

Revision for Edexcel GCSE English Language

Acknowledgements

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Cover: Rebecca Scambler

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Updated 2024, to reflect changes in the questioning. With thanks to Georgina Pearson, Stowe School

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Introduction

The GCSE English Language examination is unusual in that it does not require any revision of content. Consequently, these 'revision' materials are designed to boost students' abilities in tackling various aspects of the reading and writing sections of both papers.

It is worth bearing in mind the following when using these materials:

- Teachers can take students through the activities sequentially, or in any order they wish. They can also choose to omit certain activities and add in different ones of their own.
- Teachers can use the materials in conjunction with the sample texts and examination papers included, or with alternative texts of their own choice.
- The materials are designed to remind students about key aspects of their exams, but also to help them to engage with those aspects in ways that will improve their general understanding and confidence.
- The materials can be used in classrooms, or photocopied for students to use at home as part of their general revision.
- The materials can be shared across a school or college, with teachers and students, but cannot be disseminated more widely.
- The materials have been designed using sample materials freely available on the Edexcel website as models. They are not in any way endorsed by Edexcel and teachers should use them alongside any guidance available from the official awarding body.

Reading (50%) Read and understand a range of texts to:	
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
Writing (50%)	
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.)

NB: In the final exam, students will be tested on texts from the 19th, 20th and 21st centuries. Both texts in the sample Paper 2 materials are for the 21st century, but for the purpose of practice replicate the likely form and challenge of the final Paper 2.

SAMPLE PAPERS FOR EDEXCEL ENGLISH LANGUAGE GCSE (9-1)

- Paper 1: Fiction and Imaginative Writing
- Paper 2: Non-fiction and Transactional Writing

Paper 1: Fiction and Imaginative Writing

Time: 1 hour 45 minutes

[NB. These materials have been devised following the model offered by the awarding body in their sample materials. They have not been approved by the awarding body and teachers should use them in conjunction with their own understanding of the AB's assessment criteria.]

[40 marks]

Read the text below and answer Questions 1-4.

In this passage from Great Expectations, by Charles Dickens, the narrator, Pip, is lured into a trap by a character called Orlick.

It was a dark night, though the full moon rose as I left the enclosed lands, and passed out upon the marshes. Beyond their dark line there was a ribbon of clear sky, hardly broad enough to hold the red large moon. In a few minutes she had ascended out of that clear field, in among the piled mountains of cloud.

There was a melancholy wind, and the marshes were very dismal. A stranger would have found them insupportable, and even to me they were so oppressive that I hesitated, half inclined to go back. But I knew them well, and could have found my way on a far darker night, and had no excuse for returning, being there. So, having come there against my inclination, I went on against it.

5

The direction that I took was not that in which my old home lay, nor that in which we had pursued the convicts. My back was turned towards the distant Hulks as I walked on, and, though I could see the old lights away on the spits of sand, I saw them over my shoulder. I knew the limekiln as well as I knew the old Battery, but they were miles apart; so that, if a light had been burning at each point that night, there would have been a long strip of the blank horizon between the two bright specks.

10

At first, I had to shut some gates after me, and now and then to stand still while the cattle that were lying in the banked-up pathway arose and blundered down among the grass and reeds. But after a little while I seemed to have the whole flats to myself.

20

It was another half-hour before I drew near to the kiln. The lime was burning with a sluggish stifling smell, but the fires were made up and left, and no workmen were visible. Hard by was a small stone-quarry. It lay directly in my way, and had been worked that day, as I saw by the tools and barrows that were lying about.

25

Coming up again to the marsh level out of this excavation, – for the rude path lay through it, – I saw a light in the old sluice-house. I quickened my pace, and knocked at the door with my hand. Waiting for some reply, I looked about me, noticing how the sluice was abandoned and broken, and how the house – of wood with a tiled roof – would not be proof against the weather much longer, if it were

Section A: Reading

Read the texts in the Reading Text insert provided and answer ALL questions.

You should spend about 1 hour on this section.

[NB: Each question specifies the Assessment Objectives it is being marked against. This does not happen in the awarding body sample materials.]

1. From **lines 1-4** identify the two clauses which together explain that the narrator has moved from one place to another.

[1 mark, AO1]

2. From **lines 5-9**, give two ways the narrator expresses uncertainty about his decision to go out across the marshes.

You may use your own words, or quotation from the text.

[2 marks, AO1]

3. In **lines 26-37** how does the writer use language and structure to show the narrator's isolation?

Support your views with reference to the text.

[6 marks, AO2]

4. In this extract there is an attempt to build tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

[15 marks, AO4]

Writing About Sentences

Writing about sentences can be very difficult. Are you supposed to write about what types you can find (simple, compound, complex), how they are made up (main clauses, subordination, adverbials etc.), how they all link together, or their effect? The answer lies in a combination of the above – but with the ultimate stress on their effect.

These cards have been designed to help you think about some of the technical aspects of sentences and their effect at the same time.

- See which ones apply to an extract you are looking at.
- Identify two or three that are particularly important for your extract.

<p>Go sentences!</p> <p>It doesn't do to get too carried away when writing, but every so often a writer feels the need to express themselves in an exclamatory mood. Some say that the popularity of social media has led to this being used too much. Maybe. Maybe not!</p>	<p>Questions, questions</p> <p>Feeling in an interrogatory mood? Questions are sentences too, you know, and they can really help a writer to direct a reader in a particular way. Rhetorical questions are especially effective in this respect.</p>
<p>The fragment, or minor sentence</p> <p>This is a bold sentence indeed: a sentence that is not really a sentence because it lacks all of the required parts. It can be employed to great effect, though, because if a writer is in control, then meaning is implied, regardless of whether a sentence is complete or not. No doubt!</p>	<p>The show off</p> <p>Sometimes you just have to sit back and admire a sentence, particularly a really long one – almost certainly complex, quite possibly multi-clause – that shows perfect control, what with its fancy punctuation, its well-handled subordinate clauses, its potential use of parenthesis, and its adept use of referents.</p>
<p>Punctuated to perfection</p> <p>Sometimes it is not necessarily the words in a sentence that impress, but those little dots and dashes that help the words to make sense: punctuation, the tricky stuff without which meaning would start to crumble.</p>	<p>The holding sentence</p> <p>Sometimes the beauty of a sentence lies in it hardly being noticed. It is simply there, a bridge between other sentences. Likely to be declarative in mood, this sentence doesn't do much, but a piece of writing would fail without it.</p>
<p>The back to front</p> <p>Back to front you can make your sentences if you want to, drawing perhaps on fronted adverbials. Stylewise, this doesn't always work, but it's certainly a good option if you want to highlight a particular point.</p>	<p>Short and to the point</p> <p>What this sentence lacks in length it makes up for in impact. Most likely, technically, to be a simple sentence, this sentence is positioned carefully to really drive home a point.</p>
<p>Sentence patterns</p> <p>A writer can be an artist, painting patterns with sentence lengths and shapes. A long, complex one here, packed with subordination, a short simple one there, to drive home a point. Or maybe a series similar in type and length to create a particular rhythm. Spotting such patterns can be useful when thinking about structure: how do sentences shift as a piece of writing develops?</p>	<p>Make up your own sentence card</p>

Recognising What Each Paper Requires

In the short time you have to write your responses to Paper 1 and Paper 2, Section B, it is important that you plan out your work as quickly as possible.

These activities offer quick ways into the different kinds of questions you are likely to encounter in the different papers: imaginative writing in Paper 1, and transactional writing in Paper 2.

Some of the approaches are designed to encourage you to think about the ideas and language resources you will draw on in your responses. Others are to help with your planning.

Thinking About Paper 1 – Imaginative Writing: Just a Minute Cards

You can use these cards for either imaginative writing task. You can use them in a number of different ways. Here are three examples:

1. Talking to a card at random

- In small groups, place the cards face down and take it in turns to pick one at random.
- Try to keep talking for up to 30 seconds (one minute if you're feeling ambitious) about how you would apply what is on the card to your writing task. If the card does not apply to your task, then take another one. E.g. you may feel that the 'character' card is not relevant to a descriptive writing task.
- Keep going until you have used up all of the cards.

2. Selecting cards

- On your own, choose the 5 cards that you think are most relevant to how you will approach your writing task.
- Compare your choices with those of a partner and discuss reasons for any similarities or differences.

3. Writing challenge

- On your own, select a card that you are particularly interested in using for your writing.
- Write a short paragraph that highlights the feature on the card.
- Share your work with a partner and discuss what you have done particularly well.

A Christmas Carol

Revision for Edexcel GCSE Literature



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Publications

Acknowledgements

Activities by Andrew McCallum

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Teachers' Notes

These revision materials have been designed to use with students sitting the Edexcel GCSE English Literature paper. They have all been written with the assessment objectives that apply to the study of a 19th-century novel in mind. These are as follows:

Assessment Objective	Marks awarded
AO1 <ul style="list-style-type: none">■ Read, understand and respond to texts. Students should be able to:<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.	20
AO2 <ul style="list-style-type: none">■ Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.	20

While we recognise the importance of students understanding the assessment objectives, we also believe that separating them out too systematically into their constituent parts can hinder a proper understanding of the text. With this in mind, several of the activities encompass AO1 and AO2 together. Consequently, you will find within the material activities that model and encourage the exploration of all of the following in different ways and at different times:

- writing in a critical style
- developing a personal response
- using textual references and quotations
- developing interpretations
- analysing language, form and structure
- using subject terminology.

Teachers are free to photocopy and distribute the resources among students within their own institution, or to simply use them in the classroom. In the latter instance, we have designed several of the activities in ways that encourage detailed discussion about the novel. We believe this will help students extend their long-term memory of particular details and ideas, develop their understanding of personal response and recognise different possibilities available to them.

WHAT CAN YOU REMEMBER ABOUT *A CHRISTMAS CAROL?*

Total Recall: Factual Questions

There are lots of ways that you can use the questions on pages 6 and 7 to test your factual knowledge of *A Christmas Carol*. Here are some suggestions:

What I know, sort of know and don't know

1. Read a stave that you need to revise.
2. Read through the questions about this stave.
3. Divide the questions into ones you are sure you know the answer to, ones you sort of know and ones you do not know.
4. Join with a partner and together see if you can work out the answers to all the questions.
5. Finally identify the ones you are still not sure about and ask your teacher for the answer sheet.

Testing a partner

1. In pairs, choose a stave that you want to revise. (You can also do this activity for the whole book all at once.)
2. Look at the questions for your stave, or staves, and, in your head, place them in order of difficulty.
3. Take it in turns to ask your partner what you think is the hardest question available, until you have run out of questions to ask.
4. Keep a score and see who gets the most correct answers.

Which facts are most important?

1. With a partner, work through questions for a stave.
2. When you are confident that you know all of the answers, decide which five facts in that stave are the most significant to remember.

Generating Knowledge

Discussing *A Christmas Carol*

These questions have been designed for you to discuss in a number of different ways. It is important that you compare your ideas with others in order to generate as much knowledge as possible around each one.

Make sure that your teacher sometimes joins in too as they will have a particular expertise in studying literature that will add to the knowledge and understanding in the room.

■ Here are some of the ways you might use these questions:

- Have a go at answering all of the questions, focus on a few that you select yourself, or answer ones set by your teacher.
- Try to think of 3-5 things to say in response to each question that you tackle.
- In a small group, take a question each and take it in turns to try to talk non-stop about it for one minute.
- Take the same question as other members of your group and spend a few minutes writing a response. Read your different responses to each other and see how you have each approached it differently or in similar ways.
- In small groups, pick a question at random. See who can be the first to come up with five things to say about it.

Stave One

1. What do you notice about the narrative voice in the first few pages? You might like to comment on how it is established – tone, variation, and so on.
2. What examples of repetition can you find in the first few pages? Why do you think Dickens uses so much repetition here? What is its effect?
3. What do you notice about the way that the weather is described in this stave? What effect do these descriptions have on the reader?
4. What different ideas about Christmas do Scrooge and his nephew have? What is the effect of placing these side-by-side at the start of the novel?
5. The first stave establishes this as a ghost story. But is it scary? If so, how? If not, why not? And what kind of story is it exactly?
6. Why do you think Dickens chooses to have ‘two portly gentlemen’ come to Scrooge to ask him to contribute to charity? What is their effect on the reader?
7. How is Marley’s ghost presented? What emotions might readers feel about this ghost?
8. What does this first stave have to say about human nature?
9. How does Dickens show his skill as a storyteller in this opening stave, particularly in terms of building expectations?

Stave Two

1. What does the Ghost of Christmas Past look like? How does it match with your idea about what a ghost should look like?
2. Come up with ideas about why this stave might be criticised as being too sentimental.
3. How is young Scrooge presented? What emotions might readers feel about him?
4. How are the Fezziwigs portrayed and what is their significance in the novel?

KEY ASPECTS OF A *CHRISTMAS CAROL*

Character: Scrooge

‘Oh! But he was a tight-fisted hand at the grindstone, Scrooge!’

This quotation comes from a long, descriptive passage at the start of the novel that leaves the reader in no doubt about Scrooge’s mean character. Most of the rest of the novel, however is about his *redemption*: how he comes to be saved from his own miserly and miserable life.

There are two lists on page 11, one giving examples of Scrooge’s miserliness and how he was perceived at that time in his life, the other showing moments on his path to redemption.

- Choose three from each list that make you feel sympathy for Scrooge.
- Choose three from the first list that you think make him sound the meanest.
- Choose three from the second list that you think most make him sound like a reformed character.
- Choose points from both lists that make him sound like a man psychologically scarred by various events in his life.
- Choose points from both lists that make his portrayal seem like a caricature rather than realistic.
- Choose what you consider to be the five most important points from each list.

Strange Case of Dr Jekyll and Mr Hyde

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- writing in a critical style
- developing a personal response
- using textual references and quotations
- developing interpretations
- analysing language, form and structure
- using subject terminology.

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WHAT CAN YOU REMEMBER ABOUT *STRANGE CASE OF DR JEKYLL & MR HYDE?*

Total Recall

There are lots of ways that you can use the questions on pages 6-7 to test your factual knowledge of *Strange Case of Dr Jekyll and Mr Hyde*. Here are some suggestions.

What I know, sort of know and don't know

1. Read the questions before re-reading the book, or individual chapters, and identify gaps in your knowledge.
2. Read a chapter, or cluster of chapters where you have gaps in your knowledge.
3. Re-read the questions about the chapter, or chapters.
4. Divide the questions into ones you are sure you know the answer to, ones you sort of know and ones you do not know.
5. Join with a partner and together see if you can work out the answers to all the questions.
6. Finally identify the ones you are still not sure about and ask your teacher for the answers (available on pages 38-39).

Testing a partner

1. In pairs, choose a chapter or cluster of chapters that you want to revise. (You can also do this activity for the whole book all at once.)
2. Look at the questions for your chapter, or chapters, and, in your head, place them in order of difficulty.
3. Take it in turns to ask your partner what you think is the hardest question available, until you have run out of questions to ask.
4. Keep a score and see who gets the most correct answers.

Which facts are most important?

1. With a partner, work through questions for a chapter, or cluster of chapters.
2. When you are confident that you know all of the answers, decide which five facts in that chapter, or cluster, are the most significant to remember.

Generating Knowledge

Discussing *Strange Case of Dr Jekyll and Mr Hyde*

These questions have been designed for you to discuss in a number of different ways. It is important that you compare your ideas with others, including your teacher, in order to generate as much knowledge as possible around each one.

- Here are some of the ways you might use these questions:
 - Have a go at answering all of the questions, focus on a few that you select yourself, or answer ones set by your teacher.
 - Try to think of 3-5 things to say in response to each question that you tackle.
 - In a small group, take a question each and take it in turns to try to talk non-stop about it for one minute.
 - Take the same question as other members of your group and spend a few minutes writing a response. Read your different responses to each other and see how you have each approached it differently or in similar ways.
 - In small groups, pick a question at random. See who can be the first to come up with five things to say about it.

Chapter 1

1. Looking back on this chapter after reading the whole book, what clues does Stevenson include about what is going to happen? How effective is he at grabbing the attention of his readers?
2. How does Stevenson present the relationship between Utterson and Enfield? Is there anything that you think would be surprising about their behaviour for a modern reader? Are there any unanswered questions about their behaviour for readers from any period?
3. How effectively does Stevenson establish the setting in this chapter? You might like to think in particular about his use of contrasts and his description of the house into which Hyde goes.

Chapter 2

1. In what ways do the first two chapters develop like a detective story? In what ways does it develop differently?
2. Utterson calls on Dr Lanyon unannounced after midnight, yet this is not presented by Stevenson as unusual. Why do you think he has set the opening action at night-time?
3. What impression does Stevenson create of Utterson up to this point? You might, for example, think about why Utterson is so interested in Dr Jekyll and Mr Hyde.

Chapter 3

1. In this short chapter we meet Dr Jekyll for the first time. What impression does Stevenson give of his character? How does his behaviour add to the element of mystery in the story as a whole?

Chapter 4

1. This chapter pays a lot of attention to the weather and to describing the part of London in which Hyde lives. How are both the weather and setting presented in order to create a Gothic effect?

KEY ASPECTS OF *STRANGE CASE OF DR JEKYLL AND MR HYDE*

Characters

The Victorian gentlemen

As well as the character of Jekyll, several other Victorian 'gentlemen' feature in the novel. Much of it is told from the point of view of Mr. Utterson, including what Mr. Enfield tells him. He also speaks to Dr. Lanyon, who in turn provides the narration for part of the story.

Some readers find these different characters difficult to tell apart. The statements below are designed to help you to think about why this might be and to explore the 'gentlemen' characters in the novel in more detail.

- In a pair, or small group, discuss reasons why you agree or disagree with the statements. Make sure to relate your responses to what happens in the novel.
- Choose a statement that interests you and find a short passage in the novel, about 200-300 words long that exemplifies it.
- Write a paragraph or two analysing closely how your passage exemplifies the statement and read this to the rest of the class.
- Draw on the ideas you have heard to write a full response to this question:

'How does Stevenson portray the role of the Victorian gentleman in *Strange Case of Dr Jekyll and Mr Hyde*?'

Stevenson makes all of the gentlemen in his novel behave in similar ways to suggest the strength of the pressures on them to conform.

The gentlemen in the novel all repress their true emotions and selves: this is why they are so interested in Hyde, because he represents everything they are not allowed to be.

Part of the novel's power comes from what we are *not* told about the lives of the gentlemen. E.g. what does Jekyll do when he acts as 'an ordinary secret sinner'? Why do Utterson and Enfield meet so late at night? And why is Lanyon so against Jekyll's medical experiments?

Stevenson presents the Victorian gentlemen as relatively dull characters in order to make Hyde even more interesting.

Stevenson creates sympathy for the Victorian gentlemen because it is obvious that they lead frustrated lives.