

# THE GREAT EXPECTATIONS

Based on the novel by Charles Dickens

## ABOUT THE PLAY

**“Life is not a matter of holding good cards but of playing a poor hand well.”**

-- Robert Louis Stevenson (Scottish writer, 1850-1894)

### Pip (pip)

- n. 1. A small fruit seed, as that of an apple (ie.Pippin)
2. A mark indicating the suit or numerical value on a playing card
3. A mark indicating a unit or numerical value on dice or dominoes
4. A spot or speck
5. (Finance) the smallest denomination that a currency can make
6. (British): to get the better of, defeat / to blackball
7. (Literature): short for Philip Pirrip: name given by Charles Dickens to the protagonist of the semi-autobiographical novel, *Great Expectations*

Charles Dickens always seems to be waving us in with his writing, inviting us to pull up a chair, as if he wants us to join him in some friendly entertainment, like a game of cards. However, instead of shuffling, cutting and dealing us in – here’s Dickens in *Great Expectations* suddenly throwing the entire deck of cards up into the air! “*Expect the unexpected,*” we seem to hear Dickens quip, as he opens his story in a graveyard... and out falls Pip.

A single roll of Life’s dice has landed Pip into poverty and orphan-hood. At first glance, you might think this young boy’s been dealt a particularly harsh hand. Pip’s much older (and only) sister, “Mrs. Joe,” was not very game on opening up her hearth and home to her baby brother, when their parents – and 5 siblings before them – died, one-by-one. And all Mrs. Joe’s ever shown Pip since is her own harsh hand and heart.

**“Mrs. Joe was a very good housekeeper, but had an exquisite art of making her cleanliness more uncomfortable and unacceptable than dirt itself.”**

***TIME CHECK:*** Charles Dickens was born in 1812 in Portsea (now Portsmouth), England and moved with his family at age 5 to rural Chatham in Kent – then on to a harsher city life in London at age 10. It was to his early, idyllic childhood spent in Kent that Dickens returned to as he wrote *Great Expectations* during 1860-61.

Luckily for Pip, this queen of mean is trumped by her kind-hearted husband, Joe Gargery. Joe’s the village blacksmith and although he cannot read books, he’s an ace at reading hearts. He’s forged a strong friendship with Pip and has great expectations that one day he’ll be able to deal his young apprentice, Pip, in as a full-fledged Forge partner.

Pip has a bewildering experience one day that begins to turn his life into a big question mark. While enjoying a peaceful visit to his family’s graves in the churchyard out by the marsh, a runaway robber pops out of the mists of nowhere, like an evil jack-in-the-box! Though shaking with fear, Pip’s able to get a grip on himself and his humanity, as he starts to realize that the still-shackled convict named Magwitch is actually more hungry than horrifying.

When Magwitch proposes that Pip become his partner in crime by pilfering food from Mrs. Joe’s pantry and a file

from the forge, Pip must make some snap (and rather grown-up) decisions about crime, punishment, loyalty – and the price we must all pay one day – for the freedom of our own convictions.

Pip's life again gets shaken – this time by a visit from his Great Uncle Pumblechook. It seems Pumblechook plans to shuffle Pip off from the village to Town, for a visit to Satis House, the home of the very weird but very wealthy recluse, Miss Havisham. Pumblechook has arranged an audition of sorts for young Pip: to play the role of a card-playing partner/friend, for Miss Havisham's young adopted niece (and eccentricity apprentice), Estella. Pumblechook explains to Pip that if he plays his cards right, there's sure to be some profit in the deal for Pip and his entire family... great uncles included.

Arriving at the appointed time, Pip's at first thrown off by the sight of all the Satis House clocks, stopped at exactly 20 minutes to 9. Miss Havisham commanded that all the clocks be struck timeless at the precise moment her own life stood still. Countless years before, her groom defaced their wedding day by not showing up. The runaway bridegroom not only stole her heart, but a big part of her bank account and sanity, as well. From the first moment he sees Estella, the exasperatingly beautiful and bewildering Estella, Pip is smitten. When she picks on Pip for his coarse hands and boots and his coarse habit of calling some of the court cards *jacks* instead of *knaves*, he accepts the criticism as positive pointers for his self-improvement. Pip seems to pass his Satis House test and is being taken on part time as a pastime partner for Estella. Yet, the stakes of the games being played are much higher than unsuspecting young Pip might ever expect.

Has Life been hiding an ace up its sleeve for Pip? Jaggers, a lawyer from London, appears at the Forge one day and announces some astounding news. Pip's won the proverbial Lottery of Life and has been hand-picked by an anonymous benefactor (who shall remain nameless until a time of their choosing), to go live the high life in London as a gentleman-in-training. The always wise man, always gentle man, Joe, refuses any payment from Jaggers in exchange for freeing Pip from his apprenticeship at the Forge. Pip distances himself from his humble country beginnings, as he makes his way to the great city of London, new top hat in hand and a single dream – Estella – still clenched in his heart.

**“I never had one hour's happiness in her society, and yet my mind all round the four-and-twenty hours was harping on the happiness of having her with me unto death.”**

In London, Pip begins his Gentleman's apprenticeship. His roommate/mentor, Herbert Pocket, custom-tailors a program of study for Pip to prepare him for his well-heeled, wealth-paved future. And as fate will have it, Herbert's father is the cousin of Pip's own higher-class acquaintance, Miss Havisham. So Herbert Pocket is indeed perfectly appointed to make a proper gentleman out of Pip.

Pip learns that one has to expend a lot of time, energy and money to lead a life of leisure. As he tests his wings on his new rise to wealth and status, he joins the Honorable Society of Finches of the Grove, a club for gentleman *only*.

**“We spent as much money as we could,  
and got as little for it as people could make their minds to give us.  
We were more or less miserable, and most of our acquaintance were in the same condition.”**

Pip continues to cling to his great expectation that Miss Havisham's been secretly scheming from the start, for he and Estella to end up together. After all, Miss Havisham's entrusted Pip to squire Estella around London, once she arrives from her Paris finishing school, to make her high society debut. Much to Pip's horror, Estella chooses to set her sights not on him, but on one Bentley Drummle instead. This surly, self-centered “Sir” is a gentleman on account of birth and banks; but in the ledger of Life, he's the least gentle and most mean of all men. As Estella makes plans to marry Drummle and his money, Pip fears Estella is not stepping into the fairytale ending of her misguided dreams, but the beginning of a real-life nightmare... Will Estella Havisham Drummle be doomed to live unhappily ever after?

Reality knocks loudest at Pip's door in London, late – very late – one night. This is the knock Pip has been waiting for – and perhaps deeply dreading – since taking the very first step on his gentleman's journey. *Who* has had such great expectations for Pip's life – and *why*? As the true identity of his secret benefactor is revealed, Pip's gentleman's masquerade party ends and Pip's true Life education begins.

## OF PIP AND PEN

Childhood was a place Charles Dickens often revisited in his writings. Pip, Tiny Tim, Little Nell, David Copperfield and Oliver Twist are just a few of the young characters who climbed up from the depths of his ink well. It's little wonder Dickens frequently answered the call of the child in his books, because his own childhood had been such a mysterious mix of delights and frights.

Dickens sailed into this world on February 7, 1812, landing at the English seaport of Portsmouth, as the second of eight children born to Elizabeth and John Dickens. John Dickens was a pay clerk for the Royal Navy and despite a steady salary; he ironically had trouble keeping his own family finances afloat.

Luckily for young Charles, he was born during one of the brief, buoyant times when the Dickens' family budget was balanced. For the first ten years of his childhood, young Charles experienced smooth sailing. In fact, when Charles was five and John Dickens' job commanded a family move to Chatham, Kent, a lively port on England's southeastern coast, it transported Dickens to the liveliest, happiest part of his childhood. Dickens would look back at 1817-1823, the years spent in Kent, as the happiest years of his entire life. (Nearly forty years later, Dickens would return to this same happy time and place to give Pip his start in *Great Expectations*. By the time he was penning this book, his 13th, Dickens had purchased the house of his childhood dreams (and his father's gentle goading), in Kent. The prized property, named Gad's Hill, was already christened with great literary history, thanks to Shakespeare's placement of some of the action there, in one of his royal plays. (Interesting to note that, according to many critics, Charles Dickens would eventually come to occupy a lofty place in English Literature, shared only by one other occupant: William Shakespeare.)

Dickens recalled his happy half decade from five to ten, as an almost fairytale existence. A merry-go-round of memories from those days would provide the ups for future downs: the sweet scents and tastes of holidays and birthdays; the eye-widening sights of clowns, pantomimes, melodramatists and glowing images from a neighbor's magic lantern machine; and the eerily soothing sounds of ghost stories his nurse (nanny) Mary Weller would whirl around his head before he went to sleep. Dickens spent *Arabian Nights* and *Don Quixote* days merrily marooned with *Robinson Crusoe* in the family's little attic library. It was even a little fun when his father, jolly John, would prop him and his sister Fanny up on the tavern tables to spout out silly songs and stories for seafaring friends. In 1821, Charles Dickens also enjoyed his first year of formal education with other young gents at William Giles private school.

During the summer of 1822, a giant wave of reality crashed into the Dickens' family and sent Charles Dickens' childhood overboard. John Dickens received a job transfer to London and he immediately moved his family to the city's rundown Camden Town. He had to. With an ever-expanding cargo of children and his inability to steer clear of over-wanting and overspending, John Dickens – and his family – were drowning in debt.

John Dickens enlisted 10-year-old Charles to ferry most of the family's household goods (beloved books, included) down to the pawn shop. It was a last-ditch effort to bail the family out of debt. Mrs. Dickens even bought a bright brass marker in an effort to somehow transform the family's home into a profitable schoolhouse, but total attendance was zero. It was too little, too late, and the family's finances finally capsized.

Debt was considered a crime in England during the time of Dickens' childhood. Debtors were sentenced to prison until they could pay all their creditors. John Dickens was arrested and sentenced to Marshalsea debtor's prison in the Southwark section of London. (As was the custom of the time, family members accompanied the debtor to go live in "gaol" but, unlike the debtor, they were free to come and go.) The entire Dickens brood marched off to Marshalsea, except for the eldest daughter, Fanny, (whom the parents felt showed particular promise and chose to let her continue her studies at The Royal Academy of Music, where she'd won a scholarship) – and the eldest son, Charles. Mr. and Mrs. Dickens felt young Charles was old enough to join the new Industrial Revolution as a full-time factory worker and chose to let him come sailing to the aid of the family's good name and poor finances.

Just days after his 12th birthday, the door to Dickens' childhood shut behind him with a loud clang. His education was traded in for work at Warren's Blacking Warehouse, a bootblack manufacturing business located at 30 Hungerford Stairs near the Thames River in London's Strand district. There, young Dickens' boyhood was slowly drowned by the weight of 12 hour days and 6-day weeks, all for the shallow sum of 6 pence per day.

Warren's Blacking became a bleak house of broken dreams for Dickens. It was a rickety old wooden structure teeming with rats and packs of factory boys Dickens considered much wilder than himself and who haunted his dreams for the future, by taunting him with the label, "the young gentleman," – all because he was able to read and write, and wanted to do more of it.

Dickens spent day after monotonous day, sitting in shame, in the front window of Warren's Warehouse. In the glass, he saw his own reflection, gluing label after label onto pot after impossible pot of the impossibly gooey blacking while watching his own hopes of higher education and higher aspirations, becoming unglued.

Warren's Boot Blacking was supposed to protect people's boots and fire grates from the wear-and-tear of everyday life. But who was protecting young Dickens and the thousands of other childhood laborers like him at that time, from the wear-and-tear of such grueling factory conditions?

**"It was a wonder to me, how I could so easily have been cast away at such an age..."**

***DICKENS' LONDON MAP:*** Walk a few miles in young Dickens shoes: Marshalsea Prison and Lant Street --location of the pre-adolescent Dickens' attic boardinghouse room :(F-10) and Warrens' Blacking Warehouse: (E-6) [www.fidnet.com/~dap1955/dickens/dickens\\_london.html](http://www.fidnet.com/~dap1955/dickens/dickens_london.html)

An unexpected inheritance (from Charles' paternal grandmother, who'd been a servant and a money saver all her life), delivered the Dickens family from debtors' prison, after just three months. Charles assumed his family's release from prison would mean the end of his own industrial incarceration. He assumed wrong, as his mother had become accustomed to the extra income he dutifully delivered each week. Many more painful weeks passed, before his father finally investigated Dickens' complaints about the factory and got in an argument with the owner over the deplorable conditions. Thus ended Charles Dickens factory career, much to his mother's protests; she wanted to smooth over the argument, so her son could continue on as a child laborer.

**"I never afterwards forgot, I never shall forget,  
I never can forget that my mother was warm for my being sent back."**

Dickens was instead sent back to school, this time to the Wellington House Academy, to try to revive his education, if not his childhood. But at age 15, his "irregular, rambling education" was permanently sunk, when the father sent out another financial S.O.S. signal to his son. And in a reversal of parent-child roles that would continue all his life, Dickens went right to work to save his parents' from drowning in their debts. Reminded by the permanent scar of memories like the Marshalsea and Warren's, Dickens dedicated himself to becoming a celebrated captain of industriousness, buoyed by a lifetime of writing and wealth management, hard work that did not end, literally, until the day he died, June 9, 1870, at the age of 58. (When he died, he was the wealthiest author that had ever sailed through the pages of England's Literature.)

Yet, rather than allow such dark childhood experiences as Warren's Blacking to permanently pollute his spirit, Dickens, the eternal alchemist, turned boot black into ink and inspiration for his future writings. Although he'd paid dearly for such writing material with his own sweat and tears, he was able to use such "inkspiration" wondrously well to chart the way from childhood to adulthood for Pip and David Copperfield and other autobiographical alter-egos, over whose routes Dickens' travelers learn anew through the pages. And in the process, Dickens became both voice and victor – a universal, literary moral compass for children and childhood – one which has long withstood the test of Time and Tide.

## GREAT ADAPTATIONS

As one might expect of *Great Expectations*, its greatness earned it a great many admirers and then a great many adaptations. Ever since the ink first dried on Dickens' manuscript, and running down the decades since, thousands of stage, radio, television and film adaptations have kept audiences in *Great Expectations*. Inclusive list of Dickens' filmography: <http://us.imdb.com/name/nm0002042/>

- In 1917, when Miss Havisham went Hollywood in a silent film for Paramount (with Jack Pickford as Pip), it wasn't the first time Dickens had been dipped in celluloid. Over 40 movies had already been made starring Dickens' cinematic characters, starting with an 1897 take on *Oliver Twist*.
- *Great Expectations* marked Alec Guinness' debut in film. He took his role as Herbert Pocket from the stage (1940 production on London's West End) and into the movies, in a 1946 adaptation directed by David Lean, which is considered by many critics to be the definitive *Great Expectations* film. Alec Guinness was joined in that production by Jean Simmons as the young Estella.
- *Great Expectations* was given a makeover in the 1998 film directed by Alfonso Cuaron. In this adaptation, the action moved to modern-day America, where Ethan Hawke's Pip (film name, Finn) is a painter pining over Gwyneth Paltrow (Estella). Robert De Niro moves as Magwitch, Ian McDiarmot as Jaggers and Anne Bancroft as Miss Havisham in this star-clad cinematic extension of Dickens masterpiece.
- Perhaps the most unexpected *Great Expectations* adaptation of all, popped up with another animated adaptation in 2000. Flying in the face of convention, "South Park" cartooned the classic in episode #62 of its television series as a science fiction spoof. This avant-garde *Great Expectations* is a "Wizard of Oz-meets Miss Havisham" send-up, complete with mechanical flying monkeys. And whether or not that adaptation would have clicked with Charles Dickens' sense and sensibilities, it certainly shows the great chain reaction of international creativity his imagination has sparked through three centuries.

## DISCUSSIONS AND ACTIVITIES

### Poor Man, Rich Man?

In *Great Expectations*, instant wealth changes Pip's life, when an anonymous benefactor sends him highly unusual and unexpected news that he is now a young man of "great expectations" (and is to move to London to learn how to live – and spend – like a "gentleman.")

- As a group, discuss (and perhaps chart on the board) Pip's "economic progress" over the course of the play/book. (I.e: In what economic --and social--class does Pip find himself at the beginning, middle and end of *Great Expectations*?) Note that in Britain during the Victorian Era, society was not divided into "only upper, middle and lower "classes." There were actually 8-10 different "social" groups. Does the class think Pip's "progress" at any point is a real "rags to riches" story? Why or why not? Did money bring Pip happiness at any point during the play/book? If so, ask the class to cite examples of when and what Pip was doing with the money when it brought him happiness (or satisfaction.)
- Invite students to write an essay on the theme of money in *Great Expectations*. The following websites may provide a starting point for discussions and essay writing: The Evolution of Victorian Capitalism and Great Expectations (<http://www.victorianweb.org/authors/dickens/economicsov.html>), Pip as Dickens' Businessman Narrator (<http://www.victorianweb.org/authors/dickens/ge/davies1.html>).

### Was It All In The Cards For Pip?

In *Great Expectations*, Dickens chose to "nickname" his central character, Philip Pirrip, "Pip" and used that name almost exclusively throughout the book. One of the many definitions of the word pip is: a mark indicating the suit or numerical value on a playing card. Another definition of pip is: a mark indicating a unit or numerical value on dice or dominoes.

- During class discussion, examine reasons why Dickens may have chosen Pip as the name of the young man whom he was to "deal" such an interesting "hand" in life. Do students feel Dickens is making a comment on "fate" by this name choice? Do any of the students feel that what happens to Pip in his life – both the good and the bad-- is simply "the luck of the draw" or the random roll of the dice? Do they think fate and luck at least play some part in determining Pip's path in *Great Expectations*?

- If the class has read other Dickens' novels (and/or seen other plays and movies based on Dickens' novels), review a list of some of Dickens' other characters. Do many of the names "describe" the character in some way? Did Dickens do this on purpose? Do students think Dickens chose Miss Havisham's name as a commentary on the sham that was her life? (Many believe Dickens simply named Miss Havisham by taking the name of the English town of Haversham and tweaking it slightly.) Why do they feel Estella was such a brilliant name for the young woman of Pip's dreams?
- During his writing career, Dickens created hundreds upon hundreds of characters... and had to name each one. Do students feel it would be easy to find just the right name for that many characters? Discuss various methods Dickens might have used to help him name his characters. How would each student go about naming their characters if they were to write a play, book or movie? What advantages might they have today in doing this that Dickens did not have?
- During their card playing, Estella chides Pip for "misnaming" some of the court cards. Estella thought this showed Pip's coarseness, since the word jack had "common man" as one of its meanings. (Knave is an old term for male servant.) And yet, jack eventually became the standard in card packs and the use of the term knave became obsolete. As a class, discuss why Dickens may have chosen to "play with" these two terms in *Great Expectations* and what symbolism and irony exists in both Pip's and Estella's choice of words for this particular court card. [www.cs.man.ac.uk/playing-cards/jack+knave.html](http://www.cs.man.ac.uk/playing-cards/jack+knave.html)

Charles Dickens, one of the most prolific writers of all time, was an extremely hard worker. And yet, he held the belief that everyone should "play" as hard as they work, and tried to make sure that he and everyone around him put in equal recreational and work hours each day. (Of course, for Dickens, 20-30 mile per day walks were part of his view of recreation!) Dickens loved entertainments of all kinds, all throughout his life. He believed that keeping the inner child was key to being a successful adult.

- Ask your students to locate Dickens' essay *Where We Stopped Growing* (which he published in one of the two family magazines he founded and edited during his "spare time: *Household Words*.) This essay appears in the 1 January, 1853 edition of that magazine (vol. 6, pp.361-3.) Is this essay easy or hard to locate? Can they find it on-line? (ie: *Selected Journalism by Charles Dickens* ed. David Pascoe, U.S. Penguin Classics, 1998, isbn: 0140435808). Once located, ask students to read the essay and then write their own comments on Dickens views re: both entertainment and childhood. What in Dickens own life do they think might have caused this great writer to focus on these two themes in so much of his writing? Do they think this essay speaks as much to us today as it might have spoken to people reading it in 1853? Why or Why not?

## REFERENCES AND RESOURCES

### Dickens Internet Resources

- **DAVID PERDUE'S DICKENS' PAGES:** Definitely among the number one fans of the man, David Perdue will become your "go-to-guy" for all things Dickens. (This will take you directly to great information on *Great Expectations*.) [www.fidnet.com/~dap1955/dickens/expectations.html](http://www.fidnet.com/~dap1955/dickens/expectations.html)
- **CHARLES DICKENS: THE LIFE OF THE AUTHOR:** The New York Public Library's Kenneth Branson surveys the life and works of the most beloved author of the Victorian era in this on-line seminar. Richly illustrated with manuscript pages, portraits, prints, drawings and other rare artifacts from the Library's special collections. <http://www.fathom.com/course/21701768/index.html>
- **DICKENS: LIFE AND CAREER: AMERICAN JOURNEYS/PBS:** Illustrated through important artifacts and video reenactments. [http://www.pbs.org/wnet/dickens/life\\_journeys.html](http://www.pbs.org/wnet/dickens/life_journeys.html)
- **THE BEST OF TIMES: THE THEATRE OF CHARLES DICKENS:** An on-line version of the 2002-2003 exhibition held in the Vincent Astor Gallery of The New York Public Library for the Performing Arts: explores the novelist's passion for and participation in live theatre from his boyhood through the last months of his life. [www.nypl.org/research/lpa/dickens/](http://www.nypl.org/research/lpa/dickens/)

- **CHARLES DICKENS AND SHOWBIZ**: The on-line version of new exhibit (coming to Stanford Oct '06-Jan, '07), exploring the greatly unexplored theatrical legacy of the great writer and performer. This exhibit will raise the curtain of awareness on many new connections to Charles Dickens and theater. [www.dickensandshowbiz.com/overview.htm](http://www.dickensandshowbiz.com/overview.htm)
- **GREAT EXPECTATIONS BIBLIOGRAPHY**: Brown University's studied bow to the age of Victoria includes informative insights from diverse authorities and colleges, concerning that era's reigning literary King, Charles Dickens. <http://www.victorianweb.org/authors/dickens/ge/bibl.html>
- **THE DICKENS PROJECT-UNIVERSITY OF CALIFORNIA**: A whole universe of scholarly Dickens information towers at this university and website. <http://humwww.ucsc.edu/dickens/>
- A virtual homage to Dickens' Life, Literature and London (complete with hyper-concordance), compiled by a Finnish scholar. <http://www.helsinki.fi/kasv/nokol/dickens.html>
- **A DICKENS TIMELINE**: Interactive flash or text version – track the timeless Dickens. [http://www.pbs.org/wgbh/masterpiece/olivertwist/dickens\\_timeline.html](http://www.pbs.org/wgbh/masterpiece/olivertwist/dickens_timeline.html)

### **Books about Dickens' Life and Lit**

- *The Friendly Dickens: The Man Who Invented Scrooge* by Norrie Epstein, Viking, 1998 (includes critical discussion of *Great Expectations* and other novels)
- *Charles Dickens* by Jane Smiley, Viking/Lipper, 2002
- *Dickens* by Peter Ackroyd, HarperCollins: New York, 1990 (1200 pages and 3.9 pounds' worth of worthwhile reading/referencing by this definitive Dickens biographer). (See VHS/DVD available below of Broadway and West End play written by this same Dickens' "detective.")
- *Charles Dickens A to Z: The Essential Reference to His Life and Work* by Paul Davis, Checkmark Books, 1998
- *What Jane Austen Ate and Charles Dickens Knew: the Facts of Daily Life in 19th Cent. England* by Daniel Poole, Touchstone Books, 1994
- *Dickens: His Work and His World* by Michael Rosen, illus. by Robert Ingpen, Candlewick Press, 2005 (age 12 and up)
- *Dickens and Youth* by Frank Donovan, Dodd Mead: New York, 1968 (describes the world of Dickens through his child characters.)
- *Dickens and Drama: An Account of Charles Dickens' Connection with the Stage and The Stage's Connection with Him* by S. Adair Fitz-Gerald, University of the Pacific, 2003 ; (paperback reprinted from 1909 original)
- *The Change of Heart in Dickens' Novels: A Collection of Critical Essays*, by Barbara Hardy, Prentice-Hall: Englewood Cliffs, New Jersey, 1967

### Dickens via Video/DVD/Audio

- *Great Expectations*, dir. by Julian Jarrold, screenplay by Tony Marchant, starring Charlotte Rampling and Ian McDiarmid, BBC and WGBH Boston co-production (First broadcast on Masterpiece Theatre, 1999) /running time: 180 min. For further info: <http://www.pbs.org/wgbh/masterpiece/archive/programs/greatexpectations/>
- *Great Expectations*, adapted and directed by David Lean, starring Alec Guinness, Jean Simmons, London, 1946, via 1998 DVD #0-78002-127-4: The Criterion Collection, Rank and Janus/running time: 118 min.
- *Charles Dickens: A Tale of Ambition and Genius: A & E Biography* Copyright 2004, National Education Assoc. of the United States. (Can be taped and used in the classroom for 2 years following orig. airdate.) Teaching materials: <http://www.aetv.com/classroom>
- *The Mystery of Charles Dickens* (a one-man play chronicling the life and times of the one-and-only Dickens), written by Peter Ackroyd, directed by Patrick Garland, starring Simon Callow, Kultur Video, 2003, ASIN: B0000D1876 (orig. staged in London in 2000, transferred to Broadway; then returned in 2002 for a triumphant West End run). (Also available on DVD)
- *1991 audio interview with Dickens' biographer, Peter Ackroyd*, conducted by Don Swaim of CBS Radio: RealAudio. <http://wiredforbooks.org/peterackroyd/>
- *Great Expectations: Books on Tape, 2002*: unabridged audiobook: 3 cassettes, 19:30 hours.( isbn: 0-7366-8641-X). Recommended for grades 7 and up.

### What The Dickens?! ~ (Fun and Games!)

- Animated Life of Charles Dickens (provides trip back to Victorian London to learn more about Charles Dickens life and work) via the BBC Drama website: <http://www.bbc.co.uk/drama/bleakhouse/animation.shtml>
- Great Expectations Quiz: [http://www.perryweb.com/dickens/puzzle\\_great.shtml](http://www.perryweb.com/dickens/puzzle_great.shtml)
- Dickens Trivia, Quotes and More Games, Puzzles and Quizzes avail via this main web site: Gad's Hill Place: <http://www.perryweb.com/Dickens>
- BBC's "Can you Survive Charles Dickens' London?" game (needs Micromedia Flash): [http://www.bbc.co.uk/arts/multimedia/dickens/index\\_popup.shtml](http://www.bbc.co.uk/arts/multimedia/dickens/index_popup.shtml)