

'Great Expectations': Importance of the Title

To be completed whilst watching Mr Bruff's YouTube analysis video: <https://youtu.be/Uce140q9LYo>

Alternatively, on YouTube, search for '*Great Expectations*': *Importance of the Title*



QUESTIONS:

- 1) How many of Dickens' novel titles refer to a theme within the text?
- 2) Why does the novel start when Pip is seven years old?
- 3) What are Pip's expectations about money?
- 4) What are Pip's expectations about Estella?
- 5) Why does Pip overspend his generous allowance?
- 6) Define the word 'expectation' (6:00 into the video).
- 7) Which other characters have expectations in the novel?

EXTENSION QUESTION:

'The central theme of the story is the expectations of wealth, not wealth itself.'

How far do you agree with this statement? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 18 of '*Great Expectations*'.

In this extract, the lawyer Jaggers tells Pip that he will soon inherit a large fortune.

Starting with this extract, explore how Dickens presents Pip's expectations in the novel.

Write about:

- how Dickens presents Pip's expectations in this extract
- how Dickens presents Pip's expectations in the novel as a whole. **[30 marks]**

'I am instructed to communicate to him,' said Mr. Jaggers, throwing his anger at me sideways, 'that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman - in a word, as a young fellow of great expectations.'

My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale.

'Now, Mr. Pip,' pursued the lawyer, 'I address the rest of what I have to say, to you. You are to understand, first, that it is the request of the person from whom I take my instructions, that you always bear the name of Pip. You will have no objection, I dare say, to your great expectations being encumbered with that easy condition. But if you have any objection, this is the time to mention it.'

My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.

'I should think not! Now you are to understand, secondly, Mr. Pip, that the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it. I am empowered to mention that it is the intention of the person to reveal it at first hand by word of mouth to yourself. When or where that intention may be carried out, I cannot say; no one can say. It may be years hence. Now, you are distinctly to understand that you are most positively prohibited from making any inquiry on this head, or any allusion or reference, however distant, to any individual whomsoever as the individual, in all the communications you may have with me. If you have a suspicion in your own breast, keep that suspicion in your own breast. It is not the least to the purpose what the reasons of this prohibition are; they may be the strongest and gravest reasons, or they may be mere whim. It is not for you to inquire into. The condition is laid down. Your acceptance of it, and your observance of it as binding, is the only remaining condition that I am charged with, by the person from whom I take my instructions, and for whom I am not otherwise responsible. at person is the person from whom you derive your expectations, and the secret is solely held by that person and by me. Again, not a very difficult condition with which to encumber such a rise in fortune; but if you have any objection to it, this is the time to mention it. Speak out.'

'Great Expectations': Theme of Control

To be completed whilst watching Mr Bruff's YouTube analysis video: <https://youtu.be/pg1fOHENrB4>

Alternatively, on YouTube, search for '*Great Expectations*' and the theme of Control



QUESTIONS:

- 1) Who controls Pip as a boy?
- 2) What does Mrs Joe use to control both Joe and Pip?
- 3) How does Mrs Joe's apron help her to control Joe?
- 4) Give one example of Mrs Joe treating Pip like an object.
- 5) How does Magwitch try to control Pip?
- 6) How does Mrs Havisham try to control Estella?
- 7) How does Estella try to control others?

EXTENSION QUESTION:

What is Dickens' message about control in the novel? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 7 of '*Great Expectations*'.

In this extract, Joe tells Pip why he married Mrs Joe.

Starting with this extract, explore how Dickens presents control in the novel.

Write about:

- how Dickens presents control in this extract
- how Dickens presents control in the novel as a whole. **[30 marks]**

He had taken up the poker again; without which, I doubt if he could have proceeded in his demonstration.

‘Your sister is given to government.’

‘Given to government, Joe?’ I was startled, for I had some shadowy idea (and I am afraid I must add, hope) that Joe had divorced her in a favour of the Lords of the Admiralty, or Treasury.

‘Given to government,’ said Joe. ‘Which I meantersay the government of you and myself.’

‘Oh!’

‘And she an’t over partial to having scholars on the premises,’ Joe continued, ‘and in partickler would not be over partial to my being a scholar, for fear as I might rise. Like a sort or rebel, don’t you see?’

I was going to retort with an inquiry, and had got as far as ‘Why—’ when Joe stopped me.

‘Stay a bit. I know what you’re a-going to say, Pip; stay a bit! I don’t deny that your sister comes the Mogul over us, now and again. I don’t deny that she do throw us back-falls, and that she do drop down upon us heavy. At such times as when your sister is on the Ram-page, Pip,’ Joe sank his voice to a whisper and glanced at the door, ‘candour compels fur to admit that she is a Buster.’

Joe pronounced this word, as if it began with at least twelve capital Bs.

‘Why don’t I rise? at were your observation when I broke it o , Pip?’

‘Yes, Joe.’

‘Well,’ said Joe, passing the poker into his le hand, that he might feel his whisker; and I had no hope of him whenever he took to that placid occupation; ‘your sister’s a master-mind. A master-mind.’

‘What’s that?’ I asked, in some hope of bringing him to a stand. But, Joe was readier with his definition than I had expected, and completely stopped me by arguing circularly, and answering with a fixed look,

‘Her.’

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

'Great Expectations': Growing Up

To be completed whilst watching Mr Bruff's YouTube analysis video: <https://youtu.be/jVe53uYYfSU>

Alternatively, on YouTube, search for 'Great Expectations' Theme Analysis: Growing Up



- 1) Who is the main character in 'Great Expectations'?
- 2) What age is Pip at the start of the novel?
- 3) What age is Pip at the end of the novel?
- 4) List three of the focal points of Pip's life.
- 5) How is the adult Pip different to the child Pip?

EXTENSION QUESTION:

How does Pip develop and 'grow up' throughout the novel?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of 'Great Expectations'.

In this extract, Pip introduces himself.

Starting with this extract, explore how Dickens presents Pip's growth in the novel.

Write about:

- how Dickens presents Pip in this extract

- how Dickens presents Pip in the novel as a whole.

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I give Pirrip as my father's family name, on the authority of his tombstone and my sister,—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "*Also Georgiana Wife of the Above,*" I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine,—who gave up trying to get a living, exceedingly early in that universal struggle,—I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dikes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond was the river; and that the distant savage lair from which the wind was rushing was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.

"Hold your noise!" cried a terrible voice, as a man started up from among the graves at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"

A fearful man, all in coarse gray, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared, and growled; and whose teeth chattered in his head as he seized me by the chin.

"Oh! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."

"Tell us your name!" said the man. "Quick!"

"Pip, sir."

"Once more," said the man, staring at me. "Give it mouth!"

"Pip. Pip, sir."

'Great Expectations': Society

To be completed whilst watching Mr Bruff's YouTube analysis video: <https://youtu.be/4lENjMqUeCU>

Alternatively, on YouTube, search for *The Theme of Society in 'Great Expectations'*



QUESTIONS:

- 1) Why does Pip want to become a gentleman?
- 2) List two components of becoming a gentleman?
- 3) How is Drummle a gentleman?
- 4) How is Herbert a gentleman?
- 5) How is Matthew Pocket a gentleman?
- 6) What social status does Estella have?

EXTENSION QUESTION:

Which characters have an admirable attitude to class? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 27 of 'Great Expectations'.

In this extract, Joe visits Pip.

Starting with this extract, explore how Dickens explores class in the novel.

Write about:

- how Dickens explores class in this extract
- how Dickens explores class in the novel as a whole.

I felt my face fire up as I looked at Joe. I hope one remote cause of its firing may have been my consciousness that if I had known his errand, I should have given him more encouragement.

"Biddy," pursued Joe, "when I got home and asked her fur to write the message to you, a little hung back. Biddy says, 'I know he will be very glad to have it by word of mouth, it is holiday time, you want to see him, go!' I have now concluded, sir," said Joe, rising from his chair, "and, Pip, I wish you ever well and ever prospering to a greater and a greater height."

"But you are not going now, Joe?"

"Yes I am," said Joe.

"But you are coming back to dinner, Joe?"

"No I am not," said Joe.

Our eyes met, and all the "Sir" melted out of that manly heart as he gave me his hand.

"Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes. You won't find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe. You won't find half so much fault in me if, supposing as you should ever wish to see me, you come and put your head in at the forge window and see Joe the blacksmith, there, at the old anvil, in the old burnt apron, sticking to the old work. I'm awful dull, but I hope I've beat out something nigh the rights of this at last. And so GOD bless you, dear old Pip, old chap, GOD bless you!"

I had not been mistaken in my fancy that there was a simple dignity in him. The fashion of his dress could no more come in its way when he spoke these words than it could come in its way in Heaven. He touched me gently on the forehead, and went out. As soon as I could recover myself sufficiently, I hurried out after him and looked for him in the neighboring streets; but he was gone.

'Great Expectations': The Theme of Love

To be completed whilst watching Mr Bruff's YouTube analysis video: <https://youtu.be/XknlpMOTSw4>

Alternatively, on YouTube, search for *The Theme of Love in 'Great Expectations'*



QUESTIONS:

- 1) What different types of love do we find in the novel?
- 2) How is the relationship between Pip and Estella one-sided?
- 3) How is the relationship between Pip and Biddy one-sided?
- 4) How is the relationship between Pip and Joe one-sided?
- 5) How is the relationship between Joe and Mrs Joe one-sided?
- 6) How is the relationship between Magwitch and Pip one-sided?
- 7) How is the relationship between Miss Havisham and Compeyson one-sided?
- 8) Which relationships in the novel are mutual?

EXTENSION QUESTION:

'Wemmick splits himself between the rather cynical and pragmatically dry person at work and the whimsical person he is when outside of work. In his relationship with Miss Skiffins, he hides a rather romantic self behind a very unromantic façade.'

How far do you agree with this statement?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 37 of 'Great Expectations'.

In this extract, Wemmick returns from a walk with Miss Skiffins, who he is courting.

Starting with this extract, explore how Dickens presents love in the novel.

Write about:

- how Dickens presents love in this extract
- how Dickens presents love in the novel as a whole.

It was worth any money to see Wemmick waving a salute to me from the other side of the moat, when we might have shaken hands across it with the greatest ease. The Aged was so delighted to work the drawbridge, that I made no offer to assist him, but stood quiet until Wemmick had come across, and had presented me to Miss Skiffins; a lady by whom he was accompanied.

Miss Skiffins was of a wooden appearance, and was, like her escort, in the post-office branch of the service. She might have been some two or three years younger than Wemmick, and I judged her to stand possessed of portable property. The cut of her dress from the waist upward, both before and behind, made her figure very like a boy's kite; and I might have pronounced her gown a little too decidedly orange, and her gloves a little too intensely green. But she seemed to be a good sort of fellow, and showed a high regard for the Aged. I was not long in discovering that she was a frequent visitor at the Castle; for, on our going in, and my complimenting Wemmick on his ingenious contrivance for announcing himself to the Aged, he begged me to give my attention for a moment to the other side of the chimney, and disappeared. Presently another click came, and another little door tumbled open with "Miss Skiffins" on it; then Miss Skiffins shut up and John tumbled open; then Miss Skiffins and John both tumbled open together, and finally shut up together. On Wemmick's return from working these mechanical appliances, I expressed the great admiration with which I regarded them, and he said, "Well, you know, they're both pleasant and useful to the Aged. And by George, sir, it's a thing worth mentioning, that of all the people who come to this gate, the secret of those pulls is only known to the Aged, Miss Skiffins, and me!"

"And Mr. Wemmick made them," added Miss Skiffins, "with his own hands out of his own head."

While Miss Skiffins was taking off her bonnet (she retained her green gloves during the evening as an outward and visible sign that there was company), Wemmick invited me to take a walk with him round the property, and see how the island looked in wintertime. Thinking that he did this to give me an opportunity of taking his Walworth sentiments, I seized the opportunity as soon as we were out of the Castle.