The Woman in Black
Chapter 1 Quiz
Activity Sheet 1A

1. What is the name of our hero’s wife?
2. Name two of her four children.
3. What does Kipps tell us his spirits have been ‘excessively affected by’ for many years now?
4. Describe what happened to Kipps the very first time he saw Monk’s Piece.
5. At the end of the chapter, Kipps states that ‘the way to banish an old ghost that continues its hauntings is to exorcise it’. How is Kipps going to exorcise his ghosts?
In the opening chapter, how does the writer leave clues that bad things will happen later?
In the opening chapter, how does the writer leave clues that bad things will happen later?

- ‘My spirits for many years now have been excessively affected by the ways of the weather’ p.2
- ‘since the earlier experiences I had deliberately avoided all contemplation of any nonmaterial matters’ p.7
- ‘the long shadow cast by the events of the past’ p.8
- ‘my piece of mind was about to be disturbed’ p.9
- ‘vivid recollections... with mortal dread and terror of spirit’ p.10
Hill’s Narrative Techniques

**Foreshadowing** = when the writer leaves clues that bad things will happen later

**Contrast** = using opposites to emphasise key moments or ideas
Key Spellings

1. pungent
2. dismal
3. sombre
4. conviction
5. prosaic
6. tangible
7. omen
8. acquaintance
9. perilous
10. staid
11. lurid
12. inextricable
What do you think is going to happen in the ghost story?
Chapter 2: A London Particular
How is a disturbing and foreboding atmosphere created in the opening of chapter 2? (p22-23)

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<tr>
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<td>Suggests that nowhere is safe; a sense of disgust from the ‘sour breath’ that is presented as an unavoidable infection.</td>
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Hill’s Narrative Techniques

**Foreshadowing** = when the writer leaves clues that bad things will happen later

**Contrast** = using opposites to emphasise key moments or ideas

**Irony** = the unexpected or deliberate opposite

**Dramatic irony** = when the audience knows something that the characters don’t
How is a disturbing and foreboding atmosphere created in the opening of chapter 2? (p22-23)

At the beginning of chapter 2, a disturbing and foreboding atmosphere is created by...

Foreshadowing = when the writer leaves clues that bad things will happen later
Contrast = using opposites to emphasise key moments or ideas
Irony = the unexpected or deliberate opposite
Dramatic irony = when the audience knows something that the characters don’t
In chapter 1, Hill uses **foreshadowing** to leave clues about the sinister story that Kipps is going to tell:

‘the long shadow cast by the events of the past’.

The **metaphor** ‘long shadow’ is a mysterious way of describing a past trauma that clearly haunted Kipps for some time and **contrasts** to the sense of peace that comes from settling at Monk’s Piece with his new family. Hill is cleverly implying how terrible the ghost story to follow will be while also creating sympathy for Kipps as the protagonist of the story.
Chapter 2 Quiz
Activity Sheet 2B

1. Whose funeral is Kipps going to attend?
2. Which station does Kipps depart from to travel to Crythin Gifford?
3. What is unusual about the causeway leading to Eel Marsh House?
4. What two excuses does Mr Bentley give for not going himself to the funeral and Eel Marsh House?
5. What are Kipps’ views about the business trip? List three thoughts he has or opinions he voices.
What are your impressions so far of the younger Arthur Kipps?

Record your ideas and any relevant quotations in bullet points:
What are your impressions so far of the younger Arthur Kipps?

Record your ideas and any relevant quotations in bullet points:

• ‘Any depression of my usual blithe spirits was solely on account of the fog’
• ‘Then it all sounds perfectly straightforward.’
What are your impressions so far of the younger Arthur Kipps?

Record your ideas and any relevant quotations in bullet points:

• ‘Any depression of my usual blithe spirits was solely on account of the fog’
• ‘Then it all sounds perfectly straightforward.’
• naïve / foolish
• calm / settled
• carefree
NOW READ
Chapter 3: The Journey North
What are your impressions so far of the younger Arthur Kipps?

Record your ideas and any relevant quotations in bullet points:

• ‘Any depression of my usual blithe spirits was solely on account of the fog’
• ‘Then it all sounds perfectly straightforward.’
• naïve / foolish
• calm / settled
• carefree

What could we add to this list having read chapter 3?
What are your impressions so far of the younger Arthur Kipps?

Record your ideas and any relevant quotations in bullet points:

**Chapter 2**
- ‘Any depression of my usual blithe spirits was solely on account of the fog’
- ‘Then it all sounds perfectly straightforward.’
- naïve / foolish
- calm / settled
- carefree

**Chapter 3**
- arrogant / judgemental – he decides Daily is vulgar
- ignorant & ‘priggish’ – he uses the newspaper to put off Daily
What are your impressions so far of the younger Arthur Kipps?

‘Having, in my youthful and priggish way, summed up and all but dismissed him, I let my mind wander back to London and to Stella, and for the rest, was only conscious of the extreme chill and the ache in my joints, when my companion startled me…’

‘For some reason then, I shuddered, all the more because of the openness of his gaze and the directness of his manner.’

‘I tried not to sound concerned, but was feeling an unpleasant sensation of being isolated from any human dwelling, and trapped in this cold tomb of a railway carriage, with its pitted mirror and stained dark-wood panelling.’
What are your impressions so far of the younger Arthur Kipps?

Chapter 2
- ‘Any depression of my usual blithe spirits was solely on account of the fog’
- ‘Then it all sounds perfectly straightforward.’
- naïve / foolish
- calm / settled
- carefree

Chapter 3
- arrogant / judgemental – he decides Daily is vulgar
- ignorant & ‘priggish’ – he uses the newspaper to put off Daily
- easily scared: ‘shuddered’ & ‘startled’
- unsettled in the new environment ‘isolated’
- affected by the weather & surroundings ‘cold tomb’
Chapter 3 Quiz
Activity Sheet 3A

1. What is the name of the engine Kipps travels on to Crewe? Significance of this name?
2. What is the name of the inn Arthur will be staying at in Crythin Gifford?
3. List five observations that Kipps makes about Samuel Daily.
4. What three things does Daily say are good examples of ‘nothing to see’?
5. What does Daily mean when he says, ‘We tuck ourselves in with our backs to the wind, and carry on with our business’?
How is Samuel Daily presented in an interesting or unusual way? Look at the descriptions on p36-37.

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<tr>
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<tr>
<td>‘beefy face’</td>
<td>Beefy = thick set, imposing</td>
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<td>His face is large and muscular – farmer?</td>
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<td>It implies he is hard working and strong.</td>
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</table>
DISCUSS

Compare and contrast the characters we have met so far:

- Arthur Kipps (narrator)
- Arthur Kipps (young solicitor)
- Mr Bentley
- Samuel Daily

Who do you prefer and why?
Why has Hill focused on these characters so far?
## Key Spellings

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HOMEWORK

In the next chapter, Kipps will encounter the woman in black during Mrs Drablow’s funeral. Describe the woman’s appearance at the funeral and Kipps’ reaction in 2-3 paragraphs.

This is not a test and you are not expected to know what happens in the next chapter.

➢ Think about the writer’s choices and what effects you can create at this point in the story.
➢ What would you want to read?
➢ What do you expect to happen?
➢ Have fun working out your own version.
Chapter 4: The Funeral of Mrs Drablow
1. What is the name of the house our hero visits on the salt marshes?

2. How is Mr Jerome described by Mr Kipps? x3

3. At the funeral, after Kipps sees the woman in black, he asks Mr Jerome who the lady is. How does Mr Jerome react? List three details.

4. Why is it not possible for Kipps to go to Eel Marsh early in the morning?

5. How do the locals appear to feel about Samuel Daily and why?
Characterisation in Chapter 4

DISCUSS

➢ Is there anything unsettling about the presentation of Mr Jerome?
➢ What is surprising about the way that the woman in black is introduced?
➢ What questions do we have by the end of chapter 4?
Is there anything unsettling about the presentation of Mr Jerome?

Create a mind map and record 5-10 words and 2-5 short quotations that reveal his character based on his presentation in chapter 4.
Is there anything unsettling about the presentation of Mr Jerome?

- small
- courteous
- well-mannered
- business-like
- professional
- withdrawn
- detached
- distant
- mysterious
- reluctant
- closed
- pale
- frozen
- shocked
- surprised
- panicked
- alarmed
- concerned
What questions do we have by the end of chapter 4?
How is the woman in black presented in an interesting or unusual way? Look at the descriptions on p53-54.

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<td>‘deepest black’</td>
<td>colour imagery for death / sinister mysterious / funereal / muted / staid / serious</td>
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<td>‘in the style of full mourning that had rather gone out of fashion’</td>
<td>clue she is from an older time unsettling detail – something not quite right</td>
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<td>‘her eyes seemed sunken back into her head’</td>
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Key Spellings

1. lugubrious
2. capacious
3. alacrity
4. inquisitively
5. cosmopolitan
6. discourteous
7. melodrama
8. gullible
9. austere
10. pariah
11. disfigurement
12. unobtrusively
Chapter 5 Quiz
Activity Sheet 5A

1. Why doesn’t Kipps get into Keckwick’s pony and trap when it first arrives?
2. Besides the pony, what two other animals does Kipps see in this chapter?
3. What three words does Kipps use to describe the expression on the woman’s face?
4. When inside the house, Kipps reflects on his sighting of the woman. List three observations he makes that cause him to believe she is a ghost.
5. Whose house does he liken Mrs Drablow’s to?
Compare and contrast the presentation of the woman in black on p74-76 with her first appearance at the funeral.
Chapter 6: The Sound of a Pony and Trap
Chapter 6 Quiz
Activity Sheet 6A

1. After leaving, why can Kipps no longer see Eel Marsh House?

2. What are the two sounds that Kipps hears that make him think that Keckwick is close by?

3. What is unusual about the door to the room upstairs, which is at the far end of the passage away from the bedrooms? And how does Kipps behave towards it?

4. List three observations Kipps makes about Keckwick’s face upon seeing it properly for the first time.

5. Why does Kipps decide he wants to reward Keckwick at the end of the chapter?
How does Kipps suggest that the landlord and Keckwick are maintaining a conspiracy of silence? Look at the top of p.99.
In this chapter, Hill plays around with sound descriptions, increasing their importance as Kipps is unable to see with the sea fret.

1. How does Hill use sound to create tension in the opening lines below? Comment on each of the underlined words.

*Outside, all was* quiet, so that all I heard was the sound of *my own footsteps* as I began to walk briskly over the gravel, and even this sound was softened the moment I struck out over the grass towards the causeway path.*
The Sea Fret Descends

Quickly the sea mists descend and Kipps is left unable to see anything, feeling confused and disorientated.

2. Which section of the book does the quotation below remind you of? Why do you think Hill included the first?

If I looked up or around me, I was at once baffled by the moving, shifting mist, and so on I stumbled, praying to reach the house, which was farther away than I had imagined.
Hill’s Narrative Techniques

**Foreshadowing** = when the writer leaves clues that bad things will happen later

**Contrasts** = using opposites to emphasise key moments or ideas

**Irony** = the unexpected or deliberate opposite

**Dramatic irony** = when the audience knows something that the characters don’t (older Kipps knows a terrible story will follow)

**Sound descriptions** = Hill uses sounds to give the reader a vivid experience of a dramatic moment, or to emphasise the loss of other senses

**Pathetic Fallacy** = using the weather and external conditions to illustrate the central character’s mental state (using the fog and sea mist to suggest confusion and danger)
HOMEWORK

Write a short story entitled:

Desperate Times

- Watch The Hive on Vimeo as a stimulus
- Use the story mountain planner to help you organise your ideas (see next slide)
THE STORY MOUNTAIN PLANNER

1. The Beginning
   - Introduce the main characters and describe the setting. What will your opening sentence be?

2. The Build-Up
   - What things happen? What clues are there? What is said? How do you build up the excitement?

3. The Problem or Dilemma
   - Things might go wrong! Is there a mystery, or do terrible things happen? Are there any disagreements?

4. The Resolution
   - How are things going to be sorted out? Problems have to be solved, and people made happy again.

5. The Ending
   - Does the story end happily ever after? What have people learned? Have characters changed?

Name .................................................. Date .................................
Chapter 7:
Mr Jerome is afraid
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Spelling Test

Spelling only
1. lugubrious
2. austere
3. pariah
4. alacrity
5. unobtrusively

Spelling and definition
6. inquisitively
7. discourteous
8. melodrama
9. cosmopolitan
10. disfigurement
Chapter 7 Quiz
Activity Sheet 7A

1. What **two** forms of transport does the landlord offer to Kipps when he says he might venture out into the countryside?

2. How does Mr Jerome react on seeing Kipps at his door? Give **two** details.

3. To what does Mr Jerome say the ruins belong and whose was the burial ground?
So far, Mr Jerome has been portrayed as...

- small
- courteous
- well-mannered

...and what else?

See p.50-51 and p56-60 and discuss.
So far, Mr Jerome has been portrayed as...

- small
- courteous
- well-mannered
- business-like
- professional
- withdrawn
- detached
- distant
- mysterious
- reluctant
- closed
- pale
- frozen
- shocked
- surprised
- panicked
- alarmed
- concerned
How is the character of Mr Jerome developed in ‘Mr Jerome is Afraid’ (p100-112)?
How is the character of Mr Jerome developed in ‘Mr Jerome is Afraid’ (p100-112)?

• His fear intensifiers: ‘Mr Jerome’s hands continued to scrabble about like the paws of some struggling creature’. 
How is the character of Mr Jerome developed in ‘Mr Jerome is Afraid’ (p100-112)?

• His fear intensifies: ‘Mr Jerome’s hands continued to scrabble about like the paws of some struggling creature’.
• Jerome is uncooperative:
• He tries to discourage Kipps:
• He is mysterious:
How is the character of Mr Jerome developed in ‘Mr Jerome is Afraid’ (p100-112)?

• His fear intensifies: ‘Mr Jerome’s hands continued to scrabble about like the paws of some struggling creature’.

• Jerome is uncooperative: ‘You will find no one suitable’.

• He tries to discourage Kipps: ‘There are stories... tales. There’s all that nonsense’.

• He is mysterious:

• He withholds information:

• He is disturbed:
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

Mr Jerome’s expression was one of panic. He shifted his chair back, further away from me, as he sat behind his rickety desk, so that I thought that, if he could have gone through the wall into the street, he would like to have done so.
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

I noticed that his hands, which rested on the sides of his chair, were working, rubbing, fidgeting, gripping and ungripping in agitation.
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

“You will find no one suitable.’ He was almost shouting at me.”
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

There was absolute silence. Mr Jerome’s hands continued to scrabble about like the paws of some struggling creature.
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

‘There are stories,’ he said, ‘tales. There’s all that nonsense.’
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

He turned suddenly to face me. There was a sickly greyish pallor over his skin now and I realized how seriously he was affected by our conversation and that he would probably prefer not to continue.
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

‘So I said.’ Mr Jerome was looking at me pityingly. ‘So I said... once.’

But his fear was only serving to strengthen my resolve. He had been weakened and broken, by what?
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

I took my leave of Mr Jerome, remarking as I went that in all probability I should see nothing more of the woman or any other peculiar visitors to the late Mrs Drablow’s house.

‘I pray that you do not,’ Mr Jerome said, and he held onto my hand with a sudden fierce grip as he shook it. ‘I pray that you do not.’
How is the character of Mr Jerome developed in ‘Mr Jerome is afraid’ (p100-112)?

• Jerome is uncooperative...
• He is clearly uncomfortable and afraid...
• He tries to discourage Kipps...
• He is mysterious...
• His fear intensifies...
• He withholds information...
• He is disturbed...

- Mr Jerome’s expression was one of panic.
- his hands... were working, rubbing, fidgeting, gripping and ungripping in agitation.
- ‘You will find no one suitable.’ He was almost shouting at me.
- Mr Jerome’s hands continued to scrabble about like the paws of some struggling creature.
- ‘There’s all that nonsense.’
- There was a sickly greyish pallor over his skin
- Mr Jerome was looking at me pityingly.
- ‘I pray that you do not.’
**TASK:** How is Mr Jerome presented in the extract (p.108-110) and in the novel as a whole?
**TASK:** How is Mr Jerome presented in the extract (p.108-110) and in the novel as a whole?

1. Intro: what role does Mr Jerome play in the story?
2. Mr Jerome’s introduction in chapter 4 (p.50)
3. Panic attack! (p56-58)
4. Jerome as an antagonist in chapter 7 (p.105)
5. Vague / difficult – conspiracy of silence (p.106-7)
6. Attitude shift – concerned but won’t help. Contrasts to Kipps. Traumatised by the past. (p.108-9)
7. End of extract – repetition = foreshadowing (p.110)
8. Daily’s revelation about Jerome (p.186)
Chapter 8: Spider
Chapter 8 Quiz
Activity Sheet 8A

1. Name **two** things Kipps does whilst out on his cycling adventure.

2. What is the line Daily says to Kipps which indicates he doesn’t believe his bright and breezy tone?

3. List as many of the additional supplies you can remember that Kipps buys in the village in preparation for his expedition.
Mr Daily continued to regard me steadily until I was forced to shift about and glance away, feeling like nothing so much as a schoolboy caught out in blustering his way through a fabricated tale.

‘Mr Kipps,’ he said, ‘you are whistling in the dark. Let me give you that dinner you say you’ve such an appetite for. Seven o’clock. Your landlord will direct you to my house.’ Then he monitored to the driver, sat back and did not give me another glance.

1. What does this tell us about the shift in power between Kipps and Daily since the train journey?
2. What else do we learn about Daily’s character from this passage? Use detail from the passage to support your response.
3. What does Daily mean when he tells Kipps he is ‘whistling in the dark’?
EXTENSION

That much Mr Samuel Daily ascertained within a few moments of my arriving at his house that evening and he watched and let me babble, saying nothing himself for the best part of our meal.

I had found my way there without difficult and been duly impressed upon my arrival. He lived in an imposing, rather austere country park, which reminded me of something that a character in the novels of Jane Austen might have inhabited... The whole effect was rather grand and rather chilling and somehow quite out of keeping with Mr Daily himself.

1. What do we discover about Mr Daily’s character from this passage?
2. How does Kipps appear to feel in Mr Daily’s company here?
3. Are Kipps’ first impressions of Daily, made on the train, accurate? Why?
Chapter 9: In The Nursery
Chapter 9 Quiz
Activity Sheet 8C

1. What is the name of the small dog assigned to go with Arthur to the house?

2. When Arthur first stays the night at Eel Marsh House, where he does he come across the woman in black?

3. What noise does Arthur hear on his overnight stays at Eel Marsh House?

4. The following morning, what two things does Kipps bring back from the town of Crythin Gifford?

5. Who were the letters from that Kipps finds written to Alice Drablow and what facts does he discover about her within them? Give as many details as you can remember.
Chapter 10:
Whistle and I’ll Come to you
Chapter 10 Quiz
Activity Sheet 9A

1. What **two** things does Kipps compare Eel Marsh House to, at the start of the chapter when he is worried about the wind?

2. What **two** things happen when Kipps and Spider are on the landing, about to go downstairs?

3. What sound does Kipps hear, at the end of the chapter, just as he is returning to the house with Spider?
How does Hill create tension and drama when Spider and Kipps are in danger at the end of the chapter?
Chapter 11: A Packet of Letters
Chapter 11 Quiz
Activity Sheet 10A

1. What reason does Daily give for coming to Eel Marsh House very early that morning?

2. What makes Kipps venture back down the hallway to the nursery just before he leaves?

3. To whom does Kipps write when recovering at Daily’s house?

4. What are the three documents that are bound to the letters Kipps has bought back from Eel Marsh House and what details are supplied within them?

5. Aside from Rose and Nathaniel, who else was in the pony and trap according to Daily?

6. What does Daily say is the curse of the woman in black, i.e. what happens every time she is seen?
How is Samuel Daily presented on p180-187?
How is Samuel Daily presented on p180-187?

• troubled
• measured/composed
• caring
• not argumentative
• good listener
• sensible
• open/honest
• forthcoming
• reserved
• concerned
How is Samuel Daily presented on p180-187?

- troubled:
- measured/composed:
- caring:
- not argumentative:
- good listener:
- sensible:
- open/honest: ‘she blamed her sister’
- reserved: ‘We know’ also ‘set and resolute face’
- concerned: ‘We’ve to live with it’
- insightful: ‘You have come a long way since the night I met you’
How is Samuel Daily presented on p180-187? What are the similarities and differences with earlier in the novel?

- **p34-42** Kipps meets him on the train

- **p114-122** Dinner after the first night at EMH

- **p164-175** Mr Daily to the rescue
How is Samuel Daily presented on p180-187? What are the similarities and differences with earlier in the novel?

Similarities
• Emotionally reserved and withdrawn
• Helpful and supportive throughout
• Good listener and wants to know how Kipps is
• Caring and supportive; takes risks and responsibility for Kipps
• Trustworthy throughout, a real friend – becomes a lifelong friend

Differences
• Withholds information until the final encounter
• Polite at first, then demanding/warning, then agrees with Kipps and wants him to be safe
You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the significance of the character of Samuel Daily and how he is presented in the novel.

In your response you should:
• refer to the extract and the novel as a whole;
• show your understanding of characters and events in the novel.
Chapter 12: The Woman in Black
Chapter 12 Quiz
Activity Sheet 11A

1. Which two people does Kipps not want to risk running into if he returns to Crythin Gifford?

2. How does Kipps intend to tell Esmé about this terrible ordeal?

3. What was Kipps’ son’s full name?
What do we learn about the character of the woman in black?

- p53-55: First sighting at the funeral
- p74-77: Second sighting at Eel Marsh burial ground
- p149: Nursery, tidy
- p153: Presence on the stairs
- p163: Third sighting in the window
- p171: Nursery, in disarray
- p175-179: Jennet’s letters
- p182-187: Kipps pushes Daily to explain the curse
- p198-200: The final sighting
What do we learn about the character of the woman in black?

‘the renewed power emanating from her, the malevolence and hatred and passionate bitterness’

CONCLUSION
The woman in black is a powerful and unstoppable force of evil in the story. Her relentless and vengeful attitude means the reader feels...
You should use the extract in the SAMs and your knowledge of the whole novel to answer this question.

Write about the significance of the character of the woman in black and how she is presented in the novel.

In your response you should:
• refer to the extract and the novel as a whole;
• show your understanding of characters and events in the novel.
You should use the extract from p78-79 and your knowledge of the whole novel to answer this question.

Write about the significance of the character of the woman in black and how she affects Arthur Kipps in the novel.

In your response you should:
• refer to the extract and the novel as a whole;
• show your understanding of characters and events in the novel.

Extract: ‘I did not believe in ghosts... What other explanation was there?’
Re-reading the novel

• p2: Weather
• P17-18: Spoilsport / ‘a true story’
• p23-24: Keen & innocent
• p53-55: First sighting at the funeral
• p69: Kipps feels ‘excitement’ and ‘alarm’
• p74-77: Second sighting at Eel Marsh burial ground
• p101: Plans to run away
• p108: Resolves to stay
• p115: Whistling
• p149: Nursery, tidy
• p153: Presence on the stairs
• p163: Third sighting in the window
• p171: Nursery, in disarray
• p175: Angry but lesson learned
• p176: Sympathy for Jennet
• p182-187: Kipps pushes Daily to explain the curse
• p189: Kipps is haunted
• p194: Kipps and Daily both hope the curse is broken
• p198-200: The final sighting
You should use the extract from p78-79 and your knowledge of the whole novel to answer this question.

Write about the significance of the character of the woman in black and how she affects Arthur Kipps in the novel.

<table>
<thead>
<tr>
<th>Extract</th>
<th>Rest of the novel</th>
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<tbody>
<tr>
<td>‘I did not believe in ghosts’ – past tense shows Kipps is starting to</td>
<td>Older Kipps is traumatised by a ‘more terrible’ ghost story, a ‘true story’ of ‘horror and tragedy’</td>
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<tr>
<td>realise the truth about her</td>
<td></td>
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<tr>
<td>‘I had never had any evidence’ – he had no reasons to believe in ghosts</td>
<td>First sighting – Kipps is sympathetic: ‘some terrible wasting disease’ or ‘so pale and gaunt with</td>
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<tr>
<td>before</td>
<td>disease’ – creates suspense</td>
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<tr>
<td>‘I had seen a woman whose form was quite substantial and... ghostly’</td>
<td>Second sighting – Kipps is disturbed by her, ‘a desperate, yearning malevolence’</td>
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<td>Her strange appearance: ‘ghostly pallor’ and clothes ‘out of keeping</td>
<td></td>
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<tr>
<td>with the styles of the present day</td>
<td></td>
</tr>
<tr>
<td>She is a sinister antagonist: ‘I had felt indescribable repulsion and</td>
<td></td>
</tr>
<tr>
<td>fear’ – he is disgusted and afraid</td>
<td>She is a threatening force who tries to murder Kipps &amp; Spider: ‘A woman. That woman. She was</td>
</tr>
<tr>
<td>‘She had been real’ – Kipps is convinced</td>
<td>looking directly towards me.’</td>
</tr>
<tr>
<td>‘What other explanation was there?’ – Kipps’ rhetorical question shows</td>
<td></td>
</tr>
<tr>
<td>he believes</td>
<td>Curse: every time she is seen, ‘a child has died’ – the mystery is revealed</td>
</tr>
<tr>
<td></td>
<td>Older Kipps is traumatised – anxiety about the weather, initial refusal and then his pain in telling</td>
</tr>
<tr>
<td></td>
<td>the story, ‘Enough’</td>
</tr>
</tbody>
</table>
You should use the extract from p195-6 and your knowledge of the whole novel to answer this question.

Write about the significance of the character of Kipps and how he is presented in the novel.

In your response you should:
• refer to the extract and the novel as a whole;
• show your understanding of characters and events in the novel.
• p2: Weather
• p17: Spoilsport
• p23-24: Keen & innocent
• p53-55: First sighting at the funeral
• p69: Kipps feels ‘excitement’ and ‘alarm’
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• p163: Third sighting in the window
• p175: Angry but lesson learned
• p176: Sympathy for Jennet
• p182-187: Kipps pushes Daily to explain the curse
• p189: Kipps is haunted
• p198-200: The final sighting
You should use the extract from p195-6 and your knowledge of the whole novel to answer this question. Write about the significance of the character of Kipps and how he is presented in the novel.

- ‘My story is almost done’ – building tension/anticipation – suspense
- writing the story has been a traumatic experience, ‘trembling and weeping’
- dramatic details, ‘Esme’s considerable distress’ – sense of pressure
- mysterious: we don’t understand why the past haunts him – ‘those past horrors’
- older Kipps cannot escape his past, he is disturbed
- powerless – ‘I have been quite unable to tell her’ – affecting his relationship
- Kipps says his experiences ‘changed me greatly’ so he does not want to ‘delay’ getting married
- ‘We were happy as a young man and his bride may possibly be’ – young Kipps remains positive despite his experiences = naïve / ignorant of the curse
- ‘not rich but nor poor either’ – he values love over money – this builds sympathy for Kipps who is trying to make the most of life after his traumatic experiences
- older Kipps is traumatised and has lost his innocence - affected by the weather
- younger Kipps contrasts to older Kipps to create suspense – we want to know what happens to change his personality
- Hill uses older Kipps to foreshadow sinister moments later in the story
Susan Hill on ‘The Woman in Black’

When I am emailed by pupils studying *The Woman in Black* for GCSE and A-level, many refer to it as "gothic", and indeed it forms part of a university course in gothic literature. But although the book has something in common with the pure gothic fiction of the 18th and 19th centuries, it is really only a distant cousin of the genre. It is a ghost story – not a horror story, not a thriller – and not a gothic novel; although the terms are often used very loosely, they are not by any means the same thing.

I set out to write a ghost story in the classic 19th-century tradition, a full-length one. I read and studied the Jameses, Henry and MR, and Dickens, and I also had beside me the "bible" – *Night Visitors* by Julia Briggs (still the best study of the form). The resulting list of ingredients included atmosphere, a ghost, a haunted house and other places, and weather. A footnote to "ghost" was a) of a human being; and b) with a purpose. There are dozens of little books of "true" ghost stories, usually sorted by geographical location, but almost without exception the ghosts have no purpose and so the stories are ultimately unsatisfying. A headless horseman rides by, a phantom coach clatters down a dark road, a veiled lady drifts up a staircase and through a wall, a pale and misty child's face is glimpsed at a window – and that is all. The ghosts are there and they apparently go through the same motions again and again. It is ultimately uninteresting. There has to be more to fiction than that. There also has to be more than an easy manipulation of the reader's superficial emotions – unless making someone jump out of their skin is the writer's only aim. Not that trying to induce a delicious thrill of fear is bad – it is another form of entertainment, and what is wrong with being an entertainer? Dickens certainly considered himself to be one.

I knew my ghost story, like all my fiction, had to have a serious point and it was this that must sustain the length and underpin the sense of place, the creation of atmosphere and the events. But moral points come out of character, and I kept asking myself the question: "Why does a ghost return to this life?" Perhaps to give information that they have withheld in life – the whereabouts of a will, say, or the identity of a murderer, or to warn. But my ghost returns to exact revenge and it is the nature of revenge that it is never satisfied; and so, loss and grief lead the woman in black on, trying to exact revenge for her child's accidental death by causing those of others. She cannot let go, and her revenge is an evil that continues to be visited on Crythin Gifford.
Horror and Gothic Fiction
If there's one way to characterize this book, it's to say that it's a good old-fashioned ghost story, complete with the death of a reclusive old lady, a big creepy mansion, and a ghost that keeps appearing at the most spine-tingling moments. On top of that, it's told in old-school British gothic fashion, with a focus on the environment's ability to inspire dread and fear.

From a damp, eerie old house to the things that go bump in the night, *The Woman in Black* gives every fright fest film a run for its money, and without shedding a drop of blood.

Historical Fiction
In addition to scare factor, *The Woman in Black* takes the reader on a trip back to the past. Though the time period is a little hazy, the old-timey language, steam trains, and pony and trap rides let us know right away that we're not in the 21st century, or even in 1983 when the book was written. Instead, the story seems like it's set in the 19th or early 20th century, which helpfully adds to the spooky factor because things were totally more creepy and ghostly in the past, right? The whole story has the feel of a 19th-century, *Turn of the Screw* era tale. And that's exactly what it is.

Mystery
Every good ghost story is at least a little mysterious, as the characters try to figure out what's happening—and why it's happening to them. *The Woman in Black* is no different. Arthur arrives in Crythin Gifford innocent of the village's dire events, and ignorant of the very fact that ghosts even exist. Over the course of the book, he starts to piece things together in true detective style, gleaning hints from the townspeople and the massive stack of papers he finds in Eel Marsh House. And the secrets he unravels are *not* happy ones.
Susan Hill's The Woman in Black: Gothic Horror for the 1980s

Susan Hill's novel The Woman in Black (1983) is a radical example of women's Gothic horror. It is a popular ghost story that has been successfully adapted for the London stage. In addition, it offers a social critique of motherhood and contemporary rhetoric surrounding the family. Scullion interprets the novel from several critical perspectives: feminist, psychological, biographical, generic and intertextual. Principally, however, she offers a reading of the novel that engages with its immediate historical context. The contention is that Hill's novel mediates women's anxieties about motherhood and autonomy during the early 1980s when the institution of the family in Britain was an ideological battleground. Set primarily during the 1860s, The Woman in Black exposes Victorian hypocrisy towards the unmarried mother, and indirectly probes the quasi-Victorian values promulgated in the 1980s, during the first term of a Conservative right-wing government. The protagonist of the novel, the eponymous woman in black, resists the lot of the so-called fallen woman. In her physical form, she refuses to submit to Victorian patriarchal values by attempting to reclaim her illegitimate child. In spectral form, she repeatedly inflicts suffering on families by causing the death of their children. Her excessive revenge knows no compassion, and recognizes no boundaries of place and time. Her ghost is never laid to rest. Neither is order restored by the closing pages. Thus the novel, as well as being a popular ghost story, challenges assumptions about women's 'natural' acquiescence and their unconditionally generous responses to husbands, partners and children. Shaped by the social climate in which it was written, The Woman in Black suggests that mothers under extreme pressure have the potential, like any other members of the family, for cruelty to children. Through its forceful rejection of either idealized or derogatory stereotypes of women, this novel belongs to the genre of radical Gothic horror.
The horror in the Woman in Black
... And so we get to the real meat of the tale. Kipps soon learns not all is well in this village, and even less so in the house on the moors. Terrifying sights and sounds abound... and haunting from the titular black-dress bound woman. No spoilers, but this spooky novel has one of my favourite endings of all time. Not an “oooh” twist but an “Oh my Goooooooooooood!” twist (forgive the reference).

The writing in the Woman in Black
So... yes, you’ll find good horror galore in The Woman in Black. And fine reading, too. The masterful writing style is very accessible. I see no reason that anyone above the age of 12 would have trouble reading this; however it would possibly take a more advanced mind to understand some of the more adult themes and understand the many allusions to other works.

The simple prose adds a layer of plainness to the work. At the outset it could almost be a perplexingly simple and boring story of a solicitor who goes to sort out a dead woman’s accounts. The simplicity and Hill’s lack of embellishment makes the horror even more horrifying. But that makes it fun – as with any good horror movie, the simple style makes you want to peek into the cellar to find out what’s really going on. The horror is just the start of it. There are plenty of other fascinating psychologies in this book to explore...

The themes in the Woman in Black
Now, the themes are our standard Gothic themes really. Haunted house in a haunted setting in a deceptively quiet place featuring a bland office worker caught woefully out of his depth by a malign spirit from the blackest pits of Hades. All of this, I would argue, is a plus point; it is written in a Traditional Victorian Gothic style. Oddly, it seems more like Traditional Gothic than most Traditional Gothic novels. It stands up (and beats down) many of the stereotypical and much-touted Gothic pieces, so much so that I genuinely thought it was written at the same time as Dracula...

Again, this is where the reviewer cap has to be worn because it can’t be denied there are A LOT of Victorian Gothic works (or novels set in Victorian England). Hill loses a point here from me for lacking originality. And some of her names are overly Dickensian: “Mrs. Drablow” and “Eel Marsh House.” A homage if I’m being sympathetic: a cliché if I’m being cynical. Tradition is ultimately fine but I feel new works need to push the envelope more through innovation that, while keeping to the spirit of Gothic, push it to new and exciting areas.