**GREAT EXPECTATIONS - UNIT OVERVIEW**

**Unit Rationale: why is this unit on our curriculum?**

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| *Great Expectations* is one of Dickens’ most beloved novels, and this abridged version for study serves as a way of building our students’ cultural capital, introducing unfamiliar vocabulary, as a gateway for them into the world of ‘classical’ or canonical literature and as a way of deepening their understanding of authorial craft by watching a master at work. The novel itself features a cavalcade of iconic characters such as Magwitch and Havisham, but perhaps the most important character for our students to encounter is Pip himself, with his rich inner life and his growth from child to adult. Through developing empathy with Pip, students are invited to reflect on their own journeys through their teenage years and ideas about happiness, money and the expectations we have of ourselves and that others have of us. | |
| **Final assessment** | How does Dickens present Pip’s thoughts and feelings about the characters he encounters and the experiences he has? |

**Unit Connections: how does it connect with other moments in the MNSP English Curriculum?**

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| The unit moves students from the Year 7 Novel (modern, third person) to a situation more removed from their own personal experiences and with a more complex narrative perspective, along with introducing the students to the world of Victorian England and the syntactical complexities and vocabulary of 19th Century novelists to support students’ work with fiction and non-fiction from this period at GCSE. The unit also begins to develop student conception of an ‘author’ - someone who has intentions behind their texts and wants to tell a story that comments on key ideas: a thread that will be picked up in the Year 9 Novel’s focus on ideologies and perspectives. It is the first module to introduce ‘Themes and Contexts’ as a skill to be assessed - students will consider the emotional responses Pip has in detail and begin to develop their understanding of the social structure of Victorian England: vital knowledge for connecting with texts like *A Christmas Carol* or *Jekyll and Hyde* at GCSE. |

**KS3 Progression Map - Key Skills**

*This unit helps to address the following skills from the MNSP Progression Map*

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| **Consolidating Year 7 knowledge and studying a more complex and challenging range of fiction.** |
| Analysing fiction's relationships with its contexts (historical, cultural etc) |
| Understanding and identifying conventions of specific literary genres, and how texts align with them |
| Identifying the themes of a novel and identifying the writer's perspective on these themes. |
| Encountering a range of narrative structures and perspectives, extending from what was encountered in Year 7 and consolidating knowledge of story frameworks. |
| Analysing the impact of structural choices such as focus shifts and non-chronological storytelling in stories and novels. |
| Encounter a range of narrative voices, including discussion of reliability in narrative voice. (e.g. stories like *The Tell Tale Heart*) |
| Identifying the roles that characters play within stories: protagonist, antagonist, foil etc. |
| Through exploring characterisation and narrative arcs, analysing and evaluating the author's intended reader responses to their characters. |
| Analysing how settings are created in stories, learning about pathetic fallacy and analysing how techniques combine to create atmosphere. |
| Identifying and analysing important vocabulary choices with independence, successfully identifying word classes. |
| Analysing how writers use figurative language to describe settings, characters and emotions, analysing metaphors and extended metaphors with multiple meanings. |
| Annotate extracts from fiction with increasing independence in selecting and commenting on language choices and figurative devices. |
| Responding to texts with essays that consider change across a text, using an extract as a springboard for writing about the whole text. |

**Overview of Lesson Sequence**

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| 1 | What does it mean to have ‘Great Expectations’? |
| 2 | Meeting Pip and making predictions for the novel |
| 3 | Chapter 1 - Magwitch in the Graveyard |
| 4 | Chapter 2 - Exploring Pip’s Moral Dilemma |
| 5 | Chapter 3 - Returning to Magwitch |
| 6 | Chapter 4 - The Gargery Christmas Dinner and the role of Dramatic Irony/First Person Narrative Perspective |
| 7 | Chapter 5 - Hunting on the Marshes and Evaluating Pip/Magwitch |
| 8 | Chapter 6 - The role of ‘money’ in Great Expectations, and attitudes towards it |
| 9 | Chapter 7 - Meeting Havisham |
| 10 | Chapter 8 - Playing cards with Estella - the role of dialect in establishing social class in the novel |
| 11 | Chapter 9 - Pip leaves the mansion - focus on first person narration of inner life |
| 12 | Chapter 10 - Miss Havisham’s Banquet |
| 13 | Chapter 11 - Pip is Apprenticed |
| 14 | Chapter 12 - Pip Reflects |
| 15 | Mid Term Check Point |
| 16 | Purple Pen |
| 17 | Chapter 13 - Pip’s Great Expectations are Revealed |
| 18 | Chapter 14 - Pip leaves for London |
| 19 | Chapter 15 - Pip’s first impressions of London and Barnard’s Inn |
| 20 | Chapter 16 - Herbert Pocket reveals Havisham’s backstory |
| 21 | Chapter 17 - Joe visits Pip in London |
| 22 | Chapter 18 - Pip’s Benefactor is Revealed |
| 23 | Chapter 19 - Pip confronts Havisham and Estella |
| 24 | Chapter 20 - Epilogues and Ambiguous Endings |
| 25 | Preparing for Assessment 1: Significant Moments on Pip’s Journey |
| 26 | Preparing for Assessment 2: Models and Planning |
| 27 | Assessment |
| 28 | Purple Pen |
| 29 | Optional Oracy Lesson: Dickens on Tour! Students perform dramatic readings of key extracts from the novel |