

Teaching Pack: *Great Expectations*

Cambridge O Level Literature in English 2010



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Icons used in this pack:	
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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) / O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters (in no more than a couple of sentences in their own words)
- a timeline of events (very useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

Animation videos

This *Teaching Pack* focuses on supporting learners to produce animations using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but does have to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The lesson in this pack aims to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied. The focus of this lesson may be adapted for use with other set texts.

The lesson plan gives you a suggestion for how animation or storyboarding can be used by your learners in the classroom. You can apply most of the lesson activities to any text that you are studying with your learners. Once your learners have an understanding of how to use the software you decide to use, they can create their own animations for whole or parts of the texts they are studying.

The lesson is designed for learners who have experience of, a little experience of or no experience of using animation tools and features.

It is expected that learners should already know and have read the narrative events of the novel.

In this pack we have included some useful lesson resources for you to use with your learners. You may ask your learners to create their own worksheets similar to these, around a text, which they are studying:

- **Worksheet 4:** Text summary
- **Worksheet 5:** Character summaries and quotations
- **Worksheet 6:** Character animations
- **Worksheet 7:** Quiz

Lesson plan – Set text animations



Resources

- Animation software
- Videos
- **Worksheet 1:** Animation viewing sheet
- **Worksheet 2:** Animation success criteria
- **Worksheet 3:** Reflection
- Class set of set text
- *Padlet* site <https://padlet.com/> (or similar platform)

Key words

- Animated frame: Each individual animated screen that the audience sees.

Learning objectives

By the end of the lesson:

- **all** learners should be able to present the key events of a chapter(s) from the text in a coherent and appropriate animation.
- **most** learners should be able to thoughtfully present the key events of a scene / chapter in a logical and imaginative way; using sound.
- **some** learners will be able to effectively present the key events of a scene /chapter and incorporate comments on the author's style of writing.

Timings	Activity
 15 min	Starter/Introduction Before watching the Volume 1 Chapters 1–19 video, hand out the animation viewing sheet (Worksheet 1) to your learners. After watching the animation: in groups of three or four, learners complete and discuss Worksheet 1 to find out what they think about it. Extension activity: Learners identify which chapters the animation covers. They then consider what moments and quotations from the novel were left out of the animation that they feel should have been included? Learners give reasons for their ideas. Mini plenary: Class discussion to share learners' thoughts and ideas about the animation.
 20 min	Main lesson Share the success criteria for making an animation (Worksheet 2). Read through and discuss with the class to make sure they are clear about what makes a good animation. You may want to add some criteria to the list if there are any further suggestions. Learners work in pairs. Set each pair the task of animating the summary text of Volume 2, Chapters 20–39 (see below). Emphasise that their animation should only last between 2–3 mins. Learners should use the success criteria as a guide to create their animations. Extension activity: Learners add further background animations to enhance the setting of their scenes and import an appropriate background song into their animation by using <i>YouTube</i>. Learners should justify why they selected the song to accompany their animation. AND/ OR Learners write a short analysis of their animation. In this response, learners should treat their animation as their 'text' and explain the ideas they attempted to highlight to the audience.
 10 min	Plenary <u>Each</u> learner completes the reflection sheet (Worksheet 3) and shares their thoughts with other learners. This will help them explain how they presented their episode, the characters, the key quotations and the dramatic devices for the part they animated. Note: If the class need longer, continue with the activities in the main part of the lesson, and use the plenary as the starter activity of the next lesson. Suggested follow up activity to this lesson: When learners have finished their animations (and reflected on their work), they can upload their final animations on a <i>Padlet</i> site https://padlet.com/ (or similar platform) to share with the class. Learners discuss their ideas and explore differences and similarities.



Teacher notes

When to teach this lesson

This lesson could be used at the end of the first reading of the set text to help learners reflect and investigate important moments from the text, characterisation and the chronology of events.

Differentiation

Some parts of the text will be more complicated, detailed and significant than others. Therefore, think about how you will pair your learners up for the main task of creating an animation, and consider which scene or chapter would be best suited to which pairs. The learners' ability in their use of the software is also a factor in this.

Creating the animation digitally could be replaced by creating storyboards where learners draw on paper or cut out images from magazines to create their own visual representation of the text content.



Contingencies

Depending on your learners, you may find that this lesson extends into two, if your learners do not finish their animation in the time allocated. We suggest that no more than one and a half or two 50-minute lessons should be spent on this lesson plan.

It would be a good idea to show your learners the animation of the part of the text that they were animating after they have finished (as stated at the end of the lesson plan). This could be a good way to discuss the effects that learners were trying to create in their animations, compared to the events and effects depicted in the original animation. By relating all the ideas to the text, this should allow for some effective reflection on the content of the set text you are studying.

Worksheet 1: Animation viewing sheet



Make notes as you watch the animation. This will help you when you create your own animation.

1. Did you find it easy to understand and follow the story in the animation? Why? Why not?

2. What did you think about the choice of character animations? Was it clear who they were?

3. Was there anything in the animation that surprised you?

4. What did you enjoy or find useful about the animation?

5. What would you change or add to the content of the animation to make it clearer or more useful?

6. What text would you like to make an animation of?



Worksheet 2: Animation success criteria

Your animation should include:	Notes
1. a clear title at the beginning of your animation that states which part of the text you are presenting.	
2. suitable character animations, to portray the different characters from the text.	
3. appropriate props and background animations to depict the different settings of the text.	
4. at least two key quotations from the text in speech bubbles, or as text in the background, in your animated frames.	
5. pauses in time between the events that you animate so that the audience can see, follow and understand what is happening.	
6. text that helps highlight the use of any dramatic irony, symbolism, imagery or any other significant technique the writer has used.	

Worksheet 3: Reflection



Now you have completed your animation, use this sheet to reflect on the activity:

1. What do you think worked well in your animation? (Refer to the success criteria sheet.)

2. What did you find difficult or challenging when you created your animation?

3. What new things did you learn or notice about the content of the text as you created your animation?

4. What will you do differently when you create your next animation?

5. List three ways that your animation could help other learners understand and revise the text or part of the text you have animated.

6. What advice would you give about creating animations?



Worksheet 4: Text summary

Volume 1 Chapters 1–19

The narrator, Pip, is an orphan living with his sister, Mrs Gargery, and her blacksmith husband, Joe, in marsh country near London. The novel opens in a graveyard, where Pip is threatened by an escaped convict, Magwitch, who tells him to bring food and a file for his chains. Pip goes home, where he lives with his sister and her husband Joe, who tries to protect Pip from her anger. Pip steals food and a file and gives them to the convict. Pip returns home and their meal is interrupted by soldiers, looking for the convict. The convict is found and he lies to protect Pip about the theft.

Pip is asked to go and play with a girl, Estella, who lives with Miss Havisham, an 'immensely rich and grim lady who lived in a large and dismal house who led a life of seclusion'. Pip goes to Satis House, and meets Estella, who is pretty but rude to him, but he is immediately enchanted by her. When he meets Miss Havisham, she is dressed as if it were her wedding day, but everything is faded, the clock is stopped at twenty to nine and the dining table is still spread with the feast covered with cobwebs. At a later visit he meets a 'pale young gentleman' of his own age outside. Pip continues to spend time with Estella and his adoration grows. Eventually, Joe visits with him and it is agreed with Miss Havisham that Pip will start working as an apprentice blacksmith. Pip is miserable as he had hoped that a better life was intended for him. Mrs Gargery is attacked at home and badly hurt. Pip suspects that Orlick, a man who sometimes works for Joe, is responsible. Biddy, a local girl who has been a good friend to Pip, comes to be their housekeeper.

Four years later Pip meets Mr Jaggers, a London lawyer who works for Miss Havisham. He offers to end Pip's apprenticeship with Joe and tells him that he has 'great expectations'. Pip will be educated and brought up as a gentleman in London, with Mr Jaggers as his guardian, but his benefactor must remain a secret. Pip, however, assumes it is Miss Havisham. Pip leaves for London.

Volume 2 Chapters 20–39

Pip arrives at Mr Jaggers' office in London, where he meets the clerk, Wemmick. He will have a tutor, Mr Pocket, and live with his son, Herbert Pocket, who turns out to be the boy he met at Miss Havisham's. Herbert tells him the story of her wedding day, when her fiancé cruelly abandoned her, and how she has never recovered from this shock.

Pip settles into a routine: he goes to Mr Pocket for lessons (where he meets a disagreeable, arrogant man, Drummle), he builds a very close friendship with Herbert and visits Wemmick's eccentric house. Pip goes to dinner at Mr Jaggers' house, and meets the housekeeper, Molly. Drummle is also a guest and is very unpleasant. Joe comes up to London to see Pip, who is embarrassed by Joe, but after he has left recognises his 'simple dignity'.

Pip goes to see Miss Havisham thinking that she wants to bring him and Estella together. Estella is now a beautiful woman, but she is still 'condescending' to Pip and tells him that she does not have a heart to give to anyone. Miss Havisham demands that Pip must love her and he believes even more strongly that she is destined for him.

Pip's 'lavish habits' lead him and Herbert into debt. Pip returns for his sister's funeral; he promises Joe and Biddy that he will return often to see them, but he does not. On his 21st birthday, he receives a large sum of money from his benefactor but is still not told who this is. Wemmick advises Pip how to help Herbert. Herbert is then set up in business, not knowing that it is Pip who has arranged and paid for this. Wemmick tells Pip how to safeguard his money, but Pip does not see the need for this. Pip sometimes sees Estella, who continually warns him not to love her. They visit Miss Havisham, and the two women are angry with each other about the manner of Estella's upbringing. Estella seems to be encouraging Drummle, to Pip's distress.

When Pip is 23, a stranger comes to his lodgings, who he soon realises is the convict, Magwitch. He has returned illegally from Australia, where he has made a great deal of money. He reveals that he is Pip's benefactor, the person who has 'made a gentleman' of him. Magwitch is overjoyed to have repaid Pip's kindness as a boy, whereas Pip is horrified, but agrees to let him stay while Herbert is away, as he will be put to death if he is found. Pip realises that all of his assumptions about Miss Havisham's intentions and his dreams of Estella have been false: 'the ship in which I had sailed was gone to pieces.'

Volume 3
Chapters
40–59

Pip hides Magwitch and confronts Mr Jaggers, who confirms that the convict is his benefactor. Herbert returns and Pip confides the whole story to him. They decide that they must get Magwitch secretly out of England.

Magwitch tells them his life story and how he came to be a convict. He was lured into crime by another criminal called Compeyson and they were both caught and sent to the prison, but Compeyson escaped while Magwitch was sent to Australia. Herbert realises that Compeyson is in fact the man who abandoned Miss Havisham, with the help of her brother.

Pip confronts Miss Havisham with the accusation that she allowed him to believe that she was his benefactor, and she agrees this is true. Estella reveals that she is going to marry Drummle.

In London, Pip hears that Compeyson is in London looking for Magwitch. Herbert and Pip decide to remove him from London by boat. Pip goes to Mr Jaggers' house again and sees that the housemaid, Molly, closely resembles Estella. Wemmick tells him that twenty years ago, Jaggers saved Molly from being hanged and that, at that time, she had a child, a young girl who then disappeared. She had worked for Mr Jaggers ever since.

Miss Havisham asks to see Pip. She begs him to forgive her for what she has done to both him and Estella, who was brought to her by Mr Jaggers and adopted by Miss Havisham. She admits to bringing Estella up to hate men, to break their hearts, in revenge for her own tragedy and to save Estella from the same misery. Pip is about to leave but returns to her room, finding her in flames. He saves her but she is terribly burnt; she keeps begging him to write 'I forgive her.'

Pip burns his hands and is cared for by Herbert, who reveals that Mr Jaggers' housemaid, Molly, had a child with Magwitch, but they disappeared. Pip realises that Magwitch is Estella's father.

Herbert is given a promotion and he will shortly go abroad. Pip receives an anonymous note saying he '*must come alone*' to the marshes to learn some important information. Unwisely, he does, and is captured by Orlick, who intends to kill him. Pip is rescued by Herbert.

The night they attempt to help Magwitch escape by boat, all goes well until they are intercepted by Customs men, tipped off by Compeyson, who is also in the boat. They run into a steamboat and go overboard. Magwitch survives, though very badly injured, but Compeyson is drowned in the struggle.

Magwitch is sent for trial and Pip learns that without any 'portable property', as advised by Wemmick, he has lost all of the money which the convict had saved for him. Pip visits Magwitch in the prison hospital every day and they become very close. Magwitch is sentenced to hang and Pip tells him that his child, Estella, is alive, that she is a lady and that he loves her. Magwitch dies in peace.

Pip becomes ill and Joe looks after him; Pip finally recognises the truth of his 'great nature'. Pip returns to his old home, intending to ask Biddy to marry him but finds that she has just married Joe and they are blissfully happy. Pip leaves England and joins Herbert and his wife to work in the East.

Eleven years later, Pip returns and visits Joe and Biddy, who now have a child. Pip thinks of Estella, who has been leading a wretched life with Drummle, but he is now dead. Pip goes to see where Satis House stood, as it has all been demolished, and finds Estella there. Their conversation is gentle, as loving friends. The ending is ambiguous, but Pip's last words, 'I saw the shadow of no parting from her,' suggests that they can now finally be together.

Worksheet 5: Character summaries and quotations



Pip

Pip is the narrator of the novel and all of our understanding of him comes through his own thoughts, feelings and actions. However, he is a reliable narrator, looking back from the perspective of maturity, so not avoiding uncomfortable, harsh judgements of himself, and reporting the revealing conversations with other characters.

First impressions of Pip as a young boy are that he is cruelly treated by his tyrant sister, then terrified by two convicts. Our sympathies are firmly with him from the start, pleased that he has Joe, almost child-like himself, who acts as a friend and tries to protect Pip from the worst that life inflicts on him.

Another side of life suddenly opens up to Pip when he goes to Miss Havisham's house to play with Estella and he becomes aware of the huge contrast between his own circumstances and theirs. His obsession with Estella's beauty and wealth causes him to envision, unwisely, a future when he might leave his origins behind, become a gentleman and marry her, all thanks, he assumes, to Miss Havisham's plans for him. Pip allows himself to have 'great expectations', above his station in life. These are brought to an abrupt end when Miss Havisham agrees Pip's apprenticeship to Joe as a blacksmith. Pip is 'truly wretched'. Underneath he knows that his dreams of Estella are foolish but he refuses to listen to Biddy's gentle wisdom.

When Mr Jaggers brings news of Pip's actual 'great expectations' he is overjoyed. He behaves badly and with ingratitude towards Joe and Biddy; his coldness is untypical of his true character and, as he leaves for London, he recognises this.

During the next section of the novel, Pip is settling into his new life in London. He makes mistakes common to many young men experiencing an exciting new world. Perhaps the worst is leading Herbert Pocket into debt as they enjoy themselves beyond their means, but his true kindness and generosity ensure that this is put right as soon as he comes into some money. Pip's treatment of Joe when he visits London is still hurtful; he is unable to put Joe's good, kind heart above his own embarrassment at the blacksmith's roughness of speech and appearance.

When Magwitch appears with his shocking declaration, Pip is understandably appalled as all of his dreams collapse. To his credit, he does take responsibility for keeping Magwitch safe, understanding that the convict has put his life at stake to see him as a gentleman and bring him riches.

In the same period, he visits Miss Havisham and, when she pleads with him to forgive her, he responds with compassion and tries to 'ease her mind'. He is firm, however, that she must try to undo at least some of the harm she has caused to Estella. Pip's care for Miss Havisham makes him return to check that she is safe and, at considerable risk to himself, saves her from the 'fire blazing all about her.' During his recovery, he is cared for by Joe. Pip is clearly now on the journey back to his true humanity.

This continues as his feelings for Magwitch begin to soften. He is appreciative of the convict's calm acceptance of his dangerous situation and his simple affection for his 'boy'. Pip does his best for Magwitch and, after his capture, he stays with him as much as possible, arriving before the gate to the prison opens and comforting him until he dies.

The final chapters show Pip as a man full of regrets for his past mistakes and judgements: he realises that Joe is 'simply faithful and simply right' and that Biddy would always 'make it a better world.' He takes full responsibility for his past choices and makes the mature decision to work with Herbert in Cairo so that he can pay back his debts to Joe. The final scene with Estella completes Pip's rehabilitation – he has remained faithful to his feelings for her and the reader is left with the impression that his experiences have made him a better person in the end.

Quotation	This suggests...
'It is a most miserable thing to feel ashamed of home.' 'I had believed in the forge as the glowing road to manhood and independence. Now it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account.' '...a thick curtain had fallen....to shut me out from anything save dull endurance...'	When Pip is apprenticed to Joe, he can feel no happiness, as would have been the case at one time. Now he is 'ungracious' and 'dejected', only staying because Joe is so 'amiable and honest-hearted.' He dreads that Estella will see him working there, at his 'grimiest' and 'exult over' him and 'despise' him. His hopes of being a gentleman are over and he cannot come to terms with this.
'The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him, could not have been exceeded if he had been some terrible beast.'	Magwitch's arrival brings a catastrophic discovery for Pip who, from an early age, had assumed that his benefactor was an upper-class lady, Miss Havisham. Now the appalling truth is revealed with the most extreme diction and imagery; his benefactor is from the very lowest tier of society. The ultimate irony, disclosed later, is that Magwitch is in fact Estella's father.
'My repugnance to him had all melted away, and in the hunted wounded shackled creature who held my hand in his, I saw only a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously towards me with great constancy through a series of years. I only saw in him a much better man than I had been to Joe.'	This moving tribute to Magwitch, in direct contrast to his initial feelings, shows that Pip has come to appreciate the fine qualities which have led the convict to return to him. It is just as important that he now recognises the parallel to his own treatment of Joe. Magwitch's unwavering loyalty puts his own past behaviour in a very bad light.

Estella

Miss Havisham is Estella's 'Mother by adoption', and Pip meets them when he is commanded to go to Satis House to play with Estella. The adjectives repeatedly used to describe her from the very first meeting are 'pretty', 'proud', 'scornful' and 'insulting'. At their second meeting she insults him as a 'little coarse monster' and slaps him, but Pip is already hopelessly enthralled by her, as intended. Miss Havisham continually whispers to her the mantra 'Break their hearts my pride and hope.' It is clear that Estella must be damaged by spending her childhood in such a toxic and unnatural environment. Miss Havisham is using Estella completely for her own ends, manipulating her emotions over many years.

When they are older and Miss Havisham tells Pip that Estella is now 'abroad being educated and admired', she takes 'malignant enjoyment' in the fact that he has 'lost her'. Later in the novel, Estella herself admits that she has 'no heart ... no softness there'.

When Pip and Estella meet in Richmond, where she has 'admirers without end', Pip is in despair. Estella does warn him not to have any hope but he will not listen.

The important conversation where Miss Havisham demands that Estella show her the love she deserves, shows some indication that Estella herself is beginning to regret what she has become. She states that she is 'a little tired' of herself and that she is unable to love anyone even, ironically it seems, Miss Havisham, who is demanding a 'burning love' in return for the 'years of tenderness' she has lavished on her adopted daughter. Estella argues, calmly, that she has been taught to detest love as an 'enemy and destroyer', so Miss Havisham cannot expect her to go against her very nature, reminding her that she was taught to be proud and hard. Her final comment in the argument is that she, 'must be taken as I have been made.'

Estella, without any perceivable emotion, though perhaps with an unconscious urge to punish herself, entraps and marries Drummle, but has an 'unhappy life' where she is treated with 'great cruelty'. When Pip speaks to her at the end of the novel, she confesses that she has 'been bent and broken, but ... into a better shape.' There seems to be a more hopeful future for her.

Quotation	This suggests...
'She's a Tartar ... That girl's hard and haughty and capricious to the last degree, and has been brought up by Miss Havisham to wreak revenge on all the male sex.'	This accurate assessment by Herbert Pocket, a relative of Miss Havisham and a trusted character, is based on his knowledge of Estella and of Miss Havisham's past disappointment. Unlike Pip, he would never want to risk becoming involved with her.
'Love her, love her, love her! ... I adopted her to be loved ... I developed her into what she is, that she might be loved. Love her!' 'If the often repeated word had been hate instead of love – despair – revenge – dire death – it could not have sounded from her lips more like a curse.'	Miss Havisham's passionate demand that Pip gives Estella 'blind devotion' and 'utter submission', and Pip's realisation that her upbringing is nothing to do with love but rather a selfish wickedness, gets to the core of the damage done to Estella by Miss Havisham.
'What have I done!' What have I done!' 'I stole her heart away and put ice in its place.'	Miss Havisham eventually admits the terrible wrong she has done to Estella, with repeated pitiful and desperate cries; she begs for forgiveness. Pip recognises that she 'kept a part of (Estella's) right nature away from her.'

Mr Jaggers

Mr Jaggers plays a pivotal role in the novel, connecting all of the main characters. He is presented as complex and unknowable, direct and factual, never telling anyone more than is strictly necessary. He is first introduced as a stranger seen at Satis House, where even Miss Havisham is 'afraid of him', then at the Inn nearby, a 'burly man' with 'disagreeably sharp and suspicious eyes'.

This is just before he informs Pip that he is a 'confidential agent' of another person, and that Pip is to be brought up as a gentleman with 'great expectations', thus bringing his dream, his 'wild fancy' into reality. Mr Jaggers firmly states that this benefactor 'remains a profound secret'; it is not his fault or intention that Pip then jumps to entirely the wrong conclusions, but neither will he do anything to disabuse him of his mistake. Mr Jaggers finishes with the statement that he has become Pip's guardian, but that this is purely because he is 'paid for undertaking it'.

The description of Mr Jaggers' office and his clients is very revealing of his character. He is clearly feared by all who know him, from the coachman delivering Pip to those hoping to become his clients. However, these same clients have nothing but praise for him and are in awe of his talents. When he appears, his authority is absolute and never questioned: 'My guardian threw off the supplicant with supreme indifference.' When Wemmick takes Pip to see him in court, he is also in complete control there. Even the magistrates 'shivered' and everyone 'hung in dread rapture on his words'. To Pip he was simply 'grinding the whole place in a mill' to his own ends through both competence and fear. Mr Jaggers' distaste for those he deals with is shown by his obsessive ritual of washing his hands with scented soap, as if he wants to literally wash away the crime, corruption and horrors he meets on a daily basis. He appears emotionless, but perhaps this is the only way he can cope with his job and be such a capable lawyer who wins his cases.

When Pip visits his house, he appears even more mysterious. Very few of the rooms are used, the hall is 'gloomy' and 'there was nothing merely ornamental.' He exerts complete control over his housekeeper, Molly. During the apparently casual conversation with his guests, Pip notes that he 'wrenched the weakest part of our dispositions out of us.' His inexplicable interest in the despicable Drummle is another part of his enigma and never fully explained, particularly his comment that, 'I like the fellow; he is one of the true sort.' Perhaps he means that he is easy to see through; Drummle is certainly not complex and his character traits must be 'true' to those seen every day by Mr Jaggers in court.

When Pip tells Jaggers that he has worked out that not only is Molly Estella's mother, but that Magwitch is her father, even Mr Jaggers cannot fully control his surprised reaction. He then, without explicitly admitting anything, reveals the hypothetical truth of Estella's birth and his compassionate role in saving the child from 'certain destruction' by giving her to Miss Havisham.

Quotation	This suggests...
'The strange gentleman, with an air of authority not to be disputed, and with a manner expressive of knowing something secret about every one of us that would effectively do for each individual if he chose to disclose it ...' '(I) must have committed a felony and forgotten the details of it.'	Pip's first impressions of Jaggers at the Inn suggest his remarkable power and ability to instil fear as they all 'quailed before him'. Herbert Pocket humorously recognises this same aura of all-knowing superiority over others, enough to make them feel guilty even if they haven't done anything.
'Always seems to me as if he had set a man-trap and was watching it. Suddenly – click – you're caught.' 'Deep as Australia. If there was anything deeper, he'd be it.' 'It's impossible to say what he couldn't get, if he gave his mind to it.'	Wemmick's descriptions of him suggest his acute legal mind, drawing people in until they make mistakes. He has an enigmatic, secretive personality; he only lets you know as much as is strictly necessary, with the suggestion that there is far more to him than he has so far revealed. There is no-one to match his skills, as yet perhaps even under-used.
'Mr Jaggers ... keeps himself so high. He's always so high. His constant height is of a piece with his immense abilities.'	Wemmick's comments when he takes Pip to Newgate use an extended metaphor of 'height' to refer to Mr Jaggers. This suggests three aspects of his character: literally an imposing man physically, his elevated manner to keep himself above those he must work with, and his unequalled expertise as a lawyer.

Create your own character summaries:

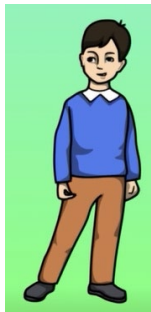
Chapter	Quotation	This suggests...

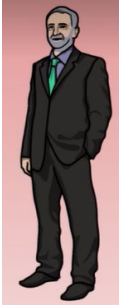
Chapter	Quotation	This suggests...

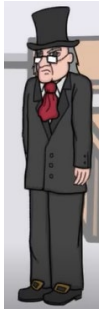
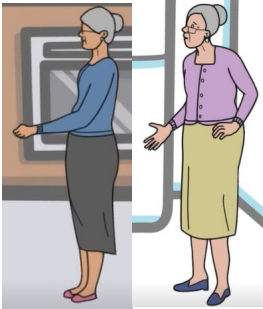
Chapter	Quotation	This suggests...

Worksheet 6: Character animations

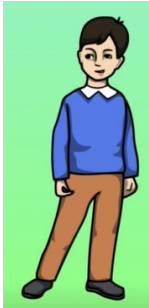


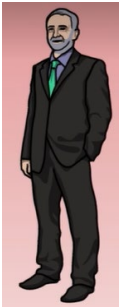
Character name	Character image
Pip	
Mrs Gargery (Pip's sister)	
Joe	
Magwitch (the convict / Pip's benefactor) Provis	
Estella	

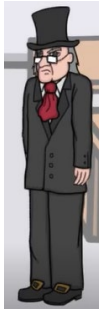
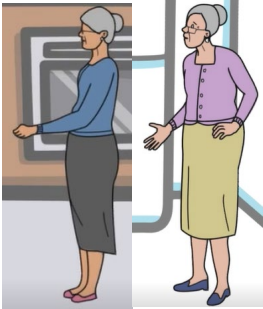
Character name	Character image
Miss Havisham	
Orlick	
Biddy	
Mr Jaggers (Pip's guardian)	
Wemmick (the clerk)	

Character name	Character image
Drummler	
Molly (the housekeeper)	
Mr Pocket	
Herbert Pocket	
Compeyson	

Worksheet 6: Character animations (blank)

Character name	Character image
	
	
	
	
	

Character name	Character image
	
	
	
	
	

Character name	Character image
	
	
	
	
	

Worksheet 7: Quiz



1. What job did Biddy do in the village when she was a girl?

- A) She took in sewing.
- B) She worked in the bakery.
- C) She helped in her grandmother's school.
- D) She was a housemaid.

2. How does Pip first meet Herbert Pocket?

- A) They meet at Mr Jaggers' office.
- B) He is at Pip's tutor's house.
- C) They meet in a dining club called The Finches in London.
- D) They have a fight in the yard at Miss Havisham's house.

3. How does Joe help Pip when he is ill after Magwitch has died?

- A) He pays off all of his debts.
- B) He takes him back home for Biddy to care for him.
- C) He writes to Estella for him.
- D) He cleans his house and fetches food.

4. Who said: 'You made your own snares. I never made them.'

- A) Mr Jaggers
- B) Mrs Joe Gargery
- C) Miss Havisham
- D) Orlick

5. Which of the following statements about Mr Wemmick's house is false?

- A) His father, the Aged, lives there also.
- B) The clocks are all set at twenty to nine.
- C) It has a flagpole and drawbridge.
- D) The garden has an ornamental lake with a fountain.

6. What does Magwitch call himself as an alias when he returns to England?

- A) Compeyson
- B) Provis
- C) Trabb
- D) Clarriker

7. Why does Miss Havisham want Pip to play with Estella?

- A) She thinks Estella must be getting bored.
- B) She hopes Estella will fall in love with Pip eventually.
- C) She thinks Estella should get to know other children her own age.
- D) She wants Estella to practise making boys and men fall in love with her.

8. Which of the following facts about Mr Jaggers is false?

- A) His office is large, bright and well-furnished.
- B) None of the thieves in London would steal his watch.
- C) He uses very few of the rooms in his house.
- D) He saved his housekeeper from being convicted of murder.

9. What does Pip do after finding that he cannot marry Biddy?

- A) He goes to find Estella.
- B) He starts working as a tutor to earn some money.
- C) He starts training as a lawyer with Mr Jaggers.
- D) He becomes a clerk to Herbert Pocket in Cairo.

10. What happens just before Magwitch dies?

- A) He finds out that he has been pardoned.
- B) He tells Pip where to find all of the money he has saved for him.
- C) Pip tells him that Estella is his daughter.
- D) He complains that he is in pain.

Worksheet 7: Quiz answers

1. What job did Biddy do in the village when she was a girl?

C) She helped in her grandmother's school.

2. How does Pip first meet Herbert Pocket?

D) They have a fight in the yard at Miss Havisham's house.

3. How does Joe help Pip when he is ill after Magwitch has died?

A) He pays off all of his debts.

4. Who said: 'You made your own snares. I never made them.'

C) Miss Havisham.

5. Which of the following statements about Mr Wemmick's house is false?

B) The clocks are all set at twenty to nine.

6. What does Magwitch call himself as an alias when he returns to England?

B) Provis.

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C) Pip tells him that Estella is his daughter.

Cambridge Assessment International Education
The Triangle Building, Shaftsbury Road, Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: info@cambridgeinternational.org www.cambridgeinternational.org

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