



5 STEPS TO A 100% ESSAY

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- Tick Each Section When Complete.

- PREP STEP - Make a copy of this document.
- PREP STEP - Share your essay outline template with your tutor.
- PREP STEP - Copy and paste the link for your essay outline into your study system.
- STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- STEP 2 - Use the TTECEA checklist for details
- STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- STEP 4 - Edit your essay.
- STEP 5 - Put your essay together as one complete piece.

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STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<p>Hook AO1</p> <p>fact/statistic ▾</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Horace Walpole, the author of the first Gothic novel, claimed he had created his manuscript in order to generate mystery.
<p>Buiding sentence(s) AO3</p> <p><input type="checkbox"/> counter-argument OR <input checked="" type="checkbox"/> some contextual info</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	The Gothic genre, which was popularised in the Eighteenth Century and remained influential into the Nineteenth, was distinguished by the intentional cultivation of tension and mystery.
<p>Thesis statement AO1</p> <p><input checked="" type="checkbox"/> key-idea-1 <input checked="" type="checkbox"/> key-idea-2 <input checked="" type="checkbox"/> key-idea-3</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Stevenson's novel, one of the earliest psychological thrillers, also uses the withholding of information to generate suspense; however, it also employs other potent techniques, such as his depiction of gentlemen who refuse to speak, vague and sometimes contradictory descriptions of Hyde, and the pervasive thematic choice of silence and secrecy.
Criteria	Status	BODY PARAGRAPH 1 - only focus on 1 KEY IDEA
<p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key-idea-1</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Characters fail or refuse to articulate themselves repeatedly throughout the narrative; they either appear incapable of describing a frightening perception, such as Hyde's physical traits, or they purposefully abort or avoid particular conversations.
<p>HOW? Supporting sentences AO2</p> <p><input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close-analysis <input checked="" type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	For instance, Utterson repeatedly questions Poole the cause for his visit - 'tell me plainly;' 'be explicit;' 'What foul play?' – Poole, on each occasion, however, refuses to divulge. The closest he comes to an answer is the suggestion his 'master' is 'shut up again in the room,' which, once more, declines to get to the crux of his suspicions: that an interloper has taken Jekyll's place. Even the punctuation Steven employs in Poole's responses contributes to a sense of evasion: for instance, the use of a dash in the exclamation ('I don't like it, sir—I wish I may die if I like it') creates a hard pause that draws attention to the emptiness of his answer until he simply 'disregards the question' completely.





		Consequently, although Dr. Jekyll and Mr. Hyde may have performed 'unspeakable' atrocities, the reader is left to his or her own imagination as to what they truly are because Stevenson never reveals them 'plainly'. In addition, since the topic at hand is a locked room (a recurring motif in Gothic literature), the reader is symbolically denied access to pertinent information which may create a sense of frustration, however, it also helps us to explore the psychological aspect of the novel.
<p>WHY? Concluding sentence(s) AO2/AO3</p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> author's purpose<input checked="" type="checkbox"/> (final thought / context about the key idea)	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Perhaps Stevenson sought to investigate the enduring suppression of emotions and sensations that seemed to characterise Victorian society which appeared to prize decorum and reputation above all and preferred to repress or even deny the truth if that truth threatened to upset the conventionally ordered worldview.
Criteria	Status	BODY PARAGRAPH 2 - only focus on 1 KEY IDEA
<p>WHAT? Topic sentence AO1</p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> key idea 2	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	However, the reader is initially exposed to the enigmatic Mr. Hyde via the testimony of Mr. Utterson's distant cousin, Richard Enfield.
<p>HOW? Supporting sentences AO2</p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> terminology<input checked="" type="checkbox"/> evidence<input checked="" type="checkbox"/> close analysis<input checked="" type="checkbox"/> effects*	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	He narrates his contact with Hyde in a distressing way, alarming Mr. Utterson after explaining the horror of seeing Hyde trampling a little girl in the street. Enfield uses a parallel structure to characterise Hyde's lack of humanity: "It wasn't like a man; it was like some damned Juggernaut." The reader may notice the vagueness in Enfield's description of Hyde, particularly through the pronoun, 'it,' coupled with the language of negation, 'wasn't like a man'; through this vague descriptive language, it appears as though Stevenson wishes to depict Hyde in a dehumanised form, perhaps as an attempt to elicit a sense of revulsion from the reader, especially the Victorian reader who were encouraged to respect and admire the archetypal Victorian gentleman, which Hyde appears to be the complete opposite of. Consequently, Hyde's offer to pay for his transgressions is first met with scepticism; yet, after waiting with Hyde until the banks open, Enfield is shocked to discover that the cheque is genuine. In other words, Stevenson seems to be posing a variety of questions to the reader regarding Victorian presumptions, including the following: Are status and wealth objective





		<p>indicators of moral character? Is the Victorian gentleman archetype incapable of repulsive behaviour? Is it sufficient, if we have the means, to simply pay for our wrongdoings? Subsequently, Stevenson's plot structure draws our attention to various perceptions of justice; for example, a modern reader would likely be appalled by Hyde's behaviour and we would expect, that he be jailed for a brutal assault; however, it appears through Stevenson's depiction of Hyde and the other gentlemen, that paying the father of the child was sufficient compensation during the Victorian era. Essentially, Stevenson places a huge contradiction at the heart of the novel that the reader needs to grapple with: Hyde acts like a brute, although he has all of the resources of a "gentleman."</p>
<p>WHY? Concluding sentence(s) AO2/AO3</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea) 	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In other words, he does not behave himself as a person of his class would, therefore debunking the Victorian belief that brutish behaviour can only be shown by ordinary criminals and not 'gentlemen'.</p>
<p>Criteria</p>	<p>Status</p>	<p>BODY PARAGRAPH 3 - only focus on 1 KEY IDEA</p>
<p>WHAT? Topic sentence AO1</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> key-idea-3 	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Moreover, two key themes Stevenson employs to cultivate a mystery are 'silence and secrecy'.</p>
<p>HOW? Supporting sentences AO2</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects* 	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In fact, one might say that the book is founded on a structure of secrecy. As an example, Enfield and Utterson cease their conversation about Hyde in the first chapter due to their distaste for gossip and Utterson refuses to reveal his concerns about Jekyll throughout his investigation of his client's dilemma. In addition, neither Jekyll in his final confession nor the third-person narrator throughout the remainder of the work ever describes Hyde's vile actions and hidden vices clearly. One view is that Stevenson's purposeful withholding of information from the reader prompts us to ask if these narrative silences reflect a failure of language or a refusal to use it. In a way, we might see this as Stevenson's attempt to encourage us to examine not just the morality of others' silences, but also our own; — in other words, are we complicit in the degradation of society when we</p>





		remain mute about key concerns? In addition, Stevenson uses several symbols and motifs that emphasise the notion of secret and stillness, such as keys, masks, and closed doors. The pages of the story are saturated with imagery, which reflect the concept that behind the respectable façade of the street, with its clean, well-kept buildings, there lies a location of 'prolonged and sordid negligence.' The depiction of the city itself begs the reader to reflect on the sickness of humanity - our neglect of inner aspirations and dreams; the door may represent the entrance to the shadowy regions of the human spirit, the threshold over which Stevenson suggests we must pass to discover our genuine desires.
<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input checked="" type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	In this manner, Stevenson manages to make a significant portion of his story metaphorical, with the city serving as a metaphor for the mysteries of the split human spirit.
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p>Restated thesis AO1</p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	To summarise, Stevenson's novel, one of the first psychological thrillers, creates mystery in numerous ways, such as his characterisation of gentlemen who refuse to articulate themselves, vague and sometimes contradictory descriptions of Hyde, and the pervasive use of the themes of silence and secrecy.
<p>Summary of controlling concept AO1</p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Principally, however, Stevenson structures the novel as an exploration of the central mystery of human nature, which is the tussle for power between what he saw as the two warring dimensions of the human soul; on a societal level, he symbolises this through the contrast between the polite and the outsider, which we can also see as symbolising the Victorian façade and its 'unspeakable' actions.





<p>Summary of author's central purpose AO1/AO2/AO3</p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>According to Stevenson, man's soul is linked with both good and evil; he felt that these essential aspects cannot be separated since man is characterised by the struggle between his inner nature and this duality. Therefore, Stevenson's use of the gothic genre to investigate this subject seems appropriate, given that the gothic is typically employed to analyse social issues via symbols and metaphors. The fundamental metaphor may be Hyde, who, paradoxically, 'conceals' Jekyll's vices while revealing the harsh reality that Victorian society dreaded about itself, namely, that underlying the appealing façade they tried to display lurked something far more evil and repulsive.</p>
<p>Universal message AO1</p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Thus, seeing Jekyll and Hyde as a tragedy permits us to investigate Stevenson's biggest enigma, which is whether or not human society would protect its evil side and allow it to triumph over its good side. Thus, seeing Jekyll and Hyde as a tragedy permits us to investigate Stevenson's biggest enigma, which is whether or not human society would protect its evil side and allow it to triumph over its good side. Thus, seeing Jekyll and Hyde as a tragedy permits us to investigate Stevenson's biggest enigma, which is whether or not human society would protect its evil side and allow it to triumph over its good side.</p>





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

Horace Walpole, the author of the first Gothic novel, claimed he had created his manuscript in order to generate mystery. The Gothic genre, which was popularised in the Eighteenth Century and remained influential into the Nineteenth, was distinguished by the intentional cultivation of tension and mystery. Stevenson's novel, one of the earliest psychological thrillers, also uses the withholding of information to generate suspense; however, it also employs other potent techniques, such as his depiction of gentlemen who refuse to speak, vague and sometimes contradictory descriptions of Hyde, and the pervasive thematic choice of silence and secrecy.

Characters fail or refuse to articulate themselves repeatedly throughout the narrative; they either appear incapable of describing a frightening perception, such as Hyde's physical traits, or they purposefully abort or avoid particular conversations. For instance, Utterson repeatedly questions Poole about the cause for his visit - 'tell me plainly;' 'be explicit;' 'What foul play?' – Poole, on each occasion, however, refuses to divulge. The closest he comes to an answer is the suggestion his 'master' is 'shut up again in the room,' which, once more, declines to get to the crux of his suspicions: that an interloper has taken Jekyll's place. Even the punctuation Steven employs in Poole's responses contributes to a sense of evasion: for instance, the use of a dash in the exclamation ('I don't like it, sir—I wish I may die if I like it') creates a hard pause that draws attention to the emptiness of his answer until he simply 'disregards the question' completely. Consequently, although Dr Jekyll and Mr Hyde may have performed 'unspeakable' atrocities, the reader is left to his or her imagination as to what they truly are because Stevenson never reveals them 'plainly'. In addition, since the topic at hand is a locked room (a recurring motif in Gothic literature), the reader is symbolically denied access to pertinent information, which may create a sense of frustration; however, it also helps us to explore the psychological aspect of the novel. Perhaps Stevenson sought to investigate the enduring suppression of emotions and sensations that seemed to characterise Victorian society, which appeared to prize decorum and reputation above all and preferred to repress or even deny the truth if that truth threatened to upset the conventionally ordered worldview.

However, the reader is initially exposed to the enigmatic Mr. Hyde via the testimony of Mr. Utterson's distant cousin, Richard Enfield. He narrates his contact with Hyde in a distressing way, alarming Mr. Utterson after explaining the horror of seeing Hyde trampling a little girl in the street. Enfield uses a parallel structure to characterise Hyde's lack of humanity: "It wasn't like a man; it was like some damned Juggernaut." The reader may notice the vagueness in Enfield's description of Hyde, particularly through the pronoun, 'it,' coupled with the language of negation, 'wasn't like a man'; through this vague descriptive language, it appears as though Stevenson wishes to depict Hyde in a dehumanised form, perhaps as an attempt to elicit a sense of revulsion from the reader, especially the Victorian reader who were encouraged to respect and admire the archetypal Victorian gentleman, which Hyde appears to be the complete opposite of. Consequently, Hyde's offer to pay for his transgressions is first met with scepticism; yet, after waiting with Hyde until the banks open, Enfield is shocked to discover that the cheque is genuine. In other words, Stevenson seems to be posing various questions to the reader regarding Victorian presumptions, including the following: Are status and wealth objective indicators of moral character? Is the Victorian gentleman archetype incapable of repulsive behaviour? Is it sufficient, if we have the means, to simply pay for our wrongdoings? Subsequently, Stevenson's plot structure draws our attention to various perceptions of justice; for example, a modern reader would likely be appalled by Hyde's behaviour, and we would expect that he be jailed for a brutal assault; however, it appears through Stevenson's depiction of Hyde and the other gentlemen, that paying the father of the child was sufficient compensation during the Victorian era. Essentially, Stevenson places a huge contradiction at the heart of the novel that the reader needs to grapple with: Hyde acts like a brute, although he has all of the resources of a "gentleman." In other words, he does not behave himself as a person of his class would, therefore debunking the





Victorian belief that brutish behaviour can only be shown by ordinary criminals and not 'gentlemen'.

Moreover, two key themes Stevenson employs to cultivate a mystery are 'silence and secrecy'. In fact, one might say that the book is founded on a structure of secrecy. As an example, Enfield and Utterson cease their conversation about Hyde in the first chapter due to their distaste for gossip, and Utterson refuses to reveal his concerns about Jekyll throughout his investigation of his client's dilemma. In addition, neither Jekyll in his final confession nor the third-person narrator throughout the remainder of the work ever describes Hyde's vile actions and hidden vices clearly. One view is that Stevenson's purposeful withholding of information from the reader prompts us to ask if these narrative silences reflect a failure of language or a refusal to use it. In a way, we might see this as Stevenson's attempt to encourage us to examine not just the morality of others' silences but also our own; — in other words, are we complicit in the degradation of society when we remain mute about key concerns? In addition, Stevenson uses several symbols and motifs that emphasise the notion of secret and stillness, such as keys, masks, and closed doors. The pages of the story are saturated with imagery, which reflects the concept that behind the respectable façade of the street, with its clean, well-kept buildings, there lies a location of 'prolonged and sordid negligence.' The depiction of the city itself begs the reader to reflect on the sickness of humanity - our neglect of inner aspirations and dreams; the door may represent the entrance to the shadowy regions of the human spirit, the threshold over which Stevenson suggests we must pass to discover our genuine desires. In this manner, Stevenson manages to make a significant portion of his story metaphorical, with the city serving as a metaphor for the mysteries of the split human spirit. Moreover, the regular, daily elements of the city take on terrible overtones: doors, pavements, windows, stores, and even parks become simply façade, concealing the fundamental Hyde-like ugliness of humanity.

To summarise, Stevenson's novel, one of the first psychological thrillers, creates mystery in numerous ways, such as his characterisation of gentlemen who refuse to articulate themselves, vague and sometimes contradictory descriptions of Hyde, and the pervasive use of the themes of silence and secrecy. Principally, however, Stevenson structures the novel as an exploration of the central mystery of human nature, which is the tussle for power between what he saw as the two warring dimensions of the human soul; on a societal level, he symbolises this through the contrast between the polite and the outsider, which we can also see as symbolising the Victorian façade and its 'unspeakable' actions. According to Stevenson, man's soul is linked with both good and evil; he felt that these essential aspects cannot be separated since man is characterised by the struggle between his inner nature and this duality. Therefore, Stevenson's use of the gothic genre to investigate this subject seems appropriate, given that the gothic is typically employed to analyse social issues via symbols and metaphors. The fundamental metaphor may be Hyde, who, paradoxically, 'conceals' Jekyll's vices while revealing the harsh reality that Victorian society dreaded about itself, namely, that underlying the appealing façade they tried to display lurked something far more evil and repulsive. Thus, seeing Jekyll and Hyde as a tragedy permits us to investigate Stevenson's biggest enigma, which is whether or not human society would protect its evil side and allow it to triumph over its good side.

