

Key Concepts	Key Contexts
<b>Persuasion:</b> the action or process of persuading someone or of being persuaded to do or believe something.	<b>Inequality:</b> when people are treated differently in society and as a result there is difference in the amount of power or influence they have.
<b>Point of view/viewpoint:</b> a particular attitude or way of looking at an issue	<b>Stereotypes:</b> a widely held but fixed and oversimplified image or idea of a particular type of person or thing.
<b>Line of argument:</b> the reasoning used to support a particular idea or view.	<b>Discrimination:</b> when people are treated negatively especially on the grounds of race, age, or sex.

### Grammar and Punctuation

<b>Colons</b>	(:) used to mark a major division in a sentence, to indicate that what follows provides extra detail.	He got what he worked for: he really earned those GCSEs.
<b>Semi-colons</b>	(;) used to show a division in a sentence where a more distinct separation is felt between clauses or items. It is sometimes used to replace a connective in a sentence.	I love ice cream; it is my favourite food.
<b>Modal verbs</b>	A type of verb that expresses necessity or possibility. (must, shall, will, should, would, can, could, may, and might)	We <u>must</u> make a change to the way that we treat our planet so that future generations <u>will</u> be able to see how beautiful it is.
<b>Pronouns</b>	A word that refers to the participants in the conversation or to someone or something mentioned elsewhere (I, you, she, it, this)	I believe that if <u>we</u> work together, <u>this</u> world will be a better place.
<b>Dashes</b>	A horizontal stroke in writing or printing to mark a pause or break in sense or to represent omitted letters or words.	Education is a right that we should all have – it should not depend on our gender, race or background.
<b>Brackets</b>	A pair of marks ( ) used to enclose words to separate them from the rest of the main clause.	It can be argued that (contrary to my own belief) that children should not be allowed to use mobile phones until the age of 16.

### Rhetorical Techniques

### Aspects of Structure

<b>Anecdote</b>	A short amusing or interesting story about a real incident or person.	<i>On the 9th of October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too...</i>	<b>Counter argument</b>	What someone who disagrees with you might say in response to your ideas/argument.	<i>Admittedly, it has been argued that global warming is just a myth – but of course, such claims are completely absurd.</i>
<b>Rhetorical Question</b>	A question asked to produce an effect, not for replies	<i>Why has the word become such an uncomfortable one?</i>	<b>Topic sentence</b>	A sentence that identifies the main idea of the paragraph	<i>The facts about women and employment are clear.</i>
<b>Litotes</b>	An understatement.	<i>William Shakespeare was not a bad playwright at all.</i>	<b>Discourse markers</b>	A word or phrase used to organize what we are saying in sections.	<i>However, although, nevertheless</i>
<b>Hyperbole</b>	Obvious exaggeration.	<i>If I have to wait for an eternity for this, I will.</i>	<b>Effective openings</b>	Grabbing the audience's attention with techniques that stand out and make people listen (e.g. short successive sentences, rhetorical question, setting the scene)	<i>Imagine: a world with....</i>
<b>Colloquialism</b>	Ordinary or familiar conversation rather than formal speech or writing	<i>Boys can get a kick out of sewing.</i>	<b>Bookending</b>	When your speech introduction and conclusion support your speech in a way that provides balance and creates structure.	<i>Today we are launching a campaign called HeForShe. I am reaching out to you because we need your help. It is called HeForShe. I invite you to step forward, to be seen and to ask yourself, "If not me, who? If not now, when?"</i>
<b>Direct Address</b>	The use of a term or name for the person spoken to, as in securing the attention of that person.	<i>You can make a change to these distorted attitudes if you help to spread a positive word about it.</i>	<b>Short sentences</b>	A simple sentence, which often communicates clearly and is easily remembered.	<i>It's about freedom.</i>
<b>Emotive language</b>	Language used to create emotion in the audience.	<i>He was depressed, bedraggled and lonely.</i>	<b>Single sentence paragraph</b>	When one line of text is used on its own in a text, normally for emphasis.	<i>Dear sisters and brothers, now it's time to speak up.</i>
<b>Repetition</b>	Words or phrases that are used more than once.	<i>Both men and women should feel free to be sensitive. Both men and women should feel free to be strong.</i>			
<b>List of Three</b>	Three words or phrases used in a sentence for emphasis.	<i>Strength, power and courage was born.</i>			
<b>Superlative</b>	Expressing the highest of something.	<i>Most, least, best, worst</i>			

Great Expectations	Context
	The Victorian Era: the period of Queen Victoria's reign, from 20 June 1837 until her death on 22 January 1901. Despite the fact that Britain was seen as a strong global power, this era saw a large amount of social inequality. There was also a lot of change during this era as it saw the advancement of technology and industry with the Industrial Revolution. Charles Dickens wanted to show how difficult growing up was in these times as well as reveal the differences in the lives of the rich and the poor.
	Social class: In Victorian times, society was strictly layered - not only into rich and poor, or even upper, middle and lower class, but hundreds of 'grades'. People were expected to 'know their place', and the Church taught them to be content in their 'station'. There was a huge gap between the rich and poor; the poor were very poor and the rich did little to help the poor or alleviate their situation
	Social problems: At the time, many people were becoming aware of the need to improve the condition in which the poor found themselves. Dickens was a great supporter of social reform - especially in education and prisons.
	Church and religion: In Victorian times, Britain was overwhelmingly Christian. The Church dominated religion and the morals of the time. Dickens, however, disapproved of the power the Church had over people's lives.
	Charles Dickens: Dickens was born in England in 1812. He died in 1870. His first big success was The Pickwick Papers. This was in 1837, the year Victoria became Britain's Queen. Dickens lived through the Industrial Revolution. When he was 12, his father was imprisoned for debt. While his father was in prison, Dickens was sent to work in a boot-blackening factory. Even when his father came out of prison, Dickens' mother made him continue working in the factory - for which he never forgave her.
	Nineteenth century literary traditions: By 1860, although most people in Britain could read and write, books were well beyond the income of ordinary people. Because of this, Dickens' novels were serialised. Great Expectations was published in 36 weekly parts in All Year Round, priced 2d (two pence in old money).

Great Expectations Key Characters	
Pip	The hero, protagonist and narrator of Great Expectations who starts as an orphan and receives a large and unexpected fortune. (victimised, lonely, naïve)
Magwitch	A fearsome criminal, Magwitch escapes from prison at the beginning of Great Expectations and later becomes Pip's secret sponsor. (rough, complicated, generous)
Estella	Miss Havisham's beautiful young niece, Estella is Pip's unachievable dream throughout the story (beautiful, arrogant, cold)
Miss Havisham	The old woman who lives in Satis House. As a young woman, Miss Havisham was deserted by her fiancé minutes before her wedding, and now she hates all men. (bitter, angry, eccentric)

Great Expectations Plot
<ul style="list-style-type: none"> <li>• Pip, an orphan, lives with his unkind sister and her husband</li> <li>• Pip meets a convict (Magwitch) who commands him to bring him food</li> <li>• The convict is later captured by soldiers and imprisoned</li> <li>• Pip is introduced to a lady called Miss Havisham at Satis House</li> <li>• He spends time at her home and falls in love with Estella</li> <li>• Miss Havisham pays for Pip to become a blacksmith</li> <li>• Pip is unhappy and wishes to become a gentleman and marry Estella</li> <li>• Pip is left a large fortune by an unknown benefactor</li> <li>• Pip believes that the benefactor is Miss Havisham</li> <li>• Pip learns that his benefactor is Magwitch</li> <li>• He also learns about Miss Havisham's ill-fated wedding day</li> <li>• Pip returns 11 years later and finds Estella at Satis House.</li> </ul>

## Great Expectations Key themes

**SOCIAL CLASSES:** There was a big divide between the upper class and lower class people in the Victorian era. Dickens did not like the effects of social class. Pip sees that many of the people of 'high' social class have significant character flaws, and that people from other social classes are 'better' human beings. On the other hand, violent and surly lower working class people are to be feared and distrusted. Dickens' message is that the middle class values of godliness, hard work, temperance and the gentleness of a 'gentleman' are - with sufficient income - the way to happiness. This message would appeal to his middle class/upper working class readership.

**CRIME AND THE LAW:** Dickens had a social conscience and was deeply critical of the existing system of law and justice. (Remember that his father was imprisoned for debt.) Issues relating to crime and the law run throughout Great Expectations. For example: The story starts with Pip meeting a 'fearful' criminal in a cemetery, who makes him steal a file and food. Dickens' shocking conclusion is that, in Victorian England, some criminals were good men trapped by an unfair system, that punishment missed the guilty, that lawyers were rotters, and that prison was an inhuman place - in short, that England's system of justice was wholly unjust.

**AMBITION AND SELF-IMPROVEMENT:** In 1859, Samuel Smiles published his book Self-Help, which told people that if they worked hard they could improve their station in life. The 19th century was the age of the 'self-made man'. Most of Dickens' readers would have wanted to better themselves, and the author holds up a number of models of upper class life for Pip (and therefore the reader) to consider: Miss Havisham, Pip and Magwitch. Dickens' message is that 'character' is not about money or manners, but what is in your heart. The true heroes are Biddy and Joe. Dickens felt illusions make you unhappy, and ambition does not bring success. What matters to Dickens is not what you achieve, but what kind of person you are.

**LOVE AND DECEPTION:** Dickens explores love and loyalty in Great Expectations. He makes it clear that they underlie happiness (when things go well) and misery (when things go wrong). For example, Pip's unrequited love for Estella throughout the novel only brings misery for Pip. Miss Havisham's life is ruined when she is jilted on her wedding day.



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Great Expectations

# Why is the genre of a Bildungsroman novel significant?

Pip is both the narrator of Great Expectations and its chief protagonist. His perspective both determines what we see and how we see it. The novel follows Pip from the age of about eight to his mid-thirties and qualifies as a bildungsroman. Great Expectations is divided into three parts corresponding to the phases of Pip's life. The first stage covers his childhood, during which he is 'brought up by hand' by his older sister, his parents having died. The second covers his apprenticeship in London, from his mid-teens to his coming of age, at which time he also comes into his mysterious inheritance, of which he has such great expectations (hence the novel's name). The third part of the novel shows Pip getting a better grip on who he is and who he wants to be, from his mid-twenties to his mid-thirties. It also covers how those 'great expectations' are - and are not - fulfilled. As Pip is our narrator, the reader lives Pip's life with him, and we see:

- the way contact with rich people makes him dissatisfied
- how coming into money makes him shallow and selfish, and unhappy
- how trying to find love with a beautiful, yet cruel, girl makes him unhappy - the plain, good girl would have been better
- how disappointments change his character for the better
- how Pip is happier when he settles down to a decent living through hard work - this is one of the main messages of the novel

# Subject Terminology and Vocabulary

**Foreshadowing:** a clue, hint or warning about something which will happen in the future/ later in the text

**Catalyst:** something that causes a reaction to happen quickly

**Exposition:** a full-fledged and detailed explanation

**Motif:** a repeated image that helps to convey a theme

**Semantic field:** a set of words that are related in meaning

**Benefactor:** a sponsor

**Naive:** someone who is innocent and lacks experience

**Eccentric:** unusual and slightly strange

**Grotesque:** focuses on the human body, and all the ways that it can be distorted or exaggerated: its aim is to make us feel both empathy and disgust at the same time.

**Bildungsroman:** a coming of age novel which focuses on the development of the protagonist from youth to adulthood

**Patriarchal:** relating to a system/ society where men dominate

**Protagonist:** the leading character in the novel

**Social Class:** a section of society based on social and economic background

**Narrative Perspective:** the point of view from which the story is told. In the case of Great Expectations, Pip is the narrator so there is a 'First Person Narrative'

**Serialisation:** when stories were released in a series of weekly instalments instead of as a whole novel - they were serialised.

## Key Quotes

Pip

- 'and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip'
- 'common labouring boy'
- 'coarse and common'
- 'Out of my thoughts! You are part of my existence, part of myself. You have been in every line I have ever read...'
- "Biddy," said I, after binding her to secrecy, "I want to be a gentleman."
- 'I could never, never, never undo what I had done.'
- 'No varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself.' (A metaphor to suggest Pip cannot escape his past )
- 'I wanted to make Joe less ignorant and common, that he might be worthier of my society.'

Estella

- "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.)
- "her light came along the long dark passage like a star."
- "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)
- 'I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be.' (Pip to Estella)

Miss Havisham

- 'I have sick fancies'
- 'Break his heart'
- 'had been white long ago, had lost its lustre, and was faded and yellow.'
- 'she was dressed in rich materials - satins, lace and silks - all of white'
- 'I stole her heart away and put ice in its place.'

Magwitch

- 'In jail and out of jail; in jail and out of jail. That's my life pretty much.'
- 'Hold your noise!' cried a terrible voice, as a man started up from among the graves.'
- 'My repugnance to him had melted away.'
- 'my convict'/ 'my gentleman'

London

- 'the shameful place, being all asmeared with filth and fat and blood and foam.'

<b>Context</b>
The Elizabethan Era: 1558-1603 this period is named after Queen Elizabeth I who reigned during this period. This is the period during which Shakespeare wrote and set the play. Also known as the Golden Age.
The court and the upper classes: the upper classes were educated and could read and write. They would dress very smartly and speak in a more formal manner. Those who were associated with the royal court were known as nobleman and aristocrats.
The watch and lower classes: the lower classes were not educated and many would not have been able to read and write. The watch was a sort of early police force made up of the lower classes. It is debatable as to how effective they were at preventing crime.
Women: in the Elizabethan era were submissive and maintained a domesticated role in life. It was thought that they should speak when spoken to by men. Usually a woman would not be witty – wit would be seen as being clever and women were not educated during this era. In many ways, Beatrice is unconventional of our expectations of an Elizabethan woman. Society was patriarchal which meant that men were in charge/ dominant and women were inferior to them.

**Plot**

ACT 1	<ul style="list-style-type: none"> <li>•Beatrice and Benedick argue in a 'merry war'. Don Pedro hatches a plan to get Claudio and Hero together.</li> <li>•Don Jon plots to revenge on Claudio</li> </ul>
ACT 2	<ul style="list-style-type: none"> <li>•At the masked ball, Don Jon tells Claudio that Don Pedro intends to marry Hero himself.</li> <li>•After Don Jon's first revenge plan has failed, he plans to tell Claudio that Hero is having an affair.</li> <li>•Meanwhile, Benedick's friends trick Benedick and Beatrice into falling in love</li> </ul>
ACT 3	<ul style="list-style-type: none"> <li>•The second gulling scene – Hero tricks Beatrice into thinking that Benedick loves her.</li> <li>•The night before the wedding, Don John tells Claudio his wife-to-be is unfaithful.</li> </ul>
ACT 4	<ul style="list-style-type: none"> <li>•The next day, Claudio rejects Hero at the altar at their wedding calling her a 'rotten orange'.</li> <li>•Leonato sends Hero into exile, where everyone believed her to be dead.</li> <li>•Benedick confesses his love for Beatrice and she tests this by asking him to kill Claudio as proof of his love to her.</li> <li>•Meanwhile, Dogberry and Verges get a confession from Borachio and Claudio who admit that it was all part of their nasty plan.</li> </ul>
ACT 5	<ul style="list-style-type: none"> <li>•Claudio find out Hero is innocent but believes she is dead. Leonato orders Claudio to kill Hero's name by telling the entire city that she is innocent. Claudio agrees to make amends by marrying Antonio's 'daughter' without seeing her.</li> <li>•At the wedding Claudio is delighted to unveil his new bride and find Hero.</li> <li>•Benedick and Beatrice agree to marry.</li> </ul>

**Genre: comedy**

Comedy, in the Elizabethan era, had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriages between the unmarried characters, and a tone and style that is more light-hearted than Shakespeare's other plays.



Terminology		Characters	
Dramatic irony	This is when the audience knows more about a character's situation than the character themselves. It is often used by playwrights to create tension, or humour.	Beatrice	Niece of Leonato and cousin of Hero. She doesn't want to marry at the start of the play and is a scorner of love – she constantly fights verbal battles with Benedick.
Soliloquy	A speech in a play that the character speaks to himself or herself or to the people watching rather than to the other characters.		
Monologue	A long speech by one character in a play.	Benedick	An aristocratic and soldier and a friend of Claudio and Don Pedro. He argues with Beatrice and is against the idea of marriage at the beginning of the play (he is a scorner of love)
Act	The division of a play (all of Shakespeare's plays have 5 acts).		
Scene	A sequence of actions in a play. Acts are divided up in to scenes.		
Stage directions	An instruction in the text of a play indicating the movement, position, or tone of an actor, or the sound effects and lighting	Claudio	A young soldier who falls in love with Hero. However, he is suspicious and quick to believe rumours.
Tension	An event which causes the audience to experience excitement and anticipation regarding an outcome		
Wit	A natural aptitude for using words and ideas in a quick and inventive way to create humour.	Hero	The beautiful daughter of Leonato and cousin of Beatrice. She suffers a lot in the play.
Scorner of love	Someone who believes that love is silly and they look at it in a disdainful way. They think that love is beneath them.		
Gull	A trick	Don Jon	The illegitimate brother of Don Pedro. He is the villain of the play and envious of his brother's success.
Double entendre	A word or phrase open to two interpretations.		
Malapropism	The mistaken use of a word in place of a similar-sounding one, often with an amusing effect	Don Pedro	A nobleman from Aragon. He is the most politically and socially powerful character in the play and led the army to quash Don Jon's rebellion.
Comic fool	A character who, at the expense of their intellect, provides comic relief for the audience. These characters often come in pairs known as 'comedy duos'.		

### Key themes

Love: is a main idea in this play and is shown through the partnerships between Claudio and Hero, Benedick and Beatrice and also through the love that Leonato shows for his daughter and niece. Claudio's love for Hero is questionable. He seems to fall in love with her because she fits the model of an ideal woman: modest, beautiful and obedient. Beatrice and Benedick, on the other hand, are each in denial of their love and need to be tricked by their friends into realising their true feelings. Ultimately their love seems more real and true. In the end, both pairs are married and love is triumphant.

Appearance V reality :Shakespeare uses this play to show how appearance and reality are not always the same thing. At the beginning we see the apparent enemies, Benedick and Beatrice, engaging in witty banter that verges sometimes on the cruel. However, they are tricked into acknowledging their real feelings of love for one another. Other examples of this theme can be seen in the masked ball, where mistaken identity is the cause of confusion and upset for both Claudio and Benedick. In the gulling scene, Benedick appears to hear his friends talk about Beatrice's love for him, but in reality the audience knows they are playing a trick. In darker examples of the theme, Don John fools Claudio into believing his wife-to-be is untrustworthy by apparently showing him a scene of unfaithfulness. When Hero is accused, Leonato makes it appear that his daughter is dead.