

## Teaching Pack: *Picnic at Hanging Rock*

**Cambridge IGCSE / IGCSE (9–1)**

**Literature in English 0475 / 0992**



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## Introduction

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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/](http://www.videoscribe.co/en/), but a range of other alternative animation and storyboarding tools may equally be used:

- [www.storyboardthat.com](http://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/](http://www.powtoon.com/edu-home/)  
Online video and animation creation – free and pay for subscriptions
- [www.animaker.com](http://www.animaker.com)  
Online animated video creator – free and pay for subscriptions
- [https://goanimate4schools.com/public\\_index](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](http://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
- Videos
- **Worksheet 1:** Animation viewing sheet
- **Worksheet 2:** Animation success criteria
- **Worksheet 3:** Reflection
- Class set of set text
- *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 on the author's style of writing.

Timings	Activity
	<p><b>Starter/Introduction</b></p> <p>Before watching the first video, hand out the animation viewing sheet (Worksheet 1) to your learners.</p> <p>After watching the animation: in groups of three or four, learners complete and discuss Worksheet 1 to find out what they think about it.</p> <p><b>Extension activity:</b> Learners identify which chapters the animation covers. 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.</p> <p><b>Mini plenary:</b> Class discussion to share learners' thoughts and ideas about the animation.</p>
	<p><b>Main lesson</b></p> <p>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.</p> <p>Learners work in pairs. Set each pair the task of animating the summary text of Video 1 (Worksheet 4). Emphasise that their animation should only last between 2–3 mins.</p> <p>Learners should use the success criteria as a guide to create their animations.</p> <p><b>Extension activity:</b> 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.</p> <p><b>AND/ OR</b></p> <p>Learners write a short analysis of their animation. In this response, learners should treat their animation as their 'text' and explain the ideas they attempted to highlight to the audience.</p>
	<p><b>Plenary</b></p> <p><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 their episode, the characters, the key quotations, and the dramatic devices for the part they animated.</p> <p><b>Note:</b> 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.</p> <p><b>Suggested follow up activity to this lesson:</b></p> <p>When learners have finished their animations (and reflected on their work), they can upload their final animations on a <i>Padlet</i> site <a href="https://padlet.com/">https://padlet.com/</a> (or similar platform) to share with the class.</p> <p>Learners discuss their ideas and explore differences and similarities.</p>

## Teacher notes



### When to teach this lesson

This lesson could be used at the end of the first reading of the set text 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 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?

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

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

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

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

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

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## Worksheet 2: Animation success criteria



Your animation should include:	Notes
1. a clear <b>title</b> at the beginning of your animation that states which part of the text you are presenting.	
2. suitable <b>character</b> animations, to portray the different characters from the text.	
3. appropriate props and background animations to depict the different <b>settings</b> of the text.	
4. at least two key <b>quotations</b> from the text in speech bubbles, or as text in the background, in your animated frames.	
5. pauses in <b>time</b> between the events that you animate so that the audience can see, follow and understand what is happening.	
6. <b>text</b> 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 the success criteria sheet.)

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

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

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

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

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6. What advice would you give about creating animations?

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## Worksheet 4: Text summary

### Video 1

On St. Valentine's Day morning in 1900, the students at Appleyard College for Young Ladies prepare for a picnic at Hanging Rock, a local place of interest in the Australian bush. Mrs Appleyard is the owner and Headmistress of the College. The girls are Miranda, loved by everyone, Irma, a beautiful heiress, Marion, obsessed with Mathematics, and Edith, a younger, unattractive and 'silly' child. The teachers who will go on the picnic are Mademoiselle Dianne de Poitiers and Greta McGraw, the French and Maths teachers. Sara Waybourne is in solitary confinement, barred from the picnic by Mrs Appleyard, as punishment for not learning a poem.

Before they leave, Mrs Appleyard gives strict instructions regarding their behaviour and warnings about the Rock, which is 'extremely dangerous'. Mr Hussey drives them there in a horse-drawn drag and they arrive at Hanging Rock. They eat lunch in the Picnic Grounds, at the base of the Rock.

### Video 2

The girls are struck dumb by the 'powerful presence' of the Rock. They climb up onto the boulders and see the others far below. The three older girls inexplicably take off their shoes and almost 'float away' up the next rise. Edith is 'cross' and 'horrified' but nevertheless follows them up onto another rocky shelf. Suddenly, 'overcome by an overpowering lassitude', they all lie down and fall into a deep sleep. When they wake, Miranda, Irma and Marion, not listening to Edith's protests, walk away upwards and out of sight. Edith, terrified, screams and runs wildly towards the picnic party.

Back at the school, Mrs Appleyard goes to see if Sara has learnt the poem, but she hasn't. She is locked in her room, alone with her thoughts of 'darling Miranda' and her hatred of Mrs Appleyard, who awaits the return of the girls from the picnic, becoming more concerned as it gets late.

Eventually they return: the girls are distressed and Mademoiselle faints, after telling Mrs Appleyard that 'something terrible has happened.' The account of the disaster is narrated as Mr Hussey's ensuing report to the police. He says that during the afternoon they noticed that Miss McGraw was nowhere to be found. The four girls who had gone for a walk had not returned either. When Edith did appear, she was too hysterical to give them any information. They searched for several hours but they had all disappeared without trace.

### Video 3

Mrs Appleyard tries to prevent any news of the disaster reaching anyone outside the College. A search party at the Rock finds no trace of the girls or teacher. Constable Bumper questions Edith again and she now remembers a 'funny sort of cloud' and that she saw Miss McGraw walking away not wearing her skirt. Mrs Appleyard writes to the parents of the missing girls, knowing that the letters will take a long time to reach them.

The Fitzhuberts hold a smart party at Lake View. Mike escapes into the garden and chats comfortably to Albert. He confesses that he can't stop thinking about the girls, particularly Miranda. He decides to return to the Rock and Albert agrees to go with him.

The two men ride to the Rock and Mike searches alone, leaving paper 'flags' on bushes to find the same spot again. Mike decides to stay the night at the Rock and Albert returns home. At first light Mike resumes his search, becomes confused and thinks he hears Miranda's voice. He runs towards this, falls and hurts his ankle but continues on.

Albert is worried so he returns to the Rock and finds Mike, unconscious and badly hurt. He fetches help and Mike is taken back to Lake View. Albert finds Mike's notebook, which mentions the 'flags' as a clue to follow and he returns to the Rock with a search party. They find Irma, miraculously still alive and unharmed but unconscious, and she is taken back to the

Lodge at Lake View to recover from shock and exposure. Mike regains consciousness six days later and learns that Irma has been found, but not Miranda.

**Video 4**

A month later, Mrs Appleyard is trying, but failing, to restore some sort of normality at the College. Parents are removing their girls and Mademoiselle has resigned to get married. Bills are piling up and, unusually, Sara's fees have not been paid by her guardian, Mr Cosgrove. Mrs Appleyard spitefully stops Sara's art lessons and threatens to send her to an Institution.

Mike and Irma have recovered but she cannot remember anything that happened. They meet daily during the summer and Irma falls in love with Mike, but he can still only think of Miranda.

Mike tells Irma that he is leaving immediately, and she is heartbroken.

Irma goes to the College to say goodbye to Mademoiselle Dianne and the girls. She has an unpleasant conversation with Mrs Appleyard before going to the class in the gymnasium. On seeing Irma, Edith screams, and the girls become a hysterical mob, swarming over Irma and demanding answers she cannot give. Dianne slaps Edith and restores order.

Mrs Appleyard realises that the College is now struggling with so many students and staff leaving.

**Video 5**

Mike has returned to Lake View and invites Albert to travel North with him. Albert receives a large cheque from Irma's parents for his part in saving her and agrees to go to Queensland with Mike.

Just before the Easter holidays, Mrs Appleyard, behaving strangely, sends all the staff away for the day. She tells Mademoiselle Dianne that Sara left that morning with her guardian, Mr Cosgrove. Dianne is upset that she cannot see her and help her to pack. She discovers that, oddly, Sara left without her precious portrait of Miranda; she is suspicious that something is very wrong and writes to Constable Bumper. Mrs Appleyard receives a letter from Mr Cosgrove saying that he will shortly be coming to the College to pay all the bills and collect Sara.

Constable Bumper receives Dianne's letter. At the College, Sara's body is discovered hidden under bushes. Mrs Appleyard pretends to go to the police but instead asks Mr Hussey to take her to the Rock. She climbs upwards to the precipice and jumps to her death.

A newspaper extract from thirteen years later confirms that the fate of the missing girls and teacher has never been established. Mike is now living in Queensland. The College has been destroyed by a bushfire. Edith has died and Irma is a Countess, but neither have ever been able to reveal anything further. The novel ends with many mysteries still unexplained.

## Worksheet 5: Character summaries and quotations

### Mrs Appleyard

Mrs Appleyard is an English widow who, six years previously, bought an old house and transformed it immediately into a successful College for Young Ladies; she is clearly an astute businesswoman. However, surprisingly, she seems to have no experience of education, but she 'looks the part' and rules the College with authority and an 'iron will', feared by both girls and staff. She is intent on maintaining appearances and perfect behaviour. Her aim is to instil obedience and an unquestioning adherence to society's expectations of well-bred young ladies while, at the same time, elevating her own social status.

Mrs Appleyard has favourites among the girls, wealth and beauty being, for her, their most valued assets, with intelligence some way behind. As such, Miranda and Irma are her most prized pupils. She has an obsessive and largely unreasonable dislike for Sara Waybourne, who she sees as 'an irritant'. She behaves with cruelty and spite towards the orphaned child, who she is 'sick to death of'. Mrs Appleyard is determined to crush her defiance, seen as an affront to her authority and, later, Sara becomes her scapegoat, symbolic of 'the nameless malady' resulting from the picnic.

Despite the deteriorating situation after the picnic, Mrs Appleyard continues to plan for the future of the College. She calls on her memories of Arthur (her dead husband) and dreams of the life she could be enjoying with him. She pictures him 'at her elbow' when struggling with the letters to the parents, and longs for his 'guiding hand'. It is clear that they have shared a great deal in the past, including 'skating hand in hand over some remarkably thin ice.' She is now very much alone, with staff and pupils deserting the College.

The murder of Sara, her lies and the disposal of the body bring her reign to an end. It is evident that she is responsible for Sara's death, although the precise details are left unclear. However, justice is seen to be done when she commits suicide at the Rock.

Quotation	This suggests...
'With her high-piled greying pompadour and ample bosom, as rigidly controlled and disciplined as her private ambitions, the cameo portrait of her late husband on her respectable chest, the stately stranger looked precisely what parents expected of an English Headmistress.'	This description, which introduces Mrs Appleyard, establishes her main characteristics: her air of grandeur and authority, her respectability and, therefore, suitability in the parents' eyes. However, it also shows her continuing love for Arthur and, more hidden, her unwavering determination and confidence that she will succeed in her venture.
'She had lost a great deal of weight...and the full silk skirts hung loosely about her massive hips. The flaccid cheeks were sometimes pale and sunken, sometimes mottled a dull red.' '(Irma) was no longer afraid of the woman, whose hand, seized with an uncontrollable tremor, reached for the bottle of cognac.'	In contrast, after the picnic and the loss of so many of her boarders, Mrs Appleyard is shown to be struggling to maintain her appearance, so valuable to her in the past. The extreme stress she is under has clearly taken its toll.  She can no longer assert her authority over Irma and alcohol has become her source of strength and comfort.
'...those enormous black eyes, burning into her own.' '...one eye fixed and staring from a mask of rotting flesh.'	Her role in Sara's death comes back to haunt her with imagery of Sara's accusing eyes. The memory of these when she was alive and the horrific vision of the reality of her murder compel Mrs Appleyard to jump off the precipice.



## The Honourable Michael Fitzhubert (Mike)

Mike is a young Englishman 'from one of the oldest and richest families', who has come to stay with his uncle, Colonel Fitzhubert, at Lake View. He finds himself caught up in the mysterious events when he is picnicking at the Rock at the same time as the girls; he is struck by Miranda's beauty when he sees her jumping the creek. Mike cannot shake off her image and becomes consumed with worry about their disappearance.

He searches for them with Albert, the coachman, then stays alone overnight at the Rock, affected by the strange forces he experiences there, particularly the vision of Miranda. The following day Mike is found hurt and remains unconscious for six days, but his search leads to the discovery of Irma. The two young people recover close to each other at Lake View and their friendship develops. Inevitably perhaps, Irma falls in love with Mike but his heart is always with Miranda, who he cannot forget. Mike suddenly leaves Lake View and the area, abandoning Irma with a devastatingly impersonal letter.

Throughout his stay at Lake View, the relationship with Albert has been developing. The two young men are at the extremes of the social scale, but Mike does not care what others think and he understands Albert's worth, seeking out his company at every opportunity.

The experiences at the Rock and with Albert have changed Mike and made him consider what is important to him. As a wealthy gentleman, he would be expected to marry well and live the kind of life considered appropriate by the level of society in which he moves, represented by Colonel and Mrs Fitzhubert. However, he realises that his wealth and position in conventional society mean little to him. Mike has a spirit of adventure and loves Australia, so he decides to explore more of the country with Albert, who has become his unlikely confidant and friend.

Quotation	This suggests...
'What was her name, the tall pale girl with straight yellow hair, who had gone skimming over the water like one of the white swans on his Uncle's lake?'	Mike was struck at first sight by Miranda, fascinated by her other-worldly beauty and grace. The imagery of a white swan is repeated throughout the novel, reminding Mike of Miranda and, perhaps, serving as a comparison to Irma's dark beauty.
'Since the afternoon of the picnic a comfortable, non-demanding friendship had developed between the two young men.'  'In each other's presence, neither ... was conscious of his shortcomings, if such they were.'  'A cosy sense of mutual understanding.'	These quotations convey the unlikely but true friendship of the two men from totally different backgrounds. Albert is described as 'disfigured' by tattoos and 'almost illiterate', with Mike as 'barely articulate', but they simply bring out the best in one another. There is complete trust and openness.
'I wake up in a cold sweat every night wondering if they are still alive dying of thirst somewhere on that infernal Rock.'  'Oh, my lost, lovely darling, where are you?'	Mike's obsession with Miranda will not leave him and, despite searches by trackers and a bloodhound, he refuses to give up.  His anguished call shows the depth of his unlikely passion for a girl he has only seen once and never met.

## Mademoiselle Dianne de Poitiers

'Mademoiselle' teaches dancing and French conversation, and 'attends to the boarders' wardrobes.' She is valued by Mrs Appleyard as having natural elegance and class, a 'social asset' to the College. Dianne is 'such a sweet pretty creature'; she is loved by the girls and cares deeply for them in return, having a particular affection for Irma. Her concern for their well-being is a recurrent theme throughout the novel. Dianne is engaged to Monsieur Montpelier, the local watchmaker, who is said to be 'a fine gentleman' and therefore seen as deserving of the lovely, kind teacher. Despite her youth and gentle nature, she is also able to be strong and authoritative when necessary, stopping the hysterical girls from attacking Irma in the gym, for example.

Dianne is very sad and then suspicious, 'gravely troubled' by Sara's sudden departure, seeing the inconsistencies in Mrs Appleyard's account. She understands that Sara would never have left the portrait of Miranda, her 'most treasured possession', and immediately writes to Constable Bumpher: 'I must act, from my heart, without delay.' Dianne is therefore directly responsible for the discovery of Mrs Appleyard's part in Sara's disappearance and in obtaining justice for the unfortunate girl.

We learn from the text that Dianne lived at least 50 years more and had grandchildren, so the reader can feel content that she appears to live a long and happy life, as she deserves.

Quotation	This suggests...
'It was a hideous reality to be faced and somehow dealt with single-handedly...Gathering up her wide silk skirts she took a flying leap from the dais....suddenly possessed of a power that drove her slim body between the closed ranks like a wedge.'	This evocative description of Dianne's strength in the terrifying gym episode demonstrates that she is not just gentle and kind; she has an ability to act decisively and fearlessly. It is made all the more impressive by the comparison with Dora Lumley, who hid away in a cupboard until the situation was resolved.
'She was conscious of a strange new strength. She was no longer afraid of Mrs Appleyard.'	Dianne has grown in confidence and maturity throughout the novel and now feels able to confront the Headmistress. This is in contrast to her arrival back at the College after the picnic when she fainted.
'She felt like a bird about to be set free after years of captivity in the cheerless room where she had often cried herself to sleep.'	She is about to leave the College to get married, and the image of a caged bird emphasises how trapped and miserable she has been in such a grim environment.

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
Mrs Appleyard	
Miranda	
Urma	
Edith	
Sara Waybourne	

Character name	Character image
Mademoiselle Dianne de Poitiers	
Miss Greta McGraw	
Michael Fitzhubert (Mike)	
Mr Hussey	
Constable Bumper	

## Worksheet 6: Character animations (blank)



Character name	Character image
Mrs Appleyard	
Miranda	
Urma	
Edith	
Sara Waybourne	
Mademoiselle Dianne de Poitiers	
Miss Greta McGraw	

Character name	Character image
Michael Fitzhubert (Mike)	
Mr Hussey	
Constable Bumpher	

## Worksheet 7: Quiz

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**1. Why is Sara Waybourne not allowed to go on the picnic?**

- A) She was rude to Miss McGraw
- B) She is too unwell and has to stay in bed
- C) She did not learn a poem
- D) Her guardian did not give his permission

**2. What does Mademoiselle Dianne de Poitiers receive as a wedding gift?**

- A) Some money from Mrs Appleyard
- B) An emerald bracelet from Irma
- C) A wedding cake from the staff at the College
- D) Flowers from the girls

**3. What is Miss McGraw doing just before she disappears?**

- A) Drinking lemonade
- B) Discussing Mathematics with Marion Quade
- C) Talking to Mr Hussey about the journey back
- D) Reading a book under a tree

**4. Who discovers Sara's body?**

- A) Mrs Appleyard
- B) The gardener, Mr Whitehead
- C) The housemaid, Minnie
- D) Mademoiselle Dianne de Poitiers

**5. How does Irma find out that Mike does not love her?**

- A) He sends her a brief letter saying he is going away
- B) Mrs Fitzhubert tells her
- C) Mike tells her he can't stop thinking about Miranda
- D) Irma asks him to visit her family and he refuses



**6. What does Mrs Appleyard see before she jumps off the Rock?**

- A) A large snake
- B) A vision of her dead husband, Arthur
- C) A strange, red cloud
- D) A vision of Sara's dead body

**7. Why is Mrs Valange so keen to offer Sara a home for the holidays?**

- A) She values Sara as a very talented artist
- B) She wants someone who can help her in the house
- C) She thinks it will annoy Mrs Appleyard
- D) She hopes to receive some payment from Sara's guardian

**8. Which of these facts about Dora Lumley is false?**

- A) She has a brother who sends her a Valentine card
- B) She gives drawing lessons at the College
- C) She hid in a cupboard when the girls became hysterical in the gym
- D) She died in a hotel which caught fire

**9. Which of these facts about Albert is true?**

- A) He was injured fighting in the war
- B) He was wrongly accused of a crime before working for Colonel Fitzhubert
- C) He was brought up in an orphanage after his parents left him
- D) He persuades Mike to go back to the Rock to search for the girls

**10. What does Mike compare Miranda to?**

- A) A swan
- B) A horse
- C) An eagle
- D) A deer

## Quiz answers

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**1. Why is Sara Waybourne not allowed to go on the picnic?**

C) She did not learn a poem

**2. What does Mademoiselle Dianne de Poitiers receive as a wedding gift?**

B) An emerald bracelet from Irma

**3. What is Miss McGraw doing just before she disappears?**

D) Reading a book under a tree

**4. Who discovers Sara's body?**

B) The gardener, Mr Whitehead

**5. How does Irma find out that Mike does not love her?**

A) He sends her a brief letter saying he is going away

**6. What does Mrs Appleyard see before she jumps off the Rock?**

D) A vision of Sara's dead body

**7. Why is Mrs Valange so keen to offer Sara a home for the holidays?**

A) She values Sara as a very talented artist

**8. Which of these facts about Dora Lumley is false?**

B) She gives drawing lessons at the College

**9. Which of these facts about Albert is true?**

C) He was brought up in an orphanage after his parents left him

**10. What does Mike compare Miranda to?**

A) A swan

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