

Teaching Pack: *Rebecca*

Cambridge IGCSE™ / IGCSE (9–1)

Literature in English 0475 / 0992



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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) / O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters (in no more than a couple of sentences in their own words)
- a timeline of events (very useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

Animation videos

This *Teaching Pack* focuses on supporting learners to produce animations using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but does have to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The lesson in this pack aims to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied. The focus of this lesson may be adapted for use with other set texts.

The lesson plan gives you a suggestion for how animation or storyboarding can be used by your learners in the classroom. You can apply most of the lesson activities to any text that you are studying with your learners. Once your learners have an understanding of how to use the software you decide to use, they can create their own animations for whole or parts of the texts they are studying.

The lesson is designed for learners who have experience of, a little experience of or no experience of using animation tools and features.

It is expected that learners should already know and have read the narrative events of the novel.

In this pack we have included some useful lesson resources for you to use with your learners. You may ask your learners to create their own worksheets similar to these, around a text, which they are studying:

- **Worksheet 4:** Text summary
- **Worksheet 5:** Character summaries and quotations
- **Worksheet 6:** Character animations
- **Worksheet 7:** Quiz

Lesson plan – Set text animations



Resources

- Animation software
- *Rebecca* Video 1 animation
- **Worksheet 1:** Animation viewing sheet
- **Worksheet 2:** Animation success criteria
- **Worksheet 3:** Reflection
- Class set of *Rebecca* by Daphne du Maurier
- *Padlet* site <https://padlet.com/> (or similar platform)

Key words

- Animated frame: Each individual animated screen that the audience sees

Learning objectives

By the end of the lesson:

- **all** learners should be able to present the key events of a chapter(s) from the text in a coherent and appropriate animation.
- **most** learners should be able to thoughtfully present the key events of a scene / chapter in a logical and imaginative way; using sound.
- **some** learners will be able to effectively present the key events of a scene /chapter and incorporate comments the author's style of writing.

Timings	Activity
 15 min	Starter/Introduction Before watching Video 1, hand out the animation viewing sheet (Worksheet 1) to your learners. After watching the animation, in groups of three or four, learners complete and discuss Worksheet 1 to find out what they think about it. Extension activity: Learners identify which chapters the animation covers (hide the opening slide (Chapters 1–6)). They then consider what moments and quotations from the novel were left out of the animation that they feel should have been included? Learners give reasons for their ideas. Mini plenary: Class discussion to share learners' thoughts and ideas about the animation.
 20 min	Main lesson Share the success criteria for making an animation (Worksheet 2). Read through and discuss with the class to make sure they are clear about what makes a good animation. You may want to add some criteria to the list, if there are any further suggestions. Learners work in pairs. Set each pair the task of animating the events of Chapters 7–11. Emphasise that their animation should only last between 2–3 mins and should focus on exploring the narrator's relationship with Maxim de Winter and Mrs Danvers. Learners should use Worksheet 2 as a guide to create their animations. Extension activity: Learners add further background animations to enhance the setting of their scenes and import an appropriate background song into their animation by using <i>YouTube</i>. Learners should justify why they selected the song to accompany their animation. AND/ OR Learners write a short analysis of their animation. In this response, the learners should treat their animation as their 'text' and explain the ideas they attempted to highlight to the audience.
 10 min	Plenary <u>Each</u> learner completes the reflection sheet (Worksheet 3) and shares their thoughts with other learners. This will help them explain how they presented the chapters, the characters and the key quotations for the part they animated. Note: If the class need longer, continue with the activities in the main part of the lesson, and use the plenary as the starter activity of the next lesson. Suggested follow up activity to this lesson: When learners have finished their animations (and reflected on their work), they can upload their final animations on a <i>Padlet</i> site https://padlet.com/ (or similar platform) to share with the class. Learners discuss their ideas and explore differences and similarities.



Teacher notes

When to teach this lesson

This lesson could be used at the end of the first reading of *Rebecca* to help learners reflect and investigate important moments from the text, characterisation and the chronology of events.

Differentiation

Some parts of the text will be more complicated, detailed and significant than others. Therefore, think about how you will pair your learners up for the main task of creating an animation, and consider which scene or chapter would be best suited to which pairs. The learners' ability in their use of the software is also a factor in this.

Creating the animation digitally could be replaced by creating storyboards where learners draw on paper or cut out images from magazines to create their own visual representation of the text content.



Contingencies

Depending on your learners, you may find that this lesson extends into two, if your learners do not finish their animation in the time allocated. We suggest that no more than one and a half or two 50-minute lessons should be spent on this lesson plan.

It would be a good idea to show your learners the animation of the part of the text that they were animating after they have finished (as stated at the end of the lesson plan). This could be a good way to discuss the effects that the learners were trying to create in their animations, compared to the events and effects depicted in the original animation. By relating all the ideas to the text, this should allow for some effective reflection on the content of the set text you are studying.

Worksheet 1: Animation viewing sheet



Make notes as you watch the animation. This will help you when you create your own animation.

1. Did you find it easy to understand and follow the story in the animation? Why? Why not?

2. What did you think about the choice of character animations? Was it clear who they were?

3. Was there anything in the animation that surprised you?

4. What did you enjoy or find useful about the animation?

5. What would you change or add to the content of the animation to make it clearer or more useful?

6. What text would you like to make an animation of?



Worksheet 2: Animation success criteria

Your animation should include:	Notes
1. a clear title at the beginning of your animation that states which part of the text you are presenting.	
2. suitable character animations, to portray the different characters from the text.	
3. appropriate props and background animations to depict the different settings of the text.	
4. at least two key quotations from the text in speech bubbles, or as text in the background, in your animated frames.	
5. pauses in time between the events that you animate so that the audience can see, follow and understand what is happening.	
6. text that helps highlight the use of any dramatic irony, symbolism, imagery or any other significant technique the writer has used.	

Worksheet 3: Reflection



Now you have completed your animation, use this sheet to reflect on the activity:

1. What do you think worked well in your animation? (Refer to Worksheet 2) success criteria sheet.)

2. What did you find difficult or challenging when you created your animation?

3. What new things did you learn or notice about the content of the text as you created your animation?

4. What will you do differently when you create your next animation?

5. List three ways that your animation could help other learners understand and revise the text or part of the text you have animated.

6. What advice would you give about creating animations?



Worksheet 4: Text summary

Chapters 1–6

The story is told as a flashback from the viewpoint of an un-named narrator, and the opening chapter is in the present. The narrator is abroad and has a dream about Manderley. Her vision of Manderley is as 'secretive and silent', overgrown but still 'a jewel'. This changes to the reality of 'a desolate shell', with 'fear and suffering buried in the ruins.'

The narrator's commentary continues to include her husband, still 'lost and puzzled', but they are close to each other, trying to adapt to their new life. All they now desire is 'peace and security'. She returns to the very beginning of the story and her employment as a companion to Mrs Van Hopper, a rich American in Monte Carlo. Mrs Van Hopper is 'a snob', only interested in meeting people 'of distinction'.

Mrs Van Hopper manipulates meetings with Maxim de Winter and, surprisingly, he immediately treats the narrator as an equal rather than a servant. She recognises his kindness to her but feels like 'a raw schoolgirl'.

When Mrs Van Hopper is confined to bed with influenza, the narrator has lunch with Maxim. They talk easily and her 'shyness fell away'. He takes her out in the car. He describes Manderley's beauty and lends her a poetry book, which has a dedication to him 'from Rebecca'; she remembers being told that his first wife had tragically drowned.

The narrator admits she is in love. She thinks he just feels sorry for her, but he kisses her. Mrs Van Hopper talks about Rebecca as 'brilliant in every way' and that 'he adored her'; the narrator is unsettled by this.

They are about to leave Monte Carlo and the narrator is distraught. She goes to Maxim's room to say goodbye but instead he asks her to marry him. With some hesitation, she accepts and has an idyllic vision of her future life at Manderley, which is then spoilt by intrusive 'demon' thoughts of Rebecca. Mrs Van Hopper spitefully tells her that she is not suitable for such a rise in status or to manage a big house, and that Maxim cannot love her.

Chapters 7–11

They return to Manderley. They are greeted by the staff and Mrs Danvers, the housekeeper. It is clear she dislikes the new Mrs de Winter. Their rooms are in the East Wing and Mrs Danvers compares these unfavourably with those in the West Wing which were previously used by Maxim and Rebecca.

On the first morning back, Maxim must work and the narrator is left alone, continually anxious that she is doing everything wrong, disturbing the routine which Rebecca had established. Evidence of Rebecca's presence is everywhere.

Beatrice, Maxim's sister, and Frank Crawley, the agent, visit for lunch. Beatrice is blunt and outspoken to the narrator, but means well. Beatrice tells her not to be frightened of Mrs Danvers and not to show her any fear. She admits that Mrs Danvers will resent her because she 'adored' Rebecca.

The narrator and Maxim walk to Happy Valley, which is wonderful. However, she then follows the dog to a cove with a cottage, where there is a man, Ben, who seems to be an 'idiot'. She goes inside the cottage, which is furnished but unused and with a 'dark, oppressive' atmosphere, which makes her uneasy. Maxim becomes angry that she went to the cottage.

Over the weeks, people visit, always mentioning the 'old days', that Rebecca was 'tremendously popular' and the many parties, particularly the annual Manderley Fancy Dress Ball. The narrator hates these visits as she is being compared unfavourably to

Rebecca. She mentions the Ball and the cottage to Frank. He tells her that Rebecca used the cottage for 'moonlight picnics – and one thing and another.' Rebecca also moored her boat there, which she was sailing when it capsized, and she was washed overboard. Nobody saw the accident and her body was found two months later. Frank reassures her that her qualities are just as important as Rebecca's and that she is so good for Maxim.

Chapters 12–15

The narrator continues to be haunted by Rebecca and feels inferior. When Maxim is away, the narrator walks to the cove and finds Ben in the cottage, clearly terrified that he will be put in an asylum. He says that Rebecca threatened him with this if he said that he had seen her there. When she returns to the house she sees a man with Mrs Danvers, both acting suspiciously. The man is Jack Favell and Mrs Danvers is clearly uneasy about him being seen at the house.

The narrator goes to the west wing and finds the rooms. Mrs Danvers comes – she has kept the rooms as a shrine to Rebecca, as if she will return. She recounts in detail the events of the day she drowned and shows her total devotion to Rebecca.

Beatrice tells the narrator that Jack Favell is Rebecca's cousin and 'an awful bounder'. Beatrice admits that Rebecca had 'an amazing gift...of being attractive to people.' The narrator overhears Maxim angrily telling Mrs Danvers that Jack Favell must stay away from Manderley.

Chapters 16–18

The de Winters are persuaded to have the Fancy Dress Ball but the narrator cannot decide what to wear. Mrs Danvers suggests copying one of the portraits at Manderley. The narrator agrees, and decides to keep it a secret. On the night of the Ball, she feels attractive and excited. She makes an entrance before the Ball begins, but they are all horrified. Maxim is 'ashen white' and 'his eyes blazed in anger'. He tells her coldly to change but she sees that Mrs Danvers is 'triumphant'. Beatrice tells her that the dress is identical to the one Rebecca chose for the last Ball. Maxim thinks it was a deliberate 'vile hideous joke'. The narrator puts on another dress, but Maxim will not speak to her.

The narrator thinks that her marriage has failed, mainly because Rebecca is still present everywhere in the house. She goes to speak to Mrs Danvers in Rebecca's room and challenges her with the deliberate deception about the costume, but Mrs Danvers can only talk about Rebecca's wonderful life and qualities. She says that Maxim was jealous of Jack Favell and the other men who were 'mad about her'. She tells the narrator to leave Manderley as Maxim doesn't want her and that 'It's you who ought to be dead, not Mrs de Winter.' In a trance, the narrator nearly jumps from the window but is startled by the sound of rockets from the bay, alerting them that a ship has gone aground.

Chapters 19–27

A diver finds Rebecca's sunken boat with a body in the cabin. Maxim confesses to the narrator that he shot Rebecca, put her body in the cabin and sunk the boat. He tells her that he loves her and hated Rebecca. She had used the cottage at Manderley to meet her man friends, telling him that she was pregnant with another man's baby and taunting him that this child would inherit Manderley; he had then lost control and killed her. Finally, the narrator knows the truth and is free of Rebecca's ghost.

They try to think of a plausible story, hoping that everyone will think Rebecca's death in her boat was just an accident when the boat capsized and that Maxim made a mistake when he identified the original body. At the inquest, all is going well until the boatbuilder reveals that the holes in the bottom of the boat were deliberately made to sink it. The inquest brings in a verdict of suicide.

Back at Manderley, Favell arrives, declares that the verdict of suicide is nonsense and that he will ensure justice is done for Rebecca. He admits they were lovers and that he has a note from her on the day of her death asking him to meet her at the cottage as she has important news. Favell uses this to try to blackmail Maxim but he refuses and instead asks the magistrate to visit. Favell accuses Maxim of murder and suggests talking to Ben, who might have been a witness. When Ben comes, he insists that 'I never saw no one' as, ironically, Rebecca had forced him to say.

Favell asks Mrs Danvers to confirm their relationship, but she said it was just 'a game' to Rebecca. They discover that she had an appointment with a doctor on the day she died. Maxim, Favell, the magistrate and narrator go to see him and he tells them that Rebecca had cancer and would only have lasted a few more months, so her 'suicide' makes sense. Favell, having apparently lost, surprisingly threatens Maxim again and laughs. Maxim realises that Rebecca lied to him about the baby.

Maxim phones Frank at Manderley, who tells him that Mrs Danvers has 'cleared out, disappeared', following a phone call from Favell. Maxim is uneasy and decides to drive through the night back to Manderley. As they get near, they realise that the light in the sky is Manderley on fire.



Worksheet 5: Character summaries and quotations

The narrator

The main character of the novel, the narrator, remains nameless. It is almost as if she lost her sense of self when she became Mrs Van Hopper's companion and then the second Mrs de Winter. The novel starts in the present, after the fire has destroyed Manderley, when she is abroad with Maxim, where they 'march in unison', and she has all that she has ever desired. She has now lost her shyness and gained confidence in herself, even if 'a little late in the day'.

In the flashback to her time in Monte Carlo, she describes herself as a 'poor creature', 'inferior and subservient', 'inexperienced and sensitive'. When she is with Maxim, however, she can let herself go and be unbelievably happy, although her inferiority complex is always telling her that he is with her out of 'charity'. When he asks her to marry him, she says that she loves him 'dreadfully' but she recognises that 'I don't belong to your sort of world'. Her happiness at marrying Maxim brings an ironic vision of a perfect future at Manderley as a 'romantic adventure', a chance to 'start afresh', but she is brought down to earth by Mrs Van Hopper's eulogy about Rebecca's beauty and brilliance. This is the start of her all-consuming obsession with Rebecca, and Maxim's supposed adoration of his first wife, alongside the agony of her own inadequacy as 'idiotic, shy and young'.

This continues on her arrival at Manderley where she feels like 'a child brought to her first school', 'a timid, foolish creature'. Although Mrs Danvers defers to her outwardly, her eyes tell a different story which the narrator interprets, correctly, as 'derision...definite contempt' because she is so unlike Rebecca. The narrator knows that she will never be able to stand up to Mrs Danvers, as the mistress of Manderley should, and she already fears her.

Her first morning sets the tone for the following days and months. She defers to Mrs Danvers and seems incapable of making a decision of her own, unable to even think of altering anything which Rebecca put in place. She seems weak and helpless; even her handwriting is 'without individuality, without style' – unlike Rebecca's. Beatrice, who is kind to her, nevertheless tells her that she is 'so very different' to Rebecca and is clearly puzzled that Maxim has married someone so young and gauche. Their visitors talk about Rebecca as 'very gifted'. The narrator understandably comes to the conclusion that Maxim cannot possibly love her as he did Rebecca.

She feels that Maxim treats her almost as a child, so is delighted when the chance comes to be 'someone much more vivid and alive' at the Fancy Dress Ball. Her hoped-for 'transformation' is instead a catastrophe, and she spends the ball as 'a dummy-stick of a person'. Maxim is so cold with her that she decides their marriage is a failure because he can never forget Rebecca who was so beautiful and capable.

The narrator's battle with Mrs Danvers is an unequal one for most of the novel. Treated with contempt from the start, even when she tries to assert her authority after the Ball, she is no match for the housekeeper's determination to keep Rebecca's spirit alive. Mrs Danvers very nearly succeeds in getting her to commit suicide in her despair, but she is saved by the rockets from the bay and this, ironically, is the turning point in her relationship with both Maxim and Mrs Danvers. After Maxim's confession, the spell Rebecca has cast is broken and, because she now believes that he loves her so much, she is suddenly full of courage and assurance, even speaking sharply to Mrs Danvers, who no longer frightens her. She stays with Maxim throughout the inquest and their trip to London to see Dr Baker, secure in his love for her and their ability to face the future together, whatever it brings.

Quotation	This suggests...
'Not like him the first time, asking Rebecca...I must not think of that. A thought forbidden, prompted by demons. Get thee behind me, Satan. I must never think about that, never, never, never.'	Thoughts of Maxim's proposal to Rebecca eat away at the narrator. Unwittingly, she correctly links thoughts of Rebecca to extreme evil. The repetition of 'never' shows how obsessively she is tormenting herself.
'I should never be rid of Rebecca.... she would always be the same. And her I could not fight. She was too strong for me.'	Later in the novel, at Manderley, this feeling of powerlessness overwhelms the narrator as she

Quotation	This suggests...
	realises that she cannot overcome a dead person who apparently has no weaknesses.
'I realize, every day, that things I lack, confidence, grace, beauty, intelligence, wit – Oh, all the qualities that mean most in a woman – she possessed.' 'You have qualities that are just as important, far more so in fact – kindness, and sincerity, and...modesty...' 'You are fresh and young and sensible; you have nothing to do with all that time that has gone.'	The narrator speaks honestly to Frank about her insecurity; the long list of important attributes she lacks are exactly those possessed by Rebecca. Frank, who knows the truth about Rebecca's character, tries his best to reassure her that her own qualities are more valuable. Frank then gets to the heart of her attraction to Maxim but neither the narrator nor the reader fully understand his meaning at this stage in the novel.
'My heart was light like a feather floating in the air. He had never loved Rebecca.' 'She could not hurt me. Rebecca's power had dissolved into the air, like mist. She would never haunt me again.' 'I would fight for Maxim. I would lie and perjure and swear, I would blaspheme and pray. Rebecca had not won. Rebecca had lost.'	After Maxim's confession that Rebecca was 'evil, vicious and rotten', the narrator is elated, despite the fact that he has just confessed to murder! She no longer feels threatened by Rebecca's ghostly yet overwhelming presence in the house. She is so in love with Maxim that she will even break the law and do anything for him. All that matters is that they are both free of Rebecca.

Maxim de Winter

Introduced as a wealthy upper-class man apparently grieving the recent death of his wife, Maxim's attraction to the poor, almost child-like narrator seems unlikely, even inexplicable. He admits that he has been 'despondent and introspective...my devils for a year'. He confesses that 'all memories are bitter', that he wants to forget and, to the delight of the narrator, that she has 'blotted out the past for me'. The narrator and the reader assume that the past is painful for him because of his tragic loss. His decision to marry the narrator seems sudden and unexpected, forced by the circumstances of her imminent departure.

He becomes excited about showing his beloved Manderley to the narrator, keen to return and pick up his responsibilities again. Before his return he is 'youthful and ardent', he 'laughed and sang'. Maxim clearly feels that he has turned a corner and that his decision to marry the narrator is the correct one.

Everything starts to go wrong as soon as they arrive. Maxim is immediately involved in running Manderley and fails to notice the narrator's difficulties. He is dismissive of her problems with Mrs Danvers, telling her patronisingly to 'run along and make friends' with her. He says that, as a housekeeper, 'she doesn't interest me very much', completely underestimating the power she will exert over his gentle but insecure, rather weak wife.

The following period of time does little to reassure the narrator of his love for her, and he appears insensitive and unreasonable at times, as told from her troubled viewpoint. He is angry when she follows Jasper to the cottage and when she talks about people gossiping, then frustrated with her over the broken ornament, calling her 'a little idiot'. He, correctly, tells her that she must make an effort to conquer her shyness, speaking more gently to her as 'my sweet child', but this sounds paternal rather than the words of a loving husband.

Maxim's unreasonable and extreme reaction to her costume at the Fancy Dress Ball seems initially unforgiveable, but his 'place of pain and torture...a private, inward hell' is explained shortly afterwards when he confesses to Rebecca's murder and the true appalling state of their marriage. Maxim declares that he hated Rebecca and that she was a loathsome person, managing to keep this hidden from everyone else, which explains his earlier bursts of temper. The whole ghastly story of their life together and how he came to shoot her spills out uncontrollably.

However, Maxim manages to remain calm and controlled throughout the inquest, even when the boat-builder introduces some damning evidence. When Jack Favell tries to blackmail him, he won't consider taking this

apparently 'easy way out', and has the strength to call his bluff by bringing the magistrate to Manderley and then going to Dr Baker, who, they assume, will produce the evidence which might hang him. After the shock and relief of learning the truth of Rebecca's visit to the doctor, he is 'anxious, strange,' as if he has a premonition, and he decides to drive through the night back to Manderley, where they realise that the light in the sky is Manderley on fire.

Quotation	This suggests...
'I never go near the bloody place, or that God-damned cottage.' His face was white, and his eyes strained and wretched with that dark lost look they had when I first met him. 'We ought never to have come back to Manderley...what a fool I was to come back.'	When the narrator follows Jasper to the cottage, Maxim is furious and appears to over-react. Later events explain why he appears so pitiful and distressed, as this is the scene of Rebecca's affairs and where he shot her. He realises that it is not as easy as he had thought to start afresh, as Rebecca is such an indelible part of Manderley.
'You despise me, don't you? You can't understand my shame, and loathing and disgust?' 'I put Manderley first...the love that a man can bear for his plot of earth, his soil, his little kingdom.'	Maxim tells the narrator of the 'bargain' he made with Rebecca – that she would run Manderley and pretend they are happy. He explains the hold that Manderley had over him, and that his pride in it made him, wrongly, prepared to sacrifice his self-respect and honour.
'I wonder if I did a very selfish thing in marrying you. Poor lamb.' 'I can't forget what it has done to you. It's gone forever, that funny, young, lost look that I loved. I killed that too when I told you about Rebecca. You are so much older.'	Earlier in the novel, Maxim begins to understand that the narrator is struggling at Manderley – that she is unsuited to the life there. Maxim explains that he fell in love with her innocence – the antithesis of Rebecca. She has had to grow up too quickly and he regrets this.

Mrs Danvers

The first impression of Mrs Danvers, from the narrator's viewpoint, is of a forbidding character, whose 'welcome' is 'cold and lifeless', a 'stiff, conventional speech', all suggesting, correctly, that she does not want the new Mrs de Winter at Manderley. Maxim has already described her as 'an extraordinary character', but this is highly ambiguous and he explains her stiffness as 'just her manner'. From the start, Mrs Danvers is able to exploit the narrator's inexperience and nervousness, knowing that Maxim is unlikely to interfere. She is clever, in that she appears to defer to the narrator, but this doesn't mask her true feelings, 'a curious mixture of pity and scorn', as Maxim's new wife is such a feeble contrast to Rebecca in her eyes. When Mrs Danvers starts to speak of 'the first Mrs de Winter' and her life at Manderley she becomes animated. She wants to punish the narrator for taking Rebecca's place. She succeeds in making the narrator feel inferior and inadequate, and takes vindictive pleasure in humiliating her. She alters her demeanour when Maxim appears; he describes her as 'a bit of a bully to the staff', suggesting that she exploits those weaker than herself. Beatrice warns the narrator and gets to the heart of Mrs Danvers' feelings: 'I shouldn't have more to do with her than you can help. She's insanely jealous....resents you being here at all...She simply adored Rebecca.'

When Mrs Danvers finds the narrator in Rebecca's bedroom, she relives in detail her life with Rebecca and the day of her drowning. She worships every aspect of Rebecca, but her description is also designed to make the narrator feel a pale comparison to her. She keeps the rooms as if Rebecca were still alive and feels some responsibility for her death, perhaps being able to prevent it if she had been at Manderley on that day.

Her cruel act in suggesting that the narrator's Fancy Dress should be a copy of the portrait is typical of her character, from the 'hint of derision' when she exploits the narrator's inability to think of a suitable costume, to her delight at the outcome, when she is pictured as 'loathsome...triumphant...with the face of an exulting devil'.

Mrs Danvers' power over the narrator reaches its height when she nearly manages to persuade her to jump to her death from the window of Rebecca's room, making her believe that Maxim cannot possibly love her and taunting her that even the servants laugh at her. When this fails, and the crisis of finding Rebecca's body emerges, it seems as if she moves more into the background. However, she will never betray the Rebecca she idolizes, refusing to say that she could possibly have loved Jack Favell, even if this would have helped the case against Maxim. She says that it was 'just a game' to her. Mrs Danvers seems to feel that she was the only one who understood Rebecca perfectly and she takes pride in having been her confidante. She is 'dazed, bewildered' when she hears about the appointment with Dr Baker as she had thought, 'She told me everything'.

At the end of the novel Favell phones Mrs Danvers with the news from the doctor and she then leaves Manderley immediately. The implication is that she set the house on fire as a form of justice, so that if Rebecca could not have Manderley, no-one else would either.

Quotation	This suggests...
'Triumphant, gloating, excited in a strange unhealthy way.' 'I feel her everywhere. You do too, don't you?' 'She's still mistress here, even if she is dead.'	Mrs Danvers discovers the narrator in Rebecca's bedroom; she is elated because it confirms the narrator's helpless fascination. Mrs Danvers encourages the idea of Rebecca's presence in the house in order to intimidate and frighten her.
'...her eyes were red and swollen with crying...her voice was thick and muffled from the tears she had shed...she was an old woman who was ill and tired.' 'She went on raving like a mad woman, a fanatic.' 'She's the real Mrs de Winter, not you. Why don't you leave Manderley to her?'	After the Ball, the narrator finds Mrs Danvers in Rebecca's room, distraught about her death; it is possible to feel some sympathy for her real grief. However, her long rant about Rebecca's spirit and strength brings her back to herself, finally urging the narrator to give up and kill herself so that Rebecca will be mistress again.
'...tall and gaunt...a skeleton's frame...her hand was limp and heavy, deathly cold, and it lay in mine like a lifeless thing.' '...hollow eyes...pale complexion...' '...making her skull's face vivid and real...'	Throughout the novel, the imagery used to describe Mrs Danvers is that of a dead person. Not only is this unsettling for the narrator, it suggests that Mrs Danvers also metaphorically lost her life when Rebecca died. Her purpose in life now is to keep Rebecca's memory alive.

Now create your own character summaries:

Chapter	Quotation	This suggests...

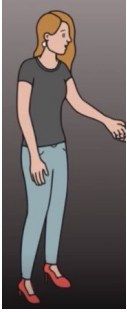
Chapter	Quotation	This suggests...

Chapter	Quotation	This suggests...

Worksheet 6: Character animations



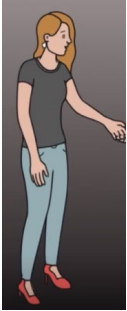
Character name	Character image
The narrator	
Maxim de Winter / narrator's husband	
Mrs Van Hopper	
Mrs Danvers	
Rebecca	 

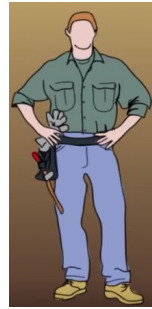
Character name	Character image
Beatrice / Max's sister	
Frank Crawley / The agent	
Ben	
Jack Favell / Rebecca's cousin	
The magistrate	

Character name	Character image
Doctor	
Boat builder	

Worksheet 6: Character animations (blank)

Character	Character image
	
	
	
	
	



Worksheet 7: Quiz



1. What reason does Mrs Van Hopper suggest for Maxim wanting to marry the narrator?

- A) He wants to have children
- B) He doesn't want to live alone
- C) He needs a housekeeper
- D) He must be in love with her

2. Why does the narrator first go to Rebecca's cottage in the cove?

- A) Maxim tells her not to go, but she is curious
- B) Frith tells her it is a lovely place to walk to
- C) She follows Jasper, the dog, when he runs off
- D) She takes the wrong path in the woods

3. Which of these facts about Jack Favell is false?

- A) He knows that Rebecca is pregnant
- B) He is Rebecca's lover
- C) He does not want Maxim to know about his visit to Manderley
- D) He is Rebecca's cousin

4. The narrator does not jump from the window of Rebecca's room because:

- A) Mrs Danvers stops her at the last moment
- B) People appear on the terrace below
- C) A loud noise jolts her out of her distressing thoughts
- D) Jasper runs into the room

5. What is the coroner's verdict about Rebecca's death?

- A) There is no definite verdict
- B) Murder
- C) A boating accident
- D) Suicide

6. What reason does the narrator give Mrs Van Hopper for her absences from the hotel?

- A) She is having tennis lessons
- B) She is out driving with Maxim
- C) She is shopping for new clothes
- D) She is sketching

7. Which of these facts about Rebecca's room is true?

- A) Mrs Danvers has carefully washed and put away her nightdress
- B) There are fresh flowers in all of the vases
- C) The room looks out onto the Rose Garden
- D) Rebecca's clothes still smell of roses

8. What does Maxim think about the narrator's name?

- A) It is hard to pronounce
- B) He wonders why she will not tell him her real name at first
- C) It is a pretty name, suitable for a young girl
- D) It is lovely and unusual

9. What does the narrator do with the book of poetry given to her by Maxim?

- A) She throws it into the sea
- B) She cuts out the inscription page and burns it
- C) She memorises her favourite poem to recite to Maxim
- D) She scribbles over the inscription

10. Which of the following facts about the narrator's fancy dress is false?

- A) Maxim wanted her to dress as Alice in Wonderland
- B) Mrs Danvers suggested the costume she wore
- C) Beatrice wanted her to dress as a Dresden Shepherdess
- D) Her costume was based on a portrait of Caroline de Winter

Worksheet 7: Quiz answers

1. What reason does Mrs Van Hopper suggest for Maxim wanting to marry the narrator?

B) He doesn't want to live alone

2. Why does the narrator first go to Rebecca's cottage in the cove?

C) She follows Jasper, the dog, when he runs off

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