



Chestnut Grove Academy

# Great Expectations

## Revision Booklet

**Name:** \_\_\_\_\_

**Tutor Group:** \_\_\_\_\_

**Class Teacher:** \_\_\_\_\_

## The Exam

- Part of English Literature Paper 2, combined with Unseen and Anthology Poetry.
- 55 minutes spent on Great Expectations section.
- 30 minutes spent on Part A
- 25 minutes spent on Part B

### Part A

Question on an extract – it could be a character, setting, device, theme or event.

Exploring how they are presented in a 30 line extract.

You need to provide a minimum of 4 quotations from the extract.

You must identify techniques/terminology.

You must talk about **language and structure (sentence structure)**

You must discuss the effect on the reader

### Part B

Question on a theme, character, device, idea, event.

Exploring how the XXX is presented in the **REST** of the novel.

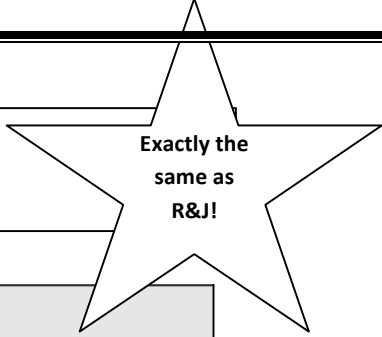
An essay with **3** clear PQEs.

An introduction and a conclusion.

Alternative interpretations are rewarded.

You must remember quotations or paraphrase from the rest of the novel.

## Part A Mark Scheme



Exactly the  
same as  
R&I!

Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"><li>• The response is simple and the identification of language, form and structure is minimal.</li><li>• Little evidence of relevant subject terminology.</li></ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"><li>• The response is largely descriptive. There is some comment on the language, form and structure.</li><li>• Limited use of relevant subject terminology to support examples given.</li></ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"><li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li><li>• Relevant subject terminology is used to support examples given.</li></ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"><li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"><li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>

In our own words:

- You **MUST** comment on LANGUAGE, FORM AND STRUCTURE. (sentence structure)
- You **MUST** discuss the effect on the reader.
- You **MUST** refer to terminology/techniques in your answer.

## To get Level 3...

<b>Level 3</b>	9-12	<p><i>examples given</i></p> <ul style="list-style-type: none"><li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li><li>• Relevant subject terminology is used to support examples given.</li></ul>
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You must discuss language and structure

You must have at LEAST 4 quotations for a range.

You must mention and label techniques.

### Practice Paragraph

Dickens presents Ms Havisham as a powerful and intimidating woman. Dickens uses direct speech to have her suddenly demand Pip to “Play! Play!” The repetition of the imperative verb implies Ms Havisham is in control of Pip and he must obey her. Furthermore, the use of the exclamatory sentence suggests she is almost out of control and terrifying. This would make the reader feel scared of her.

## To get Level 4...

<b>Level 4</b>	13-16	<ul style="list-style-type: none"><li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>
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You must discuss language, structure AND form.

You must mention and label a range of techniques that support your ideas.

You must have between 5-10 quotations which you are discussing together. Try to embed them.

### Practice Paragraph

Dickens presents Ms Havisham as powerful and cruel through her dialogue. The use of the imperative sentences “play! Play! Play!” imply her control over Pip, but the disturbing verb “play” also foreshadows the way she uses children to “wreak revenge” on others. She further describes this act as one of her “sick fancies” – a phrase that Dickens repeats – to underline to the reader that this is a disturbed and potentially damaging woman who seems utterly uncaring of Pip’s obvious discomfort, making the reader feel horrified by her and deep sympathy for Pip.

## To get Level 5...

<b>Level 5</b>	17-20	<ul style="list-style-type: none"><li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>
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You must discuss language, structure AND form cohesively (together). It is the way they work together.

You must have between 7-10 quotations which are embedded.

You must mention and label SOPHISTICATED techniques, and integrate them effortlessly.

### Practice Paragraph

Dickens presents Ms Havisham to be powerful and unbalanced in her attitudes towards Pip. When she uses the imperative to demand Pip to “Play! Play! Play!” the repetition of the exclamatory sentences implies that she is out of control and perhaps hints that she is out of control. The incongruous nature of the demand to “play” is incredibly intimidating to Pip and disturbing to the reader. The effect on Pip is made clear by the narrative voice actually going so far as to address the reader to emphasise how shocking this act was: “I think it will be conceded by my most disputatious reader”. This unusual moment of direct contact between narrator and Pip is used to ensure that the audience’s sympathy are with the “unfortunate boy” and against the “sick fancies” of Ms Havisham.

## Key Terminology

<b><u>Language</u></b>	<b><u>Structure</u></b>	<b><u>Form</u></b>
Metaphor	Line length	Narrative voice
Simile	Paragraph	Direct address to reader
Imagery (repeated images)	Anaphora	Dialogue
Rhetorical questions	Questions	Monologue
Adjectives (describing words)	Complex sentence	Invasion of older narrative voice
Verbs (doing words)	Simple sentence	Reported speech ('He told me that it was done')
Pathetic fallacy	Compound sentence	Limited first person narrator
imperative	Minor sentence (no verb)	Dialect
personification	Exclamatory sentence	
Adverbs (describe the verb)	Repetition	
List	Juxtaposition	

## Part B Mark Scheme

Almost same  
as R&J, but  
no context!

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – A01 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple with little personal response.</li> <li>There is little evidence of a critical style.</li> <li>Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response.</li> <li>There is some evidence of a critical style but it is not always applied securely.</li> <li>Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>The critical style is sustained and there is well-developed interpretation.</li> <li>Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

### In our own words:

- You must show your own personal view of how the theme is shown (In my opinion...)
- You must have an essay style (into, conclusion, connectives)
- You must use quotations/ examples from the play.
- Alternative interpretations will be rewarded.
- Remember lots of quotations.



## To get Level 3...

<b>Level 3</b>	9–12	<ul style="list-style-type: none"><li>• The response shows a relevant personal response, soundly related to the text.</li><li>• There is an appropriate critical style, with comments showing a sound interpretation.</li><li>• The response is relevant and focused points are made with support from the text.</li></ul>
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You must write formally, with sensible interpretations or ideas.

You must make sure you focus on answering the question and using quotations to support.

You must express interesting ideas and opinions on the text, fully linked to the text.

### Practice Paragraph

Dickens presents the theme of wealth as being damaging in the novel as whole. For example, when Pip has gained money and his 'great expectations' he becomes incredibly cruel to "dear noble Joe" with whom he used to have "such larks" with and be friends. When Joe comes to visit Pip in London, Dickens makes it clear how much money has corrupted Pip and the reader is horrified by his cruelty to Joe – correcting his speech, how to use and knife and fork and being embarrassed by how he carries his hat. This cruelty to the kind figure of goodness Joe is shocking to the reader and shows how damaging wealth can be.

## To get Level 4...

<b>Level 4</b>	13-16	<ul style="list-style-type: none"><li>• The response has a developed personal response and thorough engagement, fully related to the text.</li><li>• The critical style is sustained and there is well-developed interpretation.</li><li>• Well-chosen references to the text support a range of effective points.</li></ul>
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Throughout there is a clear critical style and an overall interpretation.

Exact range of quotations help support a wide range of points.

Your ideas are fully developed (i.e. in detail) and are fully backed up by the text.

## Practice Paragraph

Dickens explores how wealth can change people through the characterisation of Pip in Volume 2. Whilst he began the volume as an innocent who needs to be taught by Herbert how to pronounce words and eat properly, by the end of the volume he has treated the people around him so harshly he is almost entirely alone. Most significantly, when Joe comes to visit him in London, Pip is depicted incredibly snobbishly by Dickens. Though, ironically, he is embarrassed by Joe's actions that remind him of his own "coarse and common" ways when he first came to London: Pip asks Joe "peevishly", "how can you call me sir?" The word "sir" emphasises how separate the two characters now are and the "faint look of reproach" that Joe replies with are perhaps the most harsh we see him ever act towards Pip in the novel. Therefore, Dickens wants us to witness how unbearably snobbish Pip is towards Joe in order to make clear how easily money can corrupt others.

## To get Level 5...

<b>Level 4</b>	13-16	<ul style="list-style-type: none"><li>• The response has a developed personal response and thorough engagement, fully related to the text.</li><li>• The critical style is sustained and there is well-developed interpretation.</li><li>• Well-chosen references to the text support a range of effective points.</li></ul>
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Throughout there is a clear critical style and an overall interpretation.

Exact range of quotations help support a wide range of points.

Your ideas are fully developed (i.e. in detail) and are fully backed up by the text.

## Practice Paragraph

Dickens particularly highlights the way wealth can damage an individual and change relationships in Chapter 27 in his depiction of Joe's visit. For the reader, Joe had always remained an ideal figure – "dear noble Joe" who was a "kind of Hercules" figure. The rapid change in Pip's attitude from respectful to snobbish is shocking to the reader and makes clear how quickly money can change individuals and how easy it is to be corrupted by its values. The visit changes from a comic sense of embarrassment – Joe's suit doesn't fit, he mispronounces words such as "How AIR you?" in an attempt to sound 'like a gentleman' and carried his hat 'like a nest' – rapidly into a pointed and cruel attack on Joe's character when Pip asks, "Joe... How can you call me sir?" The use of the word "sir" highlights the class difference between them and the reader feels pity for the character of Joe who is under an attack and leaves. Perhaps Dickens uses Pip as a warning of the dangers of ambition and wealth; indeed, the older Pip narrator seems most ashamed of himself here – "I had neither the good sense nor the good feeling to know that this was all my fault" – and through this narrative voice we can sense the shame at such snobbishness even Pip feels about his own acts.

# Great Expectations Quotation Bank

1. "I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be." (Pip to Estella)
2. "Coarse and common" (Estella about Pip)
3. "her light came along the long dark passage like a star." (Estella)
4. "Suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but - I hope - into a better shape." (Estella's final words)
5. "Out of my thoughts! You are part of my existence, part of myself. You have been in every line I have ever read...." (Pip confessing his love).
6. "I am what you designed me to be. I am your blade. You cannot now complain if you also feel the hurt." (Estella to Ms Havisham)
7. "Love her, love her, love her! If she favours you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!" (Ms Havisham instructing Pip to love Estella.)
8. "I have sick fancies" (Ms Havisham)
9. "Break his heart" (Ms Havisham)
10. "had been white long ago, had lost its lustre, and was faded and yellow." (Ms Havisham)
11. "she was dressed in rich materials – satins, lace and silks – all of white" (Ms Havisham)
12. "I stole her heart away and put ice in its place." (Ms Havisham)
13. "I saw no shadow of another parting from her" (*final line of novel*)
14. "It is the most miserable thing to feel ashamed of home." (on hatred of forge)
15. "Biddy," said I, after binding her to secrecy, "I want to be a gentleman."
16. "possessor of such great expectations"
17. "Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day." (Pip on first meeting of Ms Havisham)









18. ““No varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself.” image to show that Pip cannot escape his past
19. “And the mists had all solemnly risen now, and the world lay spread before me.” (end of Volume 1)
20. “It is the most miserable thing to feel ashamed of home.” (on hatred of forge)
21. “I wanted to make Joe less ignorant and common, that he might be worthier of my society.”
22. “And then I looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pity in all the glittering multitude.” (reflection on life)
23. “In jail and out of jail; in jail and out of jail. That’s my life pretty much.” (Magwitch’s monologue)
24. “Hold your noise!” cried a terrible voice, as a man started up from among the graves. (first image of Magwitch)
25. “My repugnance to him had melted away.” (on Magwitch)
26. “my convict”/ “my gentleman”
27. “She’s got Tickler with her!”” (Mrs Joe)
28. “brought up by hand” (Mrs Joe)
29. “the shameful place, being all asmeared with filth and fat and blood and foam.” (description of London)
30. “I could never, never, never undo what I had done.” (Pip on his mistakes)



## Major Themes

- Love

*Great Expectations* : Themes

 SOCIETY + CLASS	 DREAMS, HOPES, + PLANS	 WEALTH	 LOVE	 FRIENDSHIP
 INNOCENCE	 LIES + DECEIT	 CONTRASTING REGIONS	 TIME	 CRIMINALITY

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- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• Ambition</li> <li>• Class</li> <li>• Marriage</li> <li>• Abuse</li> <li>• Childhood</li> <li>• Growing Up</li> <li>• Family</li> <li>• Cruelty</li> <li>• Desire</li> <li>• Greed</li> <li>• Wealth</li> <li>• Power</li> <li>• Innocence</li> </ul> | <ul style="list-style-type: none"> <li>• Justice</li> <li>• Hate</li> <li>• Revenge</li> <li>• Friendship</li> <li>• Class</li> <li>• The past</li> <li>• Memory</li> <li>• Crime and punishment</li> <li>• Corruption</li> <li>• Poverty</li> <li>• Education</li> <li>• Hypocrisy</li> <li>• Time</li> <li>• Change</li> </ul> |
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## **THEME: Ambition and Self-Improvement**

The moral theme of *Great Expectations* is quite simple: affection, loyalty, and conscience are more important than social advancement, wealth, and class. Dickens establishes the theme and shows Pip learning this lesson, largely by exploring ideas of ambition and self-improvement—ideas that quickly become both the thematic center of the novel and the psychological mechanism that encourages much of Pip’s development. At heart, Pip is an idealist; whenever he can conceive of something that is better than what he already has, he immediately desires to obtain the improvement. When he sees Satis House, he longs to be a wealthy gentleman; when he thinks of his moral shortcomings, he longs to be good; when he realizes that he cannot read, he longs to learn how. Pip’s desire for self-improvement is the main source of the novel’s title: because he believes in the possibility of advancement in life, he has “great expectations” about his future.

Ambition and self-improvement take three forms in *Great Expectations*—moral, social, and educational; these motivate Pip’s best and his worst behavior throughout the novel. First, Pip desires moral self-improvement. He is extremely hard on himself when he acts immorally and feels powerful guilt that spurs him to act better in the future. When he leaves for London, for instance, he torments himself about having behaved so wretchedly toward Joe and Biddy. Second, Pip desires social self-improvement. In love with Estella, he longs to become a member of her social class, and, encouraged by Mrs. Joe and Pumblechook, he entertains fantasies of becoming a gentleman. The working out of this fantasy forms the basic plot of the novel; it provides Dickens the opportunity to gently satirize the class system of his era and to make a point about its capricious nature. Significantly, Pip’s life as a gentleman is no more satisfying—and certainly no more moral—than his previous life as a blacksmith’s apprentice. Third, Pip desires educational improvement. This desire is deeply connected to his social ambition and longing to marry Estella: a full education is a requirement of being a gentleman. As long as he is an ignorant country boy, he has no hope of social advancement. Pip understands this fact as a child, when he learns to read at Mr. Wopsle’s aunt’s school, and as a young man, when he takes lessons from Matthew Pocket. Ultimately, through the examples of Joe, Biddy, and Magwitch, Pip learns that social and educational improvement are irrelevant to one’s real worth and that conscience and affection are to be valued above erudition and social standing.

## **THEME: Social Class**

Throughout *Great Expectations*, Dickens explores the class system of Victorian England, ranging from the most wretched criminals (Magwitch) to the poor peasants of the marsh country (Joe and Biddy) to the middle class (Pumblechook) to the very rich (Miss Havisham). The theme of social class is central to the novel's plot and to the ultimate moral theme of the book—Pip's realization that wealth and class are less important than affection, loyalty, and inner worth. Pip achieves this realization when he is finally able to understand that, despite the esteem in which he holds Estella, one's social status is in no way connected to one's real character. Drummle, for instance, is an upper-class lout, while Magwitch, a persecuted convict, has a deep inner worth.

Perhaps the most important thing to remember about the novel's treatment of social class is that the class system it portrays is based on the post-Industrial Revolution model of Victorian England. Dickens generally ignores the nobility and the hereditary aristocracy in favor of characters whose fortunes have been earned through commerce. Even Miss Havisham's family fortune was made through the brewery that is still connected to her manor. In this way, by connecting the theme of social class to the idea of work and self-advancement, Dickens subtly reinforces the novel's overarching theme of ambition and self-improvement.



## **THEME: Crime, Guilt and Innocence**

The theme of crime, guilt, and innocence is explored throughout the novel largely through the characters of the convicts and the criminal lawyer Jagers. From the handcuffs Joe mends at the smithy to the gallows at the prison in London, the imagery of crime and criminal justice pervades the book, becoming an important symbol of Pip's inner struggle to reconcile his own inner moral conscience with the institutional justice system. In general, just as social class becomes a superficial standard of value that Pip must learn to look beyond in finding a better way to live his life, the external trappings of the criminal justice system (police, courts, jails, etc.) become a superficial standard of morality that Pip must learn to look beyond to trust his inner conscience. Magwitch, for instance, frightens Pip at first simply because he is a convict, and Pip feels guilty for helping him because he is afraid of the police. By the end of the book, however, Pip has discovered Magwitch's inner nobility, and is able to disregard his external status as a criminal. Prompted by his conscience, he helps Magwitch to evade the law and the police. As Pip has learned to trust his conscience and to value Magwitch's inner character, he has replaced an external standard of value with an internal one.

## Practice Exam Questions

### Exam Paper 1

*This extract is taken from Chapter 7. Joe is reminiscing about meeting Mrs Joe.*

"Certainly!" assented Joe. "That's it. You're right, old chap! When I got acquainted with your sister, it were the talk how she was bringing you up by hand. Very kind of her too, all the folks said, and I said, along with all the folks. As to you," Joe pursued with a countenance expressive of seeing something very nasty indeed, "if you could have been aware how small and flabby and mean you was, dear me, you'd have formed the most contemptible opinion of yourself!"

Not exactly relishing this, I said, "Never mind me, Joe."

"But I did mind you, Pip," he returned with tender simplicity. "When I offered to your sister to keep company, and to be asked in church at such times as she was willing and ready to come to the forge, I said to her, 'And bring the poor little child. God bless the poor little child,' I said to your sister, 'there's room for *him* at the forge!'"

I broke out crying and begging pardon, and hugged Joe round the neck: who dropped the poker to hug me, and to say, "Ever the best of friends; an't us, Pip? Don't cry, old chap!"

When this little interruption was over, Joe resumed:—

"Well, you see, Pip, and here we are! That's about where it lights; here we are! Now, when you take me in hand in my learning, Pip (and I tell you beforehand I am awful dull, most awful dull), Mrs. Joe mustn't see too much of what we're up to. It must be done, as I may say, on the sly. And why on the sly? I'll tell you why, Pip."

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 favor of the Lords of the Admiralty, or Treasury.

"Given to government," said Joe. "Which I meantsay the government of you and myself."

**a) Explore how Dickens presents the character of Joe in this extract.  
Give examples from the extract to support your answer.**

**b) In this extract the relationship between parents and children is discussed.**

**Discuss the importance of relationships between parents and children elsewhere in the novel.**

**In your response, you must consider:**

- **What parent child relationships are explored**
- **How the relationships are portrayed.**

## Exam Paper 2

***This extract is taken from Chapter 9. Mrs Joe and Pumblechook are asking about Pip's visit to Satis House.***

"Boy! What like is Miss Havisham?" Mr. Pumblechook began again when he had recovered; folding his arms tight on his chest and applying the screw.

"Very tall and dark," I told him.

"Is she, uncle?" asked my sister.

Mr. Pumblechook winked assent; from which I at once inferred that he had never seen Miss Havisham, for she was nothing of the kind.

"Good!" said Mr. Pumblechook, conceitedly. ("This is the way to have him! We are beginning to hold our own, I think, Mum?")

"I am sure, uncle," returned Mrs. Joe, "I wish you had him always: you know so well how to deal with him."

"Now, boy! What was she a doing of, when you went in to-day?" asked Mr. Pumblechook.

"She was sitting," I answered, "in a black velvet coach."

Mr. Pumblechook and Mrs. Joe stared at one another – as they well might – and both repeated, "In a black velvet coach?"

"Yes," said I. "And Miss Estella – that's her niece, I think – handed her in cake and wine at the coach-window, on a gold plate. And we all had cake and wine on gold plates. And I got up behind the coach to eat mine, because she told me to."

"Was anybody else there?" asked Mr. Pumblechook.

"Four dogs," said I.

"Large or small?"

"Immense," said I. "And they fought for veal cutlets out of a silver basket."

Mr. Pumblechook and Mrs. Joe stared at one another again, in utter amazement. I was perfectly frantic – a reckless witness under the torture – and would have told them anything.

"Where was this coach, in the name of gracious?" asked my sister.

“In Miss Havisham’s room.” They stared again. “But there weren’t any horses to it.” I added this saving clause, in the moment of rejecting four richly caparisoned coursers which I had had wild thoughts of harnessing.

“Can this be possible, uncle?” asked Mrs. Joe. “What can the boy mean?”

“I’ll tell you, Mum,” said Mr. Pumblechook. “My opinion is, it’s a sedan-chair.”

**a) Explore how Dickens presents the character of Mrs Joe in this extract. Give examples from the extract to support your answer.**

**b) In this extract Pip is dishonest to his family. Discuss the importance of dishonesty elsewhere in the novel.**

**In your response, you must consider:**

- **Examples of dishonesty**
- **The effect of dishonesty on others**

### **Exam Paper 3**

***This extract is taken from Chapter 49. Pip has come to visit Ms Havisham before he leaves with Magwitch.***

[Pip] And could I look upon her without compassion, seeing her punishment in the ruin she was, in her profound unfitness for this earth on which she was placed, in the vanity of sorrow which had become a master mania, like the vanity of penitence, the vanity of remorse, the vanity of unworthiness, and other monstrous vanities that have been curses in this world?

‘Until you spoke to her the other day, and until I saw in you a looking-glass that showed me what I once felt myself, I did not know what I had done. What have I done! What have I done!’ And so again, twenty, fifty times over, What had she done!

‘Miss Havisham,’ I said, when her cry had died away, ‘you may dismiss me from your mind and conscience. But Estella is a different case, and if you can ever undo any scrap of what you have done amiss in keeping a part of her right nature away from her, it will be better to do that, than to bemoan the past through a hundred years.’

‘Yes, yes, I know it. But, Pip -- my Dear! ’ There was an earnest womanly compassion for me in her new affection. ‘My Dear! Believe this: when she first came to me, I meant to save her from misery like my own. At first I meant no more.’

‘Well, well!’ said I. ‘I hope so.’

‘But as she grew, and promised to be very beautiful, I gradually did worse, and with my praises, and with my jewels, and with my teachings, and with this figure of myself always before her a warning to back and point my lessons, I stole her heart away and put ice in its place.’

‘Better,’ I could not help saying, ‘to have left her a natural heart, even to be bruised or broken.’

With that, Miss Havisham looked distractedly at me for a while, and then burst out again, What had she done!

‘If you knew all my story,’ she pleaded, ‘you would have some compassion for me and a better understanding of me.’

**a) Explore how Dickens presents the character of Pip in this extract. Give examples from the extract to support your answer.**

**b) In this extract Ms Havisham feels great guilt about her actions. Discuss the importance of guilt elsewhere in the novel.**

**In your response, you must consider:**

- **The importance of guilt in the novel**
- **How it affects different characters.**

## **Exam Paper 4**

***This extract is taken from Chapter 56 when Magwitch is being sentenced.***

Being far too ill to remain in the common prison, he [Magwitch] was removed, after the first day or so, into the infirmary. This gave me opportunities of being with him that I could not otherwise have had. And but for his illness he would have been put in irons, for he was regarded as a determined prison-breaker, and I know not what else.

Although I saw him every day, it was for only a short time; hence, the regularly recurring spaces of our separation were long enough to record on his face any slight changes that occurred in his physical state. I do not recollect that I once saw any change in it for the better; he wasted, and became slowly weaker and worse, day by day, from the day when the prison door closed upon him.

The kind of submission or resignation that he showed, was that of a man who was tired out. I sometimes derived an impression, from his manner or from a whispered word or two which escaped him, that he pondered over the question whether he might have been a better man under better circumstances. But, he never justified himself by a hint tending that way, or tried to bend the past out of its eternal shape.

It happened on two or three occasions in my presence, that his desperate reputation was alluded to by one or other of the people in attendance on him. A smile crossed his face then, he turned his eyes on me with a trustful look, as if he were confident that I had seen some small redeeming touch in him, even so long ago as when I was a little child. As to all the rest, he was humble and contrite, and I never knew him complain.

When the Sessions came round, Mr. Jagers caused an application to be made for the postponement of his trial until the following Sessions. It was obviously made with the assurance that he could not live so long, and was refused. The trial came on at once, and when he was put to the bar, he was seated in a chair. No objection was made to my getting close to the dock, on the outside of it, and holding the hand that he stretched forth to me.

**a) Explore how Dickens presents Pip's thoughts and feelings about the character of Magwitch in this extract.**

**Give examples from the extract to support your answer.**

**b) In this extract the legal system has no sympathy for Magwitch.**

**Discuss the importance of injustice elsewhere in the novel.**

**In your response, you must consider:**

- **What injustice is shown**
- **How people respond to injustice**

## **Practice Paper 5**

***This extract is taken from Chapter 1. Pip meets Magwitch.***

“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 grey, 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.

“O! 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!”

“Show us where you live,” said the man. “Pint out the place!”

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside-down and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

“You young dog,” said the man, licking his lips, “what fat cheeks you ha’ got.”

I believe they were fat, though I was at that time undersized for my years, and not strong.

“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’t!”

I earnestly expressed my hope that he wouldn’t, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

**a) Explore how Dickens the character of Pip in this extract.**

**Give examples from the extract to support your answer.**

**b) In this extract tension is built up.**

**Explain how Dickens creates tension and suspense elsewhere in the novel.**

**In your response, you must consider:**

- **How moments of tension are created**
- **Why those moments are so significant.**



***This extract is taken from Chapter 2. Pip describes Joe and Mrs Joe.***

Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness.

My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeggrater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles. She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much. Though I really see no reason why she should have worn it at all: or why, if she did wear it at all, she should not have taken it off, every day of her life.

Joe's forge adjoined our house, which was a wooden house, as many of the dwellings in our country were – most of them, at that time. When I ran home from the churchyard, the forge was shut up, and Joe was sitting alone in the kitchen. Joe and I being fellowsufferers, and having confidences as such, Joe imparted a confidence to me, the moment I raised the latch of the door and peeped in at him opposite to it, sitting in the chimney corner.

“Mrs. Joe has been out a dozen times, looking for you, Pip. And she's out now, making it a baker's dozen.”

“Is she?”

“Yes, Pip,” said Joe; “and what's worse, she's got Tickler with her.”

At this dismal intelligence, I twisted the only button on my waistcoat round and round, and looked in great depression at the fire. Tickler was a wax-ended piece of cane, worn smooth by collision with my tickled frame.

**a) Explore how Dickens the character of Mrs Joe in this extract.  
Give examples from the extract to support your answer.**

**b) In this extract Pip expects to receive a cruel punishment.  
Explain how Dickens presents cruelty elsewhere in the novel.**

**In your response, you must consider:**

- **What examples of cruelty are shown**
- **The effects of cruelty on others.**

**Practice Paper 7**

***This extract is taken from Chapter 8. Pip has been asked to play with Estella by Ms Havisham.***

“What do you play, boy?” asked Estella of myself, with the greatest disdain.

“Nothing but beggar my neighbour, miss.”

“Beggar him,” said Miss Havisham to Estella. So we sat down to cards.

It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent, and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so like a shroud.

So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper. I knew nothing then, of the discoveries that are occasionally made of bodies buried in ancient times, which fall to powder in the moment of being distinctly seen; but, I have often thought since, that she must have looked as if the admission of the natural light of day would have struck her to dust.

“He calls the knaves, Jacks, this boy!” said Estella with disdain, before our first game was out. “And what coarse hands he has. And what thick boots!

” I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt was so strong, that it became infectious, and I caught it.

She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy labouring-boy.

- a) **Explore how Dickens the relationship between Pip and Estella. Give examples from the extract to support your answer.**
  
- b) **In this extract Estella looks down at Pip due to him being lower class. Explain how Dickens presents class elsewhere in the novel. In your response, you must consider:**
  - **The different classes that are presented**
  - **How they relate to each other.**

**Practice Paper 8**

***This extract is taken from Chapter 9. Pip reflects on meeting Estella.***

“You are to wait here, you boy,” said Estella; and disappeared and closed the door.

I took the opportunity of being alone in the court-yard, to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry – I cannot hit upon the right name for the smart – God knows what its name was – that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss – but with a sense, I thought, of having made too sure that I was so wounded – and left me.

But, when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

My sister’s bringing up had made me sensitive. In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice.

**a) Explore how Dickens presents the character of Estella in this extract. Give examples from the extract to support your answer.**

**b) In this extract Pip feels ashamed of his origins. Explain how Dickens presents shame elsewhere in the novel.**

**In your response, you must consider:**

- **What examples of shame are presented**
- **The effects of shame**

***This extract is taken from Chapter 56. Pip visits Magwitch on his death bed.***

His eyes were turned towards the door, and lighted up as I entered.

"Dear boy," he said, as I sat down by his bed: "I thought you was late. But I knowed you couldn't be that."

"It is just the time," said I. "I waited for it at the gate."

"You always waits at the gate; don't you, dear boy?"

"Yes. Not to lose a moment of the time."

"Thank'ee dear boy, thank'ee. God bless you! You've never deserted me, dear boy."

I pressed his hand in silence, for I could not forget that I had once meant to desert him.

"And what's the best of all," he said, "you've been more comfortable alonger me, since I was under a dark cloud, than when the sun shone. That's best of all."

He lay on his back, breathing with great difficulty. Do what he would, and love me though he did, the light left his face ever and again, and a film came over the placid look at the white ceiling.

"Are you in much pain to-day?"

"I don't complain of none, dear boy."

"You never do complain."

He had spoken his last words. He smiled, and I understood his touch to mean that he wished to lift my hand, and lay it on his breast. I laid it there, and he smiled again, and put both his hands upon it.

The allotted time ran out, while we were thus; but, looking round, I found the governor of the prison standing near me, and he whispered, "You needn't go yet." I thanked him gratefully, and asked, "Might I speak to him, if he can hear me?"

The governor stepped aside, and beckoned the officer away. The change, though it was made without noise, drew back the film from the placid look at the white ceiling, and he looked most affectionately at me.

"Dear Magwitch, I must tell you, now at last. You understand what I say?"

A gentle pressure on my hand.

"You had a child once, whom you loved and lost."

A stronger pressure on my hand.

“She lived and found powerful friends. She is living now. She is a lady and very beautiful.

And I love her!”

**a) Explore how Dickens presents Pip’s thoughts and feelings about Magwitch.**

**Give examples from the extract to support your answer.**

**b) In this extract Pip’s friendship with Magwitch is important.**

**Explain how Dickens presents friendship elsewhere in the novel.**

**In your response, you must consider:**

- **What examples of friendship there is**
- **How friendship can change people**

***This extract is taken from Chapter 38. Pip confronts Estella after watching her flirt with Bentley Drummle.***

"Are you tired, Estella?"

"Rather, Pip."

"You should be."

"Say rather, I should not be; for I have my letter to Satis House to write, before I go to sleep."

"Recounting to-night's triumph?" said I. "Surely a very poor one, Estella."

"What do you mean? I didn't know there had been any."

"Estella," said I, "do look at that fellow in the corner yonder, who is looking over here at us."

"Why should I look at him?" returned Estella, with her eyes on me instead. "What is there in that fellow in the corner yonder - to use your words - that I need look at?"

"Indeed, that is the very question I want to ask you," said I. "For he has been hovering about you all night."

"Moths, and all sorts of ugly creatures," replied Estella, with a glance towards him, "hover about a lighted candle. Can the candle help it?"

"No," I returned; "but cannot the Estella help it?"

"Well!" said she, laughing, after a moment, "perhaps. Yes. Anything you like."

"But, Estella, do hear me speak. It makes me wretched that you should encourage a man so generally despised as Drummle. You know he is despised."

"Well?" said she.

"You know he is as ungainly within, as without. A deficient, illtempered, lowering, stupid fellow."

"Well?" said she.

"You know he has nothing to recommend him but money, and a ridiculous roll of adle-headed predecessors; now, don't you?"

"Well?" said she again; and each time she said it, she opened her lovely eyes the wider.

To overcome the difficulty of getting past that monosyllable, I took it from her, and said, repeating it with emphasis, "Well! Then, that is why it makes me wretched."

Now, if I could have believed that she favoured Drummle with any idea of making me - me - wretched, I should have been in better heart about it; but in that habitual way of hers, she put me so entirely out of the question, that I could believe nothing of the kind.

"Pip," said Estella, casting her glance over the room, "don't be foolish about its effect on you. It may have its effect on others, and may be meant to have. It's not worth discussing."

"Yes it is," said I, "because I cannot bear that people should say, 'she throws away her graces and attractions on a mere boor, the lowest in the crowd.'"

"I can bear it," said Estella.

"Oh! don't be so proud, Estella, and so inflexible."

"Calls me proud and inflexible in this breath!" said Estella, opening her hands. "And in his last breath reproached me for stooping to a boor!"

"There is no doubt you do," said I, something hurriedly, "for I have seen you give him looks and smiles this very night, such as you never give to - me."

"Do you want me then," said Estella, turning suddenly with a fixed and serious, if not angry, look, "to deceive and entrap you?"

"Do you deceive and entrap him, Estella?"

"Yes, and many others - all of them but you. Here is Mrs. Brandley. I'll say no more."

And now that I have given the one chapter to the theme that so filled my heart, and so often made it ache and ache again, I pass on, unhindered, to the event that had impended over me longer yet; the event that had begun to be prepared for, before I knew that the world held Estella, and in the days when her baby intelligence was receiving its first distortions from Miss Havisham's wasting hands.

**a) Explore how Dickens the relationship between Pip and Estella in the extract.**

**Give examples from the extract to support your answer.**

**b) In this extract Pip's love for Estella is made clear.**

**Explain how Dickens presents love elsewhere in the novel.**

**In your response, you must consider:**

- **What kinds of love is presented**
- **The effects of love.**