Pip shouts and is rescued by Herbert, Startop, and Trabb's boy. Pip learns that Herbert had located him after he found the letter sent to him by Orlick and assumed that it had dropped out of his pocket. Pip decides to delay reporting Orlick to a magistrate because it is late Monday and they must move Magwitch Wednesday. Instead, they return to London. Pip has trouble sleeping, thinking that every noise is someone coming to tell him Magwitch has been taken.

CHAPTER 54, PAGES 438-451

PLOT DEVELOPMENT: Pip, Startop, and Herbert set out on the congested Thames. They pick up a thankful Magwitch at Clara's house. Like a poet, Magwitch compares life to a river with a murky bottom and tides that cannot be controlled. Indeed, as they stop for the night at a squalid inn, they learn from a servant that a boat has been hovering near the inn. As a precaution, Pip and Magwitch sneak out early in the morning and meet their rowboat further down the river. As they row for the German vessel that can take Magwitch to freedom, they are hailed by another boat and ordered to deliver Magwitch over, as he is under arrest. Magwitch recognizes Compeyson in the other boat, who, frightened by his old partner, tumbles into the water, followed instantly by Magwitch. The two tangle in the water, but only Magwitch surfaces. He says he did not kill Compeyson, though he would if he could, but Compeyson does not reappear. Magwitch has injured his chest, and Pip notices that his breathing seems troubled. He gets permission to accompany Magwitch to London. By now, Pip feels nothing but gratitude and love for his benefactor and pledges to be true to him. He realizes that officers for the crown will confiscate all of Magwitch's wealth.

CHAPTER 55, PAGES 452-459

PLOT DEVELOPMENT: Magwitch is taken to the police and held over for court. Jiggers scolds Pip for letting the "portable property" slip through his fingers and advises him that Magwitch will surely be found guilty. Compeyson's body is found in the river. Herbert makes plans to marry Clara (since her father should die soon), leaves for Cairo, and offers Pip a job. However, Pip will not give him an answer until Magwitch's ordeal is over. Pip runs into Wemmick who frets over the sacrifice

of the portable property, but Pip says his only fears are for the owner of that property. Wemmick asks Pip to meet him for an early walk Monday morning, and they do walk to Wemmick's unusual wedding to Miss Skiffins!

CHAPTER 56, PAGES 460-465

PLOT DEVELOPMENT: Magwitch lies in prison, very ill, waiting for his trial, and then for his sentencing and death. Magwitch seems brave and at peace. Pip visits him faithfully and petitions numerous governmental parties for mercy, to no avail. As the days pass, Pip notices an even greater acceptance on Magwitch's part. Just before he dies of illness, Pip whispers to him that his daughter is alive, that she is a lady, and that Pip loves her.

CHAPTER 57, PAGES 466-477

PLOT DEVELOPMENT: After Magwitch's death, Pip gives notice that he will leave the Temple, but he falls ill. Officers come to throw him in debtor's prison, but he is too sick. He suffers from fever and delusions. One day he awakes to find Joe at his side, nursing him, as he has been for weeks. Joe is friendly, grateful that Pip is better. He tells him that Bidley urged him to go to Pip and that she has even taught him to write and read. Miss Havisham has died, and she left most of her property to Matthew Pocket because of Pip. He also says that Pumblechook's place was broken into, and Orlick has been arrested and jailed for that crime. Gradually, Pip regains his strength. He goes riding with Joe and tries to confide what happened with his fortune and Magwitch, but Joe does not want to know. Joe becomes uncomfortable in London, and Pip awakens one morning to find him gone, leaving only a note to say he has paid off Pip's debts. Pip abandons London three days later to thank Joe and to marry Bidley.

CHAPTER 58, PAGES 478-485

PLOT DEVELOPMENT: The landlord at The Blue Boar does not treat Pip to the same luxuries now that he has lost his fortune. In the morning, Pip walks to Satis House and finds it for sale at auction. Pumblechook, waiting for him when he returns, smugly tells Pip that he "been brought low," adding that this is what he had expected would happen. When Pumblechook continues to taunt him, Pip leaves abruptly. However, Pip finds neither Joe at the forge nor Bidley at the school. Instead, they are at the house where they have just been married. Pip, though disappointed, celebrates with them and keeps his sadness to himself. Later he takes the job abroad with Herbert and lives with him and Clara, not telling Herbert about his financial contribution to his career until years later when Pip becomes a partner.

CHAPTER 59, PAGES 486-490

PLOT DEVELOPMENT: After working in the merchant business for eleven years, Pip finally returns to England. He visits Bidley, Joe, and their young child, Pip. He asks Bidley to let him spend time with the child when he gets older, but Bidley urges him to find a woman and marry. He says that he has all but forgotten Estella, referring to her as a "poor dream" that has passed. Revised (most published) ending: Later that night, Pip returns to Satis House and discovers ruins and rubble, overgrown with weeds, until he finds Estella wandering. He has heard that she had an unhappy marriage that ended with Drummle's death. They discuss the house (which she now owns) and their past, sad parting. Finally, they acknowledge that they are friends and leave holding hands. Original ending: Two years after returning to England, Pip learns about Estella's unhappy marriage and Drummle's death and hears that she has married a rich doctor from Shropshire who treats her well. One day he is in London with little Pip when a servant on the street asks if he will speak with his lady in a carriage. It is Estella. They do not speak of their past, but she kisses the child, and Pip can see that what she suffered has given her a heart to understand his love for her.

II. STRATEGIES TO USE BEFORE READING

BUILDING BACKGROUND KNOWLEDGE

1. Conduct an Internet scavenger hunt to learn about the author:

Divide students into small groups to do Internet research on Charles Dickens. Give each group a list of questions and a variety of web addresses (see bibliography), or let students find their own sites. After the research, debrief the class, giving each group an opportunity to provide answers. Award prizes to groups who answered the most questions.

Little Dickens Scavenger Hunt

1. When and where was Dickens born?
 2. Identify three places Dickens lived as a boy.
 3. What happened to his father when Charles was young?
 4. Identify one or two writers who influenced Dickens while he was growing up.
 5. What job did Dickens have in 1827?
 6. What occupation did Dickens have at age 20?
 7. Who ruled England during most of Dickens's life? How old was Dickens when she became queen?
 8. What was Dickens's first book?
 9. In what form was his first book published?
 10. What was Dickens's adult home called?
 11. What was the name of the woman whom Dickens was close to when he was age 18-20?
 12. What is the name of the actress with whom Dickens was deeply involved? What happened to their romance?
 13. What important personal event happened before Dickens began writing *Great Expectations* in 1960?
 14. Where did Dickens work when he was 12? Why?
 15. Identify five social problems that concerned Dickens during his lifetime.
 16. In what magazine was *Great Expectations* first published?
 17. How many chapters were published at a time?
 18. How many copies were sold in magazine form?
 19. Which president of the United States did Dickens meet?
 20. Which Dickens novel has sold the most copies?
 21. Identify the titles of all of Dickens's books.
2. Play a research game: "What the Dickens?"

Use the research students conducted to play a game. "What the Dickens?" is similar to "Jeopardy." Organize the game as follows:

- Divide the research topics by categories, such as Early Life, *Great Expectations*, Careers, Family, and Potpourri.
- Write approximately five questions (and answers) for each category.
- Organize the questions from least-to-most difficult and assign corresponding dollar values (such as \$100, \$200, \$300, etc.).
- Give the categories fun, ambiguous titles, like "What did you expect?" for questions concerning *Great Expectations*.
- Divide the class into two or three teams. Assign someone to keep score.

- Call on students in turn to pick a category and a dollar amount. Read the answer and give the student a set time to ask the question (without help from the group). If he/she is incorrect, move to the first person on the next team. If he/she gets it right, award that team points, and move to the next team. When time runs out or all of the questions are asked, the team with the most points wins.
- Consider having a “Final Dickens” question. Ask the teams how much of their earnings they want to bet and ask a very difficult question.

3. Teach allusions and unfamiliar terms:

Before reading, help students understand some of the allusions and unfamiliar terms they will encounter while reading. Provide students with the following list and ask them to write the allusions and their meanings in their books. Ask students to highlight or underline other allusions they encounter. Consider creating a word wall, including those on the list and adding new words as they are encountered in the text. Refer to the Plot and Character Summary for other unfamiliar places.

CHAPTER	ALLUSION/ UNFAMILIAR TERM	MEANING/HISTORICAL CONTEXT
1	“a great iron”	Leg-iron, such as one worn by prisoners
1	“wittles”	Vittles, or food
2	Hercules	Greek god with extraordinary strength
2	freemasonry	Associated with the “Freemasons” fraternal organization, freemasonry has come to mean fellowship or sympathy
4	the prodigal	The Prodigal Son of the New Testament spends his inheritance lavishly, but who is welcomed openly by his father upon his return. See Luke 15:11-32
10	<i>Richard the Third</i>	Dramatic play written by Shakespeare about a king of England
22	“half price to the theater”	Admission to plays was reduced after the first performance in the evening
23	Woolsack	A seat in the House of Lords, Lord Chancellor (also called the “mitre,” or bishop’s hat)
24	Old Bailey	The criminal court in London
25	gothic	Dramatic, medieval style. In Europe there was a revival of gothic architecture during the 1860s. As an adjective, gothic means remote, mysterious, and macabre
26	<i>Macbeth</i>	Play by Shakespeare that contains frightening witches who stir a magical potion in a cauldron at night
28	half-way house	Roadside inn that serves as the mid-way point of a coachman’s journey
28	Telemachus	In Greek mythology, Telemachus was the son of Penelope and Odysseus who conspired with his father to kill his mother’s suitors
28	Verb. Sap	Latin for, “To a wise man, a word is good enough”
31	<i>Hamlet</i>	Play by Shakespeare about a teenage prince of Denmark who finds out from a ghost that his mother conspired to kill his father
36	came of age	Turned 21 years old; became an adult legally
37	Union Jack	Symbol on the British flag
48	over the broomstick	Not legally married, or married only by common law
48	Hounslow Heath	Area just west of London
54	custom ‘ouse	Customhouse, where taxes are paid by ships taking goods in or out of a country
54	public house	Saloon or bar

PREREADING JOURNAL AND DISCUSSION TOPICS

When first published in a magazine, often a chapter was published with another, and the author used a hook to keep readers buying subsequent installments. The discussion/ journal questions have been grouped together here just as *Great Expectations* was serialized. Use the following questions as discussion or journal writing topics before reading.

Chapters 1-2: Choose an important person (or people) in your life who has (have) expectations for you—parents, teachers, friends, coaches, boyfriend or girlfriend, etc. What are others' expectations of you? Are their expectations consistent with what you expect of yourself, or do you expect something different?

Chapters 3-4: How do you feel about the convict whom Pip helps? What kind of person do you suppose he is? Consider rating him on a scale of 1-10. Why do you believe he was put in prison?

Chapter 5: What do you think has caused the hostility between the two convicts? Write the story of what you believe happened.

Chapters 6-7: What do you think will happen next? What clues in the story cause you to make these predictions?

Chapter 8: Describe what you expect Miss Havisham's house will be like.

Chapters 9-10: Have you ever told a big lie to your family or friends? Describe what you said, where you were, and what happened after you told the lie.

Chapter 11: What do you think is going on with Miss Havisham's birthday guests? Why are they there? Are they just being kind to her?

Chapters 12 -13: Describe a time or place when you felt that you did not fit in. What happened? Why did you feel like an outsider?

Chapters 14-15: Find a passage that you respond to emotionally from Chapters 12 and 13. Copy a few sentences from the passage and explain why it affects you so strongly.

Chapters 16-17: Make a list of the characters you have met in the novel. Can you group the characters together by "type"? What types of characters emerge? Describe them.

Chapter 18: What do you think is going on between Bidley and Pip? Does he have romantic feelings for her? Why does he prefer Estella?

Chapter 19: What do you think will happen to Pip now? Explain what your "expectations" are for him now. What do you think London will be like for Pip?

Chapters 20-21: Write a letter to Pip giving him advice for the future.

Chapter 22: Describe a song that reminds you of Pip or of what Pip is experiencing. What is the tone/mood of the song? Write a few lines of the lyrics. Alternate topic: Write a theme song for the first stage of Pip's expectations. Why does this song fit the character so well?

Chapters 23-24: Describe one of your best friends. Why are you close? What are the most important qualities in a friend?

Chapters 25-26: Pick a passage from anywhere in the novel that you believe makes an important statement. Copy the passage and why you believe it is important.

Chapters 27-28: Describe a time in your life when a family member embarrassed you. How old were you? What happened? How do you feel about the situation now?

Chapter 29: In Chapter 29, Pip lies to himself about his plans to visit Joe. Tell about a time when you have lied to yourself. Why did you do it?

Chapters 30-31: Pretend that you are Herbert, and Pip has just confessed his love for Estella to you. What advice would you give him?

Have you ever had a friend who you feel loves someone unwisely? Describe the situation and what advice you gave or wish you had given.

Chapters 32-33: What do you think accounts for the "nameless shadow" that Pip continually observes on Estella's face? Describe some of the possibilities.

Chapters 34-35: If you received a large inheritance, or if you won the lottery, how would you spend your money?

Chapters 36-37: Pick a scene from these chapters that you saw clearly in your mind's eye. Illustrate that scene including details that you saw. Be sure to include details you visualized that were not in the book. Underneath your picture (or on the back) tell why you saw the scene as you did.

Chapter 38: Why do people love those who do not return their love? Why do some people love those who abuse them?

Have you, or someone you have known, ever experienced unrequited love? Describe the situation. What did you learn?

Chapter 39: Did you expect Miss Havisham to be Pip's benefactor? Why or why not? Why do you think Pip was unable to see the truth?

Chapter 40: Now that the novel and Pip have completed the second stage, what are your new expectations for him?

Chapters 41-42: Describe how your opinions of Magwitch have changed since the beginning of the book. You may want to consult the journal entry you wrote for chapters 3-4.

Chapters 43-44: What would you do if you saw your rival at the same hotel where you were staying? Would you follow Pip's lead or do something else? Why?

Chapters 45-46: It took a great deal of courage for Pip to return to Satis House and tell Estella and Miss Havisham exactly what he felt. Describe a time when you had similar courage, or tell about something difficult that you may need to tell someone.

Chapters 47-48: Wemmick has his Little Britain personality and his Walworth persona. Do you think this is healthy? Why or why not?

Describe a time in your life when you have put on a different face or pretended to be someone you are not. Why did you do this? Was it useful?

Chapters 49-50: To what extent do you agree with Pip that sorrow, unworthiness, and penitence can be 'vanities'? How? Give an example to explain what you mean.

Chapters 51-52: How is Pip changing as a person? What do you think is causing these changes in him? Is he simply maturing, or is more going on here?

Chapter 53: What would you do if you were Pip and had found out about Estella's parents? Would you tell her or her parents? Why or why not?

How good are you at keeping secrets? Rate yourself on a scale of 1-10 and explain your rating.

Chapter 54: Reread the first few pages of Chapter 53. Draw a collage of symbols and colors that illustrate how the passage made you feel.

Chapters 55 -56: Pip changes dramatically in his lifetime. How have you changed as a person? What has caused these changes?

Chapter 57: What will Pip do now that Magwitch is dead and none of his expectations have been realized?

Chapters 58-59: Now that the novel is almost over, tell what effect you believe it has had on you. Have any of your ideas about true love, nobility, social class, family, or friendship changed? Why or why not?

CREATE AN ANTICIPATION GUIDE

Anticipation guides help students think about themes and ideas they will encounter during reading. Use this guide to direct students' responses to *Great Expectations* in specific tasks before, during, and after reading.

Before reading. Ask students to complete the following opinion survey individually, recording their opinions in the "ME" column. Under each statement, tell them to write several sentences explaining their views. After students complete the survey, put them together in groups and ask them to reach a consensus on each of the statements, recording the group's opinion in the "GROUP" column. After the groups have met, use the guide to hold a whole-class discussion about the statements that most interested your students.

Opinion Survey

Directions: Think about each statement and whether you agree or disagree. Write A (for agree) or D (for disagree) in the column labeled "Me." Under each statement, write a few sentences describing why you agree or disagree. *Note: DO NOT mark the column labeled "GROUP."*

	ME	GROUP	STATEMENT
1.	_____	_____	There is no such thing as fate or destiny.
2.	_____	_____	In this world, the fittest rise to the top.
3.	_____	_____	God has created one person for me to marry. I just need to find them.
4.	_____	_____	Homeless people are lazy or unmotivated.
5.	_____	_____	Rich people are smart.
6.	_____	_____	Rich people are snobs.
7.	_____	_____	Most rich people have earned their money.
8.	_____	_____	Spare the rod and you'll spoil the child.
9.	_____	_____	Time heals all broken hearts.
10.	_____	_____	You should never lend money to a friend.
11.	_____	_____	You should never be ashamed of your family.
12.	_____	_____	Sometimes we break the law to do what's right.
13.	_____	_____	Your education affects how well you do in life.
14.	_____	_____	Money can't buy happiness.
15.	_____	_____	It's a bad idea to have friends who are convicts.
16.	_____	_____	All criminals are bad people.
17.	_____	_____	You reap what you sow.

During reading. Make a transparency of the statements and refer to it occasionally while students read the novel. Each time ask: If we had a third column labeled "Dickens," which statements could we mark with certainty right now? Which statements do we need to wait to mark until we have read more? With which statements would Dickens agree/disagree? Cite evidence from the text to support your answer.

After reading. Use the transparency of the statements to discuss how Dickens might feel about each of them based solely on this novel. Then ask: Which statements do you think he feels most strongly about? Do you agree with Dickens? Why or why not? Finally, consider using these statements (or even this last question) as a journal question or an essay question on a test.

VOCABULARY: THREE STRATEGIES

The vocabulary in *Great Expectations* may be challenging. Consider using one or more of three different strategies to help readers build vocabulary and understand the novel.

1. **Use word pictures to teach specific words frequently found on the Scholastic Aptitude Test (SAT):** *Great Expectations* is full of words found on SAT study lists. Use Charles Gulotta's *500 SAT Words and How to Remember Them Forever* to teach vocabulary. Using his material, give students a clue phrase and tell a story to help them remember the word's meaning. For example, for the word "augment" (p. 12), give students the definition "to grow, supplement, or increase" and the clue phrase "Aug. mint." Then ask students to close their eyes while you tell a story about a woman who plants tea in June, sees little growth in June or July, and notices mint growing all over her garden in August; whereupon she exclaims, "The August mint has really augmented my garden!" After telling the story, let students draw a picture of what they saw.

2. Mark vocabulary to assist understanding of the text: Many words in the novel are key to understanding the plot and characters. Before each chapter or pair of chapters, pass out a short list of critical words and their definitions. Have students highlight each word and write the definitions in the margin to assist them as they read. Of course, any word on the list is fair game for an open-book quiz!

Some critical words might include:

Chapters 1-8: explicit, ravenously, rampaged, trenchant, virtues, chafe, expectorating, apprehension, consternation, vicariously, oracle, patronage, disdainfully, penitential, contempt, melancholy, insolently

Chapters 9-15: frantic, felicitous, superciliously, divined, coarse, plaintively, condescend, alluded, scaffold, assented, unscrupulous, disconsolately, surmising, rampage

Chapters 16-23: corroborate, imperceptibly, aberration, latent, imbrued, encumbered, obscurely, virtuous, clemency, audacious, alleviated, solicitor, languor, unreservedly, perplexity, compilation

Chapters 17-31: discomfiture, cupidity, dolefully, amphibious, dexterously, incongruity, provincial, subsided, lethargic, disparity, enlightenment

Chapters 32-44: chronic, thwarted, adjuncts, despondent, temperate, per annum, pacific, sundry, perversion, abhorrence, dubiously, expatriated, perplexed, extricate, feign, delusion, incredulous,

Chapters 45-58: truculent, averse, inexplicable, tremulous, disquiet, vivacity, obdurate, irresolute, tumult, querulous, indelible, diffidence, teemed, assiduity, avarice, relinquished, interposed

3. Enhance decoding skills by teaching students how to interpret dialect:

Understanding the rich dialect Dickens uses is a problem for some readers. Below are techniques to help readers understand the dialog and develop strategies to interpret the dialect.

- Begin by reading the first chapter aloud as students follow in their books. Specifically, practice the dialect before reading aloud.
 - Revisit the dialect and ask students why it might be difficult to understand. Brainstorm problems they have with dialect.
 - Discuss what is meant by the term dialect and how dialects develop. You or the students may want to introduce some dialect from your own region.
 - Ask students what strategies they would give a person from another region or English-speaking country who is reading your dialect.
 - Teach the strategy of pronouncing the words aloud exactly as they are written, rather than paying attention to the spelling or how the words look. Tell students to listen for how the words sound and pay attention to the context.
-

- Give students a chance to practice dialect with the following passages from Chapter 1, either aloud in class, or in pairs using a worksheet.

THIS LANGUAGE IS CRIMINAL! DIALECT IN CHAPTER 1

Translate the convict's dialect into formal, standard English by rewriting the italicized dialect.

PAGE PASSAGE

2	"Show us where you live," said the man. "Pint out the place."
3	"Darn me if I couldn't eat 'em," said the man, with a threatening shake of his head, "and if I han't half a mind to it!"
3	"An you know what wittles is?"
4	"You fail, or go from my words in any partickler, no matter how small it is"
4	"That young man has a secret way pecooliar to himself of getting at a boy and at his heart and at his liver"
4	"It is in wain for a boy to attempt to hide himself from that young man"

- As the class continues with the novel, call on students to read the dialect and to translate it into standard, formal dialect. Ideally, this could be assigned a day ahead to allow for practice.
- This same process could be used to examine Joe's dialect in Chapters 9 and 13, or the dialects of Jaggers's clients on pages 166-168.

III. STRATEGIES TO USE DURING READING

DISCUSSION QUESTIONS

Great Expectations was first published serially in a magazine. At the end of each installment, Dickens used specific hooks to keep readers coming back for more. To keep students involved, assign reading that follows Dickens's installments.

CHAPTERS 1-2

- * What is Pip doing when the story opens?
- * How does the author hook readers immediately?
- * What is Pip afraid will happen if he does not return with the file and food?
- * Why do you think Mrs. Joe calls her stick "Tickler"? What does this irony reveal about her?
- * From whose point of view is the story told? What is unusual about the way the author has used this point of view?
- * Why is Pip living with Joe Gargery? What is their relationship?
- * Where are the comical passages in these chapters? Why does the author include so many funny lines of dialog, most of them frightening, even in the first chapter?
- * What does the author do at the end of Chapter 2 to keep readers interested?

CHAPTERS 3-4

- * Who does Pip meet when he sets out to make his delivery?
- * What is surprising about how the first convict acts when he hears about the second one?
- * What does Mr. Wopsle say about "the prodigal"? Why did Dickens include this allusion?
- * What is ironic about Mrs. Joe not attending church? Why doesn't she go?

- * Who attends dinner at the Gargerys' house? What is funny about the dinner scene? About the scene when Joe and Pip go to church?
- * How does Dickens characterize Mr. Wopsle? Uncle Pumblechook?
- * What are Pip's expectations at this point in the novel?
- * How does the author build suspense at the end of Chapter 4?

CHAPTER 5

- * How does the suspense of the previous chapter get resolved?
- * How does the author characterize the sergeant?
- * What accounts for the strange expression on the convict's face as he looks at Pip?
- * What seems to explain the anger existing between the two convicts?
- * How does Joe react when the prisoner says he stole the pie? What does this reveal about Joe as a person?
- * Why does the narrator refer to the ship as "a wicked Noah's ark" (p. 38)?

CHAPTERS 6-7

- * At the beginning of Chapter 6, why does Pip feel bad?
- * Why doesn't Pip feel ashamed for stealing Mrs. Joe's food when he does feel guilty for not telling the truth to Joe?
- * What does Mr. Pumblechook make of the news that a convict had stolen the food? What does his explanation reveal about him?
- * Pip says he was to be apprenticed to Joe. What is an apprenticeship?
- * Where does Pip get his education? In what ways does the author satirize public education?
- * What do readers learn about Joe's childhood? Why didn't he finish school?
- * Explain Joe's play on the two meanings of the word "hammering" (p. 45).
- * What motivates Joe to stay with his wife?

CHAPTER 8

- * How does Pumblechook treat Pip before his visit to Satis House? Why?
- * Describe Satis House. Though it is a mansion, what other type of building does it seem to resemble?
- * What does Pip conclude about why Miss Havisham and the room look as they do?
- * How do Pip and Estella interact? What do their interactions reveal about each of them?
- * After visiting Satis House, why does Pip feel ashamed?
- * What does Pip see hanging by a beam as he leaves?

CHAPTERS 9-10

- * Why won't Pip tell the truth about what happened at Satis House?
 - * What details of the "story" did you find funny?
 - * Why do Mrs. Joe and Pumblechook believe his tale?
 - * How does Joe react when Pip tells him the truth? What does this reveal about Joe?
 - * How have Pip's expectations changed? What does he expect now?
 - * Reread the end of Chapter 9. What changes do you expect the visit to make?
 - * Reread the first two pages of Chapter 10. Why is Pip dissatisfied with Mrs. Wopsle's school? Identify at least five reasons.
 - * How do readers know that the bank notes came from the convict?
-

CHAPTER 11

- * Who does Pip meet during his next visit to Satis House? (Identify and describe the characters.)
- * What is meant by “toadies and humbugs” (p. 79)?
- * Which relative do the others talk about? What do they dislike about him?
- * How does Estella treat Pip when he arrives?
- * Has her attitude toward him changed when he leaves? How do you know?
- * What strange centerpiece does Pip see on the table? How does Miss Havisham explain it?
- * Who does Pip meet as he leaves the mansion? What happens with this boy? Why do you think the boy is at Satis House?

CHAPTERS 12 -13

- * Why do you think Miss Havisham manipulates and misleads Pip into thinking she is his secret benefactor? What could she get from this behavior?
- * What does Pip expect to be the outcome of his fight with the “pale young gentleman”?
- * Why does Miss Havisham ask to see Joe?
- * Why does Pip feel uncomfortable visiting Satis House with Joe?
- * Who does Pip begin to confide in instead of Joe? Why does he do this?
- * Who takes most of the credit for Miss Havisham's gift? Who takes the money?
- * What does Pip mean when he says, “I should never like Joe's trade. I had liked it once, but once was not now” (p. 105)?

CHAPTERS 14-15

- * Why doesn't Pip run away if he is so ashamed of his home and the forge?
- * Why does Pip go back to Satis House despite Joe's advice that he shouldn't?
- * Why does Sarah Pocket treat Pip with such contempt?
- * How does Joe get into a fight with Orlick?
- * Why did the author make Joe such a “big” man? What might his size symbolize?
- * Where is Estella?
- * Who is George Barnwell? Why does Pip identify with him?

CHAPTERS 16-17

- * Explain why Biddy believes Orlick may have hurt Mrs. Joe. What does this tell you about Biddy?
- * How does the author characterize the police?
- * In Pip's mind, how are Biddy and Estella different? Who does he value the most? What does this tell you about Pip?
- * Why does Pip tell Biddy about his attraction to Estella?
- * Summarize the reasons why Pip does not like Orlick. Does his anger seem justified?
- * In what ways does Pip seem immature?

CHAPTER 18

- * Summarize the news that Jaggers brings.
 - * What conditions are set for Pip to realize his new, great expectations?
 - * Why does Pip believe Miss Havisham sent Jaggers?
-

- * Reread pages 142-143, Joe's response to being offered money and the two paragraphs that follow. How are the young Pip and Joe juxtaposed? How does the narrator feel now about the scene? Why have his feelings changed?
- * Why does Pip say he is unhappy (p. 144) despite his great fortune? What does he mean by this?

CHAPTER 19

- * Pip promises that he will come back to his village and do something for everyone (p. 147). Do you think he will keep this promise? Why or why not?
- * Why does Pumblechook tell Pip that his fortune is "well-deserved"? Give evidence to support the idea that he is insincere.
- * Who is Trabb? Pip describes him (p. 149) as a "hail-fellow-well-met." What does he mean by this? How does Trabb treat Pip? Why?
- * What does Miss Havisham say and do that makes Pip more certain that she is the source of his new wealth?
- * How does Pip feel about leaving home? What is the tone of the last two pages in the chapter?
- * How many of Pip's earlier expectations have been realized?
- * How have Pip's expectations changed? What does he expect now?

CHAPTERS 20-21

- * Why do you think Jaggers believes Pip will not make anything of his new good fortune?
- * What kind of lawyer is Jaggers?
- * What does Jaggers's office reveal about him?
- * How is Wemmick characterized? What is he compared to? Why?
- * What sort of place is Barnard's Inn?
- * Did you expect Pip's roommate to be the "pale young gentleman"? Why or why not? How well will they get along? What effect does the appearance of the "young gentleman" have on Pip's belief that Miss Havisham is his benefactor?

CHAPTER 22

- * Describe Herbert and Pip's interactions. How do they relate? What do their interactions reveal about each of them?
- * Why does Herbert call Pip by another name?
- * What is Herbert's profession? What does he aspire to do?
- * Why is Pip not bothered when Herbert corrects his manners?
- * Why did Miss Havisham order Matthew Pocket to leave her house?
- * How would you describe the Pockets' household? How is Mrs. Pocket characterized?

CHAPTERS 23-24

- * Who does the narrator say has the real power in the Pockets' house?
 - * Who is Mrs. Coiler? What other characters does she remind readers of?
 - * How are Pip and Mrs. Pocket alike?
 - * What is funny about the dinner scene with the children?
 - * What kind of lessons is Mr. Pocket supposed to give Pip?
 - * Who are Drummle and Startop? How do their names seem to fit their personalities?
 - * What is "portable property"?
 - * What is Wemmick's view of Jaggers?
 - * What does Wemmick advise Pip to pay attention to when he eventually goes to dine with Jaggers?
-

CHAPTERS 25-26

- * What does Pip share with Herbert besides a place to live?
- * How does Wemmick treat the butcher? What happens to Wemmick's mood and personality as he and Pip walk home?
- * How does Walworth reflect Wemmick's personality?
- * How does Jaggers's home reflect his personality?
- * How is Jaggers's housekeeper characterized?
- * What is the effect on readers of Jaggers referring to Drummle as "the spider"?

CHAPTERS 27-28

- * Why does Joe call Pip "Sir"?
- * What do these chapters show about Pip's snobbery?
- * Explain the confusion behind "what larks" (p. 217).
- * Why does Joe come to London?
- * What is Pip embarrassed for Joe to see?
- * What news does Joe bring regarding Wopsle? What kind of an actor do you predict Wopsle will make?
- * The second to the last paragraph in Chapter 27 is one of the most important in the entire novel. Reread the paragraph. What feelings does it create? Explain Joe's metaphor, "Life is made of ever so many partings welded together...Divisions amongst such must come, and must be met as such." Do you agree with his philosophy?
- * Why is Pip unable to recognize Joe's intelligence?
- * Mr. Pumblechook is often seen as a comical character. What are some of his dark traits?
- * Why does the narrator say, "All other swindlers on earth are nothing to the self-swindlers" (p. 225)? To what action does this event refer?
- * What coincidence happens on Pip's way back to Kent?

CHAPTER 29

- * What role does Pip imagine for himself as he returns to Satis House?
- * How has Estella changed?
- * Why does Miss Havisham seem to enjoy ridiculing Pip?
- * Why does Pip decide not to visit Joe?
- * To what extent do you believe Estella when she says no heart, no softness, and no sentiment?
- * Explain the apparition, or ghost, that Pip sometimes sees when he looks at Estella.
- * Why does Miss Havisham want Pip to love Estella so much?

CHAPTERS 30-31

- * What does Pip do to get even with Orlick?
 - * How did you feel about Trabb's boy mocking Pip? How justified was this?
 - * What does Pip do to relieve his guilt about not visiting Joe?
 - * What does Pip confess to Estella? What is Herbert's advice about the confession? What advice would you have given Pip?
 - * Why do Herbert and Pip go to the theater?
 - * Describe Wopsle's performance in Hamlet. Why did he change his name?
-

CHAPTERS 32-33

- * Why does Pip meet Estella's coach so early? What does this say about him?
- * What is Wemmick's "green-house"? Why is this an odd metaphor? Why might Wemmick treat the prison this way?
- * In Chapter 32, what image is juxtaposed with Newgate?
- * Why has Estella come to London?
- * Given the way Dickens portrays Estella, what do you think attracts Pip to her?
- * Though Estella treats him badly, Pip has hope. In what does his hope lie?

CHAPTERS 34-35

- * Who are the "Finches of the Grove"? Why does Pip associate with them?
- * Describe Pip's spending habits. What do Pip and Herbert do when their spending seems out of control? Explain "leaving a margin." How helpful is this practice?
- * What is the significance of Mrs. Joe's death? What is surprising about how Pip feels about his sister now? Why doesn't it bring Joe and Pip closer?
- * What is ironic about Pip's claim that Biddy has done "an injustice" and "an injury" to him?

CHAPTERS 36-37

- * How did Pip's life change when he turned 21?
- * After having a birthday supper with Jaggers and Wemmick, why does Pip go to Walworth?
- * Why does Wemmick give advice at Walworth that contradicts what he has said on Gerrard Street?
- * How is Pip changing? Why does he cry after returning from Walworth?

CHAPTER 38

- * Reread the descriptions of Miss Havisham (pp. 302-303). What images does the author invoke to describe her? Why?
- * Why is Miss Havisham so pleased with Estella's behavior? How does her success teaching Estella also cause her great pain?
- * What does Pip clearly realize about Miss Havisham?
- * What devastating news does Pip get about Estella while visiting Satis House?
- * Why does Pip stay devoted to Estella even when he sees how she treats him and her other suitors?

CHAPTER 39

- * How does the "heavy slab" fall?
 - * How does the weather mirror Pip's emotions and foreshadow events?
 - * What is Pip's first reaction to his strange visitor?
 - * What is Pip's horrible realization?
 - * Why has the man returned to England?
 - * How does Pip feel about the visitor at the end of the chapter?
 - * How have Pip's expectations changed? What does he expect now?
 - * How does the author build suspense for the third part of the novel?
-

CHAPTER 40

- * How does Abel Magwitch resemble Joe? Identify at least four characteristics they share.
- * Why does Magwitch say he will get pleasure watching Pip spend money?
- * What did Magwitch say that he characterizes as “low”? What does this characterization reveal about him?
- * Why does Pip find it so difficult to disguise Magwitch?
- * Why does Magwitch insist that Herbert swear on a Bible? What does this reveal about Magwitch?

CHAPTERS 41-42

- * Why might it be important to Magwitch that Pip “always bear the name of Pip”?
- * Why does Pip feel he cannot receive any more money from Magwitch? Is this an admirable trait of Pip’s?
- * What advice does Herbert offer about Magwitch? Why does he say Pip should wait to tell Magwitch that he cannot accept his money?
- * Who is Compeyson? Identify two coincidences involving him. Why does Magwitch hate him?
- * How does Magwitch’s life story affect what you think of him? What effect does it have on Pip?

CHAPTERS 43-44

- * What danger do Herbert and Pip realize Magwitch is in?
- * What effect does Magwitch’s appearance have on Pip’s feelings for Estella?
- * Why does he go to Satis House?
- * Who does he see at the Blue Boar? Who does he think he sees?
- * How does Miss Havisham explain why she did not correct Pip’s belief that Estella was intended for him?
- * Do you think it is true that Estella never deceived Pip? Why or why not?
- * How do Pip’s conversations at Satis House reveal that he is changing? What, if anything, does he say that takes courage or shows virtue?
- * How is Pip feeling as he leaves Satis House? How do you know?

CHAPTERS 45-46

- * What is the mood at the Hummums? Why does he stay there?
- * Based on the information Pip receives from Wemmick, what adjectives would you use to describe Wemmick? Why?
- * Describe life at Clara’s house.
- * What information does Pip give Magwitch? Why does he withhold information about Compeyson? What does this reveal about Pip?
- * How does the pair plan to get Magwitch on a ship leaving England?

CHAPTERS 47-48

- * What does Pip describe as his primary concern, a “high mountain above a range of mountains”? Why does this concern cause him such anxiety?
 - * Why does Pip return Magwitch’s unopened pocket book?
 - * What does Wopsle tell Pip that intensifies his fears for Magwitch?
 - * What kind of husband does Jagers suggest Drummle will be to Estella?
 - * What happened at Hounslow Heath?
 - * How did Jagers know Molly? Why did he refer to her strong hands when Pip met her (in Chapter 26)? What does Pip deduce about her?
-

CHAPTERS 49-50

- * What does Miss Havisham want in exchange for helping Herbert?
- * Do you believe Pip when he says that he forgives Miss Havisham? Why or why not?
- * Do you believe Miss Havisham when she tells Pip that in raising Estella she “meant to save her from misery like (her) own”? Why or why not?
- * Explain what Pip means by “the vanity of sorrow...the vanity of unworthiness...the vanity of penitence” (p. 401). How could these traits be considered vanities?
- * Why did Miss Havisham's dress catch fire? Does Dickens want readers to believe this was an accident?
- * How does Pip show real courage and character in Chapter 50?
- * What does Pip deduce about Magwitch?

CHAPTERS 51-52

- * Why does Pip go to Little Britain?
- * How does Pip persuade Jaggers to give him more information about Estella when he first refuses?
- * Why does Jaggers refer to Wemmick as the “most cunning impostor in all of London” (p. 415)?
- * Besides Wemmick's home life, what else did Jaggers not know?
- * Why does Jaggers pose his information in the form of a hypothetical situation?
- * What news does Pip get about Herbert when he goes to Clarriker's?
- * How does Startop get involved in the plan to save Magwitch? Do you think this is a good idea?
- * Why does Pip leave Monday night? Why does he decide to go in spite of the risk? Why must he hurry and return to London?

CHAPTER 53

- * What is the mood as Pip sets out for the sluice house? How does this foreshadow the action in the chapter? Why does Pip feel he is doomed?
- * What is the effect of his candle going out? What does the candle symbolize?
- * How is Orlick characterized? What motivates him to want to kill Pip?
- * What event from Chapter 43 gives us a clue that Orlick may have been the one waiting in the sluice house?

CHAPTER 54

- * Why does Magwitch say Pip cannot appreciate freedom the way he does? How accurate is his theory?
 - * Explain Magwitch's belief that life is a river. Is the metaphor appropriate?
 - * The narrator says of Magwitch, “One would have supposed that it was I who was in danger, not he, and that he was reassuring me” (p. 446). Why does Magwitch seem increasingly calm and submissive, even under such dire circumstances?
 - * What causes Pip's fear when they stop for the night? How do readers learn that his fears are justified?
 - * What has happened to Compeyson? Do you think Magwitch killed him?
 - * Why is Pip finally able to accept and love Magwitch? What has caused this change in Pip?
-

CHAPTERS 55 -56

- * Does Dickens think that all criminals are bad? How do you know?
- * How does Dickens gain sympathy for the people who are on trial?
- * What does the author do to keep the chapters from being too dark and tragic?
- * What is the significance of Magwitch's death? Why did Dickens have him die, but not hanged, as he was sentenced?
- * How does Pip repay Magwitch before he dies?
- * How do you think the book will end? What will Pip do now?

CHAPTER 57

- * Why is Pip in so much debt?
- * Why were the police unable to take him to Newgate?
- * In Chapter 27 Joe says he will not return to London, but he does in Chapter 57. Why?
- * Why was Biddy able to teach Joe to read when Pip had failed?
- * What does Pip plan to do after Joe leaves? What are his newly revised expectations?

CHAPTERS 58-59

- * Reread Pip's speech to Biddy and Joe (483-484). What does he say? Why is his speech significant?
- * What advice does Biddy give to Pip after his return 11 years later?
- * During this 11-year period, what happened to Estella? What does Pip notice about her when he meets her at the site of Satis House?
- * How have Pip's expectations changed? What does he expect now?
- * What do you think will happen to Pip during the next twenty years?
- * Which ending of the story do you find the most believable? The most satisfying? Why?

CHAPTER REVIEW GROUPS

While reading the first 19 chapters, divide the class into small groups of students and assign each group two to three consecutive chapters from the last two sections of the novel. Their objective is to think carefully about the chapters and teach them to the rest of the class. Offer groups a range of choices for their presentations, including the following.

- * Review plot and characters
 - * Read a passage with literary value and explain why the passage was read
 - * Define difficult vocabulary
 - * Explain historical allusions
 - * Identify important quotes
 - * Read the class in journal writing
 - * Share a chart or diagram
 - * Clarify emerging themes
 - * Give (and grade) a quiz
 - * Lead a class discussion
 - * Show how the chapter relates to other literature stylistically, thematically, or in content
 - * Identify figurative language (foreshadowing, irony, imagery, etc.)
 - * Act out a scene
 - * Connect the chapter to the author's life
-

BEYOND WRITING JOURNALS— DOCUMENTING EXPERIENCES WITH THE NOVEL

Instead of having students keep a journal, try some of these strategies, offering them variety. These techniques help students document what interests them as they read.

1. **Use expectation records:** Ask students to keep an ongoing record of Pip's expectations for himself and their own expectations for him. Use a chart (or notebook) to update the records, noting which expectations are fulfilled.

Chapter	Pip's Expectations	Were the expectations realized? Give evidence.
1	<i>Pip thinks the convict's younger partner will kill him if he does not bring "wittles" and a file.</i>	<i>No. Later we learn that his convict does not have a younger partner.</i>

Chapter	My Expectations	Were the expectations realized? Give evidence.
4	<i>I expect Pip to get in trouble for the incident with the tar water and for stealing the food.</i>	<i>No. The convict takes the blame for stealing the food.</i>

After finishing the novel, or after reading each "Stage of Pip's Expectations," discuss the following.

- Which expectations were realistic?
- Identify the sources of both your and Pip's expectations.
- What themes emerge from the novel and your own experience regarding expectations?
- Are these themes valid today?

2. **Keep a quotation journal:** To help students focus their reading and to provide material for discussions, ask them to mark their favorite lines from the text as they read. These lines may seem important, funny, or they may reveal character. Each day ask students to record their favorite line in a journal. They should copy the quote, including who said it, the page number, and a few sentences explaining why they chose it. The quotations may be used to begin small group or whole class discussions.

3. **Track readers' questions:** Teach students the importance of asking questions while reading. Explain that having questions shows they are paying attention to what they are reading and that they are monitoring their own comprehension. Reading to find answers gives it a purpose.

Have students get in a habit of recording one or two questions following each day's reading (or from each chapter read). Model questioning techniques by sharing questions you have while reading. (Or use the chapter questions provided in this guide.) Begin class and small group discussions by asking students to read and discuss their questions. Teach students about different types of questions and let them work in groups to classify their questions and expand their repertoire of questions to ask.

KINDS OF QUESTIONS

- **Thin vs. Thick.** Thin questions are specific and can be answered by the text or another source. Thick questions are more general and may have more than one correct answer. Here are examples from Chapter 1.

Thin Questions	Thick Questions
What are marshes?	Why is Pip's sister so mean to him?
How old is Pip when he narrates the story?	Should people be permitted to spank children?

- **Factual, Interpretive, and Evaluative Questions.** Factual questions have answers that can be checked in the novel. Interpretive questions ask about meaning. Evaluative questions explore the value of ideas.

Factual	Interpretive	Evaluative
What does the convict tell Pip to steal?	Why doesn't Pip just tell his sister about the convict?	Is stealing always bad?
How does Joe misunderstand Pip?	What are the two meanings of "what larks" that Pip and Joe talk about?	How does dialect enrich the novel?

4. **Sketch complicated settings and scenes:** Give students the option of drawing, mapping, listing, or charting complicated settings or plot twists in journals. For example:

- Sketch a map of the boroughs of London as Pip describes them, adding rivers and buildings as they are explained. Consider using an outside source if necessary.
- Draw Walworth, including the flag and the cannon and other details from Wemmick's colorful "castle."
- Trace coincidences using a chart or map. For example, show visually that the convict turns out to be Magwitch, Pip's benefactor, Molly's common-law husband, Estella's father, and Jaggers's client.
- Keep track of something that interests you, such as: examples of irony, references to "expectations," emerging mysteries, or double-entendres.

5. **Write one-sentence summaries directly into the book:** To keep track of comprehension, have students write one sentence to summarize each chapter. Ideally, this should be done in the book on the first page of the chapter. However, if students don't have their own books, they may use paper. They can use these to remind themselves what happened and to check their comprehension. If they can't summarize, they need to reread. Ask students to read their one-sentence summaries in class so they can see there are many correct possibilities. Below are a few examples.

Chapter 1: After a convict frightens Pip while he is at the cemetery, he leaves to steal food and a file for him.

Chapter 2: Pip steals food from his sister, Mrs. Joe, and a file from her husband, Joe.

Chapter 3: Pip delivers the goods, but meets another convict first.

TEACHING LITERARY ANALYSIS

1. **Examine the effects of figurative language:** Often when reading stories and poems, we help our students to identify figurative techniques: personification, metaphor, imagery, and so forth. Sometimes in our zeal to be sure students know the terms, we fail to help them discover how the use of the figurative techniques enhances understanding and creates meaning.

- *Document the language:* To help students dig deeper into the effect of language on readers, ask them to look for and highlight figurative language. Have them complete a chart identifying the page number, the figurative language, the technique employed, and the effect of the language. To determine the effect, teach students to ask: How would the meaning change if the language changed?

PAGE	EXAMPLE FROM THE NOVEL	TYPE OF FIGURATIVE LANGUAGE	EFFECT OF THE FIGURATIVE LANGUAGE ON READERS
23	"We dined on these occasions in the kitchen, and adjourned, for nuts and oranges and apples, to the parlour, which was a change very like Joe's change from his working clothes to his Sunday dress."	Analogy/simile	The comparison made me laugh because I remembered how funny Joe seemed dressed in the clothes that didn't suit him. It also helped me understand that the "parlour" must have been formal and uncomfortable.

- *Draw the figurative language.* After students have completed the chart with several examples, ask them to pick one to illustrate. Share the illustrations in small groups or with the class and use them to process the effect of the language on readers.

Examples of Figurative Language

"Show me the way he went. I'll pull him down like a bloodhound" (p. 19). *Simile using "like"*

"I struggled through the alphabet as if it had been a bramble-bush, getting considerably worried and scratched by every letter" (p. 43). *Simile using "as"*

"Here comes the mare, ringing like a peal o' bells" (p. 49). *Metaphor*

"A frowzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewed ashes on its head, and was undergoing penance and humiliation as a mere dust-hole" (p. 171). *Personification.*

"I felt impatient of him and out of temper with him; in which condition (Joe) heaped coals of fire upon my head" (p. 222). *Allusion* to a Biblical admonition that those who treat an enemy with kindness makes the enemy feel like he has been buried in hot coals.

"I never had one hour's happiness in her society, and yet my mind all round the four-and-twenty hours was harping on the happiness of having her with me unto death" (p. 302). *Irony*

"It was wretched weather; stormy and wet, stormy and wet; mud, mud, deep in all the streets" (p. 314). *Repetition*

"I shaded my face with my hands and looked out through the black windows...I saw that the lamps in the court were blown out, and that the lamps on the bridges were shuddering, and that the coal fires in barges on the river were being carried away before the wind like red-hot splashes in the rain" (p. 315). *Visual imagery*

"The sun was striking in at the great windows of the court, through the glittering drops of rain upon the glass, and it made a broad shaft of light between the two-and-thirty and the judge" (p. 462). *Symbolism*

2. Analyze Dickens's strange personalities: Eccentric, fascinating characters provide the seasoning for Pip's intriguing tale. In fact, critics sometimes reprove Dickens for creating characters who are so extreme that they seem unrealistic. Mostly, however, the characters entertain readers and reveal deep insights into human nature.

Use this activity to draw attention to the characters and help students understand what Dickens says about human nature through their personalities.

- Bring in some caricatures of famous people. These can be found in many places, including cartoons in news magazines. Point out that caricatures exaggerate features that a person really has in order to draw attention to them. Let students examine some caricatures that you have brought in and identify the traits the artist exaggerates. Ask: Why do we like caricatures? What purposes do they serve?

- Ask them to think about the characters' names and how they relate to their personality, station or situation in life.
- After students have read enough chapters to recognize descriptions of unique characters like Joe, Pumblechook, Mrs. Joe, Wopsle, Miss Havisham, Orlick, Wemmick, and Jaggers, tell them to choose one personality to explore more closely. Have them draw a caricature of the person. Underneath the drawing, students should copy a memorable expression the character uses. On the back of the art, tell them to write a brief paragraph describing why they chose that character and what makes the character memorable.
- Present the illustrations to small groups and put them up in the room. Ask: Why did Dickens put these kinds of characters in his novel? What does he seem to be saying about human nature through each? What effect do the odd characters have on the story?

3. Evaluate the hooks: *Great Expectations* was published in installments over a two-year period in a weekly magazine. In order to keep readers buying subsequent issues, Dickens devised on-going strategies to 'hook' them. This exercise helps students examine and evaluate these strategies and to appreciate their value. Do the exercise after students have read the first nineteen chapters.

- Put this well-known authors' expression on the board: "Authors sell their books by what is written on the first page, and they sell the next book by what is written on the last." Ask: What does this mean? Is it true?
- Examine the first chapter of *Great Expectations* and ask what Dickens did to 'hook' readers. Ask: Why didn't he begin by introducing us to all of the characters? Tell students that we use the term "narrative hook" to refer to the inciting action the author uses to begin a work. Teach students that 'hooks' succeed because they introduce a conflict right away.
- Pop music and classical music composers have also used the "hook" to describe their tricks to capture and retain listeners' attention. Ask students what makes a tune memorable to them.
- Divide the class into small groups and assign one to two installments for them to examine closely. Have the group reread the last part of their installment, looking for strategies Dickens used to keep readers hooked, including questions Dickens left unanswered. Their objective is to identify the strategies used and to evaluate whether or not the strategy is effective.

INSTALLMENT	DATE PUBLISHED	CHAPTERS
1	December 1, 1860	1, 2
2	December 8, 1860	3, 4
3	December 15, 1860	5
4	December 22, 1860	6, 7
5	December 29, 1860	8
6	January 5, 1861	9, 10
7	January 12, 1861	11
8	January 19, 1860	12, 13
9	January 26, 1861	14, 15
10	February 2, 1861	16, 17
11	February 9, 1861	18
12	February 16, 1861	19

- As groups report their findings to the class, ask: What are the most commonly used "hook" strategies? How does Dickens create suspense? What questions does he leave unanswered? Are the hooks effective? Do today's novelists need to be as concerned with keeping readers hooked? Why or why not? How do they accomplish this?

4. **Get students in the mood:** Dickens masterfully captures readers' imaginations by creating distinctly evocative moods. Use these strategies to help students understand mood and appreciate the tools he employs.

- *Examine word choice.* Pick a passage from the novel where Dickens deliberately paints a distinct mood and examine tools he used. This exercise can be done throughout the novel, but some excellent examples from the first chapter include: pp. 1-2 (in the graveyard), p. 8 (Mrs. Joe cutting bread), and p. 13 (Pip imagining his journey to the Hulks).

1. Ask students to reread the passage and underline all of the words that suggest the tone. Ask: What feelings do you get from these words? How would you describe the tone? Why do you think Dickens wants us to feel this way?

If I slept at all that night, it was only to imagine myself drifting down the river on a strong spring-tide, toward the Hulks; a ghostly pirate calling out to me through a speaking trumpet, as I passed the gibbet-station, that I had better come ashore, and be hanged there at once and not to put it off. I was afraid to sleep, even if I had been inclined, for I knew that at the first faint dawn of morning I must rob the pantry. There was no doing it in the night for there was no getting a light by easy friction then; to have got one I must have struck it out of flint and steel, and have made a noise like the very pirate himself rattling his chains . (13)

2. Read from (or give to students) this revised version of the text, which you create to give the passage a different tone. Here is an example.

If I slept at all that night, it was only to imagine myself floating on the river on the current, toward the prison ships; an imaginary pirate telling me as I passed the gibbet-station, that I should come ashore, and be punished. I was uneasy about sleeping, even if I had been inclined, for I knew that in the early morning I must pinch items from the pantry. There was no doing it in the night, for there was no getting a light by easily then; to have got one I must have used the right materials, and have made a noise like the pirate shaking his leg irons.

Ask: How has the mood changed? What caused the mood to change? What effect does the mood change have on the plot? On your enjoyment of the novel?

- *Calculate the sentence length.* To help students discover the relationship between sentence length and mood, ask them to calculate the sentence length of both their writing and the passage from the novel.

1. Ask students to select a piece of their own writing (or have them freewrite briefly).
2. Teach students to calculate their own average sentence length by adding the number of words in their writing and dividing by the number of sentences written. Call on students to report their average sentence lengths.
3. Return to the passage used to examine word choice (or pick another longer paragraph in the novel). Ask students to calculate Dickens's average sentence length. This passage has 131 words, 3 sentences, and an average sentence length of just over 43 words.
4. Ask: What do you notice? Why does Dickens write such long sentences? What effect does it have on the mood?

5. **See and share the humor:** Dickens's elaborate plot and tight characterization often prevent readers, even those paying close attention, from fully appreciating all the comic scenes. Take some time to enjoy the novel's comedy.

- Tell students to turn to a funny scene and read it aloud as others read silently. There are many to choose from, including: Joe and Pip going to church, Christmas dinner, the Pocket household, the Avenger, firing "the stinger" at Walworth, the two heads in Jagger's office, and Wemmick's wedding.
- Ask the class what makes the scene funny. Ask them to recall other funny scenes in the novel. Make a list of the humorous aspects of these scenes.
- Have students draw a comic strip depicting a favorite humorous scene and share it with the class.

6. Make inferences about theme: Teach students two strategies to help them deduce literary themes.

- Examine the conflicts. Brainstorm Pip's conflicts. To help students remember the variety of conflicts, use a chart such as the one below.

Pip vs. Other People (<i>man vs. man</i>)	Pip vs. Himself (<i>man vs. himself</i>)	Pip vs. Society or Institutions (<i>man vs. society</i>)
The convict	Guilt over stealing the food	Miss Havisham's relatives
Mrs. Joe	Figuring out if Estella is part of Miss Havisham's plan for him	The court system
Orlick	How to become a gentleman	Feeling ashamed of his low beginnings and family
Estella	Guilt over how he treats Joe	He is repelled by prison conditions

After constructing the chart, ask:

- Which type of conflict dominates the plot?
- Which conflicts are the most important?
- Is it realistic for a person to have so many conflicts?
- Why does Dickens include so many conflicts?

To deduce themes, review the conflicts, identify the most important ones, and determine how they were resolved in the novel. For example:

CONFLICT	RESOLUTION	INFERENCES ABOUT THEME
1) Pip wants to marry Estella.	She marries Drummle but eventually is reunited with Pip at the end of the book.	* True love will win out in the end. It's a matter of fate or destiny.
	She marries Drummle and is unhappy. Later, he dies and she is more happily married to a doctor from Shropshire. Pip understands that she has developed maturity through suffering.	* Some things are not meant to be. This must be accepted. * As we mature, we understand that we cannot have all we wanted in our youth. * We learn through our suffering to have empathy for others.
2) Pip is embarrassed by Magwitch and wants to cut his ties with him.	When he understands all Magwitch has been through and what he has sacrificed for him, Pip becomes very close to him and stays with him until the end.	* Being known as a gentleman is superficial. What really matters in life is being honest, true, loyal, and kind.

- *Ask: What does the author value (or disdain)?* Ask students to make a preliminary list of the ideas, character traits, institutions, laws, etc. that the author seems to value or disdain in the novel. Ask: What messages, lessons, or insights into life can we infer? Some examples.

Things the author ADMIRES	POSSIBLE THEME	Things the author DISDAINS	POSSIBLE THEMES
Honesty Kindness Friendship	These are important traits to have and value in others. They are more important than money or social status.	pretense	It is better to be who you are than to try to impress others.
		harsh prison sentences	Prison sentences should be fair.
		harsh treatment of children	Children should be treated with love and respect.

IV. STRATEGIES TO USE AFTER READING

ANALYSIS AND EXTENSION

1. **Hold a Paideia seminar:** A Paideia seminar is designed to encourage close examination and authentic evaluation of a text. Before the seminar, put chairs in a circle. During the discussion, students speak without raising their hands. The teacher facilitates the discussion, asking for clarification and bringing readers back to the text. The most frequently asked questions include: Where in the novel did you get that idea? How do you interpret the passage? Do you agree with what the author is saying? Does everyone else agree with what is being said?

After finishing any of the three stages of Pip's *Great Expectations*, hold a Paideia seminar. Possible questions include:

- Which ending best fits the themes of the novel? Why?
- What lessons do you find in this novel that we can apply to our lives today?
- Based on this novel, how would you describe Dickens's view of women? Why?
- How significant are coincidence and fate in this novel?

2. **Compare the protagonist and the author:** After reading the entire novel, review what students have learned about Dickens and compare and contrast Pip's experiences with the author's. If the class has not conducted research, do it now. Then follow these steps:

- Either as a whole class or in small groups, draw two concentric circles, labeling one "Pip" and the other "Dickens."
- Within each circle, list that person's characteristics, experiences, and background, putting characteristics shared by both in the area where the two circles overlap.
- Afterward, in a class or small group discussion, ask questions that make inferences about why Dickens may have created Pip. Ask: Why might Dickens have invented a character who resembled himself? How could this help Dickens? How might it help others?

3. Connect the novel to other literature: Consider other works of literature and compare common themes, styles, or characters. Here are a few ideas.

- Read the poem “Richard Cory” and discuss how the theme relates to issues in Pip’s life.
- Read William Faulkner’s “A Rose for Emily” and compare Miss Havisham and Miss Emily.
- Compare themes in the novel with *Jane Eyre*, Doris Lessing’s stories “Flight” and “Through the Tunnel,” or the poems “Daddy” (Sylvia Plath) and “Follower” (Seamus Heaney).
- Compare the tone, humor, and adventure of *Huck Finn* with *Great Expectations*. Analyze Huck’s feelings of superiority over Jim and how these compare with Pip’s feelings about Magwitch and Joe.
- Compare Chapter 58 (Pip’s return to Kent) to the story of the Prodigal Son in the Bible, [Luke 15:11-32](#)).

4. Connect the novel to its historical context: After finishing the novel, divide the class into groups, allowing each to draw a topic (see below). Their objectives are to become experts on the subject, to teach what they have learned to the class, and to help the class to make connections between the novel and its historical context. Give the groups time to research and create posters, transparencies, or Power Point presentations that answer these questions and make connections between the novel and history. See a list of online sources in the bibliography.

Suggested topics:

- The Victorian Era in England: What is it? What years does it cover? What were the major developments and important events?
- The Romantic Influence in Victorian England: What is the Romantic period of literature? Who were the major Romantic writers and thinkers? How did the Romantics differ from the Victorians?
- The Class Structure of Victorian England: Include the living and working conditions of the working class. How much education did they receive? How were children viewed? What was the definition of a gentleman?
- The History of Newgate Prison: Who was the architect? What was the architectural style? What was Newgate known for? What were some infamous stories about Newgate?
- Charles Dickens’s Life and Ideas: Include early family life, turning points, influences on his writing, careers, most important works, and marriages.

5. Make a recommendation about prison conditions: Have students explore prison conditions in England during the Victorian Era. Then have them reread Chapter 32, where Pip visits Newgate prison. Finally, ask students to assume the role of a healthcare worker and write a business letter that argues the need for prison reform.

Alternative: Ask students to research the condition of prisons today and write a letter to convince a legislator about the need for reforms in prison conditions or laws today.

6. Watch a movie: There are at least five film or video versions of *Great Expectations*, including: a 1917 black and white version recently released on video; David Lean’s 1946 version that won several Academy Awards and stars John Mills, Valerie Hobson, and Alec Guinness as Herbert Pocket; a 1999 production for Masterpiece Theater, a 1974 mediocre version with Michael York, Sarah Miles, and James Mason; and a modern-day version set in New York starring Ethan Hawke, Robert de Niro, Gwyneth Paltrow, and Glenn Close. Each offers opportunities for analysis of the novel.

- Describe the differences between one of the films and the novel. Speculate about why the filmmakers made these changes.
- Compare the opening scenes of the David Lean and *Masterpiece Theater* films. Each begins creating entirely different moods. Determine which filmmaking tools the filmmaker used to establish the mood. Evaluate which film’s opening is more true to the novel and which is more interesting.
- View any of the films and make deductions about what each film reveals about the times, in which it was made. What unique perspectives does each offer about the problems of the poor?

CREATIVE APPLICATION

1. **Produce an illustrated book review:** Create an illustrated booklet of the most important text passages from the book, following these steps.

- Skim through the novel to select the ten most important quotations.
- Copy each quotation on a separate sheet of unlined paper and identify the page number.
- Illustrate each by drawing, painting, or using magazine or computer pictures.
- On each page write a paragraph explaining why this is one of the ten most significant quotations in the novel.
- Design a creative cover using symbols illustrating themes from the novel.

2. **Write a new chapter:** So, you don't like either of Dickens's endings? Write your own. Share these in small groups or publish a class book of alternate endings. Tell what really happened to Pip and Estella, or continue the story of what happens to Pip's namesake.

3. **Create a scrapbook:** If Pip had saved important mementos from his childhood and teen years, what would he have kept? Make a scrapbook of those items. On each page state what the item is, why it is important enough to save, and a text reference. Bind the book in a way that Pip may have. Create a cover that illustrates themes from the novel.

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USEFUL INTERNET SOURCES

42 Explore: Thematic Pathfinders for All Ages, "Charles Dickens." June 2004. <http://www.42explore.com/dickens.htm>

BBC Homepage History, "Historic Figures: Charles Dickens" at http://www.bbc.co.uk/history/historic_figures/dickens_charles.shtml

The Charles Dickens Page at: <http://www.fidnet.com/~dap1955/dickens/shoppe2.html>.

Dickens Homepage by the BBC at: <http://www.bbc.co.uk/arts/dickens/>

"Dickens Made Simple" (Formerly *Dickens for Dummies*) at: <http://dickensfordummies.homestead.com>

"Talking to Dickens" by TES Education, Ltd. at: <http://www.talkingto.co.uk/ttcd/index.asp?AuthorID=5>.

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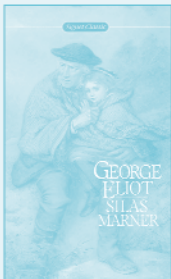
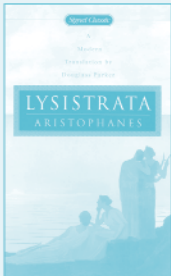
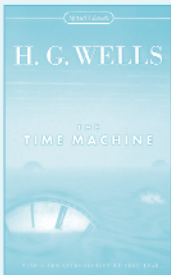
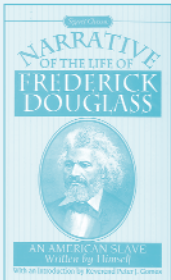
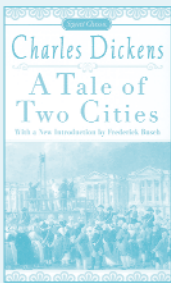
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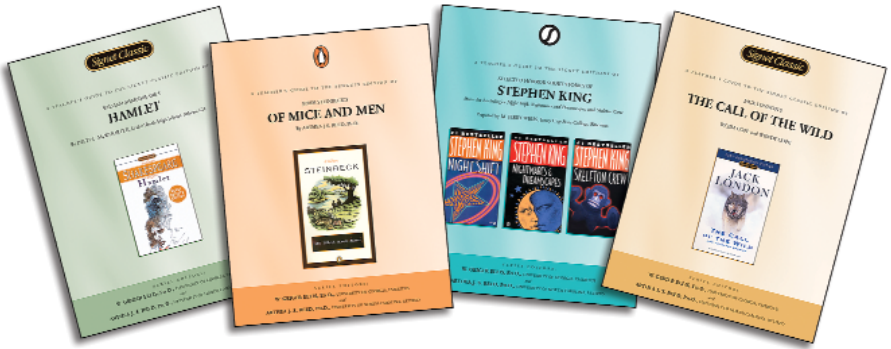
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