

Class 12 Literature Main Lesson: *Crime & Punishment*
Lesson 12: Thursday, May 21 – **Student Work & Instructions**

1. Add any new characters to your “Characters” page.

2. Write an **Analysis** of Part 3 – Chapters 1-3

Again, focus on Raskolnikov and write an analysis of his actions and behaviours.

Some things on which you could focus your analysis (discuss as few or as many as you can)

- The arrival of his family (mother and sister) and how this changes Rodya, and how he acts.
- The way Rodya treats Luzhin – fair?
- Rodya’s hard-line stance with his sister regarding Luzhin – selfish or selfless??
- Rodya’s previous engagement and what this reveals about him.
- Rodya’s conflicting personalities – do we all have conflicting personalities?
If we all have different parts to our ‘psyche’ then do we all suffer like Rodya, to some extent?
What is different about Rodya than you or I?
- If the book is called Crime and Punishment – and the crime has happened (Part 1), and the ‘punishment’ that we might expect might/might not happen until the end – then what is happening now? In what ways do Parts 2-6 relate to the title of the book?

Another way to approach this task, is go back through the notes and Questions in the Chapter Summaries and choose a few questions that you can answer, and answer them.

3. Read Part 3 – Chapters 4-6

4. **Watch Part 1 of the BBC series** (there are two parts).

Please note: you can watch this today, or tomorrow, or even over the weekend – but please watch it! It is really quite good (I think) and will help to bring the story to life for you, seeing as we have only read chapter summaries and some excerpts.

There is a copy with Spanish subtitles available to watch on Youtube:

https://www.youtube.com/results?search_query=crime+and+punishment+BBC+2002

As you watch, consider:

- How is it similar to the way you envisioned it?
- How is it different?
- What do you think about the characterisation of Rodya? Is this how you would have directed it?

- The film cannot use any of Rodya's internal thoughts like the book does, so instead has to **show this** through the use of cinematography and mise-en-scene.

How effectively do you think the film uses film-techniques to convey Raskolnikov's internal state of being?