

ENRICHED CLASSICS

Curriculum Guide to:

Great Expectations

by

Charles Dickens

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Great Expectations, Charles Dickens

Dear Colleague:

Teaching Dickens is a challenge, an opportunity, and a delight. The challenge arises from persuading students to overcome their prejudices about reading a thick, nineteenth-century novel with some unfamiliar references. Delight comes when those barriers are crossed and your students are swept up by the twisting plot and memorable characters. Teenagers still respond to the terror and comedy of the convict on the moors, to the implacable Mrs. Joe, to Pip's longing, self-absorption and short-sightedness, to the ghastly sight of Miss Havisham's wedding table at Satis House, and to the final revelations about Magwitch, Joe, Bidley, Estella, and Pip.

But, no question about it, getting students to delight takes work. Active teaching is necessary to get past the apparent barriers imposed by the distance of time and the unfamiliarity of some of the language. Teaching any Dickens novel requires hands-on monitoring, mentoring, and imaginative lesson plans.

Encourage your students to think of the novel as a kind of soap opera, in which the audience gets to know the characters intimately and the plot develops slowly—and often bizarrely. Use the excellent notes at the back of the Enriched Classic edition to clarify obsolete references when needed. Check out the lesson plans on this website. Take advantage of the opportunities to develop vocabulary through context. Help students identify with the characters by providing them with ample occasions for discussion and writing. Build in a research paper on the Victorian prison, class, or educational systems. And use Dickens's words to dramatize or read aloud some of the many humorous and dramatic conversations.

Dickens has lasted. His inventiveness of plot and character, his generous spirit, and his observant eye and ear continue to entertain and reward readers. Reading Dickens links students to the past and demonstrates that the past has much to say to the present.

Judith Elstein

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over

Curriculum Plan #1

Double Vision (A Lesson in Critical Thinking)

At a time when inexpensive high-quality DVD's and VCR tapes are available in the comfort of one's home, it no longer makes sense to show an entire video at the conclusion of a class reading of a novel or play. Used thoughtfully, however, classroom video can be a valuable tool to enhance observation and critical thinking.

Depending on the length of your class period, this lesson will take 1-3 days.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
5. Students employ a wide ranges of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique and discuss print and non-print texts.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

What To Do:

1. Choose three scenes that the class has closely studied. Some possible choices:

Chapters 1-3	Pip meets the convict in the graveyard
Chapter 8	Pip's first meeting with Estella and Miss Havisham
Chapter 21	Pip comes to London and meets Herbert Pocket
Chapter 39	Abel Magwitch returns
Chapter 49	Pip visits Miss Havisham; fire erupts at Satis House
Chapter 59	Pip returns to England

2. Bring to class two film versions of *Great Expectations*. (Suggestions below.) Whether the versions are good or bad, recent or older, is unimportant; your students will have much to say about them.
3. Tell students the chapters and scenes they will watch the day before the film is to be shown. For each, ask them to go back to the chapter and create an “Anticipation List”. They will write down a description of the setting and objects they expect to see, the actions they anticipate occurring, and the reactions they expect by Pip and other characters. Ask them to think about weather conditions for outdoor scenes, lighting for interiors, and background music or noises.
4. Show one of the scenes. Pause and ask students to jot down, without discussion, details of what they saw.
5. Call on students to share notes at the end of five minutes, and write them down on the board.
6. Show the same scene in another version. Proceed as in #4.
7. Have students share their notes again, and list them in a second column on the board.
8. Compare homework lists with the board notes. What’s missing? Added? Do students like the changes? How do alterations to the text affect the film and the audience’s perception of the scene? Have the directors and actors stayed true to Dickens? Have they overlaid another theme or purpose? Can their decisions be justified?

What You Need:

A copy of the Enriched Classic edition of *Great Expectations* (ISBN: 0743487613) for each student

Two film versions of *Great Expectations* (Three notable productions are a 1999 TV version with Charlotte Rampling as Miss Havisham; a 1998 modernized version with Ethan Hawke as the protagonist, now named Finn , and Gwyneth Paltrow as Estella; and a 1946 version directed by David Lean with Alec Guinness as Herbert Pocket and Martita Hunt as a memorable Miss Havisham.

Two good online sources for cast lists, reviews, and information about other film versions are <http://imdb.com> or www.rottentomatoes.com.

How Did It Go?

When this lesson is completed students should be able to answer these questions:

What are the essential elements that must be kept to be true to character, plot, and Dickens’s intention?

How can elements of the novel be changed and still be effective?

Curriculum Plan #2

Empathy Journal (A Lesson in Analysis)

Because *Great Expectations* was first published in 1860, some students assume that the distance of nearly 150 years means that the novel's characters and the events they experience cannot be anything like their own. But, like Shakespeare, Dickens's insightful writing about human nature transcends time.

The purpose of this assignment is to help students make a personal connection to Pip early in the novel and to help them understand his motivations, feelings, and goals. While Pip's experiences are highly dramatic, many events in his life are very similar to those experienced by all adolescents.

The first part of this activity is ongoing as students are reading the First and Second Stages of the book; it will require 5-10 minutes of class time each day. The journal assignment is a homework activity; discussion of the journal entries will take approximately one fifty-minute class period.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique and discuss print and non-print texts.
11. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Explain to your students what *empathy* means and tell them that they will be keeping an Empathy Journal as part of this exercise. A good working definition of *empathy* is:

the act of imaginatively stepping into another person's perspective and considering how things look from their point of view (i.e., walking a mile in someone else's shoes).

2. As students are reading the First and Second Stages of the novel (ending at chapter 39), spend five to ten minutes during your daily classroom discussions having students identify experiences, opinions, beliefs, or emotions that Pip has had that are similar to those of a contemporary young person.
3. As part of these discussions, create a connections list on the board using the examples they share and have them write the list in their notebooks.
4. After students have finished reading chapter 39, distribute Handout #1 and explain the analysis/journaling assignment. Let students know that they can use the examples from their connections lists (in their notebooks) as well as those listed on the handout. Have them complete the journal assignment as homework; you may choose to give them more than one night to complete the assignment.
5. Then, during the next class period after the journal assignment has been completed, ask for volunteers to share one journal entry each. Spend twenty to thirty minutes having students read their entries. The essays should springboard students into discussion of the novel; spend the rest of the class period determining which feelings were most common, and which are less so. Discuss where Dickens was accurate in his depiction of Pip's growth and where he was "pushing" to create drama.
6. As an optional extension of this assignment, have students develop one of their journal entries into a full-length personal essay as a homework assignment.

What You Need:

A copy of the Enriched Classic edition of *Great Expectations* (ISBN: 0743487613) for each student

Copies of Handout #1

How Did It Go?

When this lesson is completed students should be able to answer the following questions:

Why did Pip feel both frightened of the convict and guilty for helping him?

Why does Pip distrust Orlick?

What are Pip's first impressions of Miss Haversham?

Why doesn't Estella return Pip's affection?

Why is Pip ashamed of his family and of his future profession?

Why is Joe always loyal to and proud of Pip?

What does Biddy think of Pip?

What is the source of Pip's good fortune?

Why is he deceived about the source?

Why do Pip and Herbert Pocket become friends?

Why does Pip persist in trying to win Estella?

Curriculum Plan #3

We Need an Expert! (A Lesson in Character Development)

Like most of Dickens's novels, *Great Expectations* contains a large cast of fascinating characters. Some have big parts; others are supporting players and a few make brief cameo appearances. Keeping track of all the characters (who they are and why they are significant in Pip's life) is not easy for first-time readers of the novel. This lesson plan uses a written organizer, oral reports, and discussion to clarify characters in their relationship to Pip.

This is an ongoing activity during the first two stages of the novel and will require approximately ten to fifteen minutes of class time each day. Students will complete the handout as homework on an ongoing basis as well.

NCTE Standards covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Divide the class into expert groups of 3-4 students.
2. Assign a character to each group. Choose from Joe Gargery, Mrs. Joe, Biddy, Mr. Pumblechook, Wopsle, Abel Magwitch, Compeyson, Orlick, Estella, Miss Havisham, Drummle, Mr. Jaggers, Molly, Mr. Wemmick, Herbert Pocket. Major characters who appear throughout the novel may be assigned to several students. Minor characters can be grouped together.
3. Remind students that we learn about characters through what they say and do and through what others say of them and to them.

4. Distribute Handout #2.
5. Tell students to complete (as a homework assignment) this form for each chapter in which their character appears.
6. As each chapter is completed, the expert group will report to the class on what they've discovered. Discuss how this new information affects our perception of Pip. This should take ten to fifteen minutes of class time, depending on how many characters appear in the chapter. (If you assign multiple chapters at a time, adjust class discussion time accordingly.)
7. Post completed chapter notes on a wall or bulletin board so students can reread them and follow the developing relationships.
8. Ask the class to determine the two most significant quotes from each character at the end of each Stage of the book. Choices must be justified by their expression of the innate nature of the character and by their importance to Pip's unfolding story.

What You Need:

A copy of the Enriched Classic edition of *Great Expectations* (ISBN: 0743487613) for each student

Copies of Handout #2

How Did It Go?

When this lesson is completed students should be able to explain how supporting characters impact the plot and help the reader determine the whys and the ways in which the protagonist changes.

Curriculum Plan #4

“In a Word ... A Young Fellow of Great Expectations!” (A Lesson in Vocabulary)

One of the challenges for young readers coming to Dickens is his broad vocabulary. While some small number of words in *Great Expectations* are obsolete, most are simply words not previously encountered by the students. The novel, therefore, provides teachers with an excellent opportunity to build vocabulary in the best way: context.

The following lesson assumes a unit plan of one month to study and complete the novel. It uses a text-based vocabulary list and combines a traditional written exercise with active-learning improvisation.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Distribute Handout #3, which includes 60 vocabulary words from *Great Expectations*.
2. Tell students they will learn 15 words from the list each week. The class will focus on words 1-15 the first week, 16-30 the second week, and so forth.

Each week, students should:

- a. Write out definitions in their notebooks and on index cards. (Each card should have a vocabulary word on one side and a definition on the other.)
- b. Make up a matching exercise (vocabulary words in column A, scrambled definitions in column B).
- c. Review the vocabulary index cards at least 3 times a day for 5 minutes each time.

3. Have students switch exercises with each other and complete the matches without looking at definitions.
4. Copy two of the matching exercises and duplicate them for use on subsequent days as review; or put exercises on an overhead.
5. Play the following active-learning improvisation game daily during the first week. It requires students to use their new vocabulary.
 - a. Designate 3 students as actors.
 - b. Give them 3 of this week's words (they may use their index cards) and two minutes (time it!) to devise an impromptu two-minute scene in which their words are appropriately used.
 - c. Have students present their scene to the class.
 - d. Correct any misuse of the words gently.
6. Hone in on the text after the first week. Tell students that from now on when they present their scenes, they will represent characters in *Great Expectations* and should try to capture something of the character's essence. When students come up, assign a setting (it need not be in the book), a character card, and three vocabulary words.

For example, students might receive character cards for Pip, Estella, and Joe Gargery. The setting might be a baseball field. The words might be commiserate, larceny, and consternation.

7. Give the students weekly and cumulative quizzes on the words.

What You Need:

A copy of the Enriched Classic edition of *Great Expectations* (ISBN: 0743487613) for each student

Copies of Handout #3

Index cards with the names of all the characters from the novel

Index cards with a variety of settings (for example, the graveyard, Joe's forge, Satis House, Mr. Jarvis's house, the Aged P's castle, the marshes at night; some non-text suggestions include a baseball game, school cafeteria, school bus, line at a grocery store)

How Did It Go?

When this lesson is completed students should be able to identify the meanings of the sixty assigned vocabulary words and use them correctly.

Curriculum Plan #5

Are You A-Listening? (A Lesson in Dialect)

What characters say and how they speak is one of the ways in which we get to know about them. *Great Expectations* is rich in dialogue and in the dialect of the working class and the poor. Dickens uses dialect principally in two ways: to indicate social class and/or to make a humorous or ironic point about a character's simplicity, ignorance, or self-importance.

For students, dialect often presents a challenge. Simon & Schuster's new Enriched Classic edition of *Great Expectations* has a "Notes" section starting on page 601 that will help students with word substitutions and obsolete words, but the barrier of dialect pronunciation and meaning remains. Omitted vowels and consonants, letter substitutions, drawn-out words and mispronounced words are hurdles that students are not always able to leap over.

The following exercise is based on words that appear in the first book of the novel. It will help students develop a comfort level and confidence in dealing with the seemingly unfamiliar dialect words and phrases.

This lesson will take approximately one fifty-minute class period.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique and discuss print and non-print texts.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

What To Do:

1. Begin by defining dialect on the chalkboard. Here is a helpful working definition:
a variation in pronunciation, meaning or usage from standard language
whose origin may be attributed to geography, social class, or culture
2. Discuss regional language differences with students. Depending on the part of the country in which students live, they may use or pronounce certain words in an idiosyncratic way. For example, in different parts of the country people use: hero, submarine sandwich, grander, and hoagy.

Consider the pronunciation of these common words: water, gas, and tomato. In parts of Connecticut, “water” is pronounced “waahter”; in Philadelphia drivers put “gaz” in the car; and Bostonians eat “tomahtos” while Midwesterners eat “tomaytos.” Whether students say “you” or “you-all” or “yawl” when talking to a group also depends on the region of the country in which they live.

3. Ask students to suggest additional examples of variants in pronunciation or meaning.
4. Distribute Handout #4, which is drawn from Chapters 1-10.
5. Have students work in pairs to complete the assignment in class.
6. Discuss the results. Have students consider why the dialogue of speakers at Miss Havisham’s house is different from that of Joe, Mrs. Joe, and the convict.
7. Suggest they keep Handout #4 handy as a reading reference.
8. Direct students to write their own paragraphs using at least ten of the dialect words.

What You Need:

A copy of the Enriched Classic edition of *Great Expectations* (ISBN: 0743487613) for each student

Copies of Handout #4

How Did It Go?

When this lesson is completed students should be able to answer these questions:

Why is the speech of Joe, Magwitch, Pumblechook, and the other villagers different from the speech of Miss Havisham, Estella, and Mr. Jarvis?

What is the effect on the reader?

Handout #1

Empathy Journal

The purpose of this exercise is to understand events in Pip's life and to find connections between his life and that of any teenager. The items below recount feelings that Pip had while growing up, as well as events that happened to him from his childhood to his late teens.

Directions: Choose five of the items below. For each, briefly describe the incident in the novel and Pip's motivation or reaction. Then, write a three-paragraph journal entry in which you discuss a similar event or feeling that occurred to you or someone you know. Some sample beginnings are given, but feel free to change the words.

1. Pip, as a small child, accidentally meets a mysterious and terrifying stranger.
[Ex.: Once, I met a frightening stranger ...]
2. When Pip is a very young boy, Orlick tells him a lie that badly frightens him and makes him distrust the journeyman. Orlick says that every seven years the fire in the forge is made up with a live boy.
[Ex.: When I was very young, a frightening lie that I heard ...]
3. Pip meets Miss Havisham, a very eccentric person.
[Ex.: An eccentric person I know ...]
4. Pip loves Estella and is not loved in return.
5. Pip becomes ashamed of his family and of the way they live.
6. Pip often condescends to Joe, but Joe's affection for him never wavers.
7. Pip thinks he is better than Biddy.
8. Pip wants a better future than being an apprentice and then a blacksmith.
9. Pip feels secretly guilty for unknowingly providing the weapon used in the attack on his sister.
10. Pip underestimates Biddy's intelligence and ability.
11. Pip has an amazing stroke of luck occur in his life: he wanted to be a gentleman and although it seemed impossible, money arrives to make his dream come true.
12. Pip leaves home for the first time with mixed emotions; he is eager for his new life to begin, but he is sad to leave what has been familiar and comforting.
13. Pip becomes close friends with Herbert Pocket several years after beating him up at Satis House.
14. When Pip returns to town all dressed up to visit Miss Havisham, he is made fun of by Trabb's boy.
15. Although Pip is warned by many people that his love for Estella is hopeless, he persists in trying to win her affection.

Handout #2

We Need an Expert!

Character: _____

Chapter: _____

Key Quote(s) or Action(s): _____

Importance to Pip: _____

Handout #3

Great Expectations: Selected Vocabulary

1. explicit (adj.) very clear (as directions); free from vagueness
2. prodigious (adj.) enormous
3. vicarious (adj.) performed or experienced by one person as a substitute for another
4. ravenous (adj.) very hungry
5. disconsolate (adj.) sad; unable to be consoled
6. commiserate (v.) to sympathize
7. larceny (n.) theft
8. consternation (n.) amazement or dismay that throws one into confusion
9. gloat (v.) to observe or think about something with triumphant or malicious satisfaction or delight
10. abhorrence (n.) hatred
11. appall (v.) to overcome with shock or dismay
12. omnipotent (adj.) all-powerful
13. imperious (adj.) commanding; dominant; masterful
14. desolation (n.) grief; sadness; loneliness; devastation; ruin
15. execrate (v.) to declare someone or something to be evil or detestable
16. grovel (v.) to act subservient; to humble oneself
17. allude (v.) to refer to someone or something
18. expend (v.) to pay out
19. diabolical (adj.) devilish
20. coherent (adj.) sensible; rational
21. conciliatory (adj.) becoming friendly or agreeable; willing to reconcile
22. morose (adj.) gloomy; sad
23. aversion (n.) strong dislike causing one to turn away
24. ignominious (adj.) shameful
25. surmise (n.) guess
26. corroborate (v.) support with evidence or authority; make more certain
27. indiscriminate (adj.) random; without definite aim, direction, rule, or method
28. altercation (n.) quarrel; fight
29. imperceptible (adj.) unable to be seen; extremely slight, gradual, or subtle
30. discernible (adj.) able to be seen
31. plaintive (adj.) expressing suffering or woe; melancholy
32. disinterest (n.) lack of self-interest
33. stipulation (n.) condition, requirement
34. condescend (v.) to assume an air of superiority
35. dexterous (adj.) skillful and competent with hands or mind
36. magnanimous (adj.) generous
37. beguile (v.) (1) engage someone's interest by deception;
(2) entertain
38. acquiesce (v.) to agree
39. constrain (v.) to restrict; repress one's feelings, behavior, or actions
40. discomfit (v.) to put into a state of embarrassment and unease
41. discretion (n.) cautiousness in speech; power of free decision

42. adversary (n.)	enemy
43. impartial (adj.)	not taking sides
44. copious (adj.)	plentiful amount
45. waive (v.)	to give up one's right to something
46. injudicious (adj.)	unwise
47. paroxysm (n.)	sudden violent emotion or action; outburst
48. culminate (v.)	to reach a climactic or decisive point
49. thwart (v.)	to prevent
50. relinquish (v.)	to give up
51. singularity (n.)	unusual or distinctive manner or behavior
52. diffidence (n.)	shyness; uncertainty
53. reiterate (v.)	to repeat
54. animosity (n.)	hatred; enmity
55. brazen (adj.)	bold
56. irresolute (adj.)	unsure; unable to make a decision
57. ineffectual (adj.)	having no effect; useless
58. supercilious (adj.)	snobbish
59. demeanor (n.)	behavior toward others : outward manner
60. elate (v.)	to make happy

Dickens Dialect Practice

Charles Dickens not only wanted his readers to **see** his characters in their minds, he also wanted readers to be able to **hear** them. In fact, when Dickens was writing his books, he often acted out the parts of his characters, looking in a mirror while he spoke. Then he wrote out words the way he felt his speakers would say them. This technique both creates humor and tells the reader about the social class and educational level of the speaker. Unfortunately, it may also make modern readers scratch their heads in confusion as they try to figure out the meaning of these oddly spelled words.

The 38 words alphabetically arranged on the following pages are puzzling, but here are some clues to help you get started.

- An “a-“ in front of a word signifies an ongoing action.
- Words with apostrophes in the middle are often contractions – two words run together. (Think of “can’t” can + not).
- Words with apostrophes at the beginning or end signify that some letters have been left off. Try inserting g, h, i, o, th or ve.
- An odd-looking word containing a “w” can often be understood if you substitute a “v” for the “w.”
- Simply saying the sentence aloud often suggests the meaning.
- Finally, look at the context for a clue.

Directions: Read the sentences below while examining the context carefully. A page number is provided so you can consider the word within the context of the scene if you need additional clues. Using context and the guidelines provided, write the meaning of the italicized words in the space provided.

1. *Pint* out the place! (p. 5)
2. You young dog, what fat cheeks you *ha’* got. (p. 5)
3. Darn me if I couldn’t eat *’em* ... and if I *han’t* half a mind *to’t*. (p. 5)
4. Now *lookee* here! (p. 5)
5. And is that your father *alonger* your mother? (p. 5)
6. Who *d’ye* live with – *supposin’* ye’re kindly let to live, which I *han’t* made up my mind about? (p. 6)
7. ... never dare to say a word or dare to make a sign concerning your having seen such a person as me, or any person *sumever* ... (p. 7)
8. You fail, or you go from my words in any *partickler*, no matter how small it is, and your heart and your liver shall be tore out, roasted and ate. (p. 7)
9. That young man has a secret way *pecooliar* to himself of getting at a boy ... (p. 7)
10. It is in *wain* for a boy to attempt to hide himself from that young man. (p. 7)
11. I am *a-keeping* that young man from harming of you at the present moment with great difficulty. (p. 7)
12. I find it *wery* hard to hold that young man off of your inside. (p. 7)
13. She *sot* down... and she got up, and she made a grab at Tickler, and she *ram-paged* out. (p. 10)

14. Tell me directly what you've been doing to wear me away with fret and fright and *worrit* ... (p. 11)
15. If it *warn't* for me, you'd have been to the churchyard long ago.... (p. 11)
16. You'll drive me to the churchyard *betwixt* you, one of these days.... (p. 12)
17. You can't have *chawed* it, Pip. (p. 13)
18. Manners is manners, but still your '*elth's* your '*elth*. (p. 14)
19. There's another *conwict* off. (p. 16)
20. You'd be but a poor fierce young hound indeed, if at your time of life you could help to hunt a wretched *warmint*, ... (p. 23)
21. *Thankee*, my boy, I do. (p. 23)
22. *Ye* are now to declare it! (p. 28)
23. *Naterally wicious*. (p. 31)
24. I hope, Joe, we *shan't* find them. (p. 41)
25. And he hammered at me with a *wigour* only to be equaled by the *wigour* with which he didn't hammer at his anvil. (p. 57)
26. You're *a-listening* and understanding, Pip? (p. 57)
27. Well, ... somebody must keep the pot *a-biling*. (p. 58)
28. Which I *meantersay* the government of you and myself. (p. 60)
29. Is the house *afire*? (p. 63)
30. What was she *a-doing* of when you went in today? (p. 83)
31. Well, Pip, ... be it so, or be it *so'nt*, you must be a common scholar *afore* you can be a *oncommon* one. (p. 88)

a-biling _____ a-doing _____ afire _____
 afore _____ a-keeping _____ a-listening _____
 alonger _____ betwixt _____ chawed _____
 conwict _____ d'ye _____ 'elth _____
 'em _____ ha' _____ han't _____ lookee _____
 meantersay _____ naterally _____ oncommon _____
 partickler _____ pecooliar _____ pint _____
 ram-paged _____ shan't _____ So'nt _____
 sumever _____ supposin' _____ thankee _____
 to't _____ wain _____ warmint _____
 warn't _____ wery _____ wicious _____
 wigour _____ worrit _____ ye _____ ye're _____

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