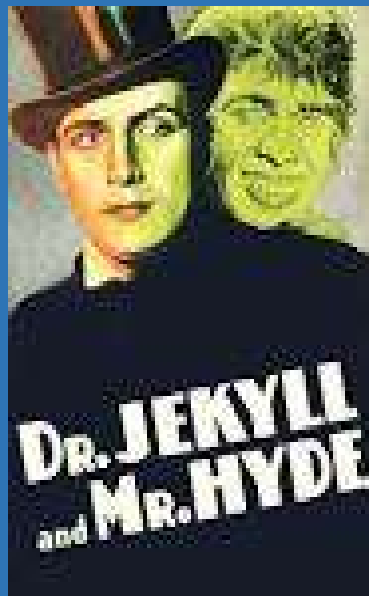


# Knowledge Organiser

Year 10: Unit 2

GCSE English Language Paper 2

*The Strange Case of Dr Jekyll and Mr Hyde*



Name:

Class:

# Big Questions

Our study of The Strange Case of Jekyll and Hyde will follow the structure below:

BQ: how is the context significant to J&H?
BQ: why is the door symbolically important?
BQ: who is Gabriel Utterson?
BQ: who is Edward Hyde?
BQ: How is Gabriel Utterson presented in the opening of Chapter 1?
BQ: how is the relationship between Lanyon and Jekyll presented?
BQ: how are Jekyll and Lanyon contrasting characters?
BQ: who is Henry Jekyll?
BQ: how has violence been presented?
BQ: how has the theme of evil been presented?
BQ: how is Hyde presented?
BQ: how can I develop my response and analysis of Edward Hyde?
BQ: how is the change in Dr Jekyll presented?
BQ: how is the change in Dr Lanyon presented?
BQ: how is tension created?
BQ: how can I develop my response to a theme question?
BQ: What is the significance of the epistolary form?
BQ: What do we learn from Dr Lanyon's perspective?
BQ: How can I prepare for my summative assessment?
BQ: What do we learn from Dr Jekyll's confession?
BQ: How is duality explored throughout the novella?
BQ: How far is Jekyll to blame for Hyde's actions?

# AQA GCSE English Language Paper 2 Exam Details

## Writers' Viewpoints and Perspectives

The aim of this paper is to develop students' insights into how writers have particular viewpoints and perspectives on issues or themes that are important to the way we think and live our lives. It will encourage students to demonstrate their skills by:

- in section A, reading two linked sources from different time periods and genres in order to consider how each presents a perspective or viewpoint to influence the reader
- in section B, producing a written text to a specified audience, purpose and form in which they give their own perspective on the theme that has been introduced to them in section A.

The paper will assess in this sequence, AO1, AO2 and AO3 for reading, and AO5 and AO6 for writing. Section A will be allocated 40 marks, and section B will be allocated 40 marks to give an equal weighting to the reading and writing tasks.

## Content

The sources for the reading questions will be non-fiction and literary non-fiction texts. They will be drawn from the 19th century, and **either** the 20th or 21st century depending on the time period assessed in Paper 1 in each particular series.

The combination selected will always provide students with an opportunity to consider viewpoints and perspectives over time. Choice of genre will include high quality journalism, articles, reports, essays, travel writing, accounts, sketches, letters, diaries, autobiography and biographical passages or other appropriate non-fiction and literary non-fiction forms.

In section B, there will be a single writing task related to the theme of section A. It will specify audience, purpose and form, and will use a range of opinions, statements and writing scenarios to provoke a response

## Assessment Objectives

- AO1: identify and interpret explicit and implicit information and ideas, select and synthesise evidence from different texts
- AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
- AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
- AO4: Evaluate texts critically and support this with appropriate textual references
- AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
- AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

# AQA GCSE Literature 19<sup>th</sup> Century Novel Exam Detail

## *Robert Louis Stevenson: The Strange Case of Dr. Jekyll and Mr. Hyde*

Read the following extract from Chapter 8 (The Last Night) of The Strange Case of Dr. Jekyll and Mr. Hyde and then answer the question that follows.

In this extract, Utterson and Poole go to Dr. Jekyll's house because they are worried about him.

*It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face. It seemed to have swept the streets unusually bare of passengers, besides; for Mr. Utterson thought he had never seen that part of London so deserted. He could have wished it otherwise; never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures; for, struggle as he might, there was borne in upon his mind a crushing anticipation of calamity. The square, when they got there, was all full of wind and dust, and the thin trees in the garden were lashing themselves along the railing. Poole, who had kept all the way a pace or two ahead, now pulled up in the middle of the pavement, and, in spite of the biting weather, took off his hat and mopped his brow with a red pocket-handkerchief. But for all the hurry of his coming, these were not the dews of exertion that he wiped away, but the moisture of some strangling anguish; for his face was white, and his voice, when he spoke, harsh and broken. "Well, sir," he said, "here we are, and God grant there be nothing wrong." "Amen, Poole," said the lawyer. Thereupon the servant knocked in a very guarded manner; the door was opened on the chain; and a voice asked from within, "Is that you, Poole?" "It's all right," said Poole. "Open the door." The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep. At the sight of Mr. Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out "Bless God! it's Mr. Utterson," ran forward as if to take him in her arms. "What, what? Are you all here?" said the lawyer peevishly. "Very irregular, very unseemly; your master would be far from pleased." "They're all afraid," said Poole.*

**1. Starting with this extract, explore how Stevenson uses settings to create a disturbing and threatening atmosphere.**

Write about:

- how Stevenson uses settings in this extract
- how Stevenson uses settings to create a disturbing and threatening atmosphere in the novel as a whole.

[30 marks]

# Key Terminology

	Term	Definition
1	Archaic	Of or belonging to an ancient period in history
2	Diabolic	extremely bad or shocking:
3	Demeanour	A way of looking or behaving
4	Duality	an instance of opposition or contrast between two concepts or two aspects of something; a dualism
5	Uncanny	strange or mysterious, especially in an unsettling way.
6	Morality	principles concerning the distinction between right and wrong or good and bad behaviour.
7	Primitive	of or typical of an early stage of development; not advanced or complicated in structure
8	Evolution	the process by which the physical characteristics of types of creatures change over time, new types of creatures develop, and others disappear.
9	Degeneration	the process by which something gets worse:
10	Animalistic	characteristic of animals, particularly in being physical and instinctive.
11	Reputable	having a good reputation.
12	Duplicitous	deceiving others and not telling the truth
13	Fanciful	Indulging in or influenced by the imagination
14	Repressed	restrained or oppressed
15	Transcendental	When an experience, event, object, or idea is extremely special and unusual and cannot be understood in ordinary ways
16	Orthodox	Beliefs, ideas, actions considered traditional, normal, and acceptable by most people:
17	Depraved	morally bad or evil



## Homework Tasks.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 10: Unit 2 Homework: <i>Language Paper 2 and The Strange Case of Dr Jekyll &amp; Mr Hyde</i>		
<b>Task 1:</b>	Due date:	Language Paper 2  Read both sources and complete questions 1 and 2
<b>Task 2:</b>	Due date:	Literature: Read the article and complete the 10 question knowledge quiz
<b>Task 3:</b>	Due date:	Literature: Read the article and complete the 10 question knowledge quiz
<b>Task 4:</b>	Due date:	Literature: Read the article and complete the 10 question knowledge quiz
<b>Task 5:</b>	Due date:	Language Paper 2  Re-read the sources from H/W 1  Complete questions 3 and 4

If you have 'no homework', or you have finished all of the above, try these tasks on a weekly basis to ensure your understanding is secure.

1. Use the Wider Reading page on the back of the Knowledge Organiser and download some more practice papers from AQA.
2. Complete all of the Extension tasks on the homework.
3. Add words to your key terminology grid on page 6 of the Knowledge Organiser
4. Read for at least 20 minutes per day – a mixture of fiction and non-fiction texts.

# Homework 1

Read Source A and B and then answer Q1 and Q2

## Source A

*This is an extract from The New Yorker magazine, published in 2021, that describes the long hours that many Americans work in return for low pay and poor conditions of service.*

Maria Fernandes died at the age of thirty-two while sleeping in her car in a Wawa parking lot in New Jersey. It was the summer of 2014, and she worked low-wage jobs at three different Dunkin' Donuts, and slept in her Kia in between shifts, with the engine running and a container of gasoline in the back, in case she ran out. In the locked car, still wearing her white-and-brown Dunkin' Donuts uniform, she died from gasoline and exhaust fumes. A Rutgers professor called her 'the real face of the recession.' Fernandes had been trying to sleep between shifts, but all kinds of workers were spending hours in their cars, waiting for shifts. Within a year of Fernandes's death, Elizabeth Warren and other Senate and House Democrats reintroduced a bill called the Schedules That Work Act; it would have required food service, retail, and warehouse companies to let employees know about changes to their schedules at least two weeks in advance and barred them from firing employees for asking for regular hours. 'A single mom should know if her hours have been cancelled before she arranges for day care and drives halfway across town,' Warren said, of the bill. 'Someone who wants to go to school to try to get an education should be able to request more predictable hours without getting fired, just for asking. And a worker who is told to wait around on call for hours, with no guarantee of actual work, should get something for his time.' The bill never had any chance of passing. It was reintroduced again in 2017 and in 2019. It has never even come up for a vote.

Americans work more hours than their counterparts in peer nations, including France and Germany, and many work more than fifty hours a week. Real wages declined for the rank and file in the nineteen-seventies, as did the percentage of Americans who belong to unions, which may be a related development. One can argue that these post-industrial developments mark a return to a pre-industrial order. The gig economy is a form of vassalage. And even workers who don't work for gig companies like Uber or TaskRabbit now work like gig workers. Most jobs created between 2005 and 2015 were temporary jobs. Four in five hourly retail workers in the United States have no reliable schedule from one week to another. Instead, their schedules are often set by algorithms that aim to maximize profits for investors by reducing breaks and pauses in service – the labour equivalent of the just-in-time manufacturing system that was developed in the nineteen seventies in Japan, a country that coined a word for 'death by overwork' but whose average employee today works fewer hours than his American counterpart.



## Source B

*This is an extract from Reynolds Newspaper, published in 1888, that describes a strike that took place at a matchstick factory in London. 1,500 workers were involved.*

The girls employed in the match-making works of Bryant and May, Fairfield Road, Bow, to the number of 1,500 ceased work on Thursday, and marched out of the factory in two batches. A variety of explanations has been given for the strike. One version is that the girls were arbitrarily fined for trivial offences. Another that it was a protest against the dismissal of two girls who were said to have given information to Mrs Besant about the firm's method of conducting their business. The manager of the works now states that the strike was brought about by the summary dismissal of one girl. She had been instructed by the overseer to fill boxes of matches in a particular way, according as the machine cut them. He says there is nothing unusual in the order, and that it is rendered necessary whenever the atmosphere is charged with electricity. The girl refused to obey, and she was dismissed. Shortly afterwards, the whole of her comrades in the wood match-making department, to the number of about twelve hundred, walked out of the factory. In the afternoon about three hundred more girls who are engaged in the wax match factory, altogether independent of the other 'shop', also left their employment and joined the rest. The girls say that this order to fill the boxes in a particular manner has nothing to do with the elements, but is, in fact, an attempt on the part of their employers to extract more work out of them by requiring two boxes to be filled instead of one at each stroke of the cutting machine. The firm attributes it to outside influence. Nearly all are paid by the piece. The Social Democratic Federal Association have taken up the women's cause warmly.

On Friday the girls on strike assembled early in the morning outside the gates, picketed those who went in, and attempted to hold a series of meetings, but were dispersed by about twenty policemen. Two men attempted to deliver addresses, but were prevented by the police, and one was arrested and taken to Worship-street. Attempts were also made to hold meetings on Mille-end-waste, but the crowds were dispersed by the downpour of rain. In the evening, a meeting convened by the Social Democratic Federation was held.







## Homework 2

### Ian Rankin on The Strange Case of Dr Jekyll and Mr Hyde

Published in 1886, Robert Louis Stevenson drafted *The Strange Case of Dr Jekyll and Mr Hyde*, in which Mr Hyde, the terrifying alter-ego of the respectable Dr Jekyll, wreaks violent havoc on the streets of London, over a few days while confined to bed. In his introduction to a new edition of the novel, Ian Rankin explores the real-life history that lies behind the book

Think you know this book?

Think again.

The notion of a "Jekyll-and-Hyde" character has become a lazy way of describing someone when they do something contrary to their normal nature. But that's not quite what Dr Henry Jekyll does. Rather, he consciously searches for a chemical that will allow him to separate out the two sides to his nature. He is fascinated by the duality of man and wants to explore his darker side. Resolute and determined, eventually he succeeds. But his evil self becomes stronger over time, until it threatens to extinguish Jekyll altogether. The doctor has played with fire and he's burning from the inside.



Sadly, we'll never know the thrill experienced by this explosive book's original audience. *Dr Jekyll and Mr Hyde* is a work of suspense, but we all know the twist these days, don't we? So why do we still read the story? Well, it's written with great economy, tension and wit. I know few books so concise that pack such an emotional punch. It's also a complex narrative: Jekyll himself figures only as a friend of the other characters and narrators – right up until the revelation provided by his "confession". We start the book in the company of two gentlemen called Utterson and Enfield. They are out walking, but Enfield has a story to tell. It concerns a grotesque incident and its aftermath. The story links the thuggish and mysterious Edward Hyde to the wealthy and urbane Henry Jekyll. Utterson and Enfield are in no doubt: their friend is being blackmailed. But Hyde has a stronger hold on Jekyll than this, as Utterson will eventually discover.

The tale originally came to its author in a dream. Robert Louis Stevenson had always trusted to "brownies" – meaning his daydreams and nightmares. He felt that stories and characters were being channelled to him from elsewhere. As a young man his fantasy life had been kept in check. He had grown up in a family of engineers and was himself destined for a career in the law. He lived with his family in a large house in Edinburgh's "New Town" (constructed to a rational, geometric design in the late 18th century). But the population of the New Town had decamped from the squalid, overcrowded and downright dangerous "Old Town" (the stretch of Edinburgh between Castle Rock and the Palace of Holyrood). Stevenson was captivated by the Old Town, and would tiptoe out of the house when everyone else was asleep, climbing the steep slope towards drink and debauchery. He knew fine well that there were two sides to Edinburgh's character – he'd known it since childhood. In his bedroom there stood a wardrobe constructed by William Brodie, and young Stevenson's nanny would tell him the story of Brodie, who had been a respected citizen by day but housebreaker by night. Here was the duality of Man – not only in the figure of Brodie but also apparently built into the construction of the city itself – light and dark, the rational and the savage.

### Jekyll and Hyde.

Stevenson suffered ill-health all his life, and was being dosed with an experimental drug at the time when his "brownies" assailed him with the story of the good doctor and his evil other self. It must have struck Stevenson that it might be a yarn about his own attraction to the less savoury side of life. Maybe self-preservation led him to set the novel in London rather than Edinburgh. On the other hand, London was perfect. It had been the home of a Scots-born doctor called John Hunter. Hunter was known in all the right circles. He was married to a patron of the arts who would give grand parties at their home in Leicester



	Write your answer in the box below each question.	 
1	What three things, according to the article is the novella written with?  	
2	List 3 aspects of Stevenson's own life and upbringing which are thought to have inspired his novella?  	
3	What does the article state about Edinburgh has Stevenson's knowledge of the city?  	
4	How might John Hunter's profession have influenced Stevenson's writing?  	
5	Despite being steeped in fantasy and macabre the novel is what?  	
6	The article states that Stevenson wanted to explore the facets of human nature. What does that mean?  	
7	What are we all capable of committing?  	
8	Why does Rankin believe this is an important book?  	
9	What is it that Rankin believes is so addictive and therefore irresistible?  	
10	What type of tale is the novella thought to be?  	
<b>TOTAL</b>		

# Homework 3

**Man is not truly one, but truly two': duality in Robert Louis Stevenson's Strange Case of Dr Jekyll and Mr Hyde by Greg Buzwell**

Curator Greg Buzwell considers duality in Strange Case of Dr Jekyll and Mr Hyde, exploring how the novel engages with 19th-century debates about evolution, degeneration, consciousness, homosexuality and criminal psychology.

Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) is a late-Victorian variation on ideas first raised in Mary Shelley's *Frankenstein* (1818). Stevenson's monster, however, is not artificially created from stitched-together body parts, but rather emerges fully formed from the dark side of the human personality. In the story Dr Jekyll, an admired member of the professional Victorian middle-classes, conducts a series of scientific experiments which unleash from his own psyche the 'bestial' and 'ape-like' Mr Hyde (ch. 10). Gothic fiction had examined the idea of the sinister alter ego or double before on many occasions but Stevenson's genius with Jekyll and Hyde was to show the dual nature not only of one man but also of society in general. Throughout the story, respectability is doubled with degradation; abandon with restraint; honesty with duplicity. Even London itself has a dual nature, with its respectable streets existing side-by-side with areas notorious for their squalor and violence.

## Evolution and degeneration

Viewed on a simple level, Dr Jekyll is a good man, much admired in his profession. Mr Hyde, meanwhile, is evil. He is a murderer; a monster who tramples upon a small girl simply because she happens to be in his way. On a deeper level, however, the comparison is not merely between good and evil but between evolution and degeneration. Throughout the narrative Mr Hyde's physical appearance provokes disgust. He is described as 'ape-like', 'troglodytic' and 'hardly human' (ch. 2). As Mr Enfield, a well-known man about town and distant relative of Jekyll's friend Mr Utterson, observes 'There is something wrong with his appearance; something displeasing, something downright detestable' (ch. 1). Some 15 years before Jekyll and Hyde, Charles Darwin had published *The Descent of Man* (1871), a book in which he concluded that humankind had 'descended from a hairy, tailed quadruped' which was itself 'probably derived from an ancient marsupial animal'.<sup>[1]</sup> Going back even further, Darwin hypothesised that these stages of evolution had been preceded, in a direct line, by 'some amphibian-like creature, and this again from some fish-like animal'. Such a nightmarish biological lineage that denied the specialness of humans, feeds into many late-Victorian Gothic novels. Dracula's ability to transform into the shape of a wolf or a bat is one example, while Dr Moreau's experiments upon the hapless animals on his island as he attempts a barbaric form of accelerated evolution is another. Stevenson's portrayal of Hyde works in a similar fashion. Mr Hyde is regarded as physically detestable but perhaps only because he subconsciously reminds those he encounters of their own distant evolutionary inheritance. When Dr Jekyll's medical colleague, Dr Lanyon, witnesses Hyde transform back into Jekyll, the knowledge that the ugly, murderous beast exists within the respectable Victorian scientist sends him first to his sick-bed, and then to an early grave.

## Double lives and misleading appearances

The depiction of Dr Jekyll's house was possibly based on the residence of famous surgeon John Hunter (1728–1793), whose respectable and renowned house in Leicester Square in the late 18th century also had a secret. In order to teach and to gain knowledge about human anatomy, Hunter required human cadavers, many of them supplied by 'resurrection men' who robbed fresh graves. These were brought, usually at night, to the back entrance of the house, which had a drawbridge leading to the preparation rooms and lecture-theatre

The front aspect of Dr Jekyll's house presents a 'great air of wealth and comfort' (ch. 2). Meanwhile Mr Hyde, soon after we first encounter him, is seen entering a building which displays an air of 'prolonged and



sordid negligence' (ch.1). The twist is that the reputable front and the rundown rear form two sides of the same property. Stevenson is not only making the point that the respectable and the disreputable frequently exist in close proximity, but also that a respectable façade is no guarantee against dark secrets lurking within. In a similar fashion, the seemingly decent Mr Enfield, a friend of the lawyer Mr Utterson, first encounters Hyde while 'coming home from some place at the end of the world, about three o'clock of a black winter morning' (ch. 1). Exactly where Mr Enfield has been, and what he has been up to, are never made clear but it sounds far from innocent. Throughout the book the people and events that initially seem innocent and straightforward become dark and sinister when viewed more closely.

### Double-consciousness

Just as the differing appearances of Dr Jekyll and Mr Hyde play upon the theories emerging from Charles Darwin's work, so their differing personalities explore contemporary debates about moral behaviour and the possible plurality of human consciousness. By literally splitting the consciousness of Dr Jekyll into two – the decent side that attempts, and largely succeeds, in suppressing desires that run contrary to the dictates of society; and the amoral side that runs riot in an attempt to gratify animal desire – Stevenson explores in a heightened fashion the battles played out in every one of us. As Dr Jekyll observes 'I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both' (ch. 10). Through Hyde, the respectable Dr Jekyll is freed from the restraints imposed by society – 'my devil had been long caged, he came out roaring' (ch. 10). In his confession at the end of the book, Jekyll observes that, ultimately, he will have to choose between being Dr Jekyll or Mr Hyde. To become the latter would mean giving up on noble aspirations and being 'forever despised and friendless'. (ch. 10) To become Jekyll, however, means giving up the sensual and disreputable appetites he can indulge as Hyde. In spite of the curious circumstances of his own case it is, as the melancholy Jekyll observes, a struggle and debate 'as old and commonplace as man' (ch. 10).

The fascinating instances of doubling in Stevenson's tale did not come to an end upon the book's publication. In a macabre twist, events from real life began to overlay themselves upon the narrative. The Whitechapel Murders occurred in the autumn of 1888, two years after the publication of *Jekyll and Hyde*, and the real murderer and the fictitious Mr Hyde were swiftly paired in the public imagination. Indeed, the murders became so entangled with the story, Richard Mansfield who famously played Dr Jekyll and Mr Hyde in the stage adaptation produced a year after the publication of the novel, was accused of being the Ripper murderer by a member of the public.

When Hyde attacks Sir Danvers Carew he beats him to death with his walking stick, commenting afterwards 'With a transport of glee, I mauled the unresisting body, tasting delight from every blow' (ch. 10). The ferocity of the attack mirrors the intensity of the Ripper murders. *Jekyll and Hyde* pointed towards an unpalatable truth. Mr Hyde, with his 'ape-like' appearance conformed to contemporary criminological theory in which delinquents displayed visible traits indicative of their unpalatable natures. Dr Jekyll, however, a 'large, well-made, smooth-faced man of fifty' would not conform to such a theory and yet, as we know, Jekyll and Hyde are one and the same; two faces of a single personality (ch. 3). This leads to the uncomfortable possibility that one could pass a monster such as Jack the Ripper in the street and yet only see a respectable, civilised gentleman exhibiting absolutely no trace of the depraved killer lurking within Jekyll and Hyde and Jack the Ripper

### Reflection notes

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	Write your answer in the box below each question.	✓✗
1	Which two things had Gothic fiction already examined?	
2	According to Buzwell throughout the story respectability is doubled with what?	
3	Comparison is not merely between good and evil but...?	
4	What does Buzwell say, "subconsciously reminds those he encounters of"?	
5	What does the article believe Jekyll's house was based on?	
6	What is a respectable façade no guarantee of?	
7	Upon who's theories do the appearances of Jekyll and Hyde play upon?	
8	Through duality what does the article state Stevenson explores?	
9	What was Richard Mansfield accused of?	
10	Which real life historical events are thought to be linked with the novella?	
<b>TOTAL</b>		

# Homework 4

**Dr Jekyll and a not so wicked Mr Hyde: how a portrait of evil was toned down**  
Robert Louis Stevenson deleted "certain appetites" to make his creation Mr Hyde less sinister, an edited draft of his novella to be displayed at the British Library reveals.

Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* is one of English literature's most famous stories: the enduring classic of a man's transformation into a monster, first published in 1886. Now the manuscript for the novella is to go on show, revealing its transformation as Stevenson toned down his more explicit ideas.

The most complete draft of the novella – Stevenson burned a first draft because his wife was so alarmed by it – is covered with corrections. Reading between its chaotic lines shows how Stevenson deleted details such as the sexual connotations of Jekyll becoming "in secret the slave of certain appetites".

It is one of two historic manuscripts whose loans have been secured from the US by the British Library. The other is an instalment of Charles Dickens's *Our Mutual Friend*, which the author himself rescued from the wreckage of a train crash. The manuscripts will get pride of place at the library in *Writing Britain: Wastelands to Wonderlands*, the UK's biggest literary exhibition this summer.

Stevenson's novella explores the psychopathology of the split personality in Dr Jekyll, whose development of a potion to separate good from evil transforms him into the murderous Mr Hyde.

It was written at feverish speed after Stevenson woke from a dream. He produced a draft that he showed to his wife who, it is thought, prompted him to burn it, though he brought it back to life, rewriting it twice in six weeks.

The 1885 manuscript which will go to the British Library reflects his obsessiveness. As ideas flowed, so did his pen, ignoring occasional grammatical and spelling mistakes as he struggled to get it all down. Jamie Andrews, the exhibition's co-curator, said: "This is an incredibly interesting active draft. There's a sense of it stemming from a dream, the depths of the self. So the idea of this primal eruption of text is certainly there in the story, but then to publish something Stevenson really had to work it through to make it into that final version." Andrews believes that explicit references to Hyde's sexual "vices" might have concerned Stevenson's wife because of his reputation as a writer of children's novels.

## Reflection notes

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	Write your answer in the box below each question.	✓✗
1	What is Stevenson believed to have done with his original ideas for the novella?	
2	Who was so alarmed by many of the sexual connotations in the story, they forced Stevenson to burn his first draft?	
3	Which other well-known writer has their manuscripts on display at the British Library?	
4	What aspect of the split personality does the novella explore?	
5	How long did it take Stevenson to write the novella?	
6	How many times is he thought to have re-written it?	
7	What is the 1885 manuscript thought to reflect?	
8	Andrews believes it may stem from the subconscious, in which form?	
9	What else does Andrews believe is a prominent idea rooted in the story?	
10	The article talks about explicit references to sexual vices within the novella. Why might that have shocked its contemporary reader?	
<b>TOTAL</b>		















## Wider reading list + Revision resources

This unit is all about your **ability to read for meaning**.

Make sure you are reading a wide range of texts at home and use the Library in school to help support you when selecting a text to read.

Some useful revision resources you can use to help support your practice of the exam questions are below:

### Mr Bruff's YouTube Channel

Language Paper 2 Playlist – lots of useful videos and resources for you to use here

<https://www.youtube.com/playlist?list=PLqGFsWf-P-cAltmXkEvJXCxqT-ZzFqAN>

### AQA English Language Past Papers

Language Paper 2 samples for you to practice with – lots of resources for home study

<https://www.aqa.org.uk/subjects/english/gcse/english-language-8700/assessment-resources?f.Component%7C7=Paper+1>

### Stacey Reay's YouTube Channel

Language Paper 2 Playlist – lots of useful videos and resources for you to use here

<https://www.youtube.com/playlist?list=PLQE65hp6MwUpHmFqAJxsvqQZtdceH9D-J>

### AQA English Revision – website

Some good tips and practice questions can be found here

<https://www.aqaenglishrevision.com/lang-paper-1>

### **Heart of Darkness' by Joseph Conrad (1899)**

Conrad's story of darkness, division and duality is an intriguing companion read for Jekyll and Hyde.

***Kidnapped* by Robert Louis Stevenson (1866)** Written by the same author, this novel was published in the same year as the 'Strange Case of Dr Jekyll and Mr Hyde'. What are the similarities and differences across the two narratives? What do we learn about our author and the issues that pervade his writing as a result of this wider reading?