

1^{ère} LLCER-The serious escape game....

Frightening Imagination – “Imaginaires effrayants”

Monsters- What are they made of?

YOUR MISSION: YOU HAVE DECIDED TO GO TO TRANSYLVANIA AND VISIT COUNT DRACULA'S CASTLE TO RELIVE JONATHAN HARKER'S EXPERIENCE. YOU QUICKLY FIND YOURSELVES TRAPPED IN THE CASTLE. DECIPHERING CODES BASED ON THE GOTHIC GENRE WILL HELP YOU ESCAPE. TRY IT IF YOU CAN!

- You are 6 groups of 4 prisoners trying to find your way out.
- To escape, you will have to find your way through 7 rooms, solving enigmas and collecting clues and code cards.
- Beware! You have to meet all the challenges in the right order to obtain the code cards. You also have to complete the mystery grid to reveal a clue which will help you escape.
- All the documents to be watched and listened to are on the class padlet.
- You will have 6 hours on your own to try and escape...
- You will have to go and see the game master (the teacher) to help you find clues if need be and to make sure you've found the right answer before entering a new room...
- You are allowed to use an online dictionary (see the class padlet) if need be, but do not waste too much time...
- The winning team is the fastest to get out of the castle or the one which will be the nearest to achieve this goal at the end of the six hours. It will be rewarded...
- **GOOD LUCK!**

ROOM 1

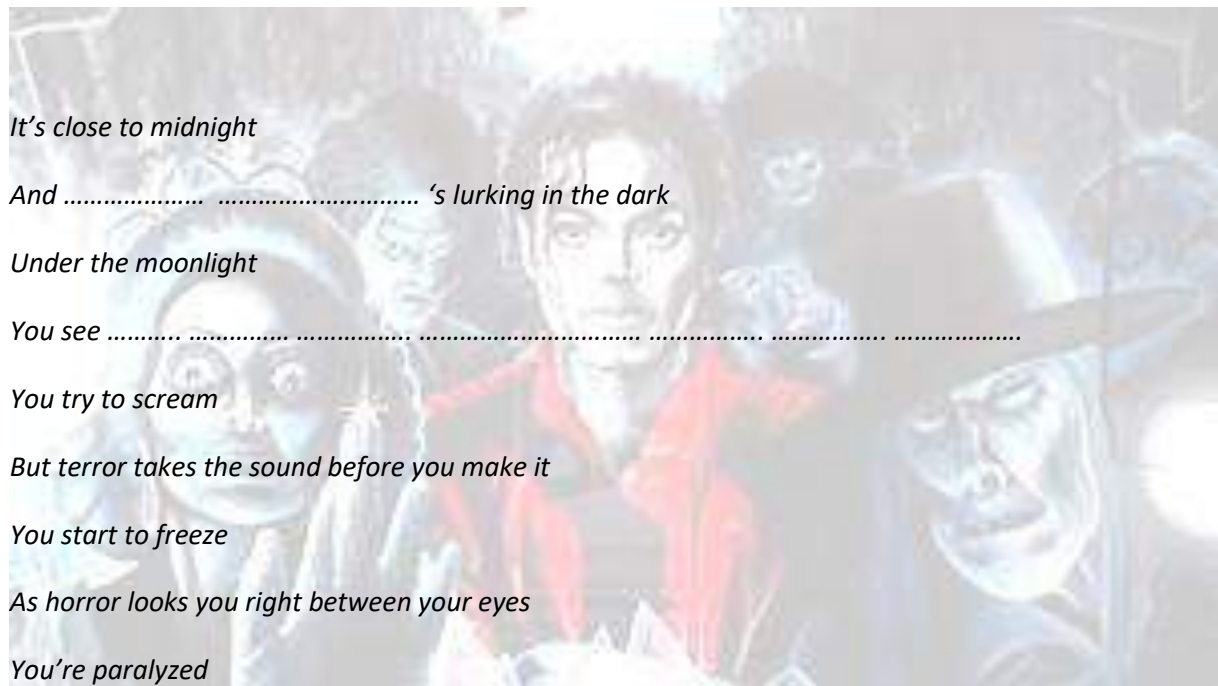
The room you are locked in contains an old television set...Solve the first enigma and find a clue to open the door.

Your challenge #1

Watch the video and fill in entry number 1 of the mystery grid.

First names :/...../...../.....

Watch and listen carefully so as to complete the following lyrics with at least 9 different ways of referring to monsters. Which is the noun that occurs twice (once in the singular and once in the plural) among them?



It's close to midnight

And 's lurking in the dark

Under the moonlight

You see

You try to scream

But terror takes the sound before you make it

You start to freeze

As horror looks you right between your eyes

You're paralyzed

You hear the door slam

And realize there's nowhere left to run

You feel the cold hand

And wonder if you'll ever see the sun

You close your eyes

And hope that this is just imagination, girl

But all the while

You hear up behind

You're outta time

They're out to get you

There's closing in on every side

They will possess you

Unless you change that number on your dial

Now is the time

For you and I to cuddle close together, yeah

All through the night

I'll save you from the terror on the screen

I'll make you see

Darkness falls across the land

The midnight hour is close at hand

To terrorize y'all's neighborhood

And whosoever shall be found

Without the soul for getting down

Must stand and face

And rot inside a corpse's shell

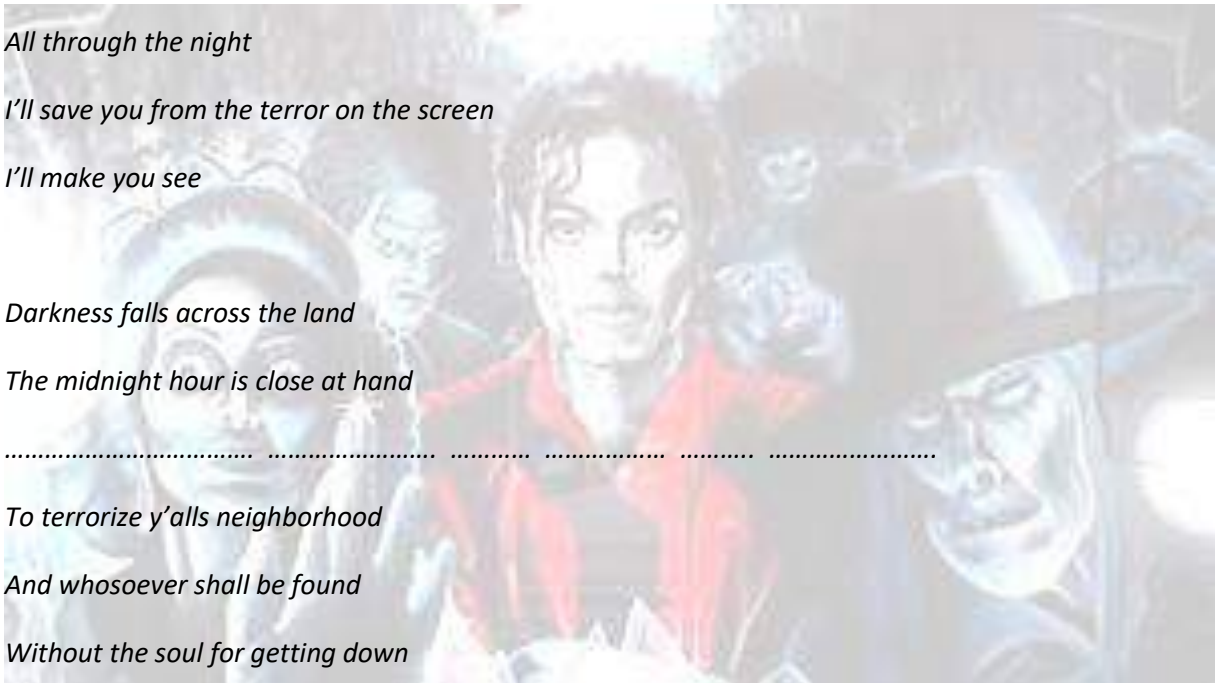
The foulest stench is in the air

The funk of forty thousand years

And

Are closing in to seal your doom

And though you fight to stay alive



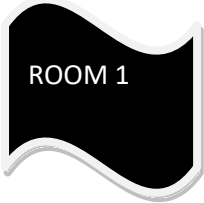
*Your body starts to shiver
For no mere mortal can resist
The evil of the thriller*

*'Cause this is thriller
Thriller at night
And no one's gonna save you
From*



*You know it's thriller
Thriller at night
You're fighting for your life
That this is thriller, thriller night
'cause I can thrill you more
Than any would ever dare try
Thriller, thriller night
So let me hold you tight
And share a killer, thriller, chiller
Thriller here tonight*

*'cause this is thriller, thriller at night
Girl, I can thrill you more
Than any would ever dare try
Thriller, thriller night
So let me hold you tight
And share a killer, thriller
I'm gonna thrill you tonight*



LIVING WITH FEAR?

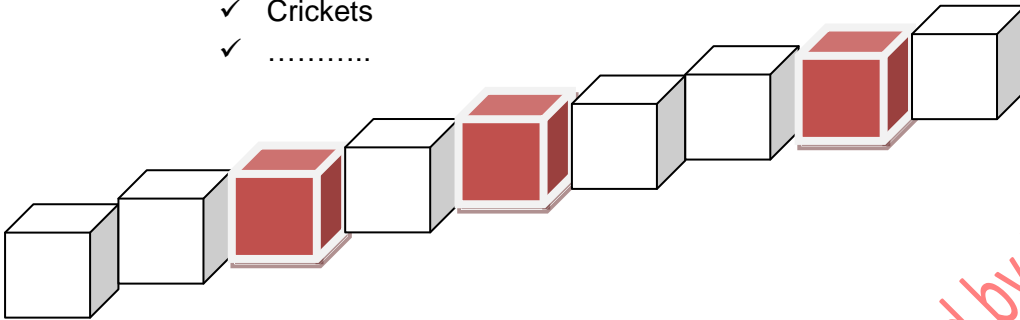
VAMPIRES ARE NOT THE ONLY MONSTERS...

First names:/...../...../.....

-Entry number 1 of the mystery grid (the noun that occurs twice):
.....

-Clue number 1: which are the 3 sounds you can hear at the very beginning of the video clip?

- ✓ The wind
- ✓ Crickets
- ✓



-Clue number 2: in the clip, there is a film within the film.

What do you call such a device?

A mise en

-First number of the final code:

Use the 1st letter of the 1st sound:

Use the 7th letter of the 2nd sound:

Use the 3rd letter of the device:

And the letters from the 3 coloured boxes above:

Put them back into the right order to get the first number of the final code: _ _ _ _ _

the document to keep and to get validated by the game master

ROOM 2

Congratulations! You are now in Room 2. On its walls, you discover two very famous but quite disturbing paintings...

Your challenge #2

Look at them both carefully, memorize a maximum of details and once you feel ready to take up your new challenge, go and see the game master with your document...

First names :/...../...../.....



William Blake's The Great Red Dragon and the Woman Clothed in Sun (1803-1805)



Henry Fuseli's The Nightmare (1781)



« **CHALLENGING DEATH** »

First names:/...../...../.....

- Title of the second painting:
- Nationality of its author:
- Date of the painting:
- What can you see in the background which gives the painting a theatrical appearance, as though it presented a stage:
- How is the sleeper dressed:
- Why do you think such a colour was chosen:

- Describe her position which may suggest her helplessness and vulnerability:

- Where is the imp squatting?:
- Who does it seem to be looking at because of its being half-turned?
- What can you deduce from the position of its left hand?:

- Which adjective would you choose to describe it?:
- What is there at the top left of the painting?:
- As its coat is dark and fades into the background, which is the most prominent part of its head?:
- Is there another detail you can remember about the horse?:
- Which adjective would you choose to describe the horse?:
- Would you say the painting tells a clear story?: yes/ no
- What does it mean?/ How is this connected with the theme of nightmares?.....



« CHALLENGING DEATH »

First names :/...../...../.....

-Entry number 2 of the mystery grid (the first name of the author of the 1st painting in Room 2):

.....

-Clue number 1: which is the Italian word to describe the technique (used by Fuseli in the second painting) where light and shadow are highly contrasted?

.....

-Clue number 2: I am an adult female horse and connected to Fuseli's 1781 painting , even if not etymologically. Who am I? a

-Clue number 3: Because of the popularity of his work, Fuseli painted other versions of *The Nightmare*. Which number corresponds to the one you saw in Count Dracula's castle? 1, 2 or 3?



the document to k

by the game master

- Second number of the final code: it corresponds to the sum of letters in the answer to clues number one and two , plus the number of the right version...
..... + + = XXXX



the document to keep and to get validated by the game master

ROOM 3

You've won your first 2 code numbers? Brilliant!

You are now allowed to enter a room in which scientific dreams have already come true. On the floor, you find several documents: -an article from the 3rd issue of the LMS Science Magazine published in May 2019

-an extract from a graphic novel published in 2010

-a biography of an English Romantic female novelist

-an article entitled "Crypt Capers"

Your challenge #3

Go through all the documents and take the **Frankenstein quiz...**

First names :/...../...../.....

SCIENCE &HISTORY

DID YOU KNOW THAT 2 CENTURIES AGO SCIENCE HELPED INSPIRE A CLASSIC HORROR STORY THAT STILL HAUNTS RESEARCH TODAY?

On a dark chilly night, some 200 years ago, a dreary rainstorm kept 18-year-old Mary Shelley and her friends stuck indoors. They spent time reading ghost stories to one another. One member of the group, the poet Lord Byron, challenged the others to write frightening tales of their own.

That friendly competition gave birth to one of the great horror stories of all time: Mary Shelley's **FRANKENSTEIN**.

Victor Frankenstein is a young student who succeeds in fulfilling his obsession of bringing the dead to life. Using human and animal body parts, he builds a human-like form. Yet seeing his creation awaken, he is horrified and abandons it. Lonely and rejected, the creature kills everyone Victor loves and then runs away to die at the North Pole.

In fact Shelley and her friends had been interested in some recent science experiments: they focused on the role of electricity in animals' bodies. About 40 years earlier, in 1780, Italian scientist Luigi Galvani had found that when he applied an electric spark to the legs of dead frogs, the muscles twitched and moved. By the early 1800s, his nephew took the experiments further, applying electricity to the dead bodies of larger animals to observe their movements. Finally other scientists even tested the effects of electricity on the bodies of deceased humans.

The research led people to debate whether it might be possible to bring dead animals or people back to life.

After Shelley and her friends talked late into the night about electricity and questions of life and death, she went to bed but couldn't sleep. She saw an image in her mind of a scientist assembling a strange creature and bringing it to life. That vision formed the basis for her now famous tale. It was published in 1818 and shocked early reviewers. Yet it fascinated readers. Two centuries later, the novel has inspired countless movies and TV shows.

One of the reasons why the novel remains so relevant today is that a lot of scientific possibilities that were pure fantasy then are now very real.

FRANKENSTEIN'S MONSTER TODAY

Mary Shelley avoided giving details of the science that fictional Victor Frankenstein used to create his creature and bring it to life. If scientists wanted to create a modern version of Frankenstein's creature, here are some current techniques and technologies they could turn to.



TRANSPLANTS

Doctors can transplant tissues such as the **cornea** (outer layer of the eye), nerves, skin, cartilage, and bones. They can also transplant organs—including the kidneys, liver, heart, lungs, pancreas, and intestine—from one body to another.

LAB-GROWN PARTS

An ear can be grown from cells on a **scaffold**, or support structure, in the lab. The same approach can also generate skin, blood vessels, and muscle.



NB : *Frankenstein* is not about giving up on scientific progress. It is about creating responsibility.

Shelley was not anti-science. Victor Frankenstein's great sin was not bringing his creature to life. It was failing to consider the consequences and take responsibility for his work.



MECHANICAL ORGANS

Machines can replace or aid certain organs. An *artificial heart* can pump blood through the body. Dialysis machines operate outside the body to filter blood, performing the function of the kidneys.



BIONIC COMPONENTS

If bone or muscle transplants aren't available, robotic exoskeletons can support the limbs, or *prosthetics* (artificial limbs) can replace them. The most advanced prosthetics can be connected to the brain to follow its commands.

Thanks to Frankenstein's lessons, modern scientists can now create genetically modified organisms.

They develop artificial intelligence, i.e. machines that can learn, solve problems and make decisions.

His lessons also apply to technological advances from social media to robotic aircraft known as drones...

'It was on a dull night in November that I saw the success of my hard work'



'With anxiety that almost amounted to agony, I collected the instruments of life around me. Then I walked toward the generator, so that I could infuse a spark of life into the lifeless thing.'



It was already one in the morning. The rain was pattering dismally against the window panes, when...




'...by the glimmer of the light...'




'...the creature breathed hard, and a convulsive movement stirred its limbs.'






'I saw the dull eyes
of the creature open.'



'I cannot describe my emotions at the
disaster, or define the wretch whom, with
such great pains and care, I had tried to
forge! His limbs were in proportion, and I
had selected beautiful features for him.'

'But he was far
from beautiful!'



'His skin hardly covered the work of muscles
and arteries beneath. His hair was long and
flowing. His teeth were pearly white..'

'..but this formed a horrid contrast
with his watery eyes, and the
monstrosity that was visible in them.'



No!

'But the different actions of life are not as changeable as feelings.'

No!

'I had worked hard for nearly two years, for the sole purpose of infusing life into a lifeless body. For this, I had deprived myself of rest and health.'

'My passion to create a human being crossed the limits of reason. But now that I had achieved my goal, the beauty of the dream vanished, and breathless horror and disgust filled my heart.'

'Unable to bear the features of the being I had created, I rushed out of the room, and paced in my bedchamber for a long time. I was unable to compose my mind to sleep.'

'Finally, I threw myself on the bed, trying to seek a few moments of forgetfulness. But it was in vain. I slept, but I was disturbed by the wildest dreams.'



No!

I awoke from my sleep with horror. A cold dew covered my forehead, my teeth chattered, and every limb shook. By the light of the candle, I saw the wretch—the miserable monster whom I had created!

His eyes were fixed on me. He made some mumbling sounds. A grin wrinkled his cheeks. Without giving it a second thought, I ran out... he might have spoken, but I did not hear.

'He tried to stop me, but I escaped and rushed out.'

'I ran out to the courtyard and listened attentively. I was trying to catch each sound so that I could be warned of the demon's approach.'



MARY SHELLEY

1797-1851



"It is not singular that, as the daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing."

Mary Shelley was born in London in 1797, into an exceptionally gifted, intellectual family. Her mother, Mary Wollstonecraft, was a famous radical writer, and her father was the philosopher William Godwin. Mary Wollstonecraft's *Vindication of the Rights of Women* is an important early feminist work. In this she argued that women should no longer be treated as second-class citizens. Just as influential was her father, Godwin, whose liberal philosophy was fundamental in shaping the political views of a generation of writers and thinkers.

Shelley's interest in science fiction was influenced by her father, who was fascinated with developments in scientific thinking during the nineteenth century. This interest was followed by Shelley who would regularly attend science lectures in London.

When she was sixteen years old, Shelley met and fell in love with the poet Percy Bysshe Shelley. They seemed to be the perfect match of literary pursuits, and Percy was pleased with their shared interest in poetry. They married in 1816.

Percy influenced his wife's writing with his interest in radical science. Shelley's ideas for *Frankenstein* had the weight of personal interest and research into the subject of galvanism, and beliefs that a corpse could be brought back to life using electricity.

It was this interest in science and a love of ghost stories that motivated Shelley to create her macabre tale. In the introduction to her novel, Shelley also admitted to a desire to frighten her readers.

Frankenstein was a great success in its initial publication, and Shelley revised the story in its later printing. Despite the novel's success, Shelley would live in the shadow of her more famous husband. When Percy died in 1822, Shelley devoted herself to publicizing her husband's work.

Shelley's later novels never gripped the public's attention as *Frankenstein* had; the novel continues to intrigue modern readers, and has been the subject of several books and films.

Mary Wollstonecraft Shelley died of a suspected brain tumor on February 1, 1851.

CRYPT CAPERS

In the 19th century in England, the period when *Frankenstein* was published, there were great advances in medical science. Many men like Victor Frankenstein were deeply interested in the human body, and soon anatomy schools and dissecting rooms as a way of learning about the human body had almost become a necessity!

What was body-snatching?

In the simplest of terms, body snatching was the stealing of dead bodies from graveyards. This gruesome act was greatly feared and brought grief to relatives and friends. Freshly buried bodies were taken out of the graves at night and were secretly given to anatomy schools which needed the bodies for their experiments and classes.



Why was there an increase in this activity during the 19th century?

As the number of anatomy schools grew, so did the demand for cadavers (dead bodies). One of the main sources of the bodies was executed criminals. But since there were very few criminals executed, the schools were always in need of bodies. So stealing dead bodies from graves became a good way to meet the demand of the schools. In fact, it became a quite a lucrative business as dead bodies became a commodity and began being sold and bought at really high prices!

Who were the 'resurrectionists'?

The anatomists or their students did not steal the bodies themselves, since they were respected men of society. Instead, they paid people to do it for them. These men would enter a cemetery at night, dig up a recently buried body, and secretly sell it to the local medical school. These men were called the 'resurrectionists' as they sort of resurrected the dead!

What was the 1832 Anatomy Act?

The Anatomy Act was passed by parliament in 1832. The main aim of this act was to increase the number of bodies available for dissection in anatomy schools by allowing them to use unclaimed bodies. A body was declared unclaimed if no one came forward within 48 hours. This inevitably resulted in paupers' bodies from hospitals, poor law institutions, asylums, and workhouses being transferred to dissection rooms!



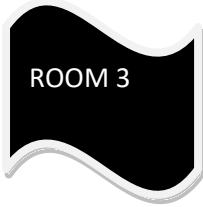
Who were Hare and Burke?

William Burke and William Hare lived in Edinburgh in the early 19th century. The story goes that a lodger died owing money in Mrs. Hare's boarding house. Burke and Hare decided to sell the body to cover the debt. They realized that this was a great way of making money. And so began the infamous West Port murders. The two murdered more than 15 vagabonds whom they invited into the boarding house. Thankfully, this moneymaking enterprise ended when the last victim, Mary Docherty, was discovered in Burke's house one morning in November 1828.



What were mortsafes?

Rampant body snatching during the early 19th century led to the invention of mortsafes around 1816. These were heavy iron or iron-and-stone devices in many different designs used to protect graves from theft. Often they were complex contraptions with rods and plates, all locked together. They were especially used in graveyards close to medical schools.



« Scientific dreams »

First names :/...../...../.....

FRANKENSTEIN QUIZ

- Which famous poet was with Mary Shelley when she started writing *Frankenstein*?
- From what materials did Frankenstein make his creature?
- Who were the West Port murderers? How did they manage to make money in the early 19th century?
- In what year was the novel first published?
- Who were Mary Shelley's famous parents?
- How long did it take Victor Frankenstein to create his monster?
- What do you call "body-snatching"? What was its aim?
- What prompted Mary Shelley to write the novel?
- Why did Frankenstein abandon his creature?
- Who were the "resurrectionists"?
- What was the main goal of the 1832 Anatomy Act?
- What do you call the heavy iron or iron-and-stone devices used to protect graves from theft? Where were they especially useful?

1-.....
2-.....
3-.....
4-.....
5-.....
6-.....
7-.....
8-.....

9-.....

.....

10-.....

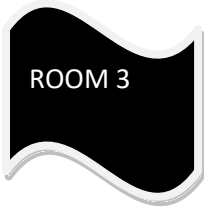
.....

11-.....

.....

12-.....

.....



« Scientific dreams »

First names:/...../...../.....

-Entry number 3 of the mystery grid: which is the subtitle of Mary Shelley’s novel and how can you account for it?

[NB: it refers to an ancient Greek myth, in which Zeus, the king of the gods, punishes a Titan for having rebelled against him by giving humans a series of gifts, the most precious of which was the sacred fire stolen from Zeus. Zeus is furious and punishes the Titan by having him chained to the side of a mountain. Every day an enormous eagle flies by and every day it pecks out the Titan’s liver.]

.....
.....
.....

-Clue number 1: number of victims of the West Port murderers:

-Clue number 2: the age Mary Shelley was when *Frankenstein* was published:

-Clue number 3: the number of letters in the surname of the Italian scientist who discovered animal electricity:

-Third number of the final code: it corresponds to the addition of the answers to clues number one and two, divided by the answer to clue number three...

.....+.....== 

the document to keep and to get validated by the game master

ROOM 4

You did it! You now have 3 code numbers and the first 3 entries of the final mystery grid. Do not lose them....

On a desk, you come across an old magazine in which you find 2 illustrations with the same title. You are puzzled and try to understand what they may be about...

Your challenge # 4

Part 1: You try and anticipate the content of Robert Louis Stevenson's novel paying particular attention to the captions of the 2 illustrations you've just come across. You tell the game master about your findings in English...

Your challenge # 4

Part 2: You've found a graphic novel with the same title in Count Dracula's bookcase. You decide to read from the chapter entitled "The last night" onwards. You write a short but convincing summary of what you have understood.

First names :/...../...../.....



Robert Louis Stevenson

1850-1894
 Robert Louis Stevenson is a Scottish author known for his novels *Treasure Island* (1881) and *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). He was a sick child and his mother used to read to him. That's when he got interested in stories. Because of his health problems Stevenson travelled a lot to find the best place for his condition. Some of his books are inspired by his travels to France, Germany, etc. He wrote many adventure and travel books, novels, short stories and poems.

FUN FACT He spent the last years of his life in the South Pacific where people liked him so much that they called him "Tusitala", which means "teller of tales".

Dr. Jekyll faces horrible consequences when he lets his dark side run wild with a potion that changes him into the animalistic Mr. Hyde. Starring Frederic March, Miriam Hopkins, and Rose Hobart. Screenplay by Samuel Hoffenstein and Percy Heath. Based on the novel by Robert Louis Stevenson. Directed by Rouben Mamoulian.



Hastie Lanyon, Dr. Jekyll's friend, discovering Dr. Jekyll's secret.
 Poster for a theatrical adaptation of *Strange Case of Dr. Jekyll and Mr. Hyde* (R.L. Stevenson, 1886).

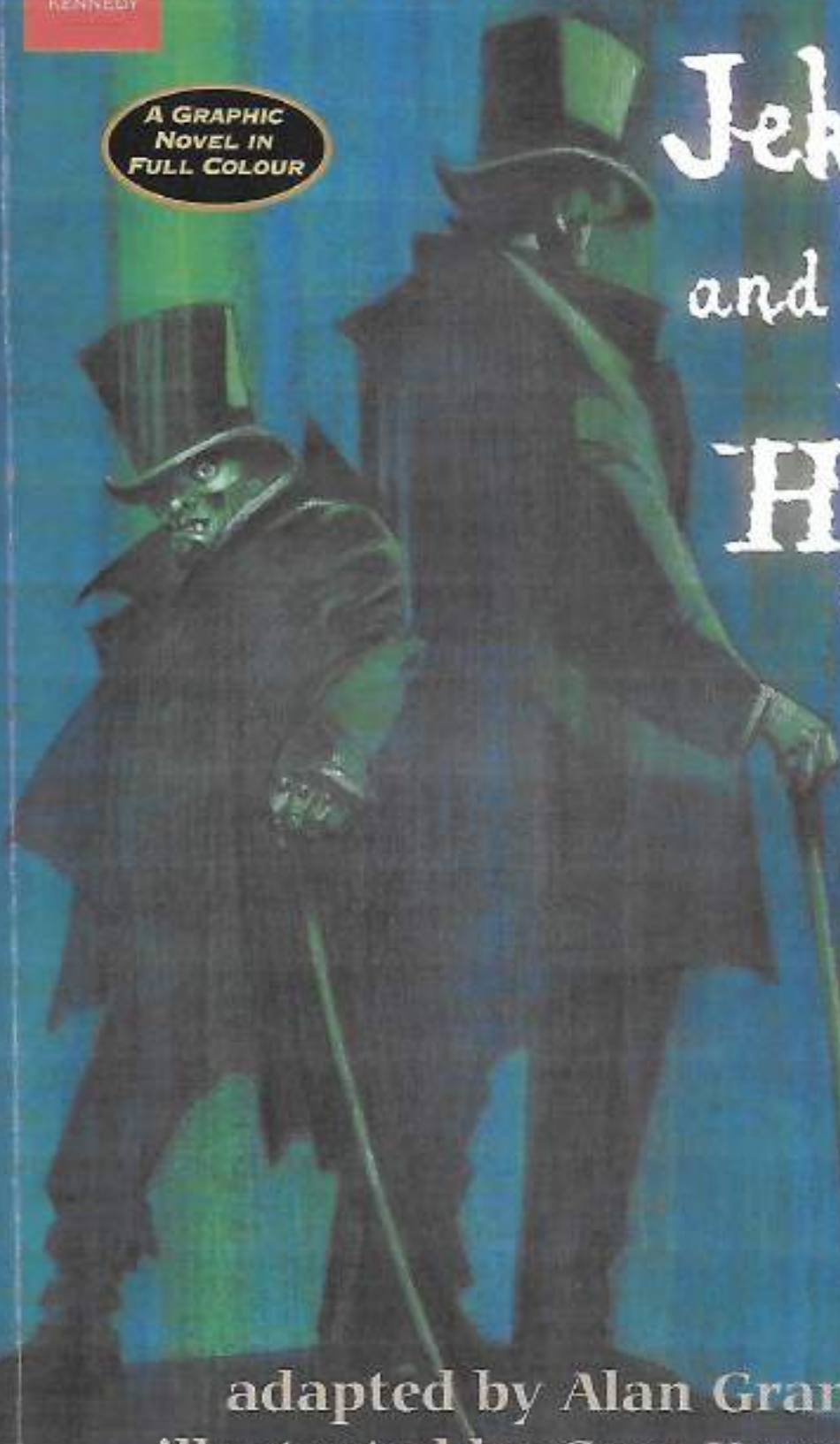
STRANGE
CASE OF
DR Jekyll
AND MR.
HYDE

STEVENSON:
GRANT/
KENNEDY

ROBERT LOUIS STEVENSON'S

STRANGE CASE OF **Dr**
Jekyll
and **Mr**
Hyde

A GRAPHIC
NOVEL IN
FULL COLOUR



adapted by Alan Grant
illustrated by Cam Kennedy

Cam 07



MR. UTTERSON WAS SITTING BY HIS FIREPLACE ONE EVENING, WHEN HE WAS SURPRISED TO RECEIVE A VISIT FROM POOLE.

WHAT ALL YOU, MAN? IS THE DOCTOR ILL?



WILL YOU COME ALONG WITH ME AND SEE, SIR?

I THINK THERE'S BEEN FOUL PLAY!

CHAPTER 8: THE LAST NIGHT

IT WAS A MILD, COLD SEASONABLE NIGHT OF MARCH, WITH A PALE MOON LYING ON HER BACK.



THE WIND MADE TALKING DIFFICULT, AND FLECKED THE BLOOD INTO THE FACE.

STRUGGLE AS HE MIGHT, THERE WAS BORN IN UPON UTTERSON'S MIND A CRUSHING ANTICIPATION OF CALAMITY.





"BUT WHY HAD HE A MASK UPON HIS FACE? WHY DID HE CRY OUT LIKE A RAT, AND RUN FROM HIS LOYAL SERVANT?"

YOUR MASTER IS PLAINLY GRIEZED BY ONE OF THOSE MALADIES THAT BOTH TORTURE AND DEFORM THE SUFFERER. HENCE, THE ALTERATION OF HIS VOICE - AND THE MASK - AND HIS EAGERNESS TO FIND THIS DRUG.



THAT. THING WAS NOT MY MASTER, AND THERE'S THE TRUTH! THIS WAS MORE OF A DWARF!



IT IS THE BELIEF OF MY HEART THAT IT WAS EDWARD HYDE - AND THAT THERE WAS MURDER DONE!



JEKYLL! I MUST AND SHALL SEE YOU! IF NOT BY FAIR MEANS, THEN BY FOUL!

UTTERSON FOR GOD'S SAKE, HAVE MERCY!



THAT'S NOT JEKYLL'S VOICE! IT'S HYDE'S!

DOWN WITH THE DOOR, POOLE!



THE BESIEGERS, APPALLED BY THEIR OWN RIOT AND THE STILLNESS THAT HAD SUCCEEDED, STOOD BACK AND PEBBED IN..



IN THE MIDDLE THERE LAY THE BODY OF A MAN, SORELY CONTORTED AND STILL TWITCHING..

EDWARD HYDE!



BY THE CRUSHED PHIAL IN HIS HAND, AND THE STRONG SMELL OF KEROSENE.. WE ARE LOOKING AT THE BODY OF A SELF-DESTRUCTOR!

NOWHERE WAS THERE ANY TRACE OF HENRY JEVILL, DEAD OR ALIVE.

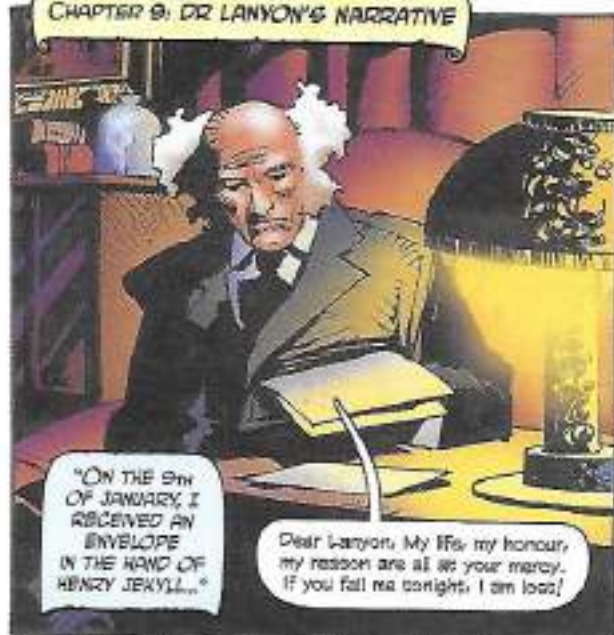


I MUST GO HOME AND READ THESE DOCUMENTS IN QUIET, BUT I SHALL BE BACK BEFORE MIDNIGHT, POOLE..



WHEN WE SHALL SEND FOR THE POLICE!

CHAPTER 9: DR LANYON'S NARRATIVE



"ON THE 9th OF JANUARY, I RECEIVED AN ENVELOPE IN THE HAND OF HENRY JEXILL..."

Dear Lanyon, My life, my honour, my reason are all at your mercy. If you fall me tonight, I am lost!



Drive straight to my house. You are to enter my cabinet and draw out with all its contents, the fourth drawer from the top...



At midnight, admit into your house a man who will present himself in my name, and place in his hands the drawer...



WILL YOU SUFFER ME TO TAKE THE GLASS IN MY HAND? YOUR SIGHT SHALL BE BLASTED BY A PRODIGY TO STAGGER THE UNBELIEF OF SATAN!



I HAVE GONE TOO FAR TO PAUSE BEFORE I SEE THE END!

BEHOLD..!



HE REBLED, STAGGERED,
STARING WITH INJECTED EYES,
GASPING WITH OPEN MOUTH.."



HE BEGAN TO SWELL,
AND THE FEATURES BEGAN
TO MELT AND ALTER.."



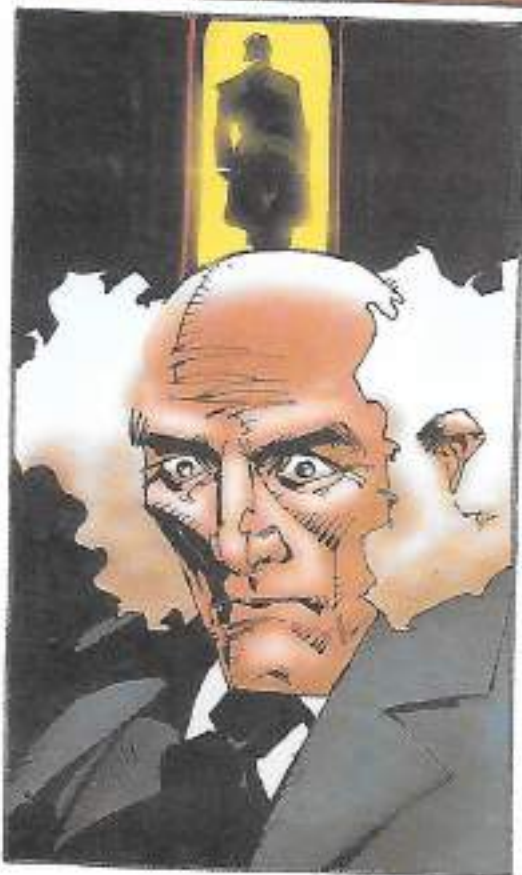


"THREW BEFORE MY EYES - PALE AND SHAKEN, HALF-FAINING AND GROPING ABOUT LIKE A MAN RESTORED FROM DEATH - STOOD HENRY JEKYLL!"

"O GOD!
O GOD!"



"WHAT HE TOLD ME IN THE NEXT HOUR, I CANNOT BRING MY MIND TO GET ON PAPER. MY SOUL SICKENED AT IT."



"MY LIFE IS SHAKEN TO ITS ROOTS. SLEEP HAS LEFT ME. THE DEADLIEST TERROR SITS BY ME AT ALL HOURS."



"I FEEL THAT MY DAYS ARE NUMBERED, AND I MUST DIE."



CHAPTER 10:
HENRY JEKYLL'S FULL
STATEMENT OF THE CASE

I WAS BORN TO A LARGE FORTUNE, ENDOWED BESIDES WITH EXCELLENT PARTS, INCLINED BY NATURE TO INDUSTRY, TAME, WITH EVERY GUARANTEE OF AN HONOURABLE AND DISTINGUISHED FUTURE.

INDEED, THE WORST OF MY FAULTS WAS A CERTAIN IMPATIENT GAIBTY OF DISPOSITION, HARD TO RECONCILE WITH MY IMPRIOUS DESIRE TO CARRY MY HEAD HIGH.

HENCE, I CONCEALED MY PLEASURES, AND WHEN I REACHED YEARS OF REFLECTION, I STOOD ALREADY COMMITTED TO A PROFOUND DUPLICITY OF LIFE.



MY SCIENTIFIC STUDIES SHED A STRONG LIGHT ON THIS DUAL NATURE. WITH EVERY DAY, I DREW STEADILY NEARER TO THE TRUTH.

THAT MAN IS NOT TRULY ONE, BUT TRULY TWO.



IF EACH ELEMENT COULD BE HOUSED IN SEPARATE IDENTITIES, THE UNJUST MIGHT GO HIS WAY, DELIVERED FROM THE REMORSE OF HIS MORE UPRIGHT TWIN.

AND THE JUST COULD DO THE GOOD THINGS IN WHICH HE FOUND HIS PLEASURE, NO LONGER EXPOSED TO DISGRACE BY THIS EXTRANEOUS EVIL.

I MANAGED TO COMPOUND A DRUG BY WHICH THESE POWERS SHOULD BE DESTROYED FROM THEIR SUPREMACY, AND LATE ONE ACCURSED NIGHT I DRANK THE SOLUTION.



THE MOST RACKING PAINS
SUCCEEDED: A GRINDING IN THE
BONES, DEADLY NAUSEA, AND
A HORROR OF THE SPIRIT...



I FELT YOUNGER, LIGHTER,
HAPPIER, AND I KNEW
MYSELF TO BE MORE WICKED
- TENFOLD MORE WICKED!



THESE AGONIES SWIFTLY SUB-
SIDED, AND I CAME TO MYSELF
AS IF OUT OF A GREAT SICKNESS.

ALL HUMAN BEINGS
ARE COMMINGLED
OUT OF GOOD AND EVIL.
EDWARD HYDE, ALONE IN
THE RANKS OF MANKIND,
WAS PURE EVIL!



HAD I APPROACHED MY DISCOVERY IN A MORE
NOBLE SPIRIT, FROM THESE AGONIES I HAD COME
FORTH AN ANGEL INSTEAD OF A FIEND. BUT NOW
I HAD BUT TO DRINK THE CUP TO ASSUME, LIKE A
THICK CLOAK, THE BODY OF EDWARD HYDE!

THE PLEASURES WHICH I
MADE WASTE TO SEEK IN MY
DYSGUISE WERE INDIGNIFIED;
BUT IN THE HANDS OF HYDE
THEY SOON BEGAN TO TURN
TOWARDS THE MONSTROUS...



TWO MONTHS BEFORE THE MURDER OF DANVERS CAREW, I WOKE IN BED WITH ODD SENSATIONS. I HAD GONE TO SLEEP AS HENRY JEKYLL...



BUT I HAD AWAKENED AS EDWARD HYDE!

I WAS SLOWLY LOSING HOLD OF MY ORIGINAL AND BETTER SELF. SO I BADE FAREWELL TO MY SECRET PLEASURES, AND FOR TWO MONTHS I LIVED ONLY AS HENRY JEKYLL...



I BEGAN TO BE TORTURED BY THROES AND LONGINGS, AS OF HYDE STRUGGLING AFTER FREEDOM. AT LAST, IN AN HOUR OF MORAL WEAKNESS, I AGAIN COMPOUNDED THE DRUG.



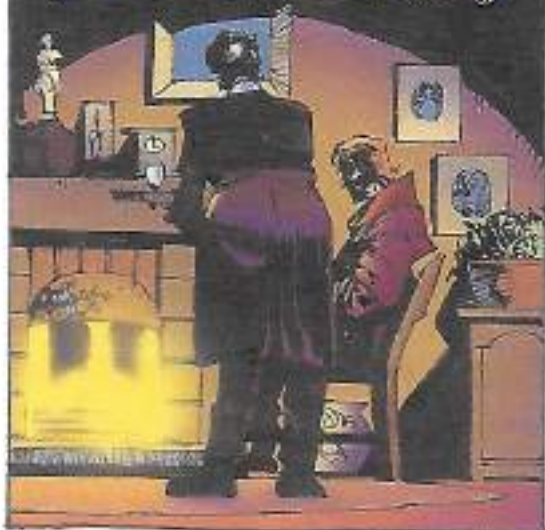
MY DEVIL HAD LONG BEEN CAGED; HE CAME OUT ROARING. I MAILED CAREW'S UNRESISTING BODY, TASTING DELIGHT FROM EVERY BLOW...



I FLED FROM THE SCENE, GLOYYING AND TREMBLING, MY LIST OF EVIL GRATIFIED AND STIMULATED...



I WAS NOW CONFINED TO THE BETTER PART OF MY EXISTENCE; LET HYDE PEEP OUT FOR BUT AN INSTANT, AND THE HANDS OF ALL MEN WOULD BE RAISED TO SLAY HIM!



THERE COMES AN END TO ALL THINGS. SEATED IN REGENCY PARK ON A FINE JANUARY DAY, A QUALM CAME OVER ME, A HORRID NAUSEA AND THE MOST DEADLY SHUDDERING...



I WAS ONCE MORE EDWARD HYDE!

IF I SOUGHT TO ENTER MY HOUSE, MY OWN SERVANTS WOULD CONSIGN ME TO THE GALLONS. I SAW I MUST EMPLOY ANOTHER HAND - AND THOUGHT OF LANYON.



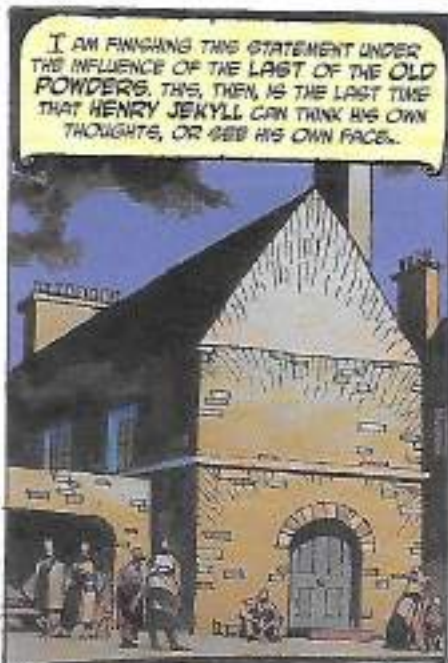
FROM THAT DAY FORTH, IT WAS ONLY UNDER THE IMMEDIATE STIMULATION OF THE DRUG THAT I WAS ABLE TO WEAR THE COUNTENANCE OF JEKYLL. IF I SLEPT, OR EVEN DOZED FOR A MINUTE, IT WAS AS HYDE THAT I AWAKENED!



I BECAME WEAK IN BOTH BODY AND MIND... AND THE POWERS OF HYDE SEEMED TO GROW WITH THE SICKLIENESS OF Jekyll.

MY PUNISHMENT MIGHT HAVE GONE ON FOR YEARS, BUT FOR THE LAST CALAMITY WHICH HAS NOW FALLEN: PROVISION OF THE DRUG HAS BEGUN TO RUN LOW. I SENT OUT POOLE FOR FRESH SUPPLY - AND IT WAS WITHOUT EFFICACY.

I AM NOW PERSUADED THAT MY FIRST SUPPLY WAS IMPURE, AND IT WAS THAT IMPURITY WHICH LENT EFFICACY TO THE DRAUGHT!



I AM FINISHING THIS STATEMENT UNDER THE INFLUENCE OF THE LAST OF THE OLD POWDERS. THIS, THEN, IS THE LAST TIME THAT HENRY Jekyll CAN THINK HIS OWN THOUGHTS, OR SEE HIS OWN FACE.



DOOM IS CLOSING ON US. HALF AN HOUR FROM NOW, WHEN I SHALL AGAIN AND FOR EVER REINDEE THAT HATED PERSONALITY, I KNOW I SHALL SIT SHUDDERING AND WEEPING IN MY CHAIR...



WILL HYDE DIE UPON THE SCAFFOLD? OR WILL HE FIND THE COURAGE TO RELEASE HIMSELF AT THE LAST MINUTE?



HERE, THEN, AS I LAY DOWN THE PEN, AND PROCEEDED TO SEAL UP MY CONFESSION, I BRING THE LIFE OF THAT UNHAPPY HENRY Jekyll TO AN END.

THE END



« The dark side of human nature » (A)

First names:/...../...../.....

Entry number 4 of the mystery grid (Name another great success from the same author):

.....

-Clue number 1: the age when the novelist died:

-Clue number 2: the number of right answers you've ticked:

What is the novel about?

- a dark thriller about the duality of human nature
- the struggle between good and evil which can both be found in a single person
- a metaphor of man's duplicity
- a split personality

-Fourth number of the final code: it corresponds to the addition of the answers to clues number one and two.

.....+.....=



the document to keep and to get validated by the game master

ROOM 5

Great job ! You are getting closer to the exit.... The room contains another television set. Turn it on (scan the QR code), watch the programme, and get ready to take up your fifth challenge...

Your challenge # 5

Complete the following summary. All the words you need to do so will be taken from the coloured boxes...



London

Ireland

Basil Hallward

Lord Henry Wotton

Evil/ pleasure/immortality

prison/profligacy/youth

catalyst/novel/plays

actress/downfall/sin

poems

kill

corrupt

fulfilled

ends up

pay

moral/tarnished/ageless/

immoral/seedy/gothic/

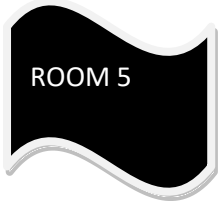
outgoing/downward/

hideous/Faustian/

selfish/notorious/

pleasure-seeking/

Decadent



« The dark side of human nature » (B)

First names:/...../...../.....

Oscar Wilde was born on October 16th, 1854 in Dublin, [redacted] and wrote several [redacted] and [redacted], but only one [redacted] entitled *The Picture of Dorian Gray*. He was a founder of “Aestheticism” and supporter of the “Art for art’s sake” theory. Reacting against Victorianism, the aesthetes and decadents were in favour of the enjoyment of beauty as the only aim of life. They emphasized art and sensibility rather than morality and duty. Oscar Wilde’s wit and boldness fascinated but also shocked the contemporary society. Convicted of being homosexual, he spent two years in [redacted]. He succumbed to illness in 1900.

His novel contains elements of [redacted] fiction with a strong [redacted] tone, as demonstrated by the temptations that Dorian Gray yields to that eventually [redacted] his soul. First published in 1890, the novel is also set in the late 1800s when the [redacted] movement was in full swing.

Dorian Gray lives his life in both [redacted]’s West and East Ends and we are thus shown the two parts of his personality: the [redacted], [redacted], socialite aspect Vs his dark and [redacted] side. Told from the third person point of view of an anonymous narrator, the novel follows Dorian Gray’s [redacted] spiral from a beautiful young man to a [redacted], [redacted] criminal. When [redacted], an artist with a strong [redacted] conscience, finished the picture of Dorian Gray, the latter could not help craving for eternal [redacted] and beauty. Strangely enough, his wish was [redacted], at least outwardly. Under

the influence of [redacted] and his [green] opinions, Dorian was to discover the French school of aestheticism and lead a life of [purple] only focused on [purple], while his own portrait would bear for him the sign of [purple] and old-age. The Lord can be seen as the [purple] that triggers Gray's [purple] ...

Therefore with every sin he commits, the portrait becomes more and more [green] revealing Gray's true nature and driving him mad. His narcissistic madness combined with the temptations of [purple], drive him to bring about the death of Sibyl Vane, a young [purple] who commits suicide and that of Basil whom he [blue] in anger after disclosing the secret of his [green] picture. As his [purple] increases, he discovers he is [green] and hasn't had to [blue] for his crimes. Though he tries to destroy the painting, he [blue] destroying himself.



« The dark side of human nature » (B)

First names:/...../...../.....

Entry number 5 of the mystery grid (What do you call a person that precipitates an event? NB: the word is used in chemistry too and you have already used it in the summary...)

.....

-Clue number 1: I'm a magician and alchemist who sells his soul to the devil.

Grid with 5 cells, first cell is blue.

-Clue number 2:

Look at the page taken from one graphic adaptation of *The Picture of Dorian Gray*

Guess who's who....

In the first frame, on the left, there is

Grid with 5 cells, fourth cell is blue.

On the right, we can see

Large grid with 10 cells, 4th cell is black, 6th cell is blue.

Complete the speech bubble (frame 2) with Dorian's wishes

I wish / If only I

-Clue number 3:

Do you remember the surname of the actress whose heart Dorian breaks?

Grid with 4 cells, first cell is blue.

-Fifth number of the final code: it is made up of the 4 letters in the coloured boxes above:



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THE PICTURE OF DORIAN GRAY



Welcome into ROOM 6!

It is the first of Count Dracula's two favourite rooms. He has dedicated them to his favourite novelist whom he has fondly nicknamed "the King of horror", "the master of terror"....

Your challenge #6

The Count's favourite novels have often been adapted for the screen.... Here is but a short selection of some stills taken from these adaptations. Can you identify them and complete the three grids? Can you guess who the Count's favourite novelist is?

First names :/...../...../.....

	Film version	The original novel
-Title
-Date of release/ of publication
-Name of the film director
-Main actors/ characters
-Title
-Date of release/ of publication
-Name of the film director
-Main actors/ characters
-Title
-Date of release/ of publication
-Name of the film director
-Main actors/ characters



.....
.....
.....

"The King of horror, the master of terror"

Your challenge # 8

In the room, you also find pieces of Count Dracula's favourite novel by Stephen King on the floor. Unfortunately they have all been jumbled by the former visitors. Read them and put them back into the right order.....

First names:/...../...../.....

1. "No, Annie, I didn't. It's just a book."

She punched her fists down into the pillows³ next to his head. The whole bed shook and Paul cried out in pain⁴. He knew that he was close to death.

"I didn't kill her!" he shouted.

She stopped and looked at him with that narrow⁵ black expression that gap⁶.

2. She picked up a heavy jug¹ of water from the table next to his bed, brought it down towards his head, but at the last-second turned and threw it at the door instead of breaking his head open. She looked at him and brushed her hair off her face. Two red marks had appeared on her cheeks². "You dirty bird," she said. "Oh, you dirty bird, how could you do that? You killed her."

3. "Where will you go? What about my medicine?" Paul called after her as she walked out of the room and locked the door. But the only reply was the sound of her car as she drove away.

He was alone in the house. Soon the pain came.

4. She's had a heart attack, thought Paul, and the alarm was replaced by joy. I hope it was a big one.

She came and stood over his bed, looking down at him out of her paper-white face. Her neck was tense and she opened her hands and then closed them into tight fists, again and again.

"You... you... you dirty bird!" she stammered.

6. "What? I don't understand." But suddenly he did understand. He remembered that yesterday she was three-quarters of the way through *Misery's Child*. Now she knew it all. She knew that Ian and Misery could not have children; she knew that Misery gave birth to Geoffrey's child and died in the process.

"She can't be dead!" Annie Wilkes screamed at him. Her hands opened and closed faster and faster. "*Misery Chastain cannot be dead!*"

7. "Oh no, of course you didn't. Well, just tell me this, then, Mister Clever: if you didn't kill her, who did? Just tell me that. You tell lies." She went blank then. She stood up straight, with her hands hanging down by her sides, and looked at nothing.

She came back a little at a time and the anger, at least, was gone. She looked down at him sadly. "I think I have to go away for a while," she said. "I shouldn't be near you. If I stay here I'll do something stupid."

1. jug: broc
2. cheek: joue
3. pillow: oreiller
4. pain: douleur
5. narrow: étroit
6. gap: vide

5. Two days later she came into his room early in the morning. Her face was grey. Paul was alarmed. "Miss Wilkes? Annie? Are you all right?"
"No."



« The King of horror, the master of terror »

First names:/...../...../.....

Entry number 6 of the mystery grid: Annie Wilkes is used to living her life by p....., i.e through Misery's adventures and misadventures.

Entry number 7 of the mystery grid: When he decided to kill Misery Chastain, Paul Sheldon actually wrote his death w..... .


Entry number 8 of the mystery grid: Misery Chastain is Paul Sheldon's e..... heroine, i.e her name is the title of his novel.

Write the numbers of the pieces of text in the right order and apply the secret formula to discover the last number of the final code:



$X+X= Y$ and $X+X+X+X+X= ZZ$

$Y+ZZ= VV$

$V+V=$ 

Will you take up the extra challenge before leaving?

the do

Your challenge # 9

A group of gypsies have just entered Room 6. Two members of your team decide to mime the scene from Count Dracula's favourite novel for them to understand it. The 2 others dub the scene in English for one of the gypsies (the game master) can understand this language. If she claps her hands at the end of your performance, well done! You are out of Room 6.



MY DEAREST FRIENDS,

CONGRATULATIONS! YOU ARE NEARLY FREE AND YOU HAVE DISCOVERED MOST OF MY SECRETS...

I AM DISAPPOINTED FOR YOU WERE ALL CHOICEST PREYS BUT I HAVE TO LET YOU GO.

PLEASE, DO NOT FORGET ME AND TELL YOUR MOST APPETIZING FRIENDS TO COME AND VISIT MY CASTLE.

TELL THEM HOW MUCH I LIKE FRESH BLOOD AND THAT THEY WILL BE MORE THAN WELCOME....

HAVE A NICE WAY BACK AND TAKE GREAT CARE OF YOURSELVES,

YOUR FRIEND, *D.*

NB 1: Don't forget the final code (the one to open my great door)....

17		05	48
17	20		64
10		05	

If you circle the 6 numbers you got from the first six rooms in the grid above, there will be two left...They have a significant meaning as for the origins of the Gothic genre...

NB 2: Don't forget the mystery grid and the final passwords...

P	R	O	X	Y	N	R	E	D	O	M
W	C	R	E	A	T	U	R	E	E	C
I	W	O	O	M	Y	N	O	P	T	A
L	P	A	U	S	T	H	E	E	H	T
L	R	T	R	I	S	L	A	N	D	A
I	O	H	W	R	H	O	R	A	F	L
A	M	E	A	L	A	L	E	C	E	Y
M	E	U	S	P	O	N	T	C	A	S
T	R	E	A	S	U	R	E	S	T	T
O	T	R	A	N	T	O	B	Y	L	E

Once you have circled all the letters from all the words from entry 1 down to entry 8 in the grid above, you will find the title of a novel and the name of its author: both are connected to the final code..

NB 3: Read the "Let's recap" document. Prepare a 10 question Gothic quiz for the prisoners of the other groups to take and be free...You could use the document to check the final code and the final passwords as well.

First names:/...../...../.....

LET'S RECAP

ORIGIN of the word-EFFECTS on the reader-AIMS of Gothic Fiction

- The word "Gothic" originally describes the architectural excess of Gothic style. When applied to literature it refers to horror and terror. It is linked to excess and produces both excessive and contradictory emotions of pleasure and fear rather than a rational response.
- It shows the influence of sentimentalism and of Rousseau and is a reaction against the rationality of Locke. It was meant to excite rather than to inform or to instruct readers with moral lessons. The aim was to remove the reader from the ordinary, everyday world of the normal and the familiar.
- Gothicism is connected chronologically and thematically to Romanticism. The 18th century Gothic writers are often described as precursors to Romanticism because they exalted the sublime and appealed to the reader's imagination.
- The excesses associated with Gothic figures were also seen as distinct signs for transgression. The terrors and horrors of transgression in Gothic writing become a powerful means to reassert the values of society. Their strategy was to warn against the dangers of social and moral transgression by showing them in their darkest and most threatening form.

BIRTH of GOTHIC FICTION – its Evolution throughout the 19th and 20th centuries

- Gothic architecture experienced a revival in the late 18th century as a result of an increased interest in the Middle Ages. In literature it is a typically Anglo-Saxon genre which appeared towards the end of the 18th century. The same word as in architecture was used because the literary genre dealt with emotional extremes and dark themes, and because it found its most natural settings in the buildings of this style which were old, unfamiliar and mysterious.
- The Gothic influence is mostly felt in the Gothic novel. It first centres upon sensitive heroines and their fear. It was very much a literature for women (because the heroines were women, because there were more and more feminine readers) and written by women. For instance the most popular writer was Ann Radcliffe. Horace Walpole, The Castle of Otranto was often regarded as the first true Gothic novel. The novels gradually became darker and more violent.
- They remained popular throughout the 19th century but their nature changed: the villains were mad scientists and criminals entered the novel; the city as a place of terror was the new setting and more internalized fears appeared. By the 1830s, the Gothic had ceased to be the dominant genre and was criticized for being inferior, formulaic and stereotypical.
- In the 20th century, the genre remained popular but took on a variety of forms such as science-fiction, horror tales, magic realism or the adventure novel. It has become particularly successful in the cinema.
- In the United States, there were no old abbeys and haunted castles, so Gothic fiction became more psychological, threatening people from the inside rather than the outside. See

for instance the short stories of Edgar Allan Poe. In the 20th century, Gothic themes reappeared in the works of Southern writers such as William Faulkner.