

1. Context: Susan Hill, CBE is an English author of fiction and non-fiction.	16. Setting: November - the month of the dead (and echoes 'Frankenstein')
2. Context: Hill was born in Scarborough, North Yorkshire. Her family left Scarborough in 1958 and moved to Coventry, where her father worked in car and aircraft factories. Hill acquired an English degree at King's College London.	17. Setting: Crythin Gifford – rural village, isolated from towns & cities. Kipps travels by train through Gapemouth Tunnel then car (Samuel Daily) to reach Gifford Arms. Sense of being trapped in the past / another time.
3. Context: Susan Hill set out to write a ghost story, inspired by Henry James's novel, <i>The Turn of the Screw</i> . She read a range of ghost stories to inspire her and made a list of elements that a ghost story should contain.:	18. Setting: Eel Marsh House ("gloomy old house") – isolated/cut off by (Nine Lives Causeway. Tide comes in & no escape (Gothic horror convention). Eel Marsh sounds slippery/unpleasant (drowning).
4. Context: <i>The Woman in Black</i> (TWIB) was published in 1983 by Hamish Hamilton. It is a Historical Novel because Hill uses an Edwardian setting (1901 to 1910), but the novel is written in the early 1980s.	19. Arthur Kipps: The narrator of the story. A character who is emotionally isolated from family. Young Kipps is inexperienced and feels socially isolated/detached from the people of Crythin Gifford
5. Context: Gothic fiction - The novel follows a literary tradition of gothic novels that typically include isolated houses or castles, hauntings, the supernatural and induce fear in the reader.	20. Jennet Humfrye: The antagonist - she appears throughout the story as a ghost: a woman in black. Every time she is seen, a child in the village dies. She haunts the village for revenge because her child died in an accident on the Nine Lives Causeway,
6. Context: Hill is 'playing' with ideas of Gothic horror but changes the protagonist to male (gender reversal). Women were often socially isolated in Edwardian society if not fitting a traditional stereotype.	21. Keckwick: The driver of the pony and trap. Withdrawn from social contact. Typical mysterious Gothic Horror character - Keckwick's father was driving the pony trap that crashed with Jennet Humfrye's son inside.
7. Context: In Edwardian society, the ideal woman was one whose moral values were strong. It was not considered 'proper' for a woman to have a child outside of marriage. A woman who did so, risked being cut-off by her family	22. Samuel Daily: Samuel Daily is a wealthy and successful landowner whom Arthur first meets on his train journey to Crythin Gifford. Daily keeps an eye on Arthur and is concerned for his welfare.
8. Context: 1970 & early 80s Britain still expected mums to be at home (social isolation). Hill suffered emotional isolation with the death of 1st fiancé and the death of her middle daughter	23. Technique: Symbolism - The pony and trap act as a symbol for the past when Jennet Humfrye and Arthur Kipps become stuck. No car appeared. Instead, there drew up outside the Gifford Arms a rather worn and shabby pony and trap.' The pony and trap transports Arthur to the past by being literally old-fashioned. It also leads him to uncover Jennet Humfrye's past.
9. Technique: Simile - When Arthur first arrives at Crythin Gifford, the sky was 'as blue as a blackbird's egg.' The simile shows us the pale-blue colour of the sky and it also suggests that the village is, like an egg, self-contained and fragile.	24. Technique: First person narrative - Susan Hill uses the first-person narrator of Arthur Kipps to relate the story of his past. Fear is intensified by this personal point of view. When Arthur feels afraid the reader feels it too.
10. Technique: Pathetic Fallacy - The weather is used to mirror the moods of the characters throughout. Before the young Arthur Kipps leaves London, the weather is already foreboding: 'It was, in all, miserable weather and lowering to the spirits in the drearest month of the year.' Hill sets the scarier parts of the novel at night in the isolated Eel Marsh House with the sea frets mirroring Arthur's increasingly disturbed state of mind	25. Technique: Onomatopoeia - When he is at Eel Marsh House, Arthur hears a pony and trap coming over the marsh and then 'the shrill neighing and whinnying of a horse in panic, and then I heard another cry, a shout, a terrified sobbing.' The sounds isolate Arthur further from what seems to be happening. He is unable to judge distance or trust his senses. This creates disorientation and makes the story more disturbing.
11. Technique: Rhetorical questions - "But I was not afraid - of what could I be afraid in this rare and beautiful spot? The wind? The marsh birds crying? Reeds and still water?" The questions seem to add a layer of doubt that prepares us for the unsettling scenes to follow.	26. Technique: Semantic field of fear - Hill uses a range of words that suggest or are connected with fear. Words such as: 'howling', 'shrieking', 'darkness', 'shadow' and 'terrible' are used throughout the story. Hill uses these words to create a vivid and haunting atmosphere.

12. Vocabulary: Susceptible - <i>adjective</i> - Impressionable and sensitive and given to easy manipulation and exploitation.	27. Vocabulary: Abstemious - <i>adjective</i> - The opposite of self-indulgent.
13. Vocabulary: Countenance - <i>noun</i> - The appearance of emotions on a person's face.	28. Vocabulary: Cantankerous - <i>adjective</i> - Disagreeable to deal with and quick to argue.
14. Vocabulary: Prosaic - <i>adjective</i> - Average, dull, commonplace and boring.	29. Vocabulary: Dithering - <i>verb</i> - An exhibition of indecisiveness.
15. Vocabulary: Fastidious - <i>adjective</i> - excessively particular, critical, or demanding; hard to please.	30. Vocabulary: Stalwart - <i>adjective</i> - Intensely loyal.