

Knowledge Organiser

Unit 4: Year 11 Additional English

Literature Revision: 'Macbeth' and
'The Strange Case of Dr Jekyll and Mr Hyde'
GCSE English Literature



Name:

Class:

Big Questions

Our revision of the two literature texts will follow the structure below:

1	BQ: What are the key messages of 'The Strange Case of Dr Jekyll and Mr Hyde'?
2	BQ: How might readers feel about the characters in the novel?
3	BQ: How can I analyse Stevenson's language? Extended Writing Task 1
4	BQ: What does a good response look like?
5	BQ: What are the key themes in the novella?
6	BQ: How can I approach the exam? Whole Class Feedback
7	BQ: What are the key messages of 'Macbeth'?
8	BQ: How can I analyse Macbeth's language?
9	BQ: How might readers feel about the characters in the play? Extended Writing Task 2
10	BQ: What does a good response look like?
11	BQ: What are the key themes in the play?
12	BQ: How can I approach the exam? Whole Class Feedback & Multiple-Choice Quiz

AQA GCSE English Literature Assessment objectives:

	GCSE English Literature Assessment Objective	What this means
AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations. 	<p>This AO focuses on two areas of 'response':</p> <ul style="list-style-type: none"> the student's response to the text – the extent to which they understand the text and its meaning(s) to them as reader the student's response to the task – the extent to which they produce a coherent response, supported with references to the text.
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<p>This AO focuses on writer's craft: how the writer has communicated meanings to the reader.</p> <p>Ideally students will use subject terminology as a 'shorthand' to scaffold their analysis of craft.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>	<p>AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text, such as:</p> <ul style="list-style-type: none"> the context in which the text was written the context within which the text is set (location/social structures and features/ cultural contexts/periods in time) literary contexts such as genres the contexts in which texts are engaged with by different audiences.
AO4	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>	<p>This AO focuses on the student's use of technical accuracy to communicate ideas to the reader.</p>

AQA GCSE English Literature Mark Scheme:

Level Mark	AO	Typical Features
L6 Convincing, critical analysis and exploration 26 – 30	AO1	<ul style="list-style-type: none"> • Critical, exploratory, conceptualised response to task & whole text • Judicious use of precise reference to support interpretations
	AO2	<ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader
	AO3	<ul style="list-style-type: none"> • Exploration of ideas, perspectives and contextual factors shown by specific, detailed links between context/text/task
L5 Thoughtful, developed consideration 21-25	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and whole text • Apt references integrated into interpretations
	AO2	<ul style="list-style-type: none"> • Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas, perspectives, contextual factors shown by examination of detailed links between context/text/task
L4 Clear Understanding 16-20	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and whole text • Effective use of references to support explanation
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods on reader
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas, perspectives, contextual factors shown by specific links between context/text/task
L3 Explained, structured comments 11-15	AO1	<ul style="list-style-type: none"> • Some explained response to the task and whole text • References used to support a range of relevant comments
	AO2	<ul style="list-style-type: none"> • Explained, relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods on reader
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas, perspectives, contextual factors shown by links between context/text/task
L2 Supported, relevant comments 6-10	AO1	<ul style="list-style-type: none"> • Supported response to task and text • Comments on references
	AO2	<ul style="list-style-type: none"> • Identification of writer's methods • Some reference to subject terminology
	AO3	<ul style="list-style-type: none"> • Some awareness of implicit ideas/contextual factors
L1 Simple, explicit comments 1-5	AO1	<ul style="list-style-type: none"> • Simple comments relevant to task and text • Reference to relevant details
	AO2	<ul style="list-style-type: none"> • Awareness of writer making deliberate choices • Possible reference to subject terminology
	AO3	<ul style="list-style-type: none"> • Simple comment on explicit ideas/contextual factors

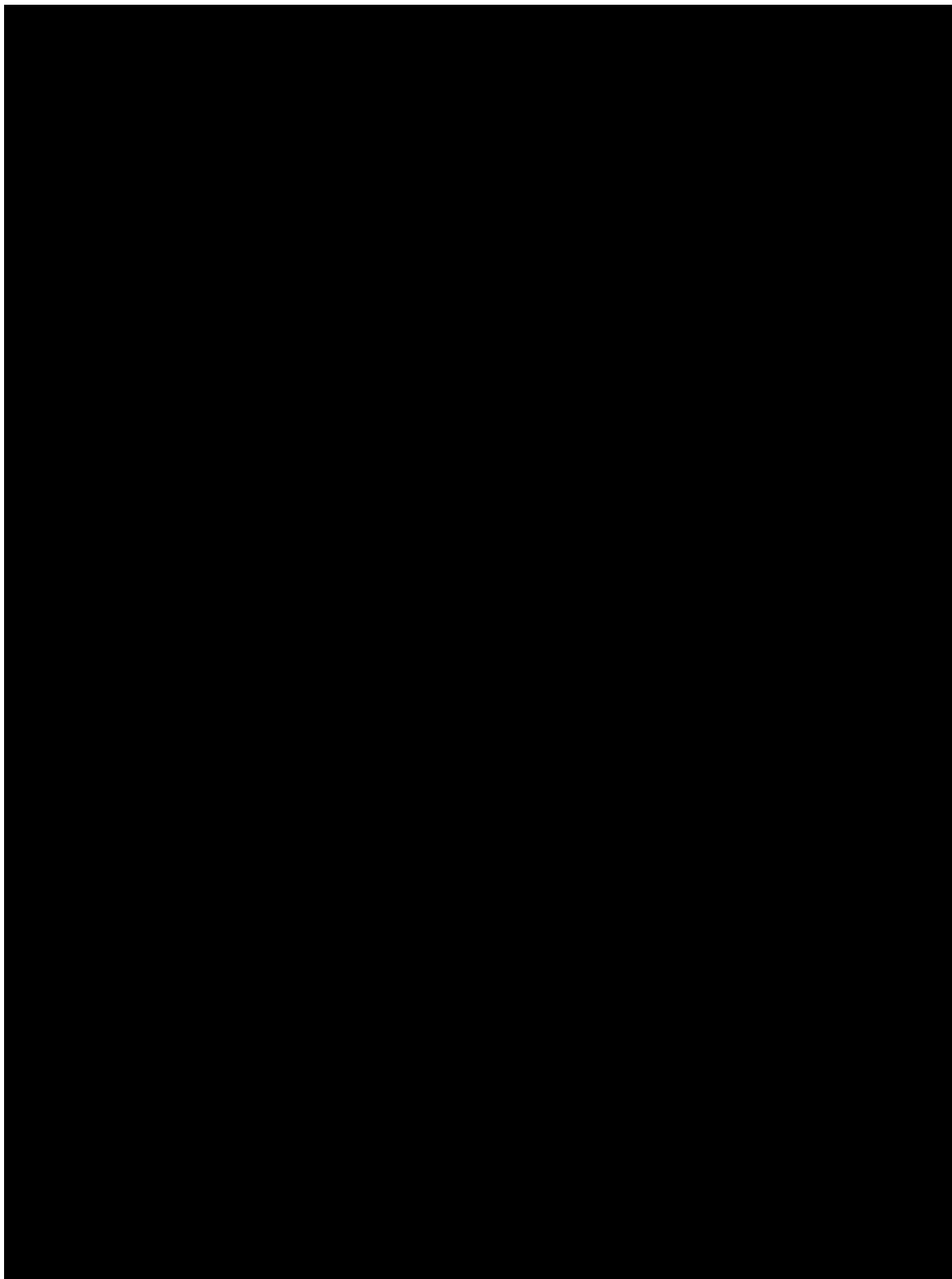
Key Terminology

Allegory	A story that can be interpreted to reveal a hidden meaning, typically a moral or political one.
Ambition	A strong desire to do or achieve something
Devolution	The idea that humans could 'devolve' or 'regress' – in other words, go backwards rather than evolve or improve.
Duality	The concept of something being two-sided or double
Duplicity	Deceitfulness/ being two faced e.g. <i>The duplicitous nature of Lady Macbeth is one of the things that makes her so dangerous.</i>
Epistolary	A novel formed from documents such as letters or diary entries. Often used in gothic novels to lend a sense of authenticity to the story (despite it still being fiction)
Gothic	A literary genre with conventions such as: mystery, terror, horror, the supernatural. Gothic fiction was often set in the past or abroad, which made Stevenson's novel more shocking when it was set in contemporary London.
Hamartia	The fatal (deadly) flaw of the protagonist in a tragedy
Horror	Fear created by seeing something graphic, perhaps violent or gruesome. Terror and horror are often used in gothic fiction.
Kingship	The state of being a king; a question on kingship might want you to compare what Macbeth, Macduff and Duncan are like as kings.
Pathetic fallacy	A literary technique used when writers reflect a character's mood through the setting, such as in the weather or in the description of a building.
Prophecy	A prediction that is made about the future
Regicide	The killing of a King.
Reputation	The general opinion held by society of an individual's quality or personal character.
Supernatural	Things that are viewed as unnatural, such as ghosts and witches.
Terror	Fear created by mystery and suspense. Terror is the <u>anticipation</u> of horror; for example, you might feel terror if you hear a mystery noise or are waiting for something awful to happen.
Tragedy	A play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character.
Turning point	A critical moment for the protagonist in a work of fiction. For example, in a tragedy it is the moment when the tragic hero makes a decision that triggers his downfall.
Tyranny	A cruel or unjust use of power.

Additional Terminology

	Term	Definition
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Key Information—MACBETH



Key Information – JEKYLL AND HYDE

Chapters			
1	Enfield witnesses Hyde trample on a young girl; Hyde eventually agrees to pay compensation; he mysteriously returns with a cheque signed by Jekyll.		
2	Utterson, feeling deeply uneasy about Jekyll's relationship with Hyde, sees Lanyon; Utterson has a nightmare about Hyde; he eventually meets Hyde.		
3	Jekyll holds a pleasant dinner party; he unsuccessfully tries to reassure Utterson about his relationship with Hyde.		
4	A maid witnesses Hyde brutally murder Sir Danvers Carew; Utterson travels to Soho to discover that Hyde's home has been left in a hurry.		
5	Utterson visits Jekyll; Jekyll attempts to convince Utterson that his association with Hyde has ended; Utterson discovers that Hyde's letter has been forged.		
6	In the absence of Hyde, Jekyll becomes more sociable; Jekyll soon isolates himself again; Lanyon dies suddenly and leaves Utterson a mysterious letter.		
7	Utterson and Enfield pass Jekyll at his window; they try to persuade him to come down; Jekyll refuses and shuts the window; the two men are deeply shocked.		
8	Worried for the safety of Jekyll, Poole asks Utterson to investigate the cabinet; inside the cabinet is the dead body of Hyde and a letter written by Jekyll.		
9	Lanyon's letter reveals that Jekyll asked him to follow a number of strange instructions; at midnight, Lanyon meets Hyde; Hyde transforms back into Jekyll.		
10	Jekyll's letter reveals that he was driven to experimentation by his fascination with the 'primitive duality of man'.		
Key Characters		Key Themes	
Jekyll	<ul style="list-style-type: none"> Outwardly respectable, professional man Large, handsome, smooth-faced Conceals his pleasures Transforms into Hyde 	Duality	<ul style="list-style-type: none"> Human nature Public and private lives Civilisation and disorder Night and day
	<ul style="list-style-type: none"> Primitive and troglodytic Violent and remorseless Murders Sir Danvers Carew Indulges in 'undignified', 'monstrous' pleasures 	Science	<ul style="list-style-type: none"> Darwinism and eugenics Nature and nurture Supernatural Dangers of scientific study
	<ul style="list-style-type: none"> Respectable, loyal friend of Jekyll Rational and reserved Investigates Jekyll's relationship with Hyde Reads the letters of Lanyon and Jekyll 	Friendship	<ul style="list-style-type: none"> Professional, single, well-educated men Constraints of society Secrets and lies Loyalty and estrangement
	<ul style="list-style-type: none"> Estranged friend of Jekyll Believes Jekyll is 'too fanciful' Witnesses Hyde transform into Jekyll Dies of shock 	Violence	<ul style="list-style-type: none"> Urbanisation and 'urban terror' Victimisation of the vulnerable Victorian values Fin de siècle fears
Lanyon		<p>Charles Darwin's <i>Origin of Species</i> challenged traditional Victorian perceptions of science and scientific possibilities, whilst also undermining the value of religion as a guiding force. The resulting debates around morality and existentialism are clearly present in the novel.</p>	

Homework

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

Year 11 Additional English: Literature Revision		
Task 1: <u>WEEK 2</u>	Due date:	Read and complete Homework Task 1 <ul style="list-style-type: none">• Complete the quotation exercises for 'Macbeth' and 'The Strange Case of Dr Jekyll and Mr Hyde' on p.10.• Write 5 more quotations for each of your own.
Task 2: <u>WEEK 4</u>	Due date:	Read and complete Homework Task 2 <ul style="list-style-type: none">• Complete a character/plot map in the style of the example on p.12 for both 'Macbeth' and 'The Strange Case of Dr Jekyll and Mr Hyde'

There are additional homework tasks, as well as some revision videos on the final page of the Knowledge Organiser you can look at.

A reminder you should be reading for 20 minutes every day.

Homework Task 1

Complete the quotations and add 5 of your own for each text:

Macbeth:

- “Fair is _____ and foul is _____” (Act 1, The Witches)
- “Stars hide your fires! Let not light see my black and deep _____” (Act 1, Macbeth)
- “_____ me here and fill me from the crown to the toe top full of direst _____” (Act 1, Lady Macbeth)
- “O’ full of _____ is my mind dear wife” (Act 3, Macbeth)
- “Is this a _____ which I see before me, the handle toward my hand?” (Act 2, Macbeth)

1. _____
2. _____
3. _____
4. _____
5. _____

Jekyll and Hyde:

- “The large, _____ face of Dr Jekyll grew pale to the lips and there came a blackness about his eyes”
- “_____ like fury”
- “If he be Mr Hyde, then I be Mr _____”
- “something _____ something detestable”
- “an _____ man paying through the nose for the capers of his youth”

1. _____
2. _____
3. _____
4. _____
5. _____

Extra Activity: Write some WHAT sentences about the following characters:

1. Mr Hyde represents

2. Dr Jekyll appears at first to be the ideal Victorian gentleman because

3. The reader identifies with Utterson in the text because

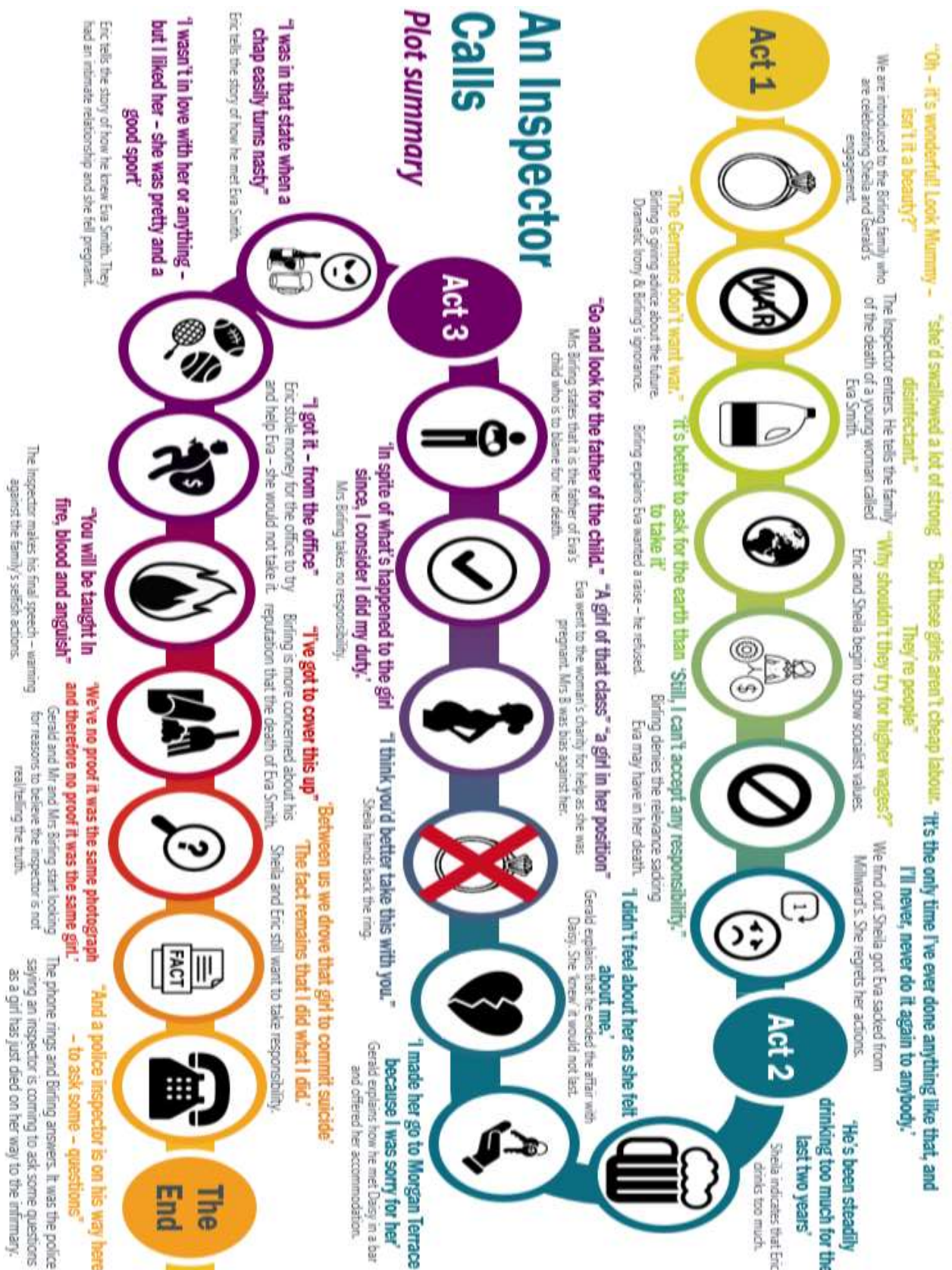
4. Banquo represents

5. Macbeth is the tragic hero of the play because

6. Lady Macbeth is not a typical representation of women during Shakespeare's time
because_____

Homework Task 2

Produce a character/ plot map of 'Macbeth' and 'The Strange Case of Dr Jekyll and Mr Hyde' on pages 13 and 14. See below an example for 'An Inspector Calls':



Space for Macbeth Plot Map

Space for Dr Jekyll & Mr Hyde Plot Map

Example Questions for Revision

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

Read the following extract from Chapter 1 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, the reader is introduced to the sinister door that Mr Hyde is frequently seen using.

5 It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the week-days. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and
10 general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

15 Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two stories high; showed no window, nothing but a door on the lower story and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the
20 schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

1. Starting with this extract, how does Stevenson make use of contrasts in his novel?

Write about:

- how Stevenson presents contrasts and differences in this extract;
- how Stevenson makes use of different contrasts throughout the novel as a whole.

[30 marks]

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

Read the following extract from Chapter 3 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Mr Utterson has asked Dr Jekyll about his knowledge of, friendship and relationship with Mr Hyde.

- The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'
- 5 'What I heard was abominable,' said Utterson.
- 'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is a very strange — a very strange one. It is one of those affairs that cannot be mended by talking.'
- 'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'
- 10 'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I
- 15 thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'
- Utterson reflected a little, looking in the fire.
- 'I have no doubt you are perfectly right,' he said at last, getting to his feet.
- 20 'Well, but since we have touched upon this business, and for the last time I hope,' continued the doctor, 'there is one point I should like you to understand. I have really a very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he was rude. But, I do sincerely take a great, a very great interest in that young man; and if I am taken away, Utterson, I wish you to promise me that you will bear with him and get his rights for him.'

1. Starting with this extract, how does Stevenson present the friendship between Jekyll and Utterson?

Write about:

- how Stevenson presents Jekyll's relationship with Utterson in this extract;
- how Stevenson presents and develops the changes in their relationship throughout the novel as a whole.

[30 marks]

Read the following extract from Act 3 Scene 1 and answer the question that follows.

At this point in the play, Macbeth is now king of Scotland. Banquo is concerned about how Macbeth has become King.

BANQUO

Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou ~~play'dst~~ most foully ~~for't~~: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them--
As upon thee, Macbeth, their speeches shine--
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush! ~~no~~ more.

*Enter MACBETH, as king, LADY MACBETH, as queen,
LENNOX, ROSS, Lords, Ladies, and Attendants*

MACBETH

Here's our chief guest.

LADY MACBETH

If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

MACBETH

To-night we hold a solemn supper sir,
And I'll request your presence.

BANQUO

Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.

Starting with this conversation, explain how Shakespeare presents Macbeth and Banquo's relationship.

Write about:

- how Shakespeare presents their relationship in this conversation
- how Shakespeare presents the relationship elsewhere in the play

[30 marks]

AO4 [4 marks]

Read the following extract from Act 3, Scene 4 and answer the question that follows.

At this point in the play, Macbeth has recently been crowned King and is holding a banquet to celebrate. He has recently ordered the murder of his friend, Banquo, and Banquo's son, Fleance.

LENNOX

May 't please your highness sit.

Enter the GHOST OF BANQUO, and sits in MACBETH's place

MACBETH

Here had we now our country's honor roofed,
Were the graced person of our Banquo present,
Who may I rather challenge for unkindness
Than pity for mischance.

ROSS

His absence, sir,
Lays blame upon his promise. Please 't your highness
To grace us with your royal company?

MACBETH

The table's full.

LENNOX

Here is a place reserved, sir.

MACBETH

Where?

LENNOX

Here, my good lord. What is 't that moves your highness?

MACBETH

Which of you have done this?

LORDS

What, my good lord?

MACBETH

(to GHOST) Thou canst not say I did it. Never shake
Thy gory locks at me.

Starting with this extract, explain how the theme of guilt is presented in the play,

Write about

- How Shakespeare presents guilt in this scene
- How Shakespeare presents guilt elsewhere in the play

[30 marks]

AO4 [4 marks]

Essay Planning sheet

<p>THESIS STATEMENT: What is your argument?</p> <ul style="list-style-type: none"> • Big idea • Summarise arguments • Link to the question 		
<p>WHAT Moment/ Big Idea 1</p> <p>[MUST BE FOCUSED ON THE EXTRACT]</p>	<p>HOW Quotes to support/ language methods</p>	<p>WHY Links to context and purpose</p>
<p>WHAT Moment/ Big Idea 2</p>	<p>HOW Quotes to support/ language methods</p>	<p>WHY Links to context and purpose</p>
<p>WHAT Moment/ Big Idea 3</p>	<p>HOW Quotes to support/ language methods</p>	<p>WHY Links to context and purpose</p>



Wider reading list

This unit is all about your ability to revise and recap the knowledge required for your English Literature exam.

The following links direct you to websites with useful revision resources, including videos, on the two literature texts:

[William Shakespeare's 'Macbeth' - Detailed Analysis - YouTube](#)

[Plot summary - AQA - Video - GCSE English Literature - BBC Bitesize](#)

[Characters - AQA - Video - GCSE English Literature - BBC Bitesize](#)

[Themes - AQA - Video - GCSE English Literature - BBC Bitesize](#)

[Education | Macbeth | Royal Shakespeare Company \(rsc.org.uk\)](#)

[Duality of Genre in 'Jekyll and Hyde' \(very clever from Stevenson\) - YouTube](#)

[Plot summary - AQA - Video - GCSE English Literature - BBC Bitesize](#)

[Characters - AQA - Video - GCSE English Literature - BBC Bitesize](#)

[Themes - AQA - Video - GCSE English Literature - BBC Bitesize](#)

Remember, you also have your other Knowledge Organisers to support you with revision.