



The Valley  
Leadership Academy

Year 7

## HT1 – 19th Century Gothic



Name:

Class:

# Lesson 1 – Understanding Gothic Genre

## Dow Now Activity

Look at the images below. Can you identify the genre for each film?

One example has been done for you



### BRONZE CHALLENGE

Explain what is meant by genre and give an example

### SILVER CHALLENGE

How do the images and colours help to show the genre?

### GOLD CHALLENGE

Choose ONE film cover. What does the title suggest/show us about the plot?

## TASK 1 - We Do

### **What is the Gothic Genre?**

The Gothic first became a popular genre in the 18<sup>th</sup> century. In fact, the very first gothic novel was written by Horace Walpole in 1764.

The Victorians thought it was thrilling and exciting to read gothic stories.

**CHALLENGE:** Speculate why you think the Victorians were interested in gothic stories. Give up to two reasons for your answer.

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

## TASK 2 - Knowledge Learning – Knowledge Organiser (Subject Terminology)

All genres have features that make them unique. A better and more precise word for feature is:

***A Convention is a feature or something that is particular to a type of genre or thing.***

Application: The gothic is a genre that uses conventions (features) that create a **gloomy atmosphere**, show **mysterious** or **violent** events and often show people going **mad**.

## TASK 3 – You Do

Decide if the following features are conventions of the gothic or not by putting them into the correct column.

EVIL				MERMAIDS
UNICORN				HAPPINESS
WILD LANDSCAPE				WEREWOLVES
DEATH	ALIEN	ARCHWAYS	SUPERHERO	FEAR
SHIP	GRAVEYARD	DUNGEONS	ZOMBIE	SUPERNATURAL
SKULL	VILLAIN	BAD WEATHER	GARDEN	FAIRIES

Gothic Convention	Non-Gothic Convention

## TASK 4 – You Do Challenge

Label and annotate the blurb below using the question prompts

When Jonathan Harker arrives at creepy Castle Dracula in Transylvania, he has no idea what to expect, but all too soon his host's horrible nocturnal habits have him fearing for his life...

This is the story of a battle against the forces of evil, as the eccentric Professor Van Helsing and his brave young friends take on the vilest vampire in the world.

### GLOSSARY

Eccentric – Behaving in a strange or unusual way

Nocturnal – active only at night

1. Highlight/list the powerful adjectives used in the blurb.
2. What do these words tell us about the atmosphere in the story?
3. Can you predict the conventions of the gothic that will be used in the story? (Think about the plot and the word choice)

### Exit Ticket

Highlight or tick the correct answers

**Which of the following statement is true?**

- a) The gothic is a type of poem that was popular in the 18<sup>th</sup> Century.
- b) The gothic is a type of genre that uses conventions related to death, decay, mystery and misery.
- c) The gothic is a type of genre that tells us about what monsters do.

**Which of the following statement is false?**

- a) Werewolves and zombies are examples of Gothic conventions.
- b) Crypts, dungeons, castles and secret passageways are often used as conventional settings in the Gothic.
- c) Madness, violence, death and fear are a few ideas that are used as conventions of the Gothic.

**KO Quiz for next lesson is: CONVENTION**

## Lesson 2 – Engaging Readers (Narrative Hooks)

### Do Now Activity

What is the keyword (subject terminology) and definition?

Answer the question by filling in the blanks.

A \_\_\_\_\_ is a \_\_\_\_\_ or something that is particular to a type of \_\_\_\_\_ or thing.

### TASK 1 - Knowledge Learning – Knowledge Organiser (Subject Terminology)

A good writer will use a strategy that will ensure readers continue to read on.

This is known as a Narrative Hook: ***The opening line of a story that "hooks" the reader's attention so that he or she will keep on reading.***

To create powerful narrative hooks, you must ensure that your language and word choice is well selected.

### I DO - MODEL

Here is an example of a narrative hook.

Look at the annotations to see why it is an effective narrative hook, that immediately engages the reader

The diagram features a black speech bubble containing the text: "Dead!" a woman screamed. "It's the dead!"

Annotations with arrows pointing to specific parts of the hook:

- No name – it is mysterious as we don't know who she is!** (Purple arrow pointing to "a woman")
- One word – makes it seem sudden exclamation mark -** (Yellow arrow pointing to "Dead!")
- Powerful verb - shocks the reader** (Red arrow pointing to "screamed.")
- Repeated – makes the atmosphere spooky** (Orange arrow pointing to "the dead!")

**You Do Challenge: Using the I DO model, label and annotate the narrative hooks**

1. Underline/circle powerful words used in each quotation
2. Why has the writer used them/ what is the effect?

"The charcoal sky spits cold rain as we rumble to a stop at a crossroad."

"I stepped inside the railroad car, and three dozen pairs of eyes peered my way."

**TASK 2 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)**

We can use an exciting word to describe the atmosphere or setting in a typical Gothic novel.

**Decrepit means old and in a very bad condition.**

**Example sentences**

The air was smothered with the decrepit stench of death.

Strong, silent, yet decrepit: the house stood steeped in moonlight.

The train looked decrepit.

**Write your own example sentence using the word 'decrepit'**

---

---

---

### TASK 3 – You Do

Below is a bad example of a narrative hook.

Rewrite the sentences below to make **ONE** powerful narrative hook.

*It was cold outside. The rain was pouring and it began to thunder. Inside the castle, the sound of trees whipping the windows could be heard along the dimly lit corridors.*

You **MUST** do the following:

1. Use as many words as you can from the Golden Word Bank (Below)
2. Write only ONE sentence – this can be of any length.
3. Use the lexis 'decrepit' in your narrative hook

**Brutal**

**Superior**

**Decrepit**

**Severe**

**Thrashing**

### Exit Tickets

Which of the following uses the term 'DECREPIT' correctly?

- Decrepitly following the master, Rosie obeyed his every command.
- His brilliance is masked by his decrepit.
- Whilst a decrepit house may rot away, its ghosts will always remain.

Look at the Narrative Hook:

*She looked into the vast distance and saw her life bleed away, little by little.*

Choose one word that sums up how the reader may be feeling and why

<b>ANXIOUS</b>	<b>SAD</b>	<b>ANGRY</b>	<b>CURIOUS</b>
The girl seems troubled	The readers can't help	There may be violence	Anonymous and creates mystery

KO for next lesson is: **Decrepit, Convention, Narrative Hook**

## Lesson 3 – The Devil’s Number: Symbolism

### Do Now Activity: Knowledge Organiser

Answer the question:

What is a narrative Hook?

---

---

---

What is another word for convention? \_\_\_\_\_

Which sentence describes the word ‘decrepit best’?

- a) Something old and mysterious
- b) A pit that is old and in a bad condition
- c) Something that is old and in a bad condition

### TASK 1 - Knowledge Learning – Knowledge Organiser (Subject Terminology)

We now know that images, symbols, images, objects often have meaning behind them. They give clues to readers. This is called symbolism.

**Symbolism** is the use of signs and objects to represent mystical ideas, emotions and state of minds

Give an example of a symbol and what it can represent

e.g. a bird symbolises freedom. A wedding ring symbolises eternal love

---

---



## **TASK 2 – Watch the video on YouTube and complete the Stop n Jot**

<https://www.youtube.com/watch?v=6dxEtoTXZE0>

Alternatively, type in 'The Omen 2006 Movie Trailer' into YouTube and click the first link

### **Stop n Jot**

1. What do you think the smashing of the bowl of punch symbolises in the opening scene?
2. What colour is repeated through the trailer? What does it symbolise?
3. Identify two symbols that are used in this film.
4. How does the title of the film link to our topic of The Gothic?

## **TASK 3 – Read the Information on 'The Mark of the Beast' and answer the questions**

### **The Mark of the Beast (666)**

In modern popular culture, 666 has become one of the most widely recognised symbols for the Antichrist or, alternatively, the devil.

#### **The origins of 666**

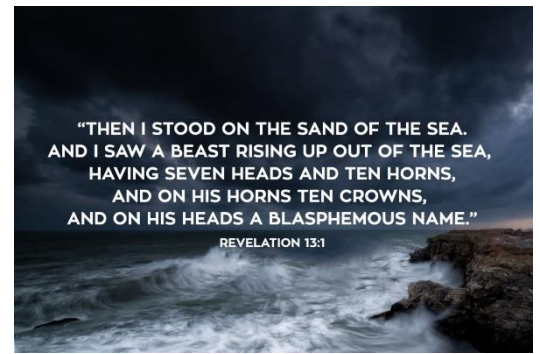
The Book of Revelation is the final book of the New Testament in the Bible. It is the only apocalyptic book in the New Testament. The author names himself as "John" in the text, but his precise identity remains a point of academic debate.

In it, John writes:

*"Also, it causes all, both small and great, both rich and poor, both free and slave, to be marked on the right hand or the forehead, so that no one can buy or sell unless he has the mark, that is, the name of the beast or the number of its name. This calls for wisdom: let the one who has understanding calculate the number of the beast, for it is the number of a man, and his number is 666." (Revelation 13:16-18)*

## Who Is the Beast in Revelation?

There are actually three beasts who make up what Thomas R. Schreiner calls “The Unholy Trinity” of monsters in the book of Revelations. One is a dragon, Satan, who stands on the seashore summoning another “beast rising out of the sea.” The one Satan summons behaves as a demonic ruler but takes his orders from the evil one.



The third member of this group “claims to speak for God” but is a false prophet. He “represents religious authority contrary to God’s Word and ways.” He returns to life after a death blow, mimicking Christ’s resurrection, and lending credibility to his lies. Much of the world will worship this “miraculous” beast who “enforces the power of the first [beast] through economic discrimination.

## The Mark of the Beast

The Mark of the Beast, which is the number 666 is a symbol of loyalty to the Beast out of the Sea as described in the Book of Revelation. Anyone who will refuses to take this mark will be cut off from society.

The book of Revelation is an imagistic feast: a fantasy writer’s treasure trove, full of beauty and horror. Some people would say that this beast in John’s vision has already come and gone — Hitler caused hundreds of thousands of Jews and countless others to be marked and murdered. But the prophecy found in Revelation has not been fulfilled.

## Checking for Understanding

1. What is The Book of Revelations?

---

---

2. What does it mean by an ‘Apocalyptic book’?

---

---

3. Who is the author of the book?

---

4. According to John, where does the beast mark the number 666?

---

5. Who are the 'three beasts' that make up the 'unholy trinity'?

---

---

---

6. What does the number 666 a symbol of?

---

7. What does it mean by 'economic discrimination'?

---

8. How will the third beast be treated by people?

---

---

9. How will the third beast treat people?

---

---

10. What happens to people who refuse the mark?

---

**TASK 3 – Look at the quotes from Father Brennan and answer the questions**



*"From the eternal sea he rises, creating armies on either shore, turning man against his brother, till man exists no more!"*

**WARNING: This quotation taken from the film is NOT from the Book of Revelations. The director added this for effect!**

1. Why do you think Gothic writers in the 19<sup>th</sup> Century used religion in their writing to try and frighten/excite people?
2. What image does "eternal sea" remind us of from The Book of Revelations?
3. What does Father Brennan mean when he says "till man exists no more!"

---

---

---

---

---

---

---

---

---

---

---

---

**EXIT TICKET – Using the words from the GWB, explain how the Gothic genre borrows from the Christian Book of Revelations**

In the Bible, The Book of Revelations is an \_\_\_\_\_ text. This means it deals with the end of the world or all things relating to chaos and disorder. This is particularly effective in the Gothic because one of the conventions of the Gothic is \_\_\_\_\_. Another convention used in the Gothic is villains or \_\_\_\_\_. In Revelations, John mentions the \_\_\_\_\_ and a \_\_\_\_\_, both of which go against the religion of Christianity. Furthermore, the Mark of the Beast is a really powerful image which the Victorians would have found fascinating as in the 19<sup>th</sup> Century, as people were highly \_\_\_\_\_. The number 666 is the mark of the beast, which symbolises \_\_\_\_\_ to the devil and/or the Antichrist.

<b>chaos</b>	<b>False prophet</b>	<b>monsters</b>	<b>religious</b>	<b>loyalty</b>	<b>devil</b>	<b>apocalyptic</b>
--------------	----------------------	-----------------	------------------	----------------	--------------	--------------------

## Lesson 4 – Building a Setting

### Do Now Activity – Recall and Retrieve

Answer the questions below:

1. What is symbolism?

---

2. What is the Mark of the Beast in The Book of Revelations

---

---

3. What does the number 666 symbolise according to the Book of Revelations?

---

4. What does DECREIT mean?

---

5. What is a narrative hook?

---

6. What is a CONVENTION?

---

---

**TASK 1 - You Do:**

Look at the images below.

How do you they make you feel? (comment on the pictures individually)  
What do you think each image could represent/symbolise?



**Helpful Hint: What is symbolism?**

Examples of symbolism: A ring symbolises love. A bird symbolises freedom

---

---

---

---

---

---

---

**TASK 2 - Knowledge Learning – Knowledge Organiser (Subject Terminology)**

We now know that images, symbols, images, objects often have meaning behind them. They give clues to readers.

***Symbolism is the use of signs and objects to represent mystical ideas, emotions and state of minds.***

**Give three examples of symbols and what they represent. One example has been done for you  
e.g. A ring represents eternity**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### **TASK 3 - I Do Model**

The way writers describe weather, landscapes and settings are really important. This is because they give us an insight into how characters may be feeling.

We can say, that weather and landscapes **symbolise** a character's mood/feelings and add to the atmosphere the writer is trying to build.

#### **A TECHNICAL TERM FOR THIS TYPE OF SYMBOLISM IS: Pathetic Fallacy**

Writers often use weather in their writing, to create a clear picture for readers. It helps us to understand what will happen later and how it makes readers think or feel.

**PATHETIC FALLACY** is when the writer uses the weather and landscape to show/reflect the characters feelings.

Examples of pathetic fallacy:

The air was thick with despair. Harry clung to his mother as tightly as he could.

The fog came pouring in, engulfing the entire city in the bitter, cold, winter air.

The clouds smiled against the misery of the craggy rocks.

### **TASK 4 – You Do Challenge**

Read through the extract.

1. Highlight/underline examples of pathetic fallacy. (One has been done for you)
2. For each example, write a word/phrase describing the narrator's feelings.

...the **cold winter wind** had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

*Jane Eyre, Chapter 1*

#### **Glossary**

**Sombre: sad and serious**

**Penetrating: strong and unpleasant**

**Chidings: telling off for bad behaviour**

**Inferiority: not as good as someone or something else**

**TASK 5 – You Do Challenge**

You are now going to write an opening to a gothic story focusing particularly on describing the setting.

**Gothic Story Opening Checklist**

You must:

- Write only **FIVE** sentences
- Include a **narrative hook**
- Use a gothic setting
- Include **Pathetic fallacy**
- Include **Symbolism**
- Use the word '**Decrepit**'

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



## Exit Ticket

### Which example uses both PATHETIC FALLACY and SYMBOLISM

- a) Infatuation grew. He became a symbol of hopelessness in an ever-changing world.
- b) Beyond the summit, the sun winked. The horizon was ablaze with hues of reds, pinks and yellows. Birds flew in unison across the sky. Sarison gazed at them longingly, hoping to escape death that waited her very soon.
- c) Roses symbolise love.

### Overall, how does Jane feel in the extract you have just read?

- a) Tired and fatigued
- b) Fed up of being told off
- c) **Miserable and depressed**
- d) Bullied and neglected
- e) Hurt and angry

### Which of the following quotations prove this?

- a) "I was glad of it"
- b) "chidings"
- c) **"clouds so sombre"**
- d) "chilly afternoons"
- e) "outdoor exercise was now out of the question"

KO for next lesson is: Decrepit, Narrative Hook, Pathetic Fallacy, Symbolism, Convention

## Lesson 5 – Omens and the Supernatural

### Do Now Activity: Knowledge Organiser

Answer the questions

What is pathetic fallacy?

---

---

Give an example of a symbol

---

Another word for convention is: \_\_\_\_\_

Define narrative hook

---

---

Look at the following examples. Which is NOT a convention of the Gothic genre.

- Unicorns
- Monsters/villains
- Madness
- Gloomy and abandoned castles

## TASK 2 - Read the poem

### Why do you think the poem is called 'The Raven'?

---

---

#### **The Raven**

BY EDGAR ALLAN POE

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore—  
While I nodded, nearly napping, suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door.  
"Tis some visitor," I muttered, "tapping at my chamber door—  
Only this and nothing more."

Ah, distinctly I remember it was in the bleak December;  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow;—vainly I had sought to borrow  
From my books surcease of sorrow—sorrow for the lost Lenore—  
For the rare and radiant maiden whom the angels name Lenore—  
Nameless *here* for evermore.

And the silken, sad, uncertain rustling of each purple curtain  
Thrilled me—filled me with fantastic terrors never felt before;  
So that now, to still the beating of my heart, I stood repeating  
"Tis some visitor entreating entrance at my chamber door—  
Some late visitor entreating entrance at my chamber door;—  
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,  
"Sir," said I, "or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you"—here I opened wide the door;—  
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, "Lenore?"  
This I whispered, and an echo murmured back the word, "Lenore!"—  
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.  
"Surely," said I, "surely that is something at my window lattice;  
Let me see, then, what thence is, and this mystery explore—  
Let my heart be still a moment and this mystery explore;—  
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,  
In there stepped a stately Raven of the saintly days of yore;

Not the least obeisance made he; not a minute stopped or stayed he;  
But, with mien of lord or lady, perched above my chamber door—  
Perched upon a bust of Pallas just above my chamber door—  
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,  
By the grave and stern decorum of the countenance it wore,  
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,  
Ghastly grim and ancient Raven wandering from the Nightly shore—  
Tell me what thy lordly name is on the Night's Plutonian shore!"  
Quoth the Raven "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,  
Though its answer little meaning—little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blessed with seeing bird above his chamber door—  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing farther then he uttered—not a feather then he fluttered—  
Till I scarcely more than muttered "Other friends have flown before—  
On the morrow *he* will leave me, as my Hopes have flown before."  
Then the bird said "Nevermore."

Startled at the stillness broken by reply so aptly spoken,  
"Doubtless," said I, "what it utters is its only stock and store  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden bore—  
Till the dirges of his Hope that melancholy burden bore  
Of 'Never—nevermore'."

But the Raven still beguiling all my fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird, and bust and door;  
Then, upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore—  
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore  
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom's core;  
This and more I sat divining, with my head at ease reclining  
On the cushion's velvet lining that the lamp-light gloated o'er,  
But whose velvet-violet lining with the lamp-light gloating o'er,  
*She* shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer  
Swung by Seraphim whose foot-falls tinkled on the tufted floor.  
"Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee  
Respite—respite and nepenthe from thy memories of Lenore;  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"  
Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—  
Whether Tempter sent, or whether tempest tossed thee here ashore,

Desolate yet all undaunted, on this desert land enchanted—  
On this home by Horror haunted—tell me truly, I implore—  
Is there—is there balm in Gilead?—tell me—tell me, I implore!"  
Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!  
By that Heaven that bends above us—by that God we both adore—  
Tell this soul with sorrow laden if, within the distant Aidenn,  
It shall clasp a sainted maiden whom the angels name Lenore—  
Clasp a rare and radiant maiden whom the angels name Lenore."  
Quoth the Raven "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—  
"Get thee back into the tempest and the Night's Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!  
Leave my loneliness unbroken!—quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my door!"  
Quoth the Raven "Nevermore."

And the Raven, never flitting, still is sitting, *still* is sitting  
On the pallid bust of Pallas just above my chamber door;  
And his eyes have all the seeming of a demon's that is dreaming,  
And the lamp-light o'er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted—nevermore!

### **TASK 3 – Stop n Jot Challenge**

**Read the summary of Janelle Kim's findings on the significance of crows and Ravens, from her book: 'Myung Sung: The Korean Art of Meditation'**

*Birds have different meanings in every culture. And thus, there's no overarching significance of seeing a crow. "To many, ravens symbolize death or bad fortune to come, but to others they symbolize rebirth and starting anew, serving as a positive sign," says Dr. Kim. In Norse, Celtic, and Druid mythology, crows and ravens are widely viewed as beacons of intelligence.*

*"Ravens appear in many ancient texts and mythology, associated with gods or serving as messengers to them, so many still believe these birds communicate messages from a greater power," says Dr. Kim. For example, in Celtic mythology, the warrior goddess, Morrigan, will manifest as a raven or crow, or show up with a group of these birds. Meanwhile, for the ancient Greek god Apollo, the crow acted as a symbol of prophecy.*

### **Stop n Jot Box**

What do ravens symbolise according to Dr Kim?

In Celtic and druid mythology, how are ravens viewed?

How are Ravens depicted in ancient texts and mythology?

According to Greek mythology, what does the crow symbolise?

How is this different to Celtic mythology?

#### **TASK 4 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)**

We can use an exciting word to describe characters, atmosphere and setting in a typical Gothic novel.

**Malevolence means causing or wanting to create harm or evil.**

Her eyes flashed pure malevolence.

The central character in this film is a malevolent witch out for revenge.

I thought they were making me wait out of sheer malevolence.

**In what way is the Raven a 'MALEVOLENT' force for the narrator?**

---

#### **TASK 5 – You Do Challenge**

Using the words from the Golden Word Bank, answer the questions below

1. Find and list at least THREE symbols in the poem. What do they symbolise?
2. Why do you think the 'Raven' in the poem can be an omen? (Think about how the narrator feels). Support your answer using quotations from the poem.
3. What other gothic conventions are present in the poem? Find quotations to support your answer.

Supernatural

Malevolent

Pathetic  
Fallacy

Decrepit

Terror

#### **Exit Ticket**

In **THREE** sentences summarise the story in the poem 'The Raven'

- 1.
- 2.
- 3.

**KO for next lesson is: Malevolence**

## Lesson 6 – Analysing the Supernatural

### Do Now Activity: Knowledge Organiser

1. What is the difference between *Supernatural* and *Superstition*?

---

---

2. Give one example of the supernatural in the poem 'The Raven'

---

3. What does Malevolence mean?

---

4. Which of the following sentences does NOT use the word 'MALEVOLENCE' correctly:

a) He is malevolence.

b) He is malevolent.

c) Supernatural creatures can be described as malevolent and unnatural beings.

### The Difference Between Crows vs. Ravens

*According to the National Audubon Society, both birds are native to North America and look similar, but they aren't the same. Ravens are different from crows because they are larger and love to travel with one mate. Meanwhile, crows are smaller and prefer to hang out in groups. Ravens also have larger, curvier beaks.*

**List THREE differences between Ravens and Crows**

1.

2.

3.

## **TASK 1 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)**

We can use an exciting word to describe feeling, emotions, moods and atmosphere in Gothic writing.

**Trepidation: fear or worry for what is going to happen**

It was with trepidation that I accepted Klein's invitation.

A thick stench of trepidation hung heavy in the air.

This was an ambitious project, and a number of us felt some trepidation about the possible results.

**The narrator thinks the Raven is a malevolent force. Why might this cause trepidation?**

---

---

## **TASK 2 – I Do**

**CHALLENGE: How does Poe make the raven seem supernatural?**

Support your answer using quotations/evidence from the last stanza

And the Raven, never flitting, still is sitting, *still* is sitting  
On the pallid bust of Pallas just above my chamber door;  
And his eyes have all the seeming of a demon's that is dreaming,  
And the lamp-light o'er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted—nevermore!

To answer the question, there are three things to consider:

**WHAT:** does Poe do to make the raven seem supernatural?

**HOW:** does he show this? (Evidence + Explain)

**WHY:** does he do this? (Effect on reader)

**I DO - Here is an example/Model Answer:**

**Poe makes the Raven seem supernatural as the bird does not move.** This is proven when it says that the Raven “still is sitting”. Poe repeats this phrase in the poem, making the bird seem more menacing, as though nothing can scare it away, as this therefore suggests that **the Raven may be a supernatural creature.** Poe does this to create an eerie atmosphere and build tension for the reader.



## TASK 2 – You Do Challenge

Using the above example as a guide, write your own analytical paragraph. You may use the sentence stems provided. However, you **MUST** choose a different quotation from the poem and aim to use **ALL** the words from the golden word bank.

Supernatural

Malevolent

Darkness

Trepidation

Terror

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

### Exit Ticket

1. Give **ONE** example of the supernatural in the poem 'The Raven'

---

2. Why is the poem 'The Raven' an example of the gothic?

---

---

---

KO for next lesson is: **Symbolism, Decrepit, Malevolent, Trepidation**

## Lesson 7 – Language Analysis 1.0

### Do Now Activity: Knowledge Organiser

True or False?

1. Decrepit is something old and in a very bad condition.
2. A skull is a symbol of love.
3. Symbolism is when writers use words to represent ideas.
4. A synonym for trepidation is anxiousness.
5. The narrator in the poem 'The Raven' is an example of a malevolent character.

### TASK 1 - Knowledge Learning – Knowledge Organiser (Subject Terminology)

When reading, we often look for hidden meanings. This is called reading between the lines. Another phrase to describe this is: IMPLICIT MEANING (Hidden Meaning)

***Implicit information/meaning is suggested but not stated directly.***

Example: She glared at him. [It's not stated directly that she is angry with him. But as readers, we can work it out]

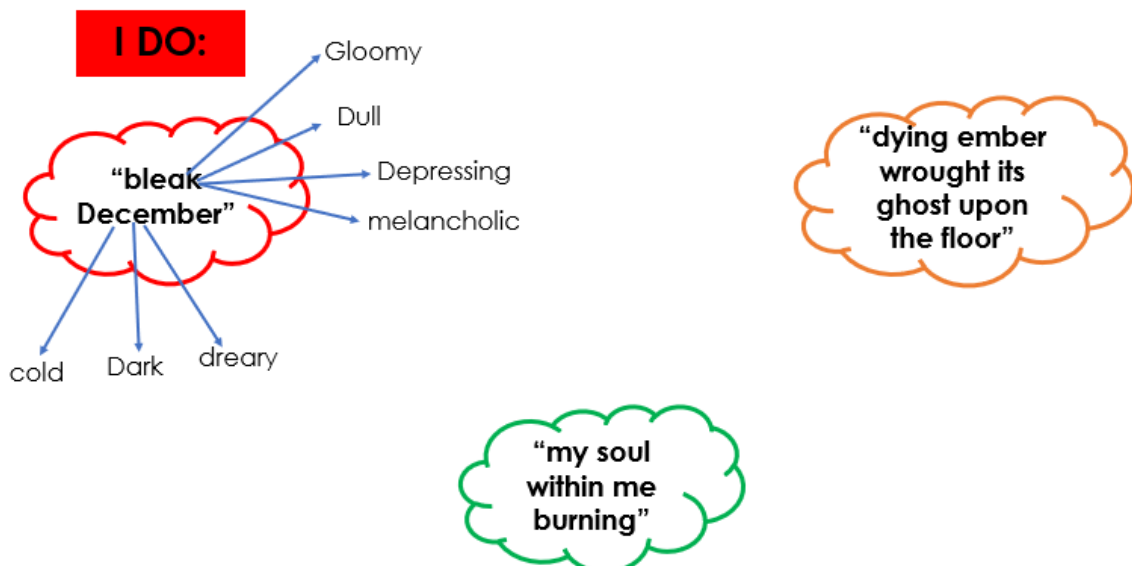
Look at the example. What is the implicit meaning?

The fire died within him.

### TASK 2 – I Do and You Do

Connotations are words associations we make using implicit information.

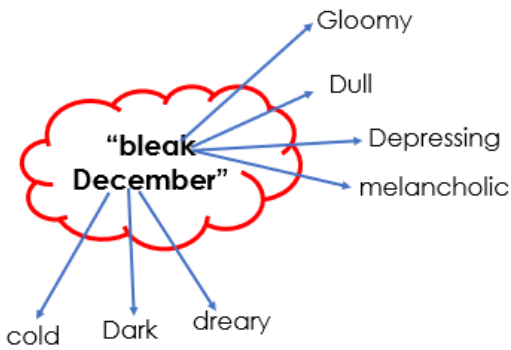
Look at the quotations below taken from the poem 'The Raven'. Label and annotate the quotations using Model to help you to try and work out the connotations and implicit meanings for the words in the quotations.



### **TASK 3 – You Do**

Turn your annotations (from the above) into sentences using the analytical verbs. Look at the example below to help.

(HINT: Analytical verbs the words in red!)



### **Model Sentences**

- Poe uses "bleak" to **SUGGEST** a gloomy atmosphere.
- Poe **CREATES** a dull and depressing mood with the word "bleak".
- The writer **IMPLIES** that the atmosphere is melancholic with the phrase "bleak December".
- The poet **HIGHLIGHTS** that it is cold, dark and dreary with the word "December".

---

---

---

---

---

---

---

---

---

---

---

---

**TASK 4 – You Do**

**How does Poe present a gothic atmosphere in the poem ‘The Raven’?**

*“my soul within me burning”*

Write an analytical WHW paragraph  
You may use the sentence stems, GWB  
and your K/O to help you

**Sentence Stems**

Poe presents a gothic atmosphere...

This is shown by the quotation:

He suggests that...

The word ‘.....’ implies that...

He highlights...

Supernatural

Malevolent

Darkness

Trepidation

Connotation

Suggests

Implies

Highlights

Convention

Symbolism

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Exit Ticket**

**Which of the following sentences is correct?**

- a) Poe creates a gothic atmosphere using suggestions and highlights.
- b) Poe suggests that there is something sinister about the raven by making it appear supernatural.
- c) Poe shows the difference between a suggestion and something supernatural, as it highlights there is strange occurrence.

## Lesson 8 – Writing a Gothic Exposition

### Do Now Activity

For each type of weather, explain why writers use it in the Gothic

- Thunderstorms
- Torrid and torrential rain
- Lightning
- Mist
- strange sunlight
- Dark nights

### TASK 1 – You Do Creative Writing Challenge

Write the opening of a story using this picture.

You must only write 5 SENTENCES using a powerful narrative hook and a specific focus on the setting ONLY. Do not introduce your character yet!



---

---

---

---

---

---

---

---

---

---

**TASK 2 - Knowledge Learning – Knowledge Organiser (Subject Terminology)**

Writers consciously use lots of techniques to make writing exciting. In the gothic, sounds can be used to create tension and fear for readers. Remember that when we cannot see, we can hear. This intensifies fear.

**ONOMATOPOEIA: Words that describe sound**

**e.g. Snap, crackle, pop**

**Write THREE examples of onomatopoeic words that you would find in the Gothic genre**

- 1.
- 2.
- 3.

**TASK 3 – You Do Creative Writing Challenge Continued**

**In the next paragraph of your story, you are going to introduce the character of Miss Havisham.**

**This time, you will write approximately TEN sentences.**

**You must:**

- Describe her appearance
- Use one example of Onomatopoeia
- use the words: *decrepit, trepidation, malevolent* from your K/O
- At least THREE words from the gothic word bank

AGHAST	GAUNT	LOOMING	SECLUDED
MOROSE	PALLID	GHOSTLY	ORNATE
NEGLECTED	OMINOUS	OBSCURED	SHROUDED



---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**TASK 4 – You Do Creative Writing Challenge Continued...**

In your next paragraph you are going to switch the focus to the weather outside.

(Try to use pathetic fallacy – how will the weather reflect Miss Havisham’s feelings and also foreshadow events to come?)

Choose from the following:

- Thunderstorms
- Torrid and torrential rain
- Lightning
- Mist
- strange sunlight
- Dark nights

You must write only THREE sentences and include the phrase: *The heavens had spoken.*

---

---

---

---

---

**Exit Ticket**

Look at your example of onomatopoeia that you have used in your writing.

Swap it for one of the following onomatopoeic words below.

- |         |         |       |      |        |
|---------|---------|-------|------|--------|
| WHISPER | CRACKLE | SMASH | BOOM | RUMBLE |
|---------|---------|-------|------|--------|

Discuss – How does this impact your writing?

**KO for next lesson is: Implicit, Convention, Symbolism, Trepidation**

## Lesson 9 – The Sublime: Gothic Settings

### Do Now Activity: Knowledge Organiser

Read the passage below then answer the questions:

One night, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence. I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame. I took from my waistcoat-pocket a penknife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity.

1. Identify one **CONVENTION** of the gothic in the extract.
2. Identify one **SYMBOL** used. What does it suggest/imply?
3. Identify a quotation that shows a sense of **TREPIDATION**.

### Glossary

Inflicted - caused

Fiendish – monstrous/evil

Gin-nurtured – wanting to harm

Damnable – annoying/sickening

Atrocity - Crime

### TASK 1 - Knowledge Learning – Knowledge Organiser (Subject Terminology)

We know that writers use pathetic fallacy for developing character and setting. However, writers can also use another technique specifically for settings.

**Sublime: The writer describes a landscape that is both beautiful and terrifying at the same time.**

**This leaves the reader feeling uneasy, uncomfortable, unsure and aware of a danger, yet awed by the beauty and the grandeur of the landscape. (Nature is key!)**

How and why is the sublime important in the Gothic genre?

---

---

---



## TASK 2 – You Do Annotations

Read the extract taken from the novel 'Frankenstein' by Mary Shelley.

This extract looks at the setting and is an example of the sublime.

Highlight judicious (short) quotations that show the sublime. One example has been done for you.

The **immense mountains** and precipices that overhung me on every side - the sound of the river raging among the rocks, and the dashing of the waterfalls around, spoke of a power mighty as Omnipotence -- and I ceased to fear, or to bend before any being less almighty than that which had created and ruled the elements, here displayed in their most terrific guise. Still, as I ascended higher, the valley assumed a more magnificent and astonishing character. Ruined castles hanging on the precipices of piny mountains; the impetuous Arve, and cottages every here and there peeping forth from among the trees, formed a scene of singular beauty.

### Glossary

Precipices – cliffs

Omnipotence – All powerful/supreme

Guise – Appearance

Ascended – Climbed

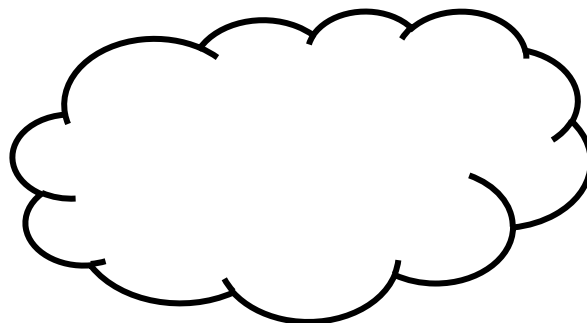
Impetuous – impulsive/rash

Arve – A river

## TASK 3 – You Do (Analysis Planning)

Choose ONE judicious quotation that you have highlighted and write it into the connotation bubble below.

Label and annotate the with connotations and implicit meanings.



**TASK 4 – You Do WHW Analytical Paragraph**

Now write an analytical paragraph to answer the question: *How does the writer present the setting?*

Use the model answer below to help you

**Analytical Paragraph Structure**

**WHAT:** What does the writer do to the setting?

**HOW:** How does the writer do this?

**WHY:** Why does the writer do this to the setting?

**MODEL ANSWER**

The writer presents the setting as powerful, shown by the quotation “immense mountains”. Shelley suggests the enormity of the mountains and highlights the power that exists within them. It reveals that nature is more powerful than man and implies that there are greater forces that exist. The word “immense” intensifies this as it reveals to the reader that the writer has used the sublime, to create a terrifying yet beautiful image. The writer may have done this to create a gothic atmosphere. The writer may also have done this to create a sense of anxiety for the reader, warning that something may happen later.

**Analytical Vocabulary**

**SUGGEST**

**IMPLIES**

**HIGHLIGHTS**

**SHOWS**

**REVEALS**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## Exit Ticket

### **Using the words from the *GWB*, fill in the blanks**

WHAT: Shelley presents the setting in a way that makes it seem \_\_\_\_\_.

HOW: This is shown by the word "hanging".

Shelley uses the verb to create a feeling of \_\_\_\_\_. The mountains seem like a \_\_\_\_\_ force and the \_\_\_\_\_ shows the narrator's fear of nature. At the same time, nature is presented beautifully. The narrator feels conflicted by the two sides of nature.

WHY: As a result, the reader experiences tension, as the contrast between beauty and fear adds to the \_\_\_\_\_ element of the setting.



## Lesson 11 – Gothic Sentence Structures

### Do Now Activity:

Read the extract below from *The Red Room* by HG Wells and answer the questions

“My candle was a little tongue of light in the vastness of the chamber; its rays failed to pierce to the opposite end of the room, and left an ocean of dull red mystery and suggestion, sentinel shadows and watching darkness beyond its island of light.”

#### Glossary

Vastness: Enormity

Sentinel: Patrol/Guard

1. What do you think the candle symbolises?
2. “My candle was a little tongue of light” – what technique has the writer used?
3. Find another example of this technique and highlight on the extract. Label it with the technique.
4. Identify/find/highlight powerful adjectives used.
5. Identify/highlight powerful verbs used.

### TASK 1 – Creating Engaging Sentences

#### **I DO – MODELLING**

#### **Step 1: Use show not tell**

e.g. The boy was scared. → The boy stood shivering from head to toe.

#### **Step 2: Change the sentence to the sentence structure of your choice (simple, compound or complex sentences)**

For example, you could choose from:

*SIMPLE: The boy shivered from head to toe.*

*COMPOUND: The boy shivered from head to toe, as the thunder rumbled in the distance.*

*COMPLEX: Despite feeling the warmth of the fire, the boy shivered all over, as the thunder rumbled in the distance.*

**Step 3: Use the Upgrade Sentence Grid to amend the sentence further**

<p><b>UPGRADE YOUR SENTENCES</b></p>	<p><b>SIMILE START</b>          LIKE THE MOTTLED STUBBLE OF A MUCH OLDER MAN, THE BOY'S DIRTY FACE WAS FLECKED WITH OIL.</p>	<p><b>TRIPLE NOUN + COLON</b>          DIRT, OIL, GREASE: THE BOY'S FACE WAS SMEARED WITH THE GRUBBY WORK OF THE DAY.</p>
<p><b>MINOR SENTENCE INTO COMPLEX</b>          DIRT. I THOUGHT I KNEW THE MEANING OF THAT WORD, UNTIL I SAW THE BOY IN FRONT OF ME.</p>	<p>THE BOY LOOKED DIRTY.</p>	<p><b>FRONTED ADVERBIAL</b>          SELF-CONSCIOUSLY, THE BOY GAVE A MUTED SMILE THROUGH THE GRIME ON HIS FACE.</p>
<p><b>SO, SO</b>          THE BOY'S FACE WAS SO GRUBBY, SO FILTHY, THAT IT WASN'T UNTIL HE TURNED HIS HEAD AND SMILED THAT I REALISED HE WAS A BOY AT ALL.</p>	<p><b>IT ISN'T/IT IS</b>          THE DIRTY ISN'T JUST YOUR ORDINARY, EVERYDAY DIRT; IT IS LAYERS OF DEEP GRIME THAT NO QUICK SHOWER COULD REMOVE.</p>	<p><b>VERB BEGINNING</b>          SMILING SADLY, THE BOY'S FACE WAS JUST ABOUT VISIBLE THROUGH THE LAYERS OF DIRT THAT HAD BUILT UP OVER THE COURSE OF THE DAY'S LABOUR.</p>

For example: Upgrading compound sentence into a simile start

COMPOUND: *The boy shivered from head to toe, as the thunder rumbled in the distance.*

Becomes

***Like the sudden cascade of an avalanche, the boy shivered all over, as the thunder rumbled in the distance.***

**TASK 1 – You Do**

Using the same process as the model, write **THREE** engaging sentences. Use the picture for inspiration. Try to include tier two vocabulary from your Knowledge Organiser and they words from the **GWB**.



OBSCURED	AGHAST	OMINOUS	SECLUDED
PALLID	MOROSE	LOOMING	ORNATE
GAUNT	NEGLECTED	GHOSTLY	SHROUDED

## **TASK 2 – You Do Creative Writing**

Write the opening to a gothic story using the sublime (**FOCUS ON SETTING**). Use the picture to help.

Your sentences must be engaging – just like TASK 1.

### **Remember to Include:**

- Narrative Hook
- The sublime (landscape)
- Pathetic fallacy (weather)
- Show NOT tell
- The word **DECREPIT**
- The word **TREPIDATION**
- The word **MALEVOLENCE**
- Other gothic conventions



---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

### **Exit Ticket**

**What is the main difference between Pathetic Fallacy and the Sublime?**

- Pathetic fallacy creates a fearful atmosphere, but the sublime doesn't.
- The sublime creates a fearful atmosphere, but Pathetic fallacy doesn't.
- Pathetic fallacy looks at the weather and landscape, whereas the sublime looks at landscape only.
- Pathetic fallacy is when the landscape or weather reveals a character's feelings, but the sublime is about creating a setting that is both beautiful and terrifying.

## Lesson 12 – Gothic Monsters!

### Do Now Activity: SPaG Fixes

Correct the passage – You must find 10 errors and fix in green pen

- Capital Letters
- Full stops
- Commas
- Spelling
- Other Punctuation

“I’m scared. I’m not sure we should be doing this” said James who was both terrified and uncertain

Both boys approached the imposing door of the abandoned mansion house. Mark knocked three times and they could hear the sound echoe through the empty house. Then, from dep within, the boys heard a noise:

### TASK 1 – You Do

Protagonist: The main/central character to the story/novel.

***What makes a good protagonists in gothic literature?***

Antagonist: Someone who actively opposes someone (usually the protagonist).

***Why is the role of the antagonist so important in gothic literature?***

### TASK 1 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)

We can use an exciting word to describe monsters. We often associate beauty with our heroes and ugliness with villains.

***Grotesque means very strange and unpleasant, especially in a ridiculous or slightly frightening way***

Her face was grotesque! It was covered in red and purple boils!

Both men have fingers that are twisted grotesquely.

The policeman grotesquely abused his power.

**Write your own sentence using the word ‘GROTESQUE’**

---

## **TASK 2 – You Do Reading Analysis**

**Read the extract below, taken from Mary Shelley's Frankenstein and complete the questions**

In the extract, we see the narrator introduce the creation of his monster.

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

### **Glossary**

Beheld: witnessed

Toils: hard work

Convulsive: Violent

Agitated: disturbed

Delineate: explain

Infinite: endless

Endeavoured: tried hard

Lustrous: shiny/glossy

Luxuriance: luxuries

1. Using one colour, Highlight words/phrases that describe a gothic setting/mood/atmosphere.
2. In a different colour, highlight all words and phrases that describe the monster
3. Look at these words and phrases. What devices/techniques has the writer used to create a fear for the monster? Label and annotate them on.
4. Why is the monster grotesque? Support with quotations



## **Exit Ticket**

***Which of the following examples shows the correct use of the word GROTESQUE?***

- a) Frankenstein grotesquely is a monster. He is an antagonist.
- b) Antagonists are monsters, such as a grotesqued creature like Dr Frankenstein's monster.
- c) Writers like to present characters as physically grotesque, to signal an antagonist or villain.

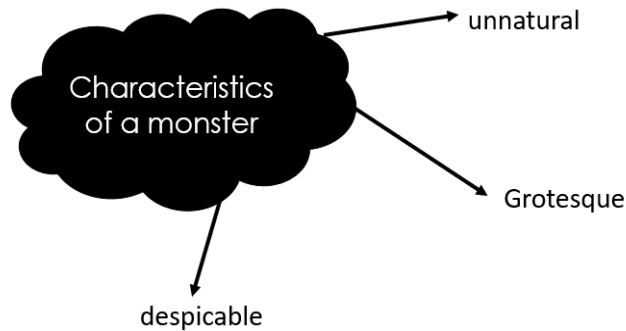
***Which of the following sentences is true?***

- a) Frankenstein's monster is grotesque in its looks. This makes it a typical example of a villain or an antagonist as the distinct features make the creature appear frightening.
- b) Frankenstein's monster is grotesque in its habits. This makes it a typical example of a villain or an antagonist as the distinct features make the creature appear frightening.
- c) Frankenstein's monster is grotesque in its looks. This makes it a typical example of a villain or a protagonist as the distinct features make the creature appear frightening.

## Lesson 13 – Creating Gothic Monsters

### Do Now Activity

Complete the spider diagram



### TASK 1 – You Do

Identify whether simile or metaphor

Her eyes were two black holes.

The material fluttered like a flag in the wind.

His greed was eternal, like Satan himself.

He was a mountain.

The blade glinted like a diamond.

Her heart was a cold stone.

### TASK 2 – You Do

Select 1 simile and 1 metaphor. Rewrite them using the golden word bank to make them seem more engaging and exciting.

#### **SIMILE**

---

---

#### **METAPHOR**

---

---

*Tempestuous – Stormy, turbulent and wild*

*Sagacious – wise, perceptive, knowledgeable*

*Dauntless - Fearless*

*Obscure – Cover, hide, hidden, unclear*

*Morose – gloomy, ill tempered*

### TASK 3 – You Do Creative Writing Challenge

#### MISS VALI'S MODEL ANSWER

Her eyes were **tempestuous**. She stared right at me without blinking. Her **sagacious** gaze burned deep into my soul, **like the flickering flames of hell**. **Malevolence** oozed from every inch of her body. Her voice was **obscured** by screeches in the night, the howling wind and lashings of rain against the stain glass windows. Until finally there was silence. **The dauntless moon** appeared to cast small slivers of light through the gap in the curtains. I felt trapped inside my own mind; I felt **morose** as I had been imprisoned by my own hand. I must escape! **I must disappear like the air!** I thought. And then she whispered, with a **grotesquely** twisted smile: "I have you now!"

- Tempestuous** – Stormy, turbulent and wild
- Sagacious** – wise, perceptive, knowledgeable
- Dauntless** - Fearless
- Obscure** – Cover, hide, hidden, unclear
- Morose** – gloomy, ill tempered



Using the image as inspiration, write a short description of your gothic monster.

Include:

- Similes
- Metaphors
- At least 3 words (Golden Word Bank)
- 2 words from K/O

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

KO for next lesson is: **Trepidation, grotesque, malevolence**

## Lesson 15 – The Origins of Victorian Dolls

### **Do Now Activity – Creative Writing Challenge**

Describe the picture without using the words: DOLL    PORCELAIN    DEAD    GRIM



---

---

---

---

---

---

---

---

---

---

---

### **TASK 1 – You Do Challenge**

Infant Mortality means the death of children under the age of ONE

Using this information and your own knowledge of the 19<sup>th</sup> Century, explain why infant mortality rates were so high

---

---

---

## **TASK 2 – You Do Summary Challenge**

**Read the information and write three sentence summary explaining infant mortality rates in Britain**

The levels of infant mortality in the late nineteenth century were still extremely high and could vary quite markedly from one country to another, ranging from about 100 per 1,000 live births in Norway and Sweden to 200 or even 250 per 1,000 in countries such as Germany, Austria and Russia.

At the turn of the century (early 20<sup>th</sup> Century), however, infant mortality began to fall almost right across the continent. By the 1950s, when national rates of infant mortality ranged between 20 and 50 per 1,000.

---

---

---

## **TASK 3 – Stop n Jot Challenge**

Read the article '*The Eerie Story Behind Victorian Mourning Dolls*' by Kara Brand and complete the Stop n Jot Activity



# **The Eerie Story Behind Victorian Mourning Dolls**

These life-like dolls were used to mourn the loss of a child.

By [Kara Brand](#) | Published Dec 17, 2020

Though dolls continue to make an appearance in horror films and television shows, Victorian mourning dolls are a feature of a bygone era. As funeral customs have shifted and evolved with time, Victorian mourning dolls have become more of a creepy historical artifact.

Notable in the Victorian period, when death was an all-too-common part of daily life, mourning dolls were modelled after an infant or young child who had passed away, and began to be incorporated into the grieving process of those who could afford it.

Realistic in their representation, Victorian mourning dolls were characterized by their startlingly accurate depiction of the deceased. These life-sized effigies were traditionally made from wax, sculpted around sand weights that gave the small bodies the proper heft and feel. Further personalized with the infant's actual hair and their real clothes, the mourning dolls were meant to directly mirror the infant or child that had passed away.



As the small and lifelike dolls were frequently displayed lying down, the back of their heads were flattened to rest more easily on hard surfaces. Their faces were left vacant of emotion and their eyelids were shut to mimic a body serene and at rest.

Families would often display the effigies of their lost infant during their wake and then lay the dolls on their grave, following their burial.

However, in rare circumstances, the family would take the doll home with them following the burial, leaving the mourning doll to rest in the infant's crib, changing it, and caring for it as one might an actual child.

Just as in other cultures, the Victorian period was marked by its own unique ideas and customs. Recognized as the period of Queen Victoria's reign in England, from 1837 to 1901, the era brought new practices to honouring the dead.

Though death had previously been considered a punishment for sin, in more rigid periods, the Victorian era saw a shift in attitudes and an opening up of religious, moral, and social views. As perspectives on a variety of topics became more tolerant, so too did the general attitude towards death. Some sources, such as literature, began to romanticize death.

Through the Victorian era, death among infants also became less of an accepted reality. Instead of viewing death among infants as inevitable, people began to view it as a tragedy to be prevented— a shift that coincided with the falling rates of infant mortality in the West through the 18th, 19th, and 20th centuries.

With the changing views on death, came new practices. People began to dress in sombre clothes. They held ceremonies outside of the home and laid bodies to rest in cemeteries. Instead of spartan markers, families began to leave their children's grave sites with more elaborate headstones.

While ceremonies and practices varied greatly by class and between groups, the Victorian period seemed to see a more open acknowledgement of death and grief. Against this backdrop, Victorian mourning dolls emerged.

### Stop n Jot

1. What were Victorian Mourning dolls made to look like?
2. Who was able to afford it?
3. What were the dolls made of?
4. Where would the dolls usually be placed?
5. How did people view infant death?

### EXIT TICKET

**In no more than 50 words, explain WHY modern film makers and modern Gothic writers would use Victorian Mourning dolls in their writing/film or literature?**

---

---

---

---

---

---

---

## Lesson 16 – 19<sup>th</sup> Century Horror Made Modern: Haunted Dolls

### Do Now Activity

Recall and retrieve information from last lesson: What do you remember about Victorian Mourning Dolls?

---

---

---

---

---

---

---

---



### TASK 1 – I Do Modelling

#### ***Gothic horror is a sub-genre of the Gothic***

In horror, there is usually one main character or group that is meant to be a typical villain that is feared. In contrast, the gothic genre really plays with emotions on a larger scale – you're not just reacting to the intense action; there's an emotional element to your viewing experience that you probably won't realise exists until you notice it playing on your mind hours later.

When the two genres are blended, it makes for a compelling story filled with foreboding jump scares, twists, turns, and incredibly atmospheric settings.

**What examples of modern horror texts can you think of:**

---

---

---

**What examples of 19<sup>th</sup> Century Gothic Horror texts can you think of? Eg *Frankenstein***

---

---

---

---



## TASK 2 – YouTube Trailer – You Do

Annabelle (2014) Film is an example of a modern Gothic Horror film. Watch the video using this link: <https://www.youtube.com/watch?v=xabuZwG3XyM>

OR alternatively, type in 'ANNABELLE – OFFICIAL MAIN TRAILER' on YouTube and click on the first link

List at least THREE typical 19<sup>th</sup> Century Gothic conventions that you see in the trailer

---

---

---

Now list at least THREE modern gothic horror conventions that you see

---

---

---

## TASK 2 – You Do Challenge

Read 'The True Story of Annabelle' and then answer the questions

### The True Story of Annabelle



The true story of the original Annabelle doll began when she terrorized her first owner in 1970, forcing Ed and Lorraine Warren to take her to their Occult Museum for safekeeping. She sits in a glass case bearing a hand-carved inscription of the Lord's Prayer while a pleasant smile rests on her happy face sitting under a mop of red hair. But beneath the case is a sign that reads: "Warning, positively do not open."

To the uninformed visitors of the Warrens' Occult Museum in Monroe, Connecticut, she looks like any other Raggedy Ann doll produced in the mid-20th century. But the original Annabelle doll is actually anything but ordinary.

Since her first supposed haunting in 1970, this allegedly evil doll has been blamed for demonic possession, a slew of violent attacks, and at least two near-death experiences. In recent years, the true stories of Annabelle have even inspired a series of horror films.

But just how much of Annabelle's story is real? Is the real Annabelle doll truly a vessel for a demonic spirit in search of a human host or is she simply a child's toy used as a prop for wildly profitable ghost stories? These are the real stories of Annabelle.

Though she does not share the same porcelain skin and life-like features as her cinematic counterpart, the Annabelle doll that lives in the Occult Museum of famed paranormal investigators Ed and Lorraine Warren, the pair that worked on the case, is made all the creepier by how ordinary she appears. Annabelle's stitched features, including her half-smile and bright orange triangular nose, evoke memories of childhood toys and simpler times. If you could ask Ed and Lorraine Warren (though Ed died in 2006 and Lorraine died in early 2019), they would tell you that the stark warnings scrawled across Annabelle's glass case are more than necessary.

According to the well-known demonologist couple, the doll is responsible for two near-death experiences, one fatal accident, and a string of demonic activities that lasted some 30 years. The first of these infamous hauntings can allegedly be traced back to 1970, when Annabelle was brand new. The story was told to the Warrens by two young women and was retold for years after by the Warrens themselves. As the story goes, the Annabelle doll had been a gift to a young nurse named Donna (or Deirdre, depending on the source) from her mother for her 28th birthday. Donna, apparently thrilled with the gift, brought it back to her apartment that she shared with another young nurse named Angie. At first, the doll was an adorable accessory, sitting on a sofa in the living room and greeting visitors with her colourful visage. But before long, the two women began to notice that Annabelle seemed to move about the room of her own accord. Donna would sit her on the living room sofa before leaving for work only to come home in the afternoon and find her in the bedroom, with the door shut.

Donna and Angie then started finding notes left throughout the apartment reading "Help Me." According to the women, the notes were written on parchment paper, which they did not even keep in their home.

Furthermore, Angie's boyfriend, known only as Lou, was in the apartment one afternoon while Donna was out and heard rustling in her room as if someone had broken in. Upon inspection, he found no sign of forced entry but found the Annabelle doll lying face down on the ground (other versions of the story say he was attacked upon waking up from a nap). Suddenly, he felt a searing pain on his chest and looked down to find bloody claw marks running across it. Two days later, they had vanished without a trace.

Following Lou's traumatic experience, the women invited a medium over to help solve their seemingly paranormal problem. The medium held a seance and told the women that the doll was inhabited by the spirit of a deceased seven-year-old named Annabelle Higgins, whose body had been found years earlier on the site where their apartment building had been built. The medium claimed that the spirit was benevolent and simply wanted to be loved and cared for. The two young nurses reportedly felt bad for the spirit and consented to allow her to take up permanent residence in the doll.

Eventually, in an attempt to rid their home of the Annabelle doll's spirit, Donna and Angie called on an Episcopal priest known as Father Hegan. Hegan contacted his superior, Father Cooke, who alerted Ed and Lorraine Warren. As far as Ed and Lorraine Warren were concerned, the two young ladies' trouble truly started when they began believing that the doll deserved their sympathy. The Warrens believed that there was actually a demonic force in search of a human host within Annabelle, and not a benevolent soul. The Warrens' account of the case states:

*“Spirits do not Possess inanimate objects like houses or toys, they possess people. An inhuman spirit can attach itself to a place or object and this is what occurred in the Annabelle case. This spirit manipulated the doll and created the illusion of it being alive in order to get recognition. Truly, the spirit was not looking to stay attached to the doll, it was looking to possess a human host.”*

Immediately, the Warrens noted what they believed were signs of demonic possession, including teleportation (the doll moving on its own), materialization (the parchment paper notes), and the “mark of the beast” (Lou's clawed chest). The Warrens subsequently ordered an exorcism of the apartment to be performed by Father Cooke. Then, they took Annabelle out of the apartment and to her final resting place in their Occult Museum in the hopes that her demonic reign would finally end.



Following Annabelle's removal from Donna and Angie's apartment, the Warrens documented several other paranormal experiences involving the doll – the first just minutes after they took possession of her. After the exorcism of the nurses' apartment, the Warrens buckled Annabelle into the backseat of their car and vowed not to take the highway in case she had some kind of accident-causing power over them and their vehicle. However, even the safer back roads proved too risky for the couple. On their way home, Lorraine claimed that the brakes either stalled or failed several times, resulting in near-disastrous crashes. Lorraine claimed that as soon as Ed pulled Holy Water from his bag and doused the doll with it, the problem with the brakes disappeared.

Upon arriving home, Ed and Lorraine placed the doll in Ed's study. There, they reported that the doll levitated and moved about the house. Even when placed in the locked office in an outer building, the Warrens claimed that she would turn up later inside the house.

Finally, the Warrens decided to lock Annabelle up for good.

The Warrens had a specially-made glass and wood case constructed, upon which they inscribed the Lord's Prayer and Saint Michael's Prayer. For the rest of his life, Ed would periodically say a binding prayer over the case, ensuring that the sinister spirit — and the doll — remained good and trapped.

**THINK: What are the similarities and differences between the film/trailer and the true story?**

---

---

---

---

---

---

---

---



## Lesson 17 – Writer Inspiration for *The Tell Tale Heart*

### TASK 1 – I Do Modelling

#### Summary of the Story

An unnamed narrator is driven to murder by the sight of an old man's hideous eye. Although he has supersonic hearing, the narrator repeatedly assures us he is not mad and, as evidence, tells us how calmly and methodically he can tell the tale — until he starts hearing the dead victim's heart beating from its hiding place under the floorboards.

**Predict THREE gothic conventions you expect to find in this story**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### TASK 2 – Poe's Inspiration

**Different real-life murders have been cited as the inspiration for Poe's tale.**

Among them is the **1830 murder of Joseph White of Salem, Massachusetts**. The special prosecutor on the case, Daniel Webster, published his *Argument on the Trial* as a pamphlet. In the text, he writes that the murderer's guilt will eventually reveal itself and that "the secret which the murderer possesses soon comes to possess him...it overcomes him...He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master."

1. What do you think the prosecutor meant when he said: "*the secret which the murderer possesses soon comes to possess him*"?
2. What technique does Webster use when he says that the murderer's guilt "*has become his master*"
3. Why do you think Webster uses the phrase "*beating in his heart*"? What does this imply about murderers or people that kill?

## TASK 2 – Reading

Now read the article by Kristen Highton, to learn more about this case

# The 1830 True Murder Behind Poe’s “The Tell-Tale Heart”

BY KRISTEN HOUGHTON

December 1, 2016

A brutal crime in Salem, Massachusetts inspired author **Edgar Allan Poe** to write his famous psychological murder mystery, “The Tell-Tale Heart.” On the evening of April 6, 1830, the murder of 82-year-old Captain Joseph White, a wealthy retired shipmaster and trader, shocked the residents of the small town of Salem.



White lived in a distinguished landmark house in Salem with Benjamin White, a distant relative and house handyman; Lydia Kimball, a domestic servant; and Mary Beckford, his housekeeper niece. Mrs. Beckford's daughter, also named Mary, lived a short distance away in the town of Wenham and was married to Captain White's grandnephew, Joseph J. Knapp.

Captain White had recently told Mrs. Beckford that he had changed his will, which was not a surprise. The captain was not a beloved elderly family member. He was a tyrant to his family, given to changing his will and using the prospect of inheriting his large fortune as a weapon to keep family members in line. He despised Joseph Knapp, who had worked for him, labeling him a “lazy, cowardly, fortune hunter.” When his young grandniece Mary married Knapp without White's consent, she was disinherited, and Knapp was fired from his position.

This angered Joseph Knapp, who had expected a sizable amount of money on the death of his great uncle, which he hoped would be sooner than later as he was in a great deal of debt. However, he concluded that if the will was stolen and the captain died intestate, Mary Joseph would inherit almost all of his fortune.

In conjunction with his brother John Francis Knapp, they hired local criminal Richard Crowninshield—a man known for his violence—to murder Captain White. The murder was planned for the night of April 6, 1830 since Joseph knew Mrs. Beckford would be staying with her daughter in Wenham and both Mary Kimball and Benjamin White had the night off.

Because of his mother-in-law, Joseph had easy access to Captain White's home. He entered the house, stole a newly completed will, and exited, leaving the back parlour window unlatched.

That night, Joseph and John Knapp waited outside as Richard Crowninshield entered the house through the window. Going to the bedroom where Captain White was sleeping, he struck him on the head with a heavy club, fracturing his skull. He then proceeded to stab him thirteen times with a long dagger, known as a dirk.

The mystery of the murder remained unsolved until a series of events led to a scheme to blackmail the father of the Knapp brothers concerning the murder. It seems the Knapp brothers' plot to kill White, and their exchange of money to Crowninshield to commit the act, had been discovered by a petty criminal who testified for the prosecution.

The brothers Knapp and Richard Crowninshield probably would have gotten away with the murder had they not the misfortune of being prosecuted by the great Daniel Webster. His oratory and mesmerizing manner of speaking in describing this “horrific crime against an old man by (those) self-possessed and with utter coolness” sealed their fate.

Many Poe scholars believe that Edgar Allan Poe relied heavily on Webster's courtroom summation in writing "The Tell-Tale Heart," most especially shown in the slow, dramatic, and deliberate speech of the narrator of Poe's classic story.

**TASK 3 – YouTube Video**

Watch The Tell Tale Heart on this link here: <https://www.youtube.com/watch?v=wDLLHTdVSgU>

OR type in 'A Tell Tale Heart by Anette Jung' into YouTube

**What are the similarities and differences between the story and the real life murder of Joseph White?**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## Lesson 18 – Imagery and Tension

### Do Now Activity:

Circle the emoji that best describes tension in a story?



1. Identify the emoji that could represent TYRANNY
2. Identify the emoji that represents VULNERABILITY
3. Identify the emoji that could represent TREPIDATION

### TASK 1 - Knowledge Learning – Knowledge Organiser (Subject terminology)

Writers try to help their readers imagine the story using a range of words and phrases. They do this be appealing to the FIVE senses.

**Imagery: When writer create images in the reader's mind**

What are the five types of imageries that writers try to appeal to?

- 1.
- 2.
- 3.
- 4.
- 5.



## **TASK 2 – You Do**

### **Read the opening of the story 'the Tell Tale Heart' by Edgar Allan Poe**

His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it. When the old man looked at me with his vulture eye a cold feeling went up and down my back; my blood became cold. The old man was lying there not dreaming that I was at his door – not knowing that Death danced in the air. The darkness in his room was thick black and suffocating. A small light escaped from the invading hallway to fall upon — to fall upon that vulture eye! It was open — wide, wide open, and my anger increased as it looked straight at me. I could not see the old man's face. Only that eye, that hard blue eye, and the blood in my body became like ice. Hark! Now I could hear a quick, low, soft sound, like the sound of a clock heard through a wall. It was the beating of the old man's heart. The sound grew louder. The old man's fear must have been great indeed as this was a living nightmare.

- 1. Why has Poe set the story at night? What effect does this have on readers?**
- 2. Why isn't the narrator's name ever revealed?**
- 3. What kind of atmosphere is created when reading through this passage? Support your answer with a quotation**
- 4. Why do you think Poe focuses on the old man in detail? (think imagery!)**
- 5. What techniques/strategies does Poe use to build tension for the reader?**
- 6. Explain why the old man is vulnerable**
- 7. Explain where and why there is a feeling of trepidation in the story**

## **Exit Ticket**

### **Which of the statements are true?**

- a) Imagery is about the five senses and how writers use them to make the reader feel tension.
- b) Imagery is when the writer uses the five senses to create a vivid description for the reader. This means, the reader can imagine the story better.
- c) Imagery is using the four senses to create a vivid description for the reader. This means, the reader can imagine the story better and it helps to build tension.

### **Which of the statements are true?**

- 1. Poe builds tension in the story because he keeps the narrator's name anonymous.
- 2. Poe builds tension in the story because he sets the story during the day. This builds tension, because it is a warning that something bad may happen.
- 3. Poe builds tension in the story by using techniques such as atmosphere and personification. He uses phrases like "black and suffocating" and "death danced" to create dark and disturbing imagery for readers. This is what helps to add tension to the story.
- 4. Poe uses similes like "this was a nightmare" to build tension for the reader.
- 5. Poe builds tension in the story as he focuses on how the old man feels.

## Lesson 19 – Madness

### Do Now Activity

Imagine that you have gone mad! You are writing the opening of an account or a story that you want to share with readers.

Write 50 words describing your mental state of mind and any information you wish to share

#### **You must include:**

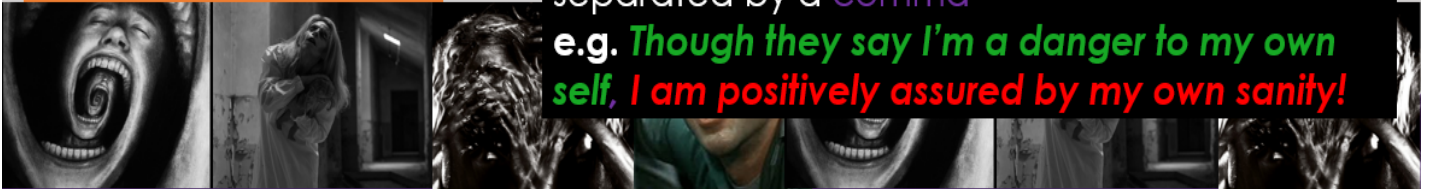
- Metaphor
- Simile
- Vulnerable
- Trepidation
- Tyranny
- Decrepit
- A complex sentence

*Platinum challenge*  
Use the word **TEMPESTUOUS**  
Use an example of personification

A complex sentence **MUST** include:

A **main clause** and a **subordinate clauses**,  
separated by a **comma**

e.g. **Though they say I'm a danger to my own self, I am positively assured by my own sanity!**



### TASK 1 - Knowledge Learning – Knowledge Organiser (Subject terminology)

When reading 'The Tell Tale Heart', you may have noticed something strange about the narrator. He continued to express how he was not insane. This led us to believe he was!

***This is called an Unreliable Narrator: When the narrator cannot be trusted***

**Why else is the narrator in the story unreliable and untrustworthy?**

---

---

---

---

---

## **TASK 2 – You Do Independent Reading**

**Read the extract from the story again. Then answer the questions**

No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!--this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

- 1. How can you describe the narrator's state of mind? (use an adjective)**
- 2. What is happening to the narrator?**
- 3. Why do you think the narrator confesses?**
- 4. How does the final part of the story contrast the beginning?**
- 5. Why is there a sense of TREPIDATION?**

## **TASK 3 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)**

We realise that the narrator is conflicted and is really struggling to keep the murder a secret. He is paranoid and is feeling a range of emotions. A word to describe the unreliable narrator's emotional process is **TURMOIL**

**Turmoil: A situation where there may be a lot of confusion and trouble**

**Add a sentence to you Do Now TASK using the word 'TURMOIL'**

---

## TASK 4 – You Do Creative Writing Challenge

Review your DNA task. Now that we have looked at the ingredients for an unreliable narrator, rewrite your DNA task in green pen. This time, you must write 100 words.

### You must include:

- Metaphor
- Simile
- Vulnerable
- Decrepit
- Tyranny
- Trepidation
- A complex sentence
- An unreliable narrator

Platinum challenge  
Use the word **TREPIDATION**  
Use personification

A complex sentence MUST include:

A main clause and a subordinate clauses,  
separated by a comma

e.g. *Though they say I'm a danger to my own self, I am positively assured by my own sanity!*



### Exit Ticket:

1. Define UNRELIABLE NARRATOR:

2. Which is the correct example for the word 'turmoil'

- The earthquake felt turmoil.
- Turmoil and confusion were the devastating effects of the mass murder.
- Why are you turmoiling?

# Lesson 20 – A Strange Happening: Characterisation of Gothic Monsters

## Do Now Activity:

Write the first FIVE sentences of a gothic exposition (story opening)

### Success Criteria:

- ✓ Show not Tell
- ✓ 3 words from the K/O (TREPIDATION, MALEVOLENCE, GROTESQUE)
- ✓ 1 Simile
- ✓ 1 Metaphor
- ✓ Pathetic Fallacy



---

---

---

---

---

---

---

---

---

---

---

## **TASK 1 – You Do Reading**

**Below is the account of Mr Enfield, who came across a serious incident. He is recounting the event to the lawyer Mr Utterson.**

I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a few halloo, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running.

## **TASK 2 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)**

In story retold by Mr Enfield, we are introduced to a little girl. She can be described as vulnerable.

**Vulnerable: When a person is in a situation where they can easily be harmed**

**Why is the little girl in the story a vulnerable character?**

---

---

---

### **TASK 3 – You Do**

Using the extract, answer the questions below. One example has been done for you

**1. Describe the setting? Support with a quotation**

*The setting appears to be a gothic setting, as it has a dark, gloomy atmosphere and takes place around "three o'clock of a black winter morning". The writer has also used a simile to express how deserted the streets are as they appear to be as "empty as a church".*

**2. How does the narrator feel about the incident he saw that night? Support with a quotation**

**3. How does the narrator describe the man he saw and what impression do we get of the man? Support with a quotation**

**4. What did the narrator see that night? Support with a quotation**

### **TASK 4 - Knowledge Learning – Knowledge Organiser (Tier Two Vocabulary)**

There are lot of words that we can use to describe villains. One word we have looked at already is malevolence. However, Mr Hyde is a character that holds much power in society and he abuses this. This is an example of tyranny.

**Tyranny: using unlimited power to be cruel and unfair**

There are real life tyrants who run and govern countries.

Tyranny is an abuse of power: people are treated unfairly.

Macbeth is an example of a tyrannical King who ruled in fear.

**How and why is Mr Hyde being a tyrannical character?**

---

---

---

---



**TASK 5 – You Do WHW Analysis**

How does Stevenson present the character of Mr Hyde?

Using WHAT, HOW and WHY, write an analytical paragraph using ONE of the following quotations:

- “the man trampled calmly”
- “it was like some damned Juggernaut”
- “one look, so ugly that it brought out the sweat on me like running”

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Exit Ticket**

1. Define Vulnerable
2. What word was used to describe the physique of Mr Hyde in the extract we read?
3. Why is the narrator in the extract concerned by what he saw?

KO for next lesson is: **Trepidation, vulnerable, Tyranny,**

## Lesson 21 – The Monkey’s Paw

### Do Now Activity:

#### **Improve these sentences to fit the Gothic genre**

1. The table in the middle of the room.
2. The gargoyle sat up at the top of the building.
3. The castle stood on the hill.

---

---

---

---

---

---

---

---

---

---

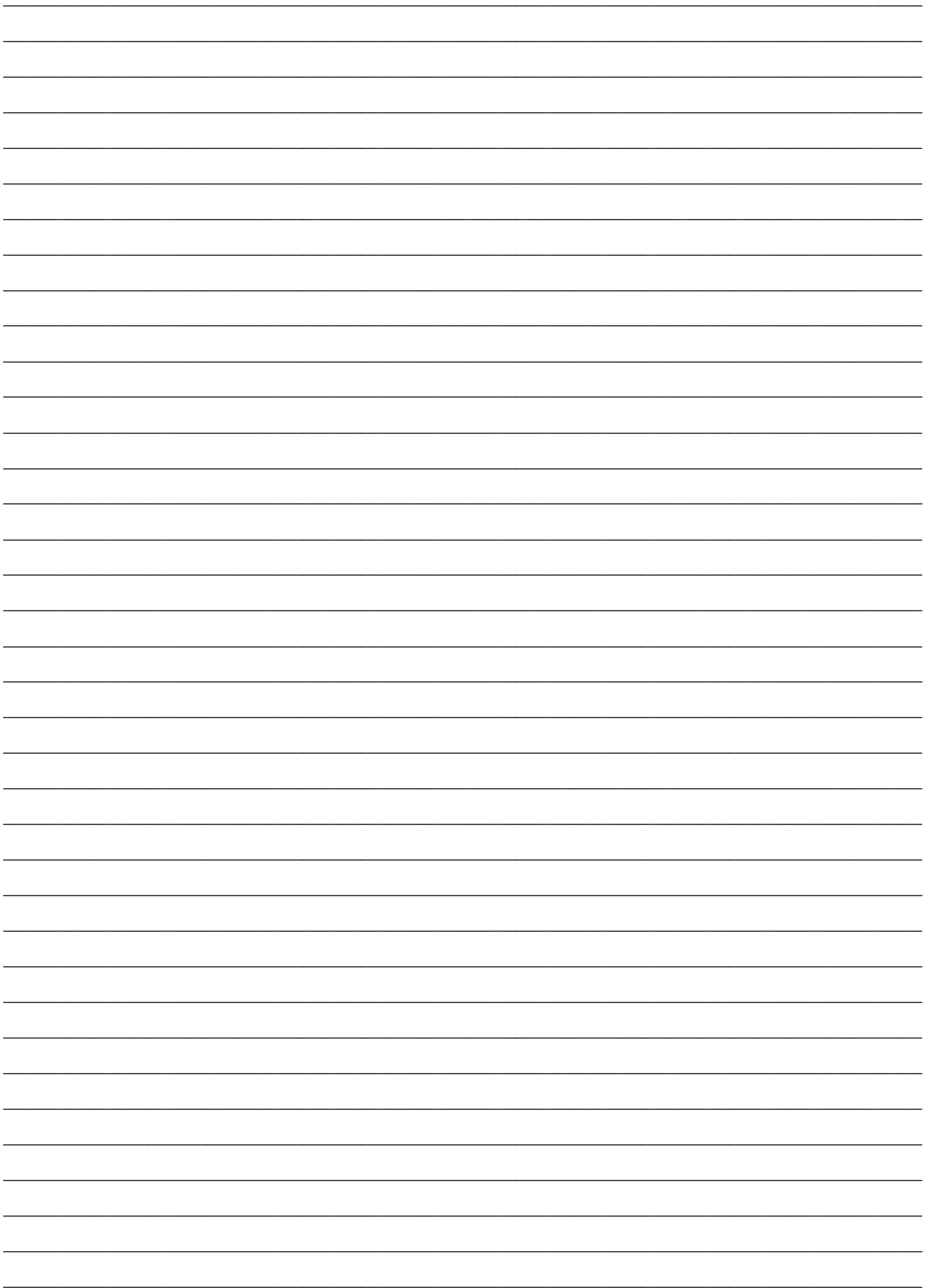
### TASK 1 – You Do Comprehension

#### **Read the Monkey’s Paw**

**Answer the questions in full sentences below:**

1. Describe the weather at the start of the story. What is the effect?
2. What has the sergeant major brought with him and what does he claim it can do?
3. How do the members of the family react to the monkey’s paw and the story?
4. What does Mr. White wish for and what does the paw do?
5. Predict will happen next?





## (The Monkey's Paw by W.W. Jacobs – Full Story)

### I.

WITHOUT, the night was cold and wet, but in the small parlour of Laburnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

"Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.

"I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

"I should hardly think that he'd come to-night," said his father, with his hand poised over the board.

"Mate," replied the son.

"That's the worst of living so far out," bawled Mr. White, with sudden and unlooked-for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses on the road are let, they think it doesn't matter."

"Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."

Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.

"There he is," said Herbert White, as the gate banged to loudly and heavy footsteps came toward the door.

The old man rose with hospitable haste, and opening the door, was heard condoling with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room, followed by a tall burly man, beady of eye and rubicund of visage.

"Sergeant-Major Morris," he said, introducing him.

The sergeant-major shook hands, and taking the proffered seat by the fire, watched contentedly while his host got out whisky and tumblers and stood a small copper kettle on the fire.

At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with eager interest this visitor from distant parts, as he squared his broad shoulders in the chair and spoke of strange scenes and doughty deeds; of wars and plagues and strange peoples.

"Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away he was a slip of a youth in the warehouse. Now look at him."

"He don't look to have taken much harm," said Mrs. White, politely.

"I'd like to go to India myself," said the old man, "just to look round a bit, you know."

"Better where you are," said the sergeant-major, shaking his head. He put down the empty glass, and sighing softly, shook it again.

"I should like to see those old temples and fakirs and jugglers," said the old man. "What was that you started telling me the other day about a monkey's paw or something, Morris?"

"Nothing," said the soldier hastily. "Leastways, nothing worth hearing."

"Monkey's paw?" said Mrs. White curiously.

"Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major off-handedly.

His three listeners leaned forward eagerly. The visitor absentmindedly put his empty glass to his lips and then set it down again. His host filled it for him.

"To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

"And what is there special about it?" inquired Mr. White, as he took it from his son and, having examined it, placed it upon the table.

"It had a spell put on it by an old fakir," said the sergeant-major, "a very holy man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it."

His manner was so impressive that his hearers were conscious that their light laughter jarred somewhat.

"Well, why don't you have three, sir?" said Herbert White cleverly.

The soldier regarded him in the way that middle age is wont to regard presumptuous youth. "I have," he said quietly, and his blotchy face whitened.

"And did you really have the three wishes granted?" asked Mrs. White.

"I did," said the sergeant-major, and his glass tapped against his strong teeth.

"And has anybody else wished?" inquired the old lady.

"The first man had his three wishes, yes," was the reply. "I don't know what the first two were, but the third was for death. That's how I got the paw."

His tones were so grave that a hush fell upon the group.

"If you've had your three wishes, it's no good to you now, then, Morris," said the old man at last. "What do you keep it for?"

The soldier shook his head. "Fancy, I suppose," he said slowly.

"If you could have another three wishes," said the old man, eyeing him keenly, "would you have them?"

"I don't know," said the other. "I don't know."

He took the paw, and dangling it between his front finger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.

"Better let it burn," said the soldier solemnly.

"If you don't want it, Morris," said the old man, "give it to me."

"I won't," said his friend doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire again, like a sensible man."

The other shook his head and examined his new possession closely. "How do you do it?" he inquired.

"Hold it up in your right hand and wish aloud," said the sergeant-major, "but I warn you of the consequences."

"Sounds like the *Arabian Nights*," said Mrs White, as she rose and began to set the supper. "Don't you think you might wish for four pairs of hands for me?"

Her husband drew the talisman from his pocket and then all three burst into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm.

"If you must wish," he said gruffly, "wish for something sensible."

Mr. White dropped it back into his pocket, and placing chairs, motioned his friend to the table. In the business of supper the talisman was partly forgotten, and afterward the three sat listening in an enthralled fashion to a second instalment of the soldier's adventures in India.

"If the tale about the monkey paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time for him to catch the last train, "we shan't make much out of it."

"Did you give him anything for it, father?" inquired Mrs. White, regarding her husband closely.

"A trifle," said he, colouring slightly. "He didn't want it, but I made him take it. And he pressed me again to throw it away."

"Likely," said Herbert, with pretended horror. "Why, we're going to be rich, and famous, and happy. Wish to be an emperor, father, to begin with; then you can't be henpecked."

He darted round the table, pursued by the maligned Mrs. White armed with an antimacassar.

Mr. White took the paw from his pocket and eyed it dubiously. "I don't know what to wish for, and that's a fact," he said slowly. "It seems to me I've got all I want."

"If you only cleared the house, you'd be quite happy, wouldn't you?" said Herbert, with his hand on his shoulder. "Well, wish for two hundred pounds, then; that'll just do it."

His father, smiling shamefacedly at his own credulity, held up the talisman, as his son, with a solemn face somewhat marred by a wink at his mother, sat down at the piano and struck a few impressive chords.

"I wish for two hundred pounds," said the old man distinctly.

A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man. His wife and son ran toward him.

"It moved, he cried, with a glance of disgust at the object as it lay on the floor. "As I wished it twisted in my hands like a snake."

"Well, I don't see the money," said his son, as he picked it up and placed it on the table, "and I bet I never shall."

"It must have been your fancy, father," said his wife, regarding him anxiously.

He shook his head. "Never mind, though; there's no harm done, but it gave me a shock all the same."

They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, and the old man started nervously at the sound of a door banging upstairs. A silence unusual and depressing settled upon all three, which lasted until the old couple rose to retire for the night.

"I expect you'll find the cash tied up in a big bag in the middle of your bed," said Herbert, as he bade them good-night, "and something horrible squatting up on top of the wardrobe watching you as you pocket your ill-gotten gains."

He sat alone in the darkness, gazing at the dying fire, and seeing faces in it. The last face was so horrible and so simian that he gazed at it in amazement. It got so vivid that, with a little uneasy laugh, he felt on the table for a glass containing a little water to throw over it. His hand grasped the monkey's paw, and with a little shiver he wiped his hand on his coat and went up to bed.

## II.

IN the brightness of the wintry sun next morning as it streamed over the breakfast table Herbert laughed at his fears. There was an air of prosaic wholesomeness about the room which it had lacked on the previous night, and the dirty, shrivelled little paw was pitched on the sideboard with a carelessness which betokened no great belief in its virtues.

"I suppose all old soldiers are the same," said Mrs White. "The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?"

"Might drop on his head from the sky," said the frivolous Herbert.

"Morris said the things happened so naturally," said his father, "that you might if you so wished attribute it to coincidence."

"Well, don't break into the money before I come back," said Herbert, as he rose from the table. "I'm afraid it'll turn you into a mean, avaricious man, and we shall have to disown you."

His mother laughed, and following him to the door, watched him down the road, and returning to the breakfast table, was very happy at the expense of her husband's credulity. All of which did not prevent her from scurrying to the door at the postman's knock, nor prevent her from referring somewhat shortly to retired sergeant-majors of bibulous habits when she found that the post brought a tailor's bill.

"Herbert will have some more of his funny remarks, I expect, when he comes home," she said, as



they sat at dinner.

"I dare say," said Mr. White, pouring himself out some beer; "but for all that, the thing moved in my hand; that I'll swear to."

"You thought it did," said the old lady soothingly.

"I say it did," replied the other. "There was no thought about it; I had just----What's the matter?"

His wife made no reply. She was watching the mysterious movements of a man outside, who, peering in an undecided fashion at the house, appeared to be trying to make up his mind to enter. In mental connection with the two hundred pounds, she noticed that the stranger was well dressed and wore a silk hat of glossy newness. Three times he paused at the gate, and then walked on again. The fourth time he stood with his hand upon it, and then with sudden resolution flung it open and walked up the path. Mrs. White at the same moment placed her hands behind her, and hurriedly unfastening the strings of her apron, put that useful article of apparel beneath the cushion of her chair.

She brought the stranger, who seemed ill at ease, into the room. He gazed at her furtively, and listened in a preoccupied fashion as the old lady apologized for the appearance of the room, and her husband's coat, a garment which he usually reserved for the garden. She then waited as patiently as her sex would permit, for him to broach his business, but he was at first strangely silent.

"I--was asked to call," he said at last, and stooped and picked a piece of cotton from his trousers. "I come from Maw and Meggins."

The old lady started. "Is anything the matter?" she asked breathlessly. "Has anything happened to Herbert? What is it? What is it?"

Her husband interposed. "There, there, mother," he said hastily. "Sit down, and don't jump to conclusions. You've not brought bad news, I'm sure, sir" and he eyed the other wistfully.

"I'm sorry----" began the visitor.

"Is he hurt?" demanded the mother.

The visitor bowed in assent. "Badly hurt," he said quietly, "but he is not in any pain."

"Oh, thank God!" said the old woman, clasping her hands. "Thank God for that! Thank----"

She broke off suddenly as the sinister meaning of the assurance dawned upon her and she saw the awful confirmation of her fears in the other's averted face. She caught her breath, and turning to her slower-witted husband, laid her trembling old hand upon his. There was a long silence.

"He was caught in the machinery," said the visitor at length, in a low voice.

"Caught in the machinery," repeated Mr. White, in a dazed fashion, "yes."

He sat staring blankly out at the window, and taking his wife's hand between his own, pressed it as he had been wont to do in their old courting days nearly forty years before.

"He was the only one left to us," he said, turning gently to the visitor. "It is hard."

The other coughed, and rising, walked slowly to the window. "The firm wished me to convey their sincere sympathy with you in your great loss," he said, without looking round. "I beg that you will

understand I am only their servant and merely obeying orders."

There was no reply; the old woman's face was white, her eyes staring, and her breath inaudible; on the husband's face was a look such as his friend the sergeant might have carried into his first action.

"I was to say that Maw and Meggins disclaim all responsibility," continued the other. "They admit no liability at all, but in consideration of your son's services they wish to present you with a certain sum as compensation."

Mr. White dropped his wife's hand, and rising to his feet, gazed with a look of horror at his visitor. His dry lips shaped the words, "How much?"

"Two hundred pounds," was the answer.

Unconscious of his wife's shriek, the old man smiled faintly, put out his hands like a sightless man, and dropped, a senseless heap, to the floor.

### III.

IN the huge new cemetery, some two miles distant, the old people buried their dead, and came back to a house steeped in shadow and silence. It was all over so quickly that at first they could hardly realize it, and remained in a state of expectation as though of something else to happen--something else which was to lighten this load, too heavy for old hearts to bear.

But the days passed, and expectation gave place to resignation--the hopeless resignation of the old, sometimes miscalled, apathy. Sometimes they hardly exchanged a word, for now they had nothing to talk about, and their days were long to weariness.

It was about a week after that that the old man, waking suddenly in the night, stretched out his hand and found himself alone. The room was in darkness, and the sound of subdued weeping came from the window. He raised himself in bed and listened.

"Come back," he said tenderly. "You will be cold."

"It is colder for my son," said the old woman, and wept afresh.

The sound of her sobs died away on his ears. The bed was warm, and his eyes heavy with sleep. He dozed fitfully, and then slept until a sudden wild cry from his wife awoke him with a start.

"*The paw!*" she cried wildly. "The monkey's paw!"

He started up in alarm. "Where? Where is it? What's the matter?"

She came stumbling across the room toward him. "I want it," she said quietly. "You've not destroyed it?"

"It's in the parlour, on the bracket," he replied, marvelling. "Why?"

She cried and laughed together, and bending over, kissed his cheek.

"I only just thought of it," she said hysterically. "Why didn't I think of it before? Why didn't *you* think of it?"

"Think of what?" he questioned.

"The other two wishes," she replied rapidly. "We've only had one."

"Was not that enough?" he demanded fiercely.

"No," she cried, triumphantly; "we'll have one more. Go down and get it quickly, and wish our boy alive again."

The man sat up in bed and flung the bedclothes from his quaking limbs. "Good God, you are mad!" he cried aghast.

"Get it," she panted; "get it quickly, and wish---- Oh, my boy, my boy!"

Her husband struck a match and lit the candle. "Get back to bed," he said, unsteadily. "You don't know what you are saying."

"We had the first wish granted," said the old woman, feverishly; "why not the second."

"A coincidence," stammered the old man.

"Go and get it and wish," cried the old woman, quivering with excitement.

The old man turned and regarded her, and his voice shook. "He has been dead ten days, and besides he--I would not tell you else, but--I could only recognize him by his clothing. If he was too terrible for you to see then, how now?"

"Bring him back," cried the old woman, and dragged him toward the door. "Do you think I fear the child I have nursed?"

He went down in the darkness, and felt his way to the parlour, and then to the mantelpiece. The talisman was in its place, and a horrible fear that the unspoken wish might bring his mutilated son before him ere he could escape from the room seized upon him, and he caught his breath as he found that he had lost the direction of the door. His brow cold with sweat, he felt his way round the table, and groped along the wall until he found himself in the small passage with the unwholesome thing in his hand.

Even his wife's face seemed changed as he entered the room. It was white and expectant, and to his fears seemed to have an unnatural look upon it. He was afraid of her.

"*Wish!*" she cried, in a strong voice.

"It is foolish and wicked," he faltered.

"*Wish!*" repeated his wife.

He raised his hand. "I wish my son alive again."

The talisman fell to the floor, and he regarded it fearfully. Then he sank trembling into a chair as the old woman, with burning eyes, walked to the window and raised the blind.

He sat until he was chilled with the cold, glancing occasionally at the figure of the old woman peering through the window. The candle end, which had burnt below the rim of the china candlestick, was throwing pulsating shadows on the ceiling and walls, until, with a flicker larger than the rest, it expired. The old man, with an unspeakable sense of relief at the failure of the talisman, crept back to his bed, and a

minute or two afterward the old woman came silently and apathetically beside him.

Neither spoke, but both lay silently listening to the ticking of the clock. A stair creaked, and a squeaky mouse scurried noisily through the wall. The darkness was oppressive, and after lying for some time screwing up his courage, the husband took the box of matches, and striking one, went downstairs for a candle.

At the foot of the stairs the match went out, and he paused to strike another, and at the same moment a knock, so quiet and stealthy as to be scarcely audible, sounded on the front door.

The matches fell from his hand. He stood motionless, his breath suspended until the knock was repeated. Then he turned and fled swiftly back to his room, and closed the door behind him. A third knock sounded through the house.

"*What's that?*" cried the old woman, starting up.

"A rat," said the old man, in shaking tones--"a rat. It passed me on the stairs."

His wife sat up in bed listening. A loud knock resounded through the house.

"It's Herbert!" she screamed. "It's Herbert!"

She ran to the door, but her husband was before her, and catching her by the arm, held her tightly.

"What are you going to do?" he whispered hoarsely.

"It's my boy; it's Herbert!" she cried, struggling mechanically. "I forgot it was two miles away. What are you holding me for? Let go. I must open the door."

"For God's sake, don't let it in," cried the old man trembling.

"You're afraid of your own son," she cried, struggling. "Let me go. I'm coming, Herbert; I'm coming."

There was another knock, and another. The old woman with a sudden wrench broke free and ran from the room. Her husband followed to the landing, and called after her appealingly as she hurried downstairs. He heard the chain rattle back and the bottom bolt drawn slowly and stiffly from the socket. Then the old woman's voice, strained and panting.

"The bolt," she cried loudly. "Come down. I can't reach it."

But her husband was on his hands and knees groping wildly on the floor in search of the paw. If he could only find it before the thing outside got in. A perfect fusillade of knocks reverberated through the house, and he heard the scraping of a chair as his wife put it down in the passage against the door. He heard the creaking of the bolt as it came slowly back, and at the same moment he found the monkey's paw, and frantically breathed his third and last wish.

The knocking ceased suddenly, although the echoes of it were still in the house. He heard the chair drawn back and the door opened. A cold wind rushed up the staircase, and a long loud wail of disappointment and misery from his wife gave him courage to run down to her side, and then to the gate beyond. The street lamp flickering opposite shone on a quiet and deserted road.