

PiXL Independence

English Literature – Student Booklet

KS5

The Bloody Chamber

Contents:

- I. Context Quiz – 20 credits in total
- II. Multiple Choice Questions – 10 credits per set
- III. Linguistic and Structural Device Quiz – 10 credits per line
- IV. Short Answer Questions – 10 credits per question
- V. Wider Reading – 50 credits for each summary completed and 10 for each question
- VI. Critical Theory – 150 credits for each completed task
- VII. Academic Research – 50 credits for every 30-point summary
- VIII. Exam Style Questions – 100 credits plus 20 bonus credits for marking your own essay

I. Context Quiz

Answer the questions that explore the context of the collection. You will need to draw on your contextual knowledge and wider reading to support you in completing this.

20 credits for completing this quiz.

I. Context Quiz

1. Which term best describes Carter's political values?
 - a. Socialist
 - b. Capitalist
 - c. Republican
 - d. Democrat
2. Why is this relevant?
 - a. Many of Carter's stories focus on the importance of ethical business practices.
 - b. Many of Carter's stories focus on the need to maintain a rigid social order.
 - c. Many of Carter's stories focus on the corrupting influence of wealth and power.
 - d. Many of Carter's stories focus on the need to unify divided communities.
3. Many of the stories in the collection are defined as Gothic texts. What are some key features of the Gothic. Select two.
 - a. A futuristic setting with innovations beyond current human understanding.
 - b. A fusion of Pagan and Christian symbolism.
 - c. A fusion of horror and romance tropes.
 - d. A bold female villain who follows a redemption arc.
4. What other key features of the Gothic does Carter employ? Select two.
 - a. Elements of transgressive behaviour by one or more of the characters.
 - b. An emphasis on supernatural elements.
 - c. A clear moral message for the reader.
 - d. A satisfying conclusion or denouement.

5. It is possible that Carter was influenced by the use of a device common in Victorian Gothic texts which explored the dual nature of humanity. How might this influence be seen in this collection?
 - a. She uses a recurring motif of light to suggest elements of humanity are being exposed.
 - b. She uses the duality of human and animal to suggest a separation between our savage and civilised selves.
 - c. She uses young female characters to show the change between innocence and experience.
 - d. She uses the conflict between science and superstition to reflect the battle between the old and new worlds.
6. Carter is an extremely well-read writer and likes to weave elements of other texts into her work. What is this practice called?
 - a. Interleaving
 - b. Allegory
 - c. Intertextuality
 - d. Verisimilitude
7. Many of Carter's stories use symbolism to convey a deeper meaning than just a rewritten folk tale. What term is given to stories who use symbols to convey these deeper, often moral meanings?
 - a. Interleaving
 - b. Allegory
 - c. Intertextuality
 - d. Verisimilitude
8. What name is given to the focus on women's rights and equality that occurred between the 1960s and 1980s?
 - a. The Gender Rights Movement
 - b. The Modern Suffrage
 - c. New Wave Activism
 - d. Second Wave Feminism

9. Where did Carter get the inspiration for her collection? Select two.
- a. European folk tales
 - b. American creation myths
 - c. Aboriginal morality tales
 - d. Traditional fairy tales
10. What medical advances at the time of Carter's writing might have influenced the way she presented and explored her female characters?
- a. The introduction of vaccines against common childhood diseases reduced childhood mortality.
 - b. The development of birthing practices reduced the number of women who died during childbirth.
 - c. The introduction of contraceptives such as the Pill gave women more control over their reproductive rights.
 - d. More awareness about the dangers associated with sunbathing led to a dramatic shift in people's holiday destinations.

II. Multiple Choice Questions

Answer these questions. Each set of questions is based on a different story from the collection. You could choose to do a set each session or, alternatively, you could answer multiple quizzes at a time.

10 credits for each set completed.

THE BLOODY CHAMBER

1. Which story is The Bloody Chamber influenced by most heavily?
 - a. *Bluebeard* by Charles Perrault
 - b. *The Hidden Wives* by The Brothers Grimm
 - c. A medieval parable about the dangers of marrying above one's station.
 - d. An Ancient Greek myth about a formidable mother.
2. How does Carter imply that the narrator's motivation for marriage is financial and not romantic? Select two.
 - a. She is the wealthy daughter of a general and is aware that this is the reason the Marquis wants her.
 - b. She cannot say to her mother that she loves the Marquis, only that she wants to marry him.
 - c. She reveals that she and her mother are living in poverty and she is excited by the Marquis' wealth.
 - d. She discusses the marriage with a lawyer who says it will be beneficial to her socially.
3. Which quotation helps reveal the predatory nature of the Marquis?
 - a. "opulent male scent of leather"
 - b. "his strange, heavy, almost waxen face"
 - c. "the dark, leonine shape of his head"
 - d. "He was as rich as Croesus"
4. Which of the following items act as bad omens within the story? Select two.
 - a. The narrator's black wedding dress.
 - b. The opal wedding ring.
 - c. The image of a single raven outside the castle.
 - d. The fact the Marquis reminds her of lilies – a flower associate with death.

5. What does The Terror refer to?
- The French Revolution where many aristocrats were executed.
 - It is a slang term for the wedding night to reflect the nervousness of brides.
 - A civil war in Eastern Europe that cost many people their lives.
 - The Black Death and other plagues.
6. How does Carter imply that the consummation of their marriage is a violent act? Select two.
- “a dozen husbands impaled a dozen brides”
 - “heard him shriek and blaspheme at the orgasm”
 - “that one-sided struggle”
 - “He lay beside me, felled like an oak”
7. What is significant about the quotation: “in my innocence, he sensed a rare talent for corruption”?
- It suggests the narrator is unreliable and deceptive.
 - It suggests a sense of ownership and pleasure of the narrator’s sexuality.
 - It foreshadows her relationship with the piano-tuner.
 - It implies that the narrator is a naïve and vulnerable person.
8. Which of the following could be considered the narrator’s hamartia or fatal flaw?
- Ambition
 - Lust
 - Jealousy
 - Curiosity
9. Who rescues the narrator from the Marquis?
- The piano-tuner
 - Her mother
 - Herself
 - Her brothers

10. What does the narrator do with her inherited wealth?

- a. Uses it to spend her time at the opera and other theatrical shows.
- b. Takes her mother to back to Hanoi to revisit her past.
- c. Uses it to purchase a new library of books after burning the Marquis's collection.
- d. Establishes a charity and gives most of it away.

THE COURTSHIP OF MR LYON

1. Which story is *The Courtship of Mr Lyon* influenced by most heavily?
 - a. *Master Cat* by Charles Perrault
 - b. *The Frog King* by The Brothers Grimm
 - c. A medieval parable about the dangers of marrying above one's station.
 - d. *Beauty and the Beast* by Gabrielle-Suzanne Barbot de Villeneuve
2. What season is the story primarily set in?
 - a. Spring
 - b. Summer
 - c. Autumn
 - d. Winter
3. Why was Beauty's father unable to get her a white rose?
 - a. He left the city too late and all the shops were closed.
 - b. It was winter and there were none available.
 - c. He has no money with which buy one.
 - d. The Beast only grew red roses in his garden.
4. How does the presentation of the dog help reveal the Beast's wealth?
 - a. It wears a collar made of diamonds.
 - b. It is shown only eating the finest cuts of meat.
 - c. It is an extremely expensive breed of dog.
 - d. It sleeps in a bed with silk-covered cushions.
5. What does the Beast do when Beauty's father shows him her photograph?
 - a. Immediately asks for Beauty's hand in marriage.
 - b. Gives him the rose and tells him to bring her to dinner.
 - c. Laughs at the sight of her and tells the father she is not his child.
 - d. Breaks down weeping as she reminds him of his mother.

6. How does Carter present the idea that women are objectified by men?
 - a. The Beast gives her an extravagant gift and then laughs at her offering to him.
 - b. She feels that she is being traded to the Beast in order to ensure her father's fortune.
 - c. Beauty is forced to serve the food at the meal while the men talk about her as if she is not present.
 - d. The Beast has a small painting made of Beauty, which he carries around in his pocket.
7. What promise does Beauty make when she leaves the Beast?
 - a. That she will take care of the dog that he has entrusted to her.
 - b. That she will endeavour to try and pay him back some of the wealth he has bestowed on her father.
 - c. That she will return before winter is over.
 - d. That she will write to him every day.
8. How does Carter show the corrupting influence of wealth on Beauty? Select two.
 - a. She becomes vain.
 - b. She becomes ignorant of the world around her and is distracted by material things.
 - c. She ignores people begging for charity.
 - d. She laughs at the downfall of an old friend.
9. When she sees the dying Beast, what does Beauty do that echoes the Beast's earlier behaviour?
 - a. She leaves the room quickly on all fours.
 - b. She shakes him violently so that his teeth rattle.
 - c. She feeds him a plate of cold food.
 - d. She flings herself on him and kisses his paws.
10. Why might some people argue that the ending of this story is stereotypical of a fairy tale?
 - a. The couple marry and appear to be living happily together.
 - b. The villain is slain.
 - c. It ends with the phrase, 'And the two lived happily together.'
 - d. Good triumphs over evil.

THE TIGER'S BRIDE

1. Which story is *The Tiger's Bride* influenced by most heavily?
 - a. *Master Cat* by Charles Perrault
 - b. *Beauty and the Beast* by Gabrielle-Suzanne Barbot de Villeneuve
 - c. *The Hare's Bride* by The Brothers Grimm
 - d. *The Emperor's New Clothes* by Hans Christian Andersen
2. How did the narrator end up with The Beast?
 - a. Her father lost her in a game of cards.
 - b. She was lost and alone and stumbled across his mansion.
 - c. He kidnapped her because she refused to marry him.
 - d. She was fascinated by his mask and followed him.
3. Which quotation best shows the wealthy background of the narrator?
 - a. "We are at war with nature."
 - b. "rids himself of the last scraps of my inheritance."
 - c. "We owned black earth, blue forest...white nights"
 - d. "I watched with the furious cynicism peculiar to women"
4. How does Carter help show that the narrator despises gambling?
 - a. She calls the act of gambling "a wicked sin."
 - b. She refuses to watch the game and sits with her back to it.
 - c. She refers to gambling as "a cruel vice that had long ensnared my father."
 - d. She calls playing cards 'the Devil's picture books.'
5. How does Carter present the narrator's independent spirit early in the text? Select the most fitting quotation.
 - a. "I was a wild wee thing and she could not tame me into submission."
 - b. "So shocked was I that I barely did 'caspico'."
 - c. "To give me some hope that the world was not locked in ice, as I was."
 - d. I drew the curtains to conceal the sight of my father's farewell.

6. How does the narrator respond to The Beast's request to see her naked?
 - a. She is outraged and threatens to call the police.
 - b. She lets out a raucous laugh and refuses.
 - c. She says that she will only let him see her naked from the waist down, providing she can cover her face.
 - d. She cries out to her mother's ghost to save her.
7. What is the narrator given to help ease her loneliness?
 - a. A dog
 - b. A cat
 - c. A mechanical woman that resembles her
 - d. A lady-in-waiting
8. What activity does the narrator agree to do with The Beast?
 - a. Cook together
 - b. Play cards for her freedom
 - c. Sit for a portrait
 - d. Go hunting
9. What happens in the forest towards the end of the story? Select two.
 - a. The Beast strips naked for the narrator and shows himself to be a tiger.
 - b. The narrator's horse bolts and The Beast rescues her.
 - c. The narrator strips naked for The Beast.
 - d. The valet is killed by a wolf and The Beast savagely slaughters it in revenge.
10. What does the narrator decide to do at the end of the story?
 - a. She sends the mechanical version of herself to her father and stays with The Beast.
 - b. She decides to burn all of The Beast's playing cards to prevent him from gambling again.
 - c. She decides she must escape from The Beast and return to her homeland.
 - d. She writes to her father begging him to rescue her.

PUSS-IN-BOOTS

1. Which story is *Puss-in-Boots* influenced by most heavily?
 - a. *Master Cat* by Charles Perrault
 - b. An Ancient Greek fable about a clever cat.
 - c. *Dick Whittington and his Clever Cat* by George Robert Sims
 - d. *Clever Elsie* by The Brothers Grimm
2. What theatrical genre does Carter draw on in this story?
 - a. Teatro Politico
 - b. Commedia dell'arte
 - c. Actio non lotis
 - d. Buhne sturm-und-drang
3. What is the name given to the device, popular in folk tales, of giving animals human characteristics such as speech?
 - a. Zoomorphism
 - b. Allegory
 - c. Anthropomorphism
 - d. Synecdoche
4. How does Carter present chaperone in the story? Select two quotations that describe her.
 - a. "an aged hag"
 - b. "sainted mother"
 - c. "grim as a prison dinner"
 - d. "bundled up in black, with a veil on"
5. How does Carter present Signor Panteleone in the story? Select two quotations used to describe him.
 - a. "lecherous as liquorice"
 - b. "jealous as he is impotent"
 - c. "a fool and a miser"
 - d. "a soft-hearted creature"

6. How do Sir and Puss get into the Signor's home the first time?
 - a. They both scale the walls and enter in through the Lady's bedroom window.
 - b. Sir pretends to be a doctor offering advice for maintaining young women's virtues.
 - c. Sir pretends to be a lawyer representing the tenants of Signor Pantaleone and accuses him of unjust cruelty.
 - d. Sir sets up a stand in near the house as a rat-catcher and the hag employs him.

7. How do Puss and Tabs plan on ensuring the lovers can be together?
 - a. They plot to trip Pantaleone up on the stairs, causing his death.
 - b. They plan to help the lovers steal Pantaleone's gold and then run away.
 - c. They plot to smother the old hag in her sleep so that the Lady can escape.
 - d. They plan to poison Pantaleone's breakfast with the rat poison the chaperone has purchased, thus framing her for his murder.

8. What does Sir disguise himself as at the end of the story?
 - a. An undertaker
 - b. A doctor
 - c. A priest
 - d. A grave-digger

9. Why does the Lady grab her husband's keys?
 - a. So that the chaperone cannot lock her in the house again.
 - b. So that she can empty her husband's safe.
 - c. They are a method of showing that she now has control of his estate.
 - d. They are the only way she can prove she did not murder her husband.

10. Some argue that the ending of the story reinforces social ideology. What support is there for this argument? Select two.
 - a. Both Puss and Sir become monogamous in their relationships.
 - b. The motivation for the marriage between Sir and the Lady was purely financial.
 - c. The young lovers work together to make more money than ever before.
 - d. Both Lady and Tabs become mothers.

THE ERL-KING

1. Which story is *The Erl-King* influenced by most heavily?
 - a. *The Riddle* by The Brothers Grimm
 - b. *The Ballad of the Elf-King* by J.W. von Goethe
 - c. *Beowulf* – an ancient poem with unknown authorship
 - d. *The Forest Guardians* by J. R. R. Tolkien
2. Which character of folklore is the titular character also inspired by?
 - a. The Green Knight
 - b. The Green Goddess
 - c. The Green Man
 - d. The Green Spirit
3. Which word, repeated a number of times in the opening pages, creates a sinister impression of the woods?
 - a. Enclave
Loneliness
 - b. Icy
 - c. Silent
4. Which quotations best serve as warnings to both the reader and the narrator? Select two.
 - a. "All will fall still, all lapse."
 - b. "It is easy to lose yourself in these woods."
 - c. "Erl-King will do you grievous harm."
 - d. "Foxes make their own runs in the subtle labyrinth."
5. How does the narrator describe the birds that the Erl-King chooses to keep in cages?
 - a. "silly, fat, trusting woodies"
 - b. [those that are] "the colour of honey"
 - c. [he only chooses] "blackbirds and thrushes"
 - d. "the sweetest singers"

6. The narrator says “How cruel it is, to keep wild birds in cages!” How does the Erl-King respond?
- He is ashamed but tells her it is the only way to assuage his loneliness.
 - He compares his keeping of the birds to the way humans keep dogs and cats as pets.
 - He laughs at her and shows her his teeth.
 - He asks her to choose one bird only to set free.
7. Which quotation best reflects the conflict between desire and danger in *The Erl-King*?
- “His touch both consoles and devastates me.”
 - “The birds come to him in even greater numbers because, in this hard weather, it is lean pickings.”
 - “There is a haunting sense of the imminent cessation of being.”
 - “a sweet, acrid smoke, a bright, glancing flame”
8. What does the narrator believe will happen if she stays with the Erl-King?
- She will become as wild as he is.
 - She will shrink until she can fit into the cage he has woven for her.
 - She will be ostracised from her village for being associated with his magic.
 - She will be buried in the ground and only resurrected at his command.
9. How does the narrator plan to escape her fate?
- She leaves clues in the wood for her father to follow and rescue her.
 - She releases one of the birds with a message begging for help.
 - She releases all the birds at once, who attack the Erl-King and allow her to escape.
 - She winds his hair into two ropes and strangles him.
10. Fill in the missing word from the final line of the story: “ _____, _____, you have murdered me!”
- Sister
 - Mother
 - Lover
 - Wife

THE SNOW CHILD

1. Which sources have most heavily influenced *The Snow Child*? Select two.
 - a. *Snow White* by The Brothers Grimm
 - b. An old Russian folktale about a childless couple who build a daughter out of snow
 - c. A morality tale about the dangers of adultery.
 - d. A fable about the ephemeral nature of lust and desire.
2. When is the story set?
 - a. Midwinter
 - b. Midsummer
 - c. Midday
 - d. Midnight
3. What does the Count wish for?
 - a. A girl paler than the moon with eyes like stars.
 - b. A girl who will love him for his mind and not his money.
 - c. A girl who is as white as snow, as red as blood and as black as a raven's feather.
 - d. A girl who will listen when he talks and laugh at his jokes.
4. What does the Count do when the girl he wishes for appears?
 - a. He leaps from his horse and offers her a ring.
 - b. He lifts her up onto his horse so that she can sit in front of him.
 - c. He orders his wife to give the girl her horse.
 - d. He wishes for a son that was strong and fearless.
5. When the girl appears, the Countess has only one thought. Which is the correct quotation that shows her reaction?
 - a. "She means murder me and take my place at his side."
 - b. "Oh, how they will laugh about me in the town when they see this shame!"
 - c. "What a frail and vulnerable thing!"
 - d. "How shall I be rid of her?"

6. What happens when the Countess tries to trick the girl into retrieving her gloves?
 - a. The Count slaps her with his own.
 - b. The Count pulls the other glove from his wife's hand and removes her wedding ring in the process.
 - c. Her furs sprang off her and wrapped themselves around the girl.
 - d. Her hair began falling out as the wind pulled at it.
7. What happens when the Countess demands that the girl dive into a frozen pond to retrieve the brooch she dropped in there?
 - a. Her boots are taken from her feet and she is left naked in the cold.
 - b. The girl tries to retrieve it but drowns in the process.
 - c. The Count laughs at her and calls her a fool for losing such an item.
 - d. The girl calls to the fish in the pond, who bring it to the surface for her.
8. What happens when the girl picks the rose that the Countess asked her for? Select two.
 - a. The girl picks a rose but keeps it for herself.
 - b. The Count agrees it is a reasonable request and does not see the danger in it.
 - c. The rose pricks the girl's finger and she dies.
 - d. The girl gives the rose to the Countess but it dies in her hand.
9. What does the Count do upon seeing the death of the girl?
 - a. He flies into a furious rage and beats the Countess to death so that they both die bleeding on the snow.
 - b. He strips the girl of her furs and boots and returns them to his wife.
 - c. He is inconsolable in his grief and dies weeping in the forest.
 - d. He gets off his horse and has sex with the dead girl.
10. Why does the Countess not accept the rose from the Count?
 - a. He is using it to try and frame her for the murder of the girl.
 - b. She says it bites.
 - c. She laughs and tells him it is a poor gift considering the wrong he has done her.
 - d. The rose is stained with the girl's blood and his semen.

THE LADY OF THE HOUSE OF LOVE

1. Which fairy tale is most commonly associated with this story?
 - a. The Golden Bird by The Brothers Grimm
 - b. *All-Kinds-of-Fur* by The Brothers Grimm
 - c. *Godfather Death* by The Brothers Grimm
 - d. *Sleeping Beauty* by The Brothers Grimm
2. Where else has Carter drawn information from?
 - a. Aboriginal Creation Myths
 - b. Stories of the Curupira – a demonic figure from Brazilian folklore
 - c. Vampiric folklore of Eastern Europe
 - d. Images of the Sirens from Greek Mythology
3. What is the Lady doing at the start of the story?
 - a. Laying out and reading tarot cards
 - b. Burying yet another victim in the garden of her castle.
 - c. Singing quietly while her servants are working.
 - d. Staring at new maps that reveal how the world has changed in her lifetime
4. Which of the following quotations is an accurate description of the Lady's appearance?
 - a. "an old mute"
 - b. "demented and atrocious"
 - c. "filled with distant sonorities"
 - d. "so beautiful she is unnatural"
5. What happened to the Lady's father?
 - a. He was staked by a priest.
 - b. He died of the plague.
 - c. He was her first victim.
 - d. He traded her to a vampire to save his own life.

6. Which emotion is the most dominant in the opening scenes of the story?
 - a. Anger
 - b. Sadness
 - c. Joy
 - d. Paranoia
7. What does Carter say protects the young British soldier?
 - a. His weapons
 - b. His training
 - c. His virginity
 - d. His true heart
8. Why is he not afraid of the Lady?
 - a. He is too bewitched by her beauty.
 - b. He has a fundamental disbelief in things like vampires.
 - c. He does not believe any woman could harm him.
 - d. He is armed and feels secure with his weapons.
9. Why is the Lady's seduction unsuccessful? Select two.
 - a. She fumbles the ritual and the noise of her breaking her glasses breaks the spell.
 - b. The man falls asleep after his exhausting cycle ride.
 - c. The man is rescued by a vampire hunter.
 - d. The man is not interested in taking advantage of her sexually.
10. What happened that night? Select two.
 - a. The man is overcome with sexual desire and assaults the Lady in her sleep.
 - b. The man sleeps on the floor of the next room after putting the Lady to bed.
 - c. The Lady dies and her face becomes aged and more human.
 - d. The Lady hunts for rabbits but is spotted by the man, who then stakes her.

THE WEREWOLF

1. Which fairy tale is *The Werewolf* influenced by most heavily?
 - a. *Bluebeard* by Charles Perrault
 - b. *Little Red Riding Hood* by Charles Perrault
 - c. *Clever Elsie* by Charles Perrault
 - d. *Master Cat* by Charles Perrault
2. Which word would complete this quotation? "It is a northern country; they have _____ weather, they have _____ hearts."
 - a. wild
 - b. warm
 - c. cruel
 - d. cold
3. When is Walpurgisnacht?
 - a. 30th April – May Day Eve
 - b. 21st June – Summer Solstice
 - c. 31st October – Hallowe'en
 - d. 21st December – Winter Solstice
4. What does the girl carry with her when she goes into the forest?
 - a. Some flowers, some jam, and a large stick
 - b. Some wool, some peppermint, and an axe
 - c. Some oatcakes, some butter, and a hunting knife
 - d. Some flour, some eggs, and a pistol
5. What happened when the wolf attacked the girl? Select two.
 - a. She cut off its right forepaw and it ran away.
 - b. A woodsman heard the noise and came to the rescue.
 - c. She screamed and hid up a tree so the wolf could not follow her.
 - d. She wrapped the severed paw in a cloth and carried on towards her grandmother's house.

6. What does the girl discover when she arrives at her grandmother's house?
 - a. Her grandmother is ill in bed.
 - b. Her grandmother has been attacked by wolves and is dying.
 - c. The injured wolf has died on her grandmother's doorstep.
 - d. The injured wolf has followed her and seems intent on revenge.
7. What happens when the girl tries to make a cold compress for her grandmother?
 - a. She ends up having to tear her dress because she lost her gifts on the way.
 - b. The woodsman calls her a fool and says that nothing can cure her grandmother.
 - c. She discovers that the paw she wrapped earlier has transformed into a familiar hand.
 - d. She is forced back out into the heavy snow and becomes lost.
8. How does the girl discover that her grandmother is a werewolf? Select two.
 - a. The woodsman shows her the werewolf's mark on the old woman's shoulder.
 - b. The girl recognises a wart on the severed hand.
 - c. The girl notices long dark hairs on her grandmother's bedclothes.
 - d. The grandmother's illness is caused by a festering wound where her right hand should be.
9. What does the girl do after this discovery?
 - a. Prays to Saint Walpurga to save her grandmother.
 - b. Begg the woodsman to end her grandmother's suffering.
 - c. Begg the woodsman to spare her grandmother.
 - d. Calls for the neighbours who come and stone the grandmother to death.
10. How does the story end?
 - a. The woodsman and the girl get married.
 - b. The girl takes over the grandmother's house and prospers.
 - c. The woodsman cuts of the infected stump and the grandmother is saved.
 - d. The neighbours kill the girl too fearing she is also a werewolf.

THE COMPANY OF WOLVES

1. Which source is *The Company of Wolves* most influenced by?
 - a. A parable about the cunning nature of wolves
 - b. *The Two Brothers* by The Brothers Grimm
 - c. A common saying about avoiding the company of those who would exploit you
 - d. *Little Red Riding Hood* by Charles Perrault
2. Which phrase completes this quotation? “The wolf is c_____ i_____”
 - a. cruelty itself
 - b. carnivore incarnate
 - c. chaos insensate
 - d. carrion immolate
3. What season is the story set in?
 - a. Summer
 - b. Autumn
 - c. Winter
 - d. Spring
4. What do the children always carry with them?
 - a. A scarf to throw at the wolf to return them to human form.
 - b. A rabbit bone to offer as a sacrifice to the wolf.
 - c. A large knife that is sharpened daily.
 - d. A compass to ensure they do not get lost in the wood.
5. What happened when the woman’s first husband returned to find his wife remarried and with children? Select two.
 - a. He turned into a wolf and attacked one of her children before being killed.
 - b. He dragged her into the square by her hair and declared her an adulterer.
 - c. She cried over the death of her first husband so her second husband beat her.
 - d. The villagers stoned her to death for committing a terrible sin.

6. What does Carter describe as the child's "invisible pentacle"?
 - a. Her strong mind
 - b. Her virginity
 - c. Her mother's love
 - d. Her father's knife
7. What happens when the girl meets a handsome young man in the woods? Select two.
 - a. She mistakes him for a wolf, kills him, and carries his body to her grandmother's.
 - b. They walk together and he carries her basket, telling her his rifle will protect them.
 - c. He makes a wager that his shortcut will get him to her grandmother's faster, asking for a kiss if he wins.
 - d. She lets him eat the items she was carrying for her grandmother.
8. What happens when the young man reaches the grandmother's house?
 - a. He kills the grandmother and eats her.
 - b. The girl and the grandmother bury his body.
 - c. The girl kisses the man in front of her grandmother's house, who shouts at her for being a sinner.
 - d. The grandmother is angry that the girl has brought her no food.
9. Why does the girl laugh at the wolf's suggestion he is going to eat her?
 - a. She has hidden another knife in her skirts and knows she will be able to kill him.
 - b. She is self-assured and knows she is nobody's meat.
 - c. She sees his love for her in his eyes and knows he is only playing.
 - d. She is too nervous and frightened to do anything else.
10. What is the final image of the story?
 - a. A wolf crashes through the window causing the girl to scream.
 - b. The girl transforms into a wolf herself and attacks the man.
 - c. The girl sleeps on her grandmother's bed between the wolf's paws.
 - d. The company of wolves bow down to their new queen.

WOLF-ALICE

1. What sources may have inspired the writing of *Wolf-Alice*? Select two.
 - a. News stories about Genie, a 13-year-old child discovered in an abusive home in 1970 and subjected to tests to see if she could learn language and social skills
 - b. The popularity of anthropomorphism in fairy tales.
 - c. Myths about children being raised by wolves including the Romulus and Remus legend.
 - d. Stories about a legendary female hunter in 1700s America
2. What happened to Alice's foster mother?
 - a. She tortured the girl and forced her to sleep in a cage.
 - b. She was shot by villagers.
 - c. She died from the plague.
 - d. She was a witch who broke a pact with the devil.
3. What cruel acts do the nuns commit towards Alice? Select two.
 - a. They put her in a cage and starve her until she is too weak to fight back.
 - b. They carry out a violent exorcism.
 - c. They pour water over her.
 - d. They poke her with sticks.
4. Which word is used to describe the Duke's household and implies that his home is a place of evil?
 - a. Unsanctified
 - b. Blasphemous
 - c. Irreligious
 - d. Profane
5. Why is the Duke cast as "the body snatcher"?
 - a. He kidnaps young children.
 - b. He digs up corpses to eat.
 - c. He can possess people.
 - d. He is a shapeshifter.

6. Which traditional supernatural defences have no effect on the Duke? Select two.
 - a. Silver bullets – they glance off his skin.
 - b. Garlic – he finds it delicious.
 - c. Holy water – he can drink it straight from the font.
 - d. Ring of salt – it merely makes him sneeze before he crosses it.
7. How does Carter describe the biblical character, Adam?
 - a. Shrieking
 - b. Gullible
 - c. Callous
 - d. Grunting
8. How does Carter interweave mythology about werewolves and vampires?
 - a. The Duke has some wolf-like characteristics but he doesn't have a reflection.
 - b. The Duke can howl but also transform into a bat-like creature.
 - c. The Duke moves on all fours but also sleeps in a coffin.
 - d. The Duke turns into a wolf during the full moon but also fears holy crosses.
9. What happens to the Duke at the end of the story?
 - a. He proposes to Alice and they get married.
 - b. He is shot and forced to run on two legs.
 - c. He digs up the body of a child but is sickened by his actions and does not eat.
 - d. He dies and leaves his estate to Alice.
10. How does Alice save the Duke's life? Select two.
 - a. Her ghostly appearance in the churchyard makes the villagers certain the Duke will be punished so they do not follow him.
 - b. She licks his wounds clean.
 - c. She turns back into her feral self and attacks the villagers.
 - d. She warns him about the plot to kill him.

III. Linguistic and Structural Devices Quiz

You will get 10 credits per line.

Device	Definition	Examples from the text	Effect
Allegory			
First Person Narrative voice			
Anthropomorphism			
Foreshadowing			
Commedia dell'arte			
L'écriture feminine			
Colour symbolism			
Natural imagery			
Cliché			
Allusion			

Intertextuality			
Omniscient narrator			
Personification			
Metaphor			
Simile			
Synecdoche			
Metonym			
Tricolon			
Pathetic Fallacy			
Irony			

Useful Vocabulary

You will get 10 credits per line. If you need to adapt the word for it to fit your sentence e.g. changing an adjective to a noun, that will still be acceptable.

Word	Meaning	Used in a relevant sentence about any story from the collection.
Esoteric		
Didactic		
Eponymous		
Profane <i>Profanity</i>		
Materialism <i>Materialistic</i>		
Trope		
Morality <i>Moral</i> <i>Immoral (antonym)</i>		
Disreputable <i>Disrepute</i>		
Motive <i>Motivation</i>		
Plight		

Sadist <i>Sadistic, Sadism</i>		
Masochist <i>Masochistic, Masochism</i>		
Patriarch <i>Patriarchy, Patriarchal</i>		
Convoluted		
Ambiguity <i>Ambiguous</i>		

Carter uses a lot of complex vocabulary. As you read the stories, complete the table for any unfamiliar words you come across. 10 credits per line.

Story	Quotation (underline unfamiliar word)	Meaning	Effect

IV. Short Answer Questions

Answer the questions with short responses from the text.

10 credits for each question answered correctly.

1. How does Angela Carter subvert the conventions of fairy tales in her collection?
2. What does Magic Realism mean and can the term be applied to this collection? Support your response.
3. How does Carter show that wealth and/or the pursuit of wealth can be destructive?
4. Across the collection, what threat do the male characters pose to the female characters?
5. Which story do you think is the most effective at reimagining its source material and why?
6. Folk tales often have a moral message. What do you think is the moral message of this collection?

7. Is this collection of stories transgressive? Support your answer with details from the text.

8. Why do you think Carter included multiple versions of the same reworked tale in her collection?

9. Why do you think so many of the tales are set in winter?

10. How does Carter present women as sexually confident and aware?

11. How are women seen as oppressed in the stories in this collection?

12. What do mirrors symbolise in this collection of stories?

13. Which Gothic elements frequently occur in the stories in this collection?

14. How do the titles of the stories echo traditional fairy tales?

15. How do the endings of the stories echo traditional fairy tales?

V. Wider Reading

Read and summarise the academic articles below into 10 key points.

You will earn 50 credits per task and a further 10 credits for each question answered linked to the article.

1. Read this article:

<https://www.bl.uk/20th-century-literature/articles/an-introduction-to-the-bloody-chamber-and-other-stories>

How far do you agree that the collection “places gender politics centre-stage”? Write a response to Chris Power’s article. You may agree, disagree or present a balanced argument.

2. Read this article:

<https://www.theguardian.com/books/2006/jun/24/classics.angelacarter>

Are the stories as shocking to a modern audience as they were when they were published? Select two or three stories to analyse closely and prepare a response to this question.

3. Read this article:

<https://www.theparisreview.org/blog/2012/10/17/chamber-of-secrets-the-sorcery-of-angela-carter/>

Write a consideration about how Carter’s views about gender and sexual politics affected the collection of stories.

4. Watch this video:

<https://www.youtube.com/watch?v=SrrEdWNP1rk>

Write a consideration about how Carter’s Socialist political views are reflected in her work.

5. Read this article:

<https://www.angelacarter.co.uk/interview-for-marxism-todays-left-alive/>

In this article, Carter says she tried to make her male characters as credible as possible. To what extent do you feel the male characters in the collection are credible?

BONUS: Earn 10 additional credits for discussing three or more male characters.

6. Read this article:

<https://www.angelacarter.co.uk/a-conversation-with-angela-carter/>

In this article, it suggests that Carter reimagines mythology and folklore “in the service of women.” To what extent do you feel this is the case with *The Bloody Chamber* as a collection of stories? You may wish to focus on one or two stories within the collection or the text as a whole.

7. Watch this video:

<https://www.angelacarter.co.uk/marina-warner-on-angela-carter/>

To what extent are sex and power linked within the collection?

How does this connection reflect or challenge the views and ideologies of society at the time of writing?

8. Read this article:

<https://www.bl.uk/20th-century-literature/articles/angela-carter-gothic-literature-and-the-bloody-chamber>

In this article, the writer suggests that literature can sometimes highlight the social anxieties of the time. To what extent do you think this is true of *The Bloody Chamber and Other Stories*?

9. Read this article:

<https://www.polyphonyjournal.com/post/critiques-of-the-sadean-male-in-angela-carter-s-the-bloody-chamber>

This article primarily focuses on *The Bloody Chamber* and *The Snow-Child*. Write a consideration about two other stories from the collection that explore some of the issues contained in this article. For example, that a female perspective in fairy tales allows the reader to see the destructive power of male sexuality more clearly.

10. Read this article:

<https://www.bl.uk/20th-century-literature/articles/angela-carters-wolf-tales>

Write a consideration about at least two of the other stories in a similar style to the way Bidisha explores the wolf tales.

BONUS: Earn an additional 50 credits by listening to this lecture and summarising the key points: <https://www.angelacarter.co.uk/messages-from-angela-carter/>

VI. Critical Theory

Read the articles below, then answer the following questions.

You will receive 150 credits for each completed task.

1. Analyse the text using a feminist critical approach. Read the following articles to help you answer the questions below:

<https://dergipark.org.tr/tr/download/article-file/355121>

<https://aimisliterarymusings.wordpress.com/2017/10/14/a-feminist-approach-to-fairy-tales-the-bloody-chamber/>

https://ijels.com/upload_document/issue_files/22IJELS-JUL-2019-28-Feminist.pdf

How does a Feminist approach affect the way the reader perceives the actions and thoughts of both male and female characters within the collection?

2. Analyse the text using a Marxist critical approach. Read the following articles to help you answer the questions below:

<http://litgothic1997hj.blogspot.com/2014/10/marxism-applied-to-bloody-chamber.html>

<http://danielbonsorgothic.blogspot.com/2014/10/marxist-critics-links-to-angela-carter.html>

To what extent could you argue that the collection of stories is more about the conflict between the powerless and the powerful than issues around gender?

How does a Marxist reading of the collection highlight Carter's Socialist politics?

3. Analyse the text using a Psychoanalytical critical approach. Use the following sources to help you answer the questions below:

<http://www.victoriaaddis.com/blog/the-uncanny-in-the-bloody-chamber/>

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

<https://cartersfairytale.wordpress.com/theoretical-concepts/>

How does Carter deal with themes of sexuality, repression, duty, and identity within the collection?

How does a Psychoanalytical reading of the texts develop our understanding of the characters' motivations?

4. Analyse the text using a Postmodernist approach. Use the following sources to help you answer the questions below:

<https://etheses.whiterose.ac.uk/2969/1/DX202233.pdf> (Only the first chapter of this thesis is about *The Bloody Chamber* – pages 11 – 41 – though you may want to skim read the preface to gain an understanding of the writer’s viewpoint.)

<https://www.aacademica.org/1.congreso.internacional.de.ciencias.humanas/1550.pdf>

<https://bloodypostmodernismandangelacarter.weebly.com/the-bloody-chamber.html>

How significant is intertextuality as a method of conveying meaning within the collection?

To what extent could you argue that the collection is an example of meta-fiction?

Academic Research

Choose a website/article to read and create a 10-point summary. Once you have created your summary you should then make notes on how the information can be linked to *The Bloody Chamber and Other Stories* or any other critical theories you have learnt about.

50 credits for each completed task and 30 credits for each set of notes.

1. Read this article:

<https://www.bl.uk/romantics-and-victorians/articles/the-imperial-gothic>

To what extent would you argue that *The Bloody Chamber and Other Stories* fits into the genre of Imperial Gothicism?

2. Read this article:

<https://www.bl.uk/romantics-and-victorians/articles/gothic-fiction-in-the-victorian-fin-de-siecle>

How does Carter explore ideas about 'disturbed minds' within her work? To what extent is the reading of the collection a disturbing process?

3. Read this article:

<https://www.ijassjournal.com/2018/V1I4/414657264.pdf>

How far do you agree with the writer's interpretations of Carter's ideological orientations?

4. Read this article:

https://yurj.yale.edu/sites/default/files/specularizing_myth_deconstructing_feminine_identity_in_the_bloody_chamber_and_wolf-alice_by_angela_carter.pdf

How far do you agree with the writer's claims that Carter undermines the Freudian gender binaries? This article only considers *The Bloody Chamber* but you should try and use other stories in the collection to challenge or support your argument.

VII. Exam Style Questions

100 credits for each completed essay. You can earn an additional 20 credits per essay if you choose to download the mark scheme from the OCR website -- awarding a mark and making a comment related to each AO

Critical Appreciation Questions

For each task you will need to read the extract and write a critical appreciation of the passage, relating your discussion to your reading of Gothic literature.

1. *Wuthering Heights* by Emily Bronte (1847)

"Yes, she's dead!" I answered, checking my sobs and drying my cheeks. "Gone to heaven, I hope; where we may, every one, join her, if we take due warning and leave our evil ways to follow good!" "Did *she* take due warning, then?" asked Heathcliff, attempting a sneer. "Did she die like a saint? Come, give me a true history of the event. How did—?"

He endeavoured to pronounce the name, but could not manage it; and compressing his mouth he held a silent combat with his inward agony, defying, meanwhile, my sympathy with an unflinching, ferocious stare. "How did she die?" he resumed, at last—fain, notwithstanding his hardihood, to have a support behind him; for, after the struggle, he trembled, in spite of himself, to his very finger-ends.

"Poor wretch!" I thought; "you have a heart and nerves the same as your brother men! Why should you be anxious to conceal them? Your pride cannot blind God! You tempt him to wring them, till he forces a cry of humiliation."

"Quietly as a lamb!" I answered, aloud. "She drew a sigh, and stretched herself, like a child reviving, and sinking again to sleep; and five minutes after I felt one little pulse at her heart, and nothing more!"

"And—did she ever mention me?" he asked, hesitating, as if he dreaded the answer to his question would introduce details that he could not bear to hear.

"Her senses never returned: she recognised nobody from the time you left her," I said. "She lies with a sweet smile on her face; and her latest ideas wandered back to pleasant early days. Her life closed in a gentle dream—may she wake as kindly in the other world!"

"May she wake in torment!" he cried, with frightful vehemence, stamping his foot, and groaning in a sudden paroxysm of ungovernable passion. "Why, she's a liar to the end! Where is she? Not *there*—not in heaven—not perished—where? Oh! you said you cared nothing for my sufferings! And I pray one prayer—I repeat it till my tongue stiffens—Catherine Earnshaw, may you not rest as long as I am living; you said I killed you—haunt me, then! The murdered *do* haunt their murderers, I believe. I know that ghosts *have* wandered on earth. Be with me always—take any form—drive me mad! only *do* not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!"

He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears. I observed several splashes of blood about the bark of the tree, and his hand and forehead were both stained; probably the scene I witnessed was a repetition of others acted during the night. It hardly moved my compassion—it appalled me: still, I felt reluctant to quit him so. But the moment he recollected himself enough to notice me watching, he thundered a command for me to go, and I obeyed. He was beyond my skill to quiet or console!

2. *The Vampyre* by John William Polidori (1819)

Under the same roof as himself, existed a being, so beautiful and delicate, that she might have formed the model for a painter wishing to portray on canvass the promised hope of the faithful in Mahomet's paradise, save that her eyes spoke too much mind for anyone to think she could belong to those who had no souls. As she danced upon the plain, or tripped along the mountain's side, one would have thought the gazelle a poor type of her beauties; for who would have exchanged her eye, apparently the eye of animated nature, for that sleepy luxurious look of the animal suited but to the taste of an epicure. The light step of lanthe often accompanied Aubrey in his search after antiquities, and often would the unconscious girl, engaged in the pursuit of a Kashmere butterfly, show the whole beauty of her form, floating as it were upon the wind, to the eager gaze of him, who forgot the letters he had just deciphered upon an almost effaced tablet, in the contemplation of her sylph-like figure. Often would her tresses falling, as she flitted around, exhibit in the sun's ray such delicately brilliant and swiftly fading hues, it might well excuse the forgetfulness of the antiquary, who let escape from his mind the very object he had before thought of vital importance to the proper interpretation of a passage in Pausanias. But why attempt to describe charms which all feel, but none can appreciate?—It was innocence, youth, and beauty, unaffected by crowded drawing-rooms and stifling balls. Whilst he drew those remains of which he wished to preserve a memorial for his future hours, she would stand by, and watch the magic effects of his pencil, in tracing the scenes of her native place; she would then describe to him the circling dance upon the open plain, would paint, to him in all the glowing colours of youthful memory, the marriage pomp she remembered viewing in her infancy; and then, turning to subjects that had evidently made a greater impression upon her mind, would tell him all the supernatural tales of her nurse. Her earnestness and apparent belief of what she narrated, excited the interest even of Aubrey; and often as she told him the tale of the living vampyre, who had passed years amidst his friends, and dearest ties, forced every year, by feeding upon the life of a lovely female to prolong his existence for the ensuing months, his blood would run cold, whilst he attempted to laugh her out of such idle and horrible fantasies; but lanthe cited to him the names of old men, who had at last detected one living among themselves, after several of their near relatives and children had been found marked with the stamp of the fiend's appetite; and when she found him so incredulous, she begged of him to believe her, for it had been, remarked, that those who had dared to question their existence, always had some proof given, which obliged them, with grief and heartbreaking, to confess it was true. She detailed to him the traditional appearance of these monsters, and his horror was increased, by hearing a pretty accurate description of Lord Ruthven; he, however, still persisted in persuading her, that there could be no truth in her fears, though at the same time he wondered at the many coincidences which had all tended to excite a belief in the supernatural power of Lord Ruthven.

3. *The Phantom of the Opera* by Gaston Leroux (1910)

The ghost had appeared to them in the shape of a gentleman in dress-clothes, who had suddenly stood before them in the passage, without their knowing where he came from. He seemed to have come straight through the wall.

"Pooh!" said one of them, who had more or less kept her head. "You see the ghost everywhere!" And it was true. For several months, there had been nothing discussed at the Opera but this ghost in dress-clothes who stalked about the building, from top to bottom, like a shadow, who spoke to nobody, to whom nobody dared speak and who vanished as soon as he was seen, no one knowing how or where. As became a real ghost, he made no noise in walking. People began by laughing and making fun of this spectre dressed like a man of fashion or an undertaker; but the ghost legend soon swelled to enormous proportions among the corps de ballet. All the girls pretended to have met this supernatural being more or less often. And those who laughed the loudest were not the most at ease. When he did not show himself, he betrayed his presence or his passing by accident, comic or serious, for which the general superstition held him responsible. Had anyone met with a fall, or suffered a practical joke at the hands of one of the other girls, or lost a powderpuff, it was at once the fault of the ghost, of the Opera ghost.

After all, who had seen him? You meet so many men in dress-clothes at the Opera who are not ghosts. But this dress-suit had a peculiarity of its own. It covered a skeleton. At least, so the ballet-girls said. And, of course, it had a death's head.

Was all this serious? The truth is that the idea of the skeleton came from the description of the ghost given by Joseph Buquet, the chief scene-shifter, who had really seen the ghost. He had run up against the ghost on the little staircase, by the footlights, which leads to "the cellars." He had seen him for a second—for the ghost had fled—and to anyone who cared to listen to him he said: "He is extraordinarily thin and his dress-coat hangs on a skeleton frame. His eyes are so deep that you can hardly see the fixed pupils. You just see two big black holes, as in a dead man's skull. His skin, which is stretched across his bones like a drumhead, is not white, but a nasty yellow. His nose is so little worth talking about that you can't see it side-face; and THE ABSENCE of that nose is a horrible thing TO LOOK AT. All the hair he has is three or four long dark locks on his forehead and behind his ears."

This chief scene-shifter was a serious, sober, steady man, very slow at imagining things. His words were received with interest and amazement; and soon there were other people to say that they too had met a man in dress-clothes with a death's head on his shoulders. Sensible men who had wind of the story began by saying that Joseph Buquet had been the victim of a joke played by one of his assistants. And then, one after the other, there came a series of incidents so curious and so inexplicable that the very shrewdest people began to feel uneasy.

4. *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg (1824)

The idea of his brother's dark and malevolent looks coming at that moment across his mind, he turned his eyes instinctively to the right, to the point where that unwelcome guest was wont to make his appearance. Gracious Heaven! What an apparition was there presented to his view! He saw, delineated in the cloud, the shoulders, arms, and features of a human being of the most dreadful aspect. The face was the face of his brother, but dilated to twenty times the natural size. Its dark eyes gleamed on him through the mist, while every furrow of its hideous brow frowned deep as the ravines on the brow of the hill. George started, and his hair stood up in bristles as he gazed on this horrible monster. He saw every feature and every line of the face distinctly as it gazed on him with an intensity that was hardly brookable. Its eyes were fixed on him, in the same manner as those of some carnivorous animal fixed on its prey; and yet there was fear and trembling in these unearthly features, as plainly depicted as murderous malice. The giant apparition seemed sometimes to be cowering down as in terror, so that nothing but his brow and eyes were seen; still these never turned one moment from their object—again it rose imperceptively up, and began to approach with great caution; and, as it neared, the dimensions of its form lessened, still continuing, however, far above the natural size.

George conceived it to be a spirit. He could conceive it to be nothing else; and he took it for some horrid demon by which he was haunted, that had assumed the features of his brother in every lineament, but, in taking on itself the human form, had miscalculated dreadfully on the size, and presented itself thus to him in a blown-up, dilated frame of embodied air, exhaled from the caverns of death or the regions of devouring fire. He was further confirmed in the belief that it was a malignant spirit on perceiving that it approached him across the front of a precipice, where there was not footing for thing of mortal frame. Still, what with terror and astonishment, he continued riveted to the spot, till it approached, as he deemed, to within two yards of him; and then, perceiving that it was setting itself to make a violent spring on him, he started to his feet and fled distractedly in the opposite direction, keeping his eye cast behind him lest he had been seized in that dangerous place. But the very first bolt that he made in his flight he came in contact with a real body of flesh and blood, and that with such violence that both went down among some scragged rocks, and George rolled over the other. The being called out "Murder"; and, rising, fled precipitately. George then perceived that it was his brother; and being confounded between the shadow and the substance, he knew not what he was doing or what he had done; and, there being only one natural way of retreat from the brink of the rock, he likewise arose and pursued the affrighted culprit with all his speed towards the top of the hill. Wringhim was braying out, "Murder! murder!" at which George, being disgusted, and his spirits all in a ferment from some hurried idea of intended harm, the moment he came up with the craven he seized him rudely by the shoulder, and clapped his hand on his mouth. "Murder, you beast!" said he; "what do you mean by roaring out murder in that way? Who the devil is murdering you, or offering to murder you?"

5. *Northanger Abbey* by Jane Austen (1817)

“How fearfully will you examine the furniture of your apartment! And what will you discern? Not tables, toilettes, wardrobes, or drawers, but on one side perhaps the remains of a broken lute, on the other a ponderous chest which no efforts can open, and over the fireplace the portrait of some handsome warrior, whose features will so incomprehensibly strike you, that you will not be able to withdraw your eyes from it. Dorothy, meanwhile, no less struck by your appearance, gazes on you in great agitation, and drops a few unintelligible hints. To raise your spirits, moreover, she gives you reason to suppose that the part of the abbey you inhabit is undoubtedly haunted, and informs you that you will not have a single domestic within call. With this parting cordial she curtsies off—you listen to the sound of her receding footsteps as long as the last echo can reach you—and when, with fainting spirits, you attempt to fasten your door, you discover, with increased alarm, that it has no lock.”

“Oh! Mr. Tilney, how frightful! This is just like a book! But it cannot really happen to me. I am sure your housekeeper is not really Dorothy. Well, what then?”

“Nothing further to alarm perhaps may occur the first night. After surmounting your *unconquerable* horror of the bed, you will retire to rest, and get a few hours’ unquiet slumber. But on the second, or at farthest the *third* night after your arrival, you will probably have a violent storm. Peals of thunder so loud as to seem to shake the edifice to its foundation will roll round the neighbouring mountains—and during the frightful gusts of wind which accompany it, you will probably think you discern (for your lamp is not extinguished) one part of the hanging more violently agitated than the rest. Unable of course to repress your curiosity in so favourable a moment for indulging it, you will instantly arise, and throwing your dressing-gown around you, proceed to examine this mystery. After a very short search, you will discover a division in the tapestry so artfully constructed as to defy the minutest inspection, and on opening it, a door will immediately appear—which door, being only secured by massy bars and a padlock, you will, after a few efforts, succeed in opening—and, with your lamp in your hand, will pass through it into a small vaulted room.”

“No, indeed; I should be too much frightened to do any such thing.”

“What! Not when Dorothy has given you to understand that there is a secret subterraneous communication between your apartment and the chapel of St. Anthony, scarcely two miles off? Could you shrink from so simple an adventure? No, no, you will proceed into this small vaulted room, and through this into several others, without perceiving anything very remarkable in either. In one perhaps there may be a dagger, in another a few drops of blood, and in a third the remains of some instrument of torture; but there being nothing in all this out of the common way, and your lamp being nearly exhausted, you will return towards your own apartment. In repassing through the small vaulted room, however, your eyes will be attracted towards a large, old-fashioned cabinet of ebony and gold, which, though narrowly examining the furniture before, you had passed unnoticed.

Text Questions

For each question you will need to:

- Discuss *The Bloody Chamber and Other Stories* as a whole text, meaning you need to draw information from more than one story
- Draw detailed comparisons between the collection and at least one other text prescribed for this unit. These texts include:
 - William Beckford: *Vathek*
 - Ann Radcliffe: *The Italian*
 - Mary Shelley: *Frankenstein*
 - Oscar Wilde: *The Picture of Dorian Gray*
 - William Faulkner: *Light in August*
 - Cormac McCarthy: *Outer Dark*
 - Iain Banks: *The Wasp Factory*
 - Toni Morrison: *Beloved*

1. 'Setting is vital to any Gothic story.'

Consider how far you agree with this statement by comparing *The Bloody Chamber and Other Stories* with at least one other text prescribed for this topic.

2. 'The Gothic is a genre that either fully empowers women or utterly oppresses them. There is no inbetween.'

Consider how far you agree with this statement by comparing *The Bloody Chamber and Other Stories* with at least one other text prescribed for this topic.

3. 'Much Gothic fiction plays on our fears about human nature.'

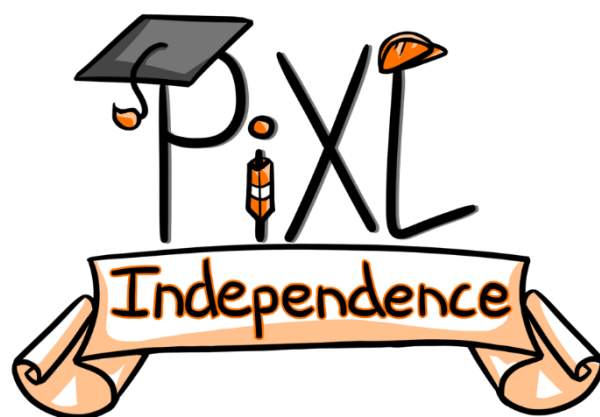
Compare ways in which Carter uses social fears in her stories with at least one other text prescribed for this topic.

4. 'The struggle between the powerful and the powerless is a common theme in Gothic literature.'

Consider how far you agree with this statement by comparing *The Bloody Chamber and Other Stories* with at least one other text prescribed for this topic.

5. 'Sexuality is often an important element in Gothic writing.'

Compare its uses and effects in *The Bloody Chamber and Other Stories* with at least one other text prescribed for this topic.



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