



ISOLATION IN *THE WOMAN IN BLACK*

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

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STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

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QUESTION

Read the following extract from the chapter called *Whistle and I'll Come to You* then answer the question that follows.

During the night the wind rose. As I had lain reading I had become aware of the stronger gusts that blew every so often against the casements. But when I awoke abruptly in the early hours it had increased greatly in force. The house felt like a ship at sea, battered by the gale that came roaring across the open marsh. Windows were rattling everywhere and there was the sound of moaning down all the chimneys of the house and whistling through every nook and cranny.

At first I was alarmed. Then, as I lay still, gathering my wits, I reflected on how long Eel Marsh House had stood here, steady as a lighthouse, quite alone and exposed, bearing the brunt of winter after winter of gales and driving rain and sleet and spray. It was unlikely to blow away tonight. And then, those memories of childhood began to be stirred again and I dwelt nostalgically upon all those nights when I had lain in the warm and snug safety of my bed in the nursery at the top of our family house in Sussex, hearing the wind rage round like a lion, howling at the doors and beating upon the windows but powerless to reach me. I lay back and slipped into that pleasant, trancelike state somewhere between sleeping and waking, recalling the past and all its emotions and impressions vividly, until I felt I was a small boy again.

Then from somewhere, out of that howling darkness, a cry came to my ears, catapulting me back into the present and banishing all tranquillity.

I listened hard. Nothing. The tumult of the wind, like a banshee, and the banging and rattling of the window in its old, ill-fitting frame. Then yes, again, a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh.

There was no child. I knew that. How could there be? Yet how could I lie here and ignore even the crying of some long-dead ghost?

'Rest in peace,' I thought, but this poor one did not, could not.

After a few moments I got up. I would go down into the kitchen and make myself a drink, stir up the fire a little and sit beside it trying, trying to shut out myself a drink, stir up the fire a little and sit beside it trying, trying to shut out that calling voice for which I could do nothing, and no one had been able to do anything for ... how many years?

As I went out onto the landing, Spider the dog following me at once, two things happened together. I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms, and, as a tremendous blast of wind hit the house so that it all but seemed to rock at the impact, the lights went out. I had not bothered to pick up my torch from the bedside table and now I stood in the pitch blackness, unsure for a moment of my bearings.

And the person who had gone by, and who was now in this house with me? I had seen no one, felt nothing. There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a

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footstep. I had simply the absolutely certain sense of someone just having passed close to me and gone away down the corridor. Down the short narrow corridor that led to the nursery whose door had been so firmly locked and then, inexplicably, opened.

For a moment I actually began to conjecture that there was indeed someoneanother human being-living here in this house, a person who hid themselves away in that mysterious nursery and came out at night to fetch food and drink and to take the air. Perhaps it was the woman in black? Had Mrs Drablow harboured some reclusive old sister or retainer, had she left behind her a mad friend that no one had known about? My brain span all manner of wild, incoherent fantasies as I tried desperately to provide a rational explanation for the presence I had been so aware of. But then they ceased. There was no living occupant of Eel Marsh House other than myself and Samuel Daily's dog. Whatever was about, whoever I had seen, and heard rocking, and who had passed me by just now, whoever had opened the locked door was not 'real'. No. But what was 'real'? At that moment I began to doubt my own reality.

The first thing I must have was a light and I groped my way back across to my bed, reached over it and got my hand to the torch at last, took a step back, stumbled over the dog who was at my heels and dropped the torch. It went spinning away across the floor and fell somewhere by the window with a crash and the faint sound of breaking glass. I cursed but managed, by crawling about on my hands and knees, to find it again and to press the switch. No light came on. The torch had broken.

For a moment I was as near to weeping tears of despair and fear, frustration and For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood. But instead of crying I drummed my fists upon the floorboards, in a burst of violent rage, until they throbbed.

It was Spider who brought me to my senses by scratching a little at my arm and then by licking the hand I stretched out to her. We sat on the floor together and I hugged her warm body to me, glad of her, thoroughly ashamed of myself, calmer and relieved, while the wind boomed and roared without, and again and again I heard that child's terrible cry borne on the gusts towards me.

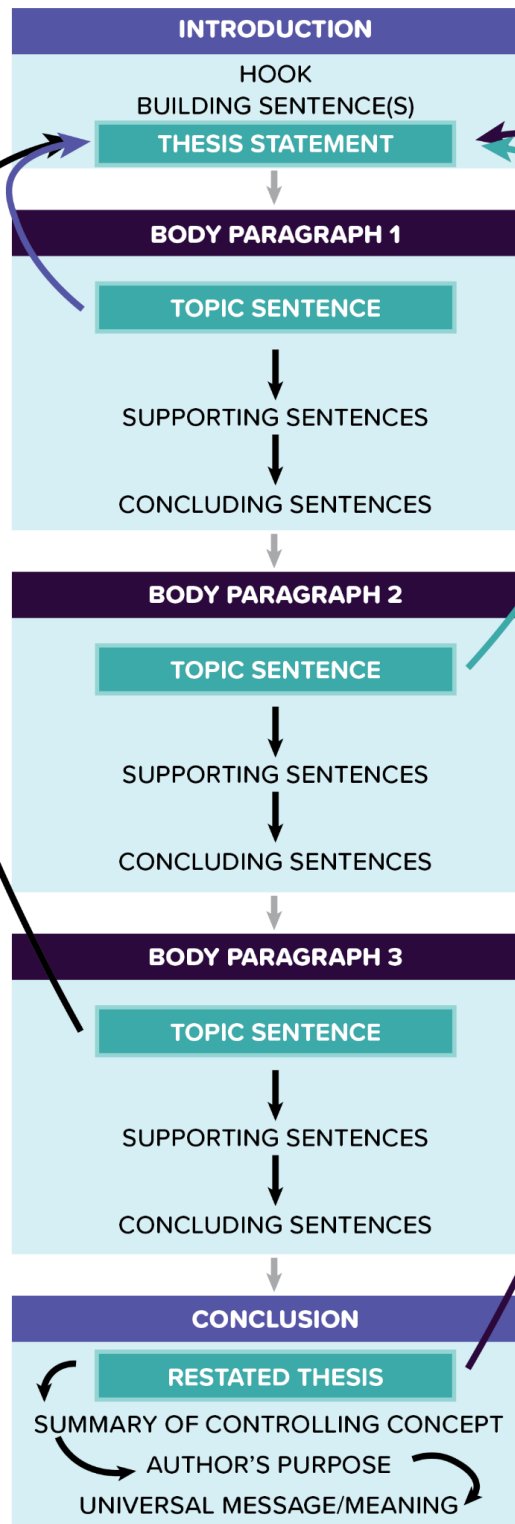
- How does Susan Hill explore the theme of isolation in this extract?





100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

I. Introduction

- A. Briefly introduce Susan Hill's "The Woman in Black"
- B. Mention the Gothic genre techniques used to build suspense and terror
- C. State the intention to analyse Hill's use of auditory and visual imagery and exploration of the supernatural to heighten emotional engagement and provoke reflection on themes

II. Auditory Imagery

- A. Discuss Hill's use of auditory imagery to evoke feelings of fear and despair
- B. Quote and analyse the "cry" from the marsh
- C. Discuss the effects of this technique on the reader and its relation to themes of grief, loss, and human understanding

III. Visual Imagery and Isolation

- A. Explain Hill's use of descriptive language and imagery to create an atmosphere of isolation and loneliness
- B. Analyse the "ship at sea" simile and the use of pathetic fallacy
- C. Discuss the effects of these techniques on the reader and their connection to the protagonist's emotional journey

IV. Supernatural Elements and Ambiguity

- A. Describe the protagonist's encounter with an unseen presence
- B. Analyse the introduction of the doppelgänger and the uncanny
- C. Discuss the effects of this ambiguity on the reader and its connection to themes of human perception and the supernatural

V. Conclusion

- A. Restate the thesis, highlighting the importance of Hill's techniques in evoking emotional engagement
- B. Discuss Hill's purpose in exploring the darker aspects of human nature and the consequences of unresolved emotions
- C. Conclude by emphasising the novel's contribution to understanding the human condition and the power of unresolved emotions





STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<u>Hook AO1</u> fact/statistic ▾	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	In Susan Hill's "The Woman in Black," the author employs various Gothic genre techniques to build an atmosphere of suspense and terror, while also exploring themes of grief, loss, revenge, isolation, haunting, and fear.
<u>Building sentence(s) AO3</u> <input type="checkbox"/> counter-argument OR <input type="checkbox"/> some contextual info	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	
<u>Thesis statement AO1</u> <input checked="" type="checkbox"/> key-idea 1 <input checked="" type="checkbox"/> key-idea 2 <input checked="" type="checkbox"/> key-idea 3	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Consequently, this essay will analyse Susan Hill's use of auditory and visual imagery, coupled with the exploration of the supernatural, serves to heighten the reader's emotional engagement and provoke reflection on themes such as grief, loss, isolation, and the limits of human understanding, thereby illuminating the complexities of the human psyche and the enigmatic nature of the supernatural.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key-idea 1	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Hill masterfully employs auditory imagery to heighten the tension and evoke feelings of fear and despair in the reader, serving a clear purpose in her narrative.
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close-analysis <input checked="" type="checkbox"/> effects*	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	The protagonist hears "a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh" (Hill). This chilling cry not only serves as a supernatural element, which is characteristic of the Gothic genre, but also underscores the theme of loss and the inability to provide solace to a tormented spirit. By incorporating this auditory imagery, Hill intends to elicit a visceral emotional response from the reader, as it taps into our primal fear of the unknown and the unexplained.





<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Furthermore, this technique allows her to emphasise the pervasive sense of helplessness and sorrow that permeates the novel, ultimately inviting the reader to reflect on themes of grief, loss, and the limits of human understanding.</p>
<p>Criteria</p>	<p>Status</p>	<p>BODY PARAGRAPH 2 - only focus on KEY IDEA #2</p>
<p>WHAT? Topic sentence AO1</p> <p><input type="checkbox"/> key idea 2</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In the extract provided, Susan Hill masterfully utilises descriptive language and imagery to create an atmosphere of isolation and loneliness, with the intention of immersing the reader in the protagonist's emotional journey.</p>
<p>HOW? Supporting sentences AO2</p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close analysis</p> <p><input checked="" type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The setting of Eel Marsh House, situated in a remote and desolate landscape, is likened to "a ship at sea, battered by the gale that came roaring across the open marsh" (Hill). This simile emphasises the house's vulnerability and isolation, as it is left to face the harsh elements without any protection, mirroring the protagonist's own exposed state. The use of pathetic fallacy, with the wind and the storm reflecting the protagonist's inner turmoil, further serves to reinforce the theme of isolation, drawing the reader into the emotional depth of the narrative. Hill's aim in employing such powerful imagery is to establish a connection between the reader and the protagonist, allowing them to experience the same feelings of loneliness and vulnerability. The long sentences used throughout the passage, such as the one beginning with "We sat on the floor together...", mirror the protagonist's overwhelming emotions and feelings of isolation in the face of the unknown.</p>
<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>This stylistic choice by Hill effectively conveys the protagonist's sense of being overwhelmed, drawing the reader further into his emotional state.</p>
<p>Criteria</p>	<p>Status</p>	<p>BODY PARAGRAPH 3 - only focus on KEY IDEA #3</p>





<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key-idea-3	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	The protagonist's encounter with an unseen presence on the landing further contributes to the Gothic atmosphere, serving the author's purpose of intensifying the reader's engagement with the text.
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close-analysis <input checked="" type="checkbox"/> effects ²	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Hill introduces the concept of the doppelgänger and the uncanny through this episode: "I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms" (Hill). This experience blurs the boundaries between reality and the supernatural, leaving both the protagonist and the reader questioning the nature of the events unfolding at Eel Marsh House. Hill's intention in creating this ambiguity is to establish a psychological tension that permeates the narrative, making the reader question the reliability of the protagonist's perceptions and experiences.
<u>WHY? Concluding sentence(s) AO2/AO3</u> <input checked="" type="checkbox"/> author's purpose <input type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	By doing so, she effectively sustains the reader's interest and deepens their emotional connection to the story, ultimately inviting them to ponder the complexities of human perception and the enigmatic nature of the supernatural.
Criteria	Status	CONCLUSION - CRUCIAL!
<u>Restated thesis AO1</u> (Re-write your thesis statement in different words.)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	In conclusion, Susan Hill's adept manipulation of auditory and visual imagery, along with the incorporation of supernatural elements, effectively heightens the reader's emotional involvement and encourages contemplation of themes like grief, loss, isolation, and the boundaries of human comprehension, ultimately shedding light on the intricacies of the human mind and the mysterious realm of the supernatural.
<u>Summary of controlling concept AO1</u> How does your thesis link to the central theme of the text?	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Hill's purpose in evoking these emotional and psychological effects is not only to engage the reader in a gripping narrative but also to delve into the darker aspects of human nature and the consequences of unresolved grief, loss, and revenge. By placing the protagonist in a setting that is both physically and emotionally isolating, Hill forces him to confront his own fears and vulnerabilities, inviting the reader to reflect on their own emotional landscape.





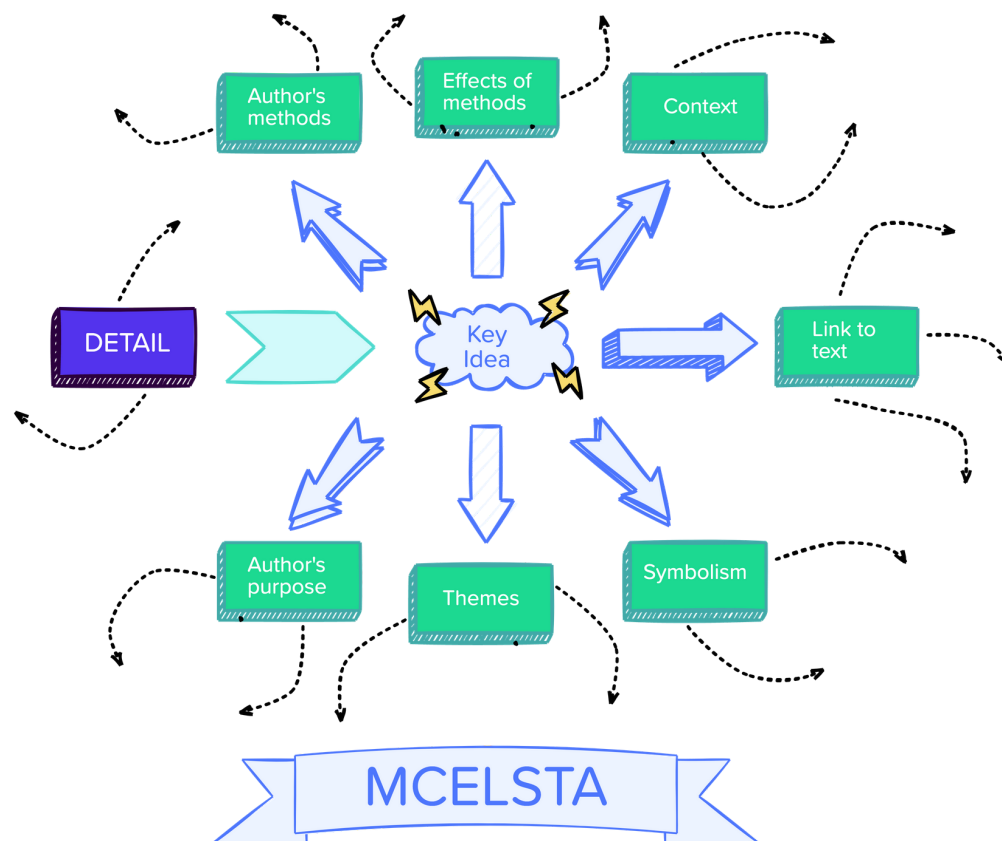
<p><u>Summary of author's central purpose</u> <u>AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Moreover, the novel's context, situated in a time when spiritualism and the supernatural were popular subjects, adds depth to Hill's exploration of the human psyche and its susceptibility to fear and the unknown.</p>
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Through this literary approach, Hill aims to offer a thought-provoking examination of the complexities of human emotions and the influence of external forces on our inner lives, ultimately enriching the reader's understanding of the human condition and the power of unresolved emotions.</p>



STEP 2: ADDING DETAIL-Complete the TTECEA Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the TTECEA mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the TTECEA elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods ([check toolkit](#)).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: [check the toolkit for help](#).
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

In Susan Hill's "The Woman in Black," the author employs various Gothic genre techniques to build an atmosphere of suspense and terror, while also exploring themes of grief, loss, revenge, isolation, haunting, and fear. Consequently, this essay will analyse Susan Hill's use of auditory and visual imagery, coupled with the exploration of the supernatural, serves to heighten the reader's emotional engagement and provoke reflection on themes such as grief, loss, isolation, and the limits of human understanding, thereby illuminating the complexities of the human psyche and the enigmatic nature of the supernatural.

Hill masterfully employs auditory imagery to heighten the tension and evoke feelings of fear and despair in the reader, serving a clear purpose in her narrative. The protagonist hears "a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh" (Hill). This chilling cry not only serves as a supernatural element, which is characteristic of the Gothic genre, but also underscores the theme of loss and the inability to provide solace to a tormented spirit. By incorporating this auditory imagery, Hill intends to elicit a visceral emotional response from the reader, as it taps into our primal fear of the unknown and the unexplained. Furthermore, this technique allows her to emphasise the pervasive sense of helplessness and sorrow that permeates the novel, ultimately inviting the reader to reflect on themes of grief, loss, and the limits of human understanding.

In the extract provided, Susan Hill masterfully utilises descriptive language and imagery to create an atmosphere of isolation and loneliness, with the intention of immersing the reader in the protagonist's emotional journey. The setting of Eel Marsh House, situated in a remote and desolate landscape, is likened to "a ship at sea, battered by the gale that came roaring across the open marsh" (Hill). This simile emphasises the house's vulnerability and isolation, as it is left to face the harsh elements without any protection, mirroring the protagonist's own exposed state. The use of pathetic fallacy, with the wind and the storm reflecting the protagonist's inner turmoil, further serves to reinforce the theme of isolation, drawing the reader into the emotional depth of the narrative. Hill's aim in employing such powerful imagery is to establish a connection between the reader and the protagonist, allowing them to experience the same feelings of loneliness and vulnerability. The long sentences used throughout the passage, such as the one beginning with "We sat on the floor together...", mirror the protagonist's overwhelming emotions and feelings of isolation in the face of the unknown. This stylistic choice by Hill effectively conveys the protagonist's sense of being overwhelmed, drawing the reader further into his emotional state.

The protagonist's encounter with an unseen presence on the landing further contributes to the Gothic atmosphere, serving the author's purpose of intensifying the reader's engagement with the text. Hill introduces the concept of the doppelgänger and the uncanny through this episode: "I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms" (Hill). This experience blurs the boundaries between reality and the supernatural, leaving both the protagonist and the reader questioning the nature of the events unfolding at Eel Marsh House. Hill's intention in creating this ambiguity is to establish a psychological tension that permeates the narrative, making the reader question the reliability of the protagonist's perceptions and experiences. By doing so, she effectively sustains the reader's interest and deepens their emotional connection to the story, ultimately inviting them to ponder the complexities of human perception and the enigmatic nature of the supernatural.

In conclusion, Susan Hill's adept manipulation of auditory and visual imagery, along with the incorporation of supernatural elements, effectively heightens the reader's emotional involvement and encourages contemplation of themes like grief, loss, isolation, and the boundaries of human comprehension, ultimately shedding light on the





intricacies of the human mind and the mysterious realm of the supernatural. Hill's purpose in evoking these emotional and psychological effects is not only to engage the reader in a gripping narrative but also to delve into the darker aspects of human nature and the consequences of unresolved grief, loss, and revenge. By placing the protagonist in a setting that is both physically and emotionally isolating, Hill forces him to confront his own fears and vulnerabilities, inviting the reader to reflect on their own emotional landscape. Moreover, the novel's context, situated in a time when spiritualism and the supernatural were popular subjects, adds depth to Hill's exploration of the human psyche and its susceptibility to fear and the unknown. Through this literary approach, Hill aims to offer a thought-provoking examination of the complexities of human emotions and the influence of external forces on our inner lives, ultimately enriching the reader's understanding of the human condition and the power of unresolved emotions.

