

Dr Jekyll & Mr Hyde Revision lesson 1. Study focus: character and characterisation

Learning context

Students sometimes focus their attention on a character by describing attributes, behaviour and motivation, usually accurately and with effective use of textual detail. However, they may forget that the focus of attention should be on the author's craft in creating characters so believable they seem real. They need to distinguish between created *character* and the craft of *characterization*.

Teaching focus

This revision lesson reinforces the skills progression from the core skills of *select and retrieve* to the more developed skill of *explain*, then to the more sophisticated skills of *exploration, interpretation and analysis*.

By highlighting the key skills of the assessment objectives, the lesson prepares them to answer examination questions on character and characterisation. It prompts students to switch attention from the fictional *characters* as real people to the *writer's craft* in making them seem real.

Lesson sequence

1 Students read the passage silently, annotating anything they don't understand*, then teacher reads it aloud. (*This could be homework preparation for the lesson.)

2 Students discuss in pairs/groups anything they found difficult to understand. Teacher explains.

Mr Utterson meets Mr Hyde From Chapter 2

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken, by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the by-street was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr. Utterson had been some minutes at his post, when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

Mr. Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: "That is my name. What do you want?"

"I see you are going in," returned the lawyer. "I am an old friend of Dr. Jekyll's—Mr. Utterson of Gaunt Street—you must have heard my name; and meeting you so conveniently, I thought you might admit me."

"You will not find Dr. Jekyll; he is from home," replied Mr. Hyde, blowing in the key. And then suddenly, but still without looking up, "How did you know me?" he asked.

"On your side," said Mr. Utterson, "will you do me a favour?"

"With pleasure," replied the other. "What shall it be?"

"Will you let me see your face?" asked the lawyer.

Mr. Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. "Now I shall know you again," said Mr. Utterson. "It may be useful."

"Yes," returned Mr. Hyde, "it is as well we have, met; and a propos, you should have my address." And he gave a number of a street in Soho.

"Good God!" thought Mr. Utterson, "can he, too, have been thinking of the will?" But he kept his feelings to himself and only grunted in acknowledgment of the address.

"And now," said the other, "how did you know me?"

"By description," was the reply.

"Whose description?"

"We have common friends," said Mr. Utterson.

"Common friends?" echoed Mr. Hyde, a little hoarsely. "Who are they?"

"Jekyll, for instance," said the lawyer.

"He never told you," cried Mr. Hyde, with a flush of anger. "I did not think you would have lied."

"Come," said Mr. Utterson, "that is not fitting language."

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

The lawyer stood awhile when Mr. Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked, was one of a class that is rarely solved. Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Mr. Utterson regarded him. "There must be some-thing else," said the perplexed gentleman. "There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? or can it be the old story of Dr. Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend."

Round the corner from the by-street, there was a square of ancient, handsome houses, now for the most part decayed from their high estate and let in flats and chambers to all sorts and conditions of men: map-engravers, architects, shady lawyers, and the agents of obscure enterprises. One house, however, second from the corner, was still occupied entire; and at the door of this, which wore a great air of wealth and comfort, though it was now plunged in darkness except for the fan-light, Mr. Utterson stopped and knocked. A well-dressed, elderly servant opened the door. "Is Dr. Jekyll at home, Poole?" asked the lawyer. "I will see, Mr. Utterson," said Poole, admitting the visitor, as he spoke, into a large, low-roofed, comfortable hall, paved with flags, warmed (after the fashion of a country house) by a bright, open fire, and furnished with costly cabinets of oak. "Will you wait here by the fire, sir? or shall I give you a light in the dining room?" "Here, thank you," said the lawyer, and he drew near and leaned on the tall fender. This hall, in which he was now left alone, was a pet fancy of his friend the doctor's; and Utterson himself was wont to speak of it as the pleasantest room in London. But to-night there was a shudder in his blood; the face of Hyde sat heavy on his memory; he felt (what was rare with him) a nausea and distaste of life; and in the gloom of his spirits, he seemed to read a menace in the flickering of the firelight on the polished cabinets and the uneasy starting of the shadow on the roof.

Discuss/Write about the following:

3 Select and retrieve (textual detail)

3a) Which words and phrases make the night seem ideal for observation?

3b) What tells the reader that Utterson has been determined to find out the truth for a long time?

4 Explain (extended textual detail)

4a) “*Mr Hyde shrank but.... coolly enough.*” (Para 2) How would you explain Hyde’s change in reactions here?

4b) Why does Utterson think that Hyde may have been “*thinking of the will*”?

Explain (a character’s motive, relationship or situation)

4c) Why is Mr Hyde so confident that Dr Jekyll could not have told Utterson anything about Mr Hyde?

4d) Why does Utterson “*shudder*”, feel “*nausea*” and “*gloom*” and “*read a menace*” in “*the pleasantest room in London*”?

5 Interpret, explore, analyse (writer’s craft and purpose, and effects on readers’)

5a) How does Stevenson use the contrast between the two houses to reflect the characters of Jekyll and Hyde?

5b) What is Stevenson’s purpose in mentioning Utterson’s seeming “*to read a menace in the flickering of the firelight on the polished cabinets*” ?

5c) Stevenson creates an impression of ugly roughness in Hyde through details of how he speaks rather than what he says. Compare the language of Hyde’s dialogue with the details of how he speaks.

Support: (knowledge & understanding)

Gloss: *prevision* – seeing in advance, *a propos* - concerning, *disquietude* - uneasiness, *perplexity* - confusion, *Dr Fell* - a Dean at Oxford University who was disliked by students because of his punishments and ordering them out of drinking places, *troglydytic* – like a caveman.

Fill background: Mr Utterson is a lawyer, so is trained to observe and analyse. This is reflected in Stevenson’s description of his patient observation and recording. He is also a friend of Jekyll’s which is reflected in the feelings of concern he has that his friend may be in some trouble.

Reinforce: Look at some of the illustrations of this scene from the original published version.

Stretch (independent application and development of knowledge & understanding)

Compare Utterson’s habits and methods with those of a later fictional detective, Sherlock Holmes, in the novella *The Sign of Four*.

***Dr Jekyll & Mr Hyde* Revision lesson 2. Study focus: ideas, attitudes and feelings**

Learning context

Students are generally confident in writing about feelings, especially characters' feelings. They are less confident about the more abstract notion of ideas and the more social notion of attitudes. They need to develop confidence in writing about ideas, attitudes and feelings in the text, in the writer's mind and in themselves - depending on what the question asks.

Teaching focus

This lesson reinforces the skills progression from the core skills of *select and retrieve* to the more developed skill of *explain*, to the more complex skills of *exploration, interpretation and analysis*.

The lesson helps students to consider ideas, attitudes and feelings in relation to characters in the text, in relation to a wider relevance, and in relation to themselves as readers or audience. It highlights the differences between feelings, ideas and attitudes.

- a) **Ideas** relate to Thinking and Understanding. They are usually formalised concepts or notions – often expressed as nouns (e.g. *Democracy, Socialism, Equality or loneliness, cruelty, conformity, culture and identity*.)
- b) **Feelings** relate to occasional personal and emotional states of well-being or ill-being – usually expressed as nouns or adjectives – *fear/afraid, happiness/happy, sadness/sad, anger/angry, jealousy/jealous, ambition/ambitious*
- c) **Attitudes** relate to consistently conscious or unconscious behaviours in response to ideas, events, people and situations. They are a typical part of individual personality or a typical part of a culture or social group. They are usually expressed as adjectives e.g. *suspicious, hostile, trusting, sceptical, acceptant, passive, aggressive* (at the conscious level, they may develop from ideas: at the unconscious level, from feelings)

Lesson sequence

1 Students read the passage silently, annotating anything they don't understand*, then teacher reads aloud. (*This could be homework preparation for the lesson.)

2 Students discuss anything they found difficult to understand. Teacher explains.

NB This is probably the most difficult section of the whole novel. It reproduces the complex language and ideas of an educated man who is trained in philosophy and science.

Dr Jekyll explains From Chapter 10

I WAS born in the year 18— to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellow-men, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public.

Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame. It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress.

Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering. And it chanced that the direction of my scientific studies, which led wholly toward the mystic and the transcendental, re-acted

and shed a strong light on this consciousness of the perennial war among my members. With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous, and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved day-dream, on the thought of the separation of these elements. If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust delivered from the aspirations might go his way, and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. It was the curse of mankind that these incongruous fagots were thus bound together that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then, were they dissociated?

I was so far in my reflections when, as I have said, a side-light began to shine upon the subject from the laboratory table. I began to perceive more deeply than it has ever yet been stated, the trembling immateriality, the mist-like transience of this seemingly so solid body in which we walk attired. Certain agents I found to have the power to shake and to pluck back that fleshly vestment, even as a wind might toss the curtains of a pavilion. For two good reasons, I will not enter deeply into this scientific branch of my confession. First, because I have been made to learn that the doom and burthen of our life is bound for ever on man's shoulders, and when the attempt is made to cast it off, it but returns upon us with more unfamiliar and more awful pressure. Second, because, as my narrative will make, alas! too evident, my discoveries were incomplete. Enough, then, that I not only recognised my natural body for the mere aura and effulgence of certain of the powers that made up my spirit, but managed to compound a drug by which these powers should be dethroned from their supremacy, and a second form and countenance substituted, none the less natural to me because they were the expression, and bore the stamp, of lower elements in my soul.

I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might by the least scruple of an overdose or at the least inopportunity in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound, at last overcame the suggestions of alarm. I had long since prepared my tincture; I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill-race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.

Discuss in pairs or groups or write about the following:

3 Select and retrieve (textual detail)

3a) Which phrase in paragraph 3 conveys the idea that, from earliest history, mankind has been made up of two parts?

3b) Which phrase in paragraph 6 conveys the intoxicating effect of taking the drug?

4 Explain (extended textual detail)

4a) Jekyll writes that he had “*an imperious desire to carry my head high, and wear a more than commonly grave countenance before the public*”.

4b) In the paragraph describing his feelings after swallowing the tincture, which words convey Jekyll’s physical sensations rather than what he is thinking?

Explain (a character’s ideas, attitudes, feelings)

4b) What were the circumstances that would normally have led Dr Jekyll to a successful and happy life?

4c) What makes the reader understand that Dr Jekyll had some good qualities?

5 Explore, interpret, analyse (writer’s craft and purpose and effects on readers)

5a) How does Stevenson create an impression of Dr Jekyll as a committed scientist?

5b) Does Jekyll’s account seem to you honestly truthful or is he trying an excuse for what he has done?

5b) In what ways might you think that most people (including yourself) could be described as having a “dual” nature?

Support (knowledge & understanding)

Gloss: *impatient gaiety* – eagerness to be cheerful, *imperious desire* – a powerful wish to have or be something, *exacting aspirations* – ambitions needing a lot of effort, *degradation* – shameful decline, *perennial* – every year, *incongruous fagots* – bundles of different or opposite items (like sticks of different kinds and sizes), *vestment* - clothes, *burthen* – burden or something heavy to carry, *effulgence* - dazzling brightness, *immaterial tabernacle* – his soul (something more than a physical body and as precious as a temple), *tincture* – a potion or medicinal mixture, *ebullition* – sudden outburst of bubbling, *mill-race* – a stretch of running water used to drive a mill-wheel, *exulting* – feeling happy at success.

Fill background: many writers in Victorian England thought about what made people turn to evil – was it social pressure, the influence of the devil, Fate or choice based on Free Will? Some thought that Science was meddling with nature in a dangerous way.

Reinforce: Compare the way that screen versions (on YouTube) of the transformation scene have emphasized the horror or the pain or the sadness of the last paragraph.

Stretch (independently developed knowledge & understanding)

Compare the way that scientific curiosity leads to unfortunate events in Stevenson’s novella and in Mary Shelley’s *Frankenstein*.

***Dr Jekyll & Mr Hyde* Revision lesson 3. Study focus: language**

Learning context

Students often approach a question on language with a prepared list of devices they are determined to identify in what they read. This can help weaker students to remember some technical features that may show some specialist knowledge. However, more successful responses show the ability to connect expression with purpose, meaning and effect. Students need to show why the writer has made specific language choices and what effect those choices have on the text and on the reader.

Teaching focus

This lesson reinforces the skills progression from the core skills of *select and retrieve* to the more developed skill of *explain*, then to the more sophisticated skills of *exploration, interpretation and analysis*.

The lesson prompts students to notice Stevenson's purposeful patterning in words and ideas, and in words and feelings. It also reinforces their understanding of how dialogue can be made a strong feature of individual characterization. By highlighting the key skills of literary reading assessment, the lesson prepares them to answer examination questions on language as part of Stevenson's craft and presentation.

Lesson sequence

1 Students read the passage silently, annotating anything they don't understand*, then teacher reads aloud. (*This could be homework preparation for the lesson.)

2 Students discuss in pairs/groups anything they found difficult to understand. Teacher explains.

Inside Mr Hyde's house from Chapter 4

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful re-invasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers, which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating-house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent. Yes, she said, this was Mr. Hyde's, but he was not at home; he had been in that night very late, but had gone away again in less than an hour; there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him till yesterday.

"Very well, then, we wish to see his rooms," said the lawyer; and when the woman began to declare it was impossible, "I had better tell you who this person is," he added. "This is Inspector Newcomen of Scotland Yard." A flash of odious joy appeared upon the woman's face. "Ah!" said she, "he is in trouble! What has he done?" Mr. Utterson and the inspector exchanged glances. "He don't seem a very popular character," observed the latter. "And now, my good woman, just let me and this gentleman have a look about us."

In the whole extent of the house, which but for the old woman remained otherwise empty, Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour. At this moment, however, the rooms bore every mark of having been recently and hurriedly ransacked; clothes lay about the floor, with their pockets inside out; lock-fast drawers stood open; and on the hearth there lay a pile of grey ashes, as though many papers had been burned. From these embers the inspector disinterred the butt-end of a green cheque-book, which had resisted the action of the fire; the other half of the stick was found behind the door; and as this clinched his suspicions, the officer declared himself delighted. A visit to the bank, where several thousand pounds were found to be lying to the murderer's credit, completed his gratification.

"You may depend upon it, sir," he told Mr. Utterson: "I have him in my hand. He must have lost his head, or he never would have left the stick or, above all, burned the cheque-book. Why, money's life to the man. We have nothing to do but wait for him at the bank, and get out the handbills."

This last, however, was not so easy of accomplishment; for Mr. Hyde had numbered few familiars—even the master of the servant-maid had only seen him twice; his family could nowhere be traced; he had never been photographed; and the few who could describe him differed widely, as common observers will. Only on one point, were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders.

Discuss or Write about the following:

3 Select and retrieve (textual detail)

3a) Which words in paragraph 1 suggest a war-like violence in the weather?

3b) Which phrase in paragraph 1 conveys the weakness of the light in getting through the fog?

4 Explain (extended textual detail)

4a) What impression does Stevenson create by describing "*ragged*" children "*huddling*" in doorways?

4b) What details support the description of the rooms as "*furnished with luxury and good taste*"?

Explain (language, purpose and effect)

4c) How does Stevenson create a "*dismal*" impression of Soho?

4d) How does Stevenson convey the housekeeper's dislike of Mr Hyde?

Interpret, explore, analyse (writer's craft and effects on readers)

5a) Language in narrative

What is the common feature of narrative sentence structure in the following three sentences from the extract?

I A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths.

2 A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour.

3 This last, however, was not so easy of accomplishment; for Mr. Hyde had numbered few familiars—even the master of the servant-maid had only seen him twice; his family could nowhere be traced; he had never been photographed; and the few who could describe him differed widely, as common observers will.

5b) Language in dialogue:

What is the common feature of dialogue sentence structure in the following three sentences from the extract?

"Very well, then, we wish to see his rooms,"

"I had better tell you who this person is. This is Inspector Newcomen of Scotland Yard."

"Ah! he is in trouble! What has he done?"

"He don't seem a very popular character,"

"And now, my good woman, just let me and this gentleman have a look about us."

Support (knowledge & understanding)

Gloss: *conflagration* – big fire, *swirling wreaths* – moving round patches of fog, *slatternly* – like a dirty and untidy woman, *haggard* – worn out and unwell, *blackguardly* – criminal, *kindled* – lit up, *ignited*, *assail* - attack, *penny numbers and twopenny salads* – cheap magazines and cheap takeaway snacks, *napery* – household linen, *odious* – repulsive, ugly and unpleasant, *connoisseur* – an expert, *disinterred* – dug up.

Fill background: Look up Soho as an area Victorian London's West End with a history of entertainment, prostitution and cheap housing for poor immigrants.

Reinforce: Select details from three internal settings which Stevenson describes in the novella.

Stretch (independently developed knowledge & understanding)

Compare the description of London weather in this extract with the description of the same in Dickens' *Bleak House* (Chapter 1)

***Dr Jekyll & Mr Hyde* Revision lesson 4. Study focus: structure**

Learning context

Students sometimes confuse a focus on structure with a focus on identified stylistic devices such as iambic pentameter, extended simile, alliteration etc. They need to understand structure *within* a passage and *within the text as a whole* as something more than style – something which shows a writer's planning.

Teaching focus

This lesson reinforces the skills progression from the core skills of *select and retrieve* to the more developed skill of *explain*, then to the more sophisticated skills of *exploration, interpretation and analysis*.

The lesson reinforces understanding of textual structure as a) character and plot development b) mood, theme, action variety to appeal to readers. It prompts students to see a passage in the context of the whole novel, and as part of a writer's planning for reader interest and appeal. By highlighting the key skills of the assessment objectives, the lesson prepares them to answer examination questions on aspects of Stevenson's craft.

Lesson sequence

1 Students read the passage silently, annotating anything they don't understand*, then teacher reads aloud. (*This could be a homework preparation for the lesson.)

2 Students discuss in pairs/groups/teacher explains the parts found hard to understand.

End of Chapter 3

"I am painfully situated, Utterson; my position is a very strange—a very strange one. It is one of those affairs that cannot be mended by talking." "Jekyll," said Utterson, "you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it." "My good Utterson," said the doctor, "this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep." Utterson reflected a little, looking in the fire. "I have no doubt you are perfectly right," he said at last, getting to his feet. "Well, but since we have touched upon this business, and for the last time I hope," continued the doctor, "there is one point I should like you to understand. I have really a very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he was rude. But, I do sincerely take a great, a very great interest in that young man; and if I am taken away, Utterson, I wish you to promise me that you will bear with him and get his rights for him. I think you would, if you knew all; and it would be a weight off my mind if you would promise." "I can't pretend that I shall ever like him," said the lawyer. "I don't ask that," pleaded Jekyll, laying his hand upon the other's arm; "I only ask for justice; I only ask you to help him for my sake, when I am no longer here." Utterson heaved an irrepressible sigh. "Well," said he, "I promise."

Chapter 4

Nearly a year later, in the month of October, 18—, London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim. The details were few and startling.

A maid servant living alone in a house not far from the river, had gone upstairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window,

and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it some times appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

It was two o'clock when she came to herself and called for the police. The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, had broken in the middle under the stress of this insensate cruelty; and one splintered half had rolled in the neighbouring gutter—the other, without doubt, had been carried away by the murderer. A purse and a gold watch were found upon the victim: but no cards or papers, except a sealed and stamped envelope, which he had been probably carrying to the post, and which bore the name and address of Mr. Utterson.

This was brought to the lawyer the next morning, before he was out of bed; and he had no sooner seen it, and been told the circumstances, than he shot out a solemn lip. "I shall say nothing till I have seen the body," said he; "this may be very serious. Have the kindness to wait while I dress." And with the same grave countenance he hurried through his breakfast and drove to the police station, whither the body had been carried. As soon as he came into the cell, he nodded.

"Yes," said he, "I recognise him. I am sorry to say that this is Sir Danvers Carew."

"Good God, sir," exclaimed the officer, "is it possible?" And the next moment his eye lighted up with professional ambition. "This will make a deal of noise," he said. "And perhaps you can help us to the man." And he briefly narrated what the maid had seen, and showed the broken stick.

Mr. Utterson had already quailed at the name of Hyde; but when the stick was laid before him, he could doubt no longer; broken and battered as it was, he recognised it for one that he had himself presented many years before to Henry Jekyll.

Discuss or Write about the following:

3 Select and retrieve (textual detail)

- 3a) Which words make Hyde's actions seem like a savage animal?
- 3b) Which word reminds the reader of a previous violent episode?

4 Explain (extended textual detail)

- 4a) What does the description "*a purse and a gold watch were found upon the victim*" suggest about the motive for the murder?

4b) Why does the officer's eye light up "*with professional ambition*" when he hears that Sir Danvers Carew has been murdered?

Explain (an aspect of plot and structure)

4c) Why do you think Sir Danvers Carew had in his pocket a letter written to Mr Utterson?

4d) What did Utterson think was between Mr Hyde and Dr Jekyll that makes him say "*it isn't what you fancy*"?

5 Explore, interpret, analyse (chapter sequence and plot/character development)

5a) How does the end of Chapter 3 suggest that the plot may develop with Dr Jekyll giving up his experiment?

5b) How does Utterson's promise to Dr Jekyll at the end of Chapter 3 make it difficult for him in Chapter 4?

5c) How does the change of narrative in Chapter 4 help to make the fictional story seem like a real murder case?

Support (knowledge & understanding)

Gloss: *irrepressibly* – cannot be held back, *romantically given* – tending to a romantic view of things, *self-content* – pleased with himself, *trifling* – trivial or worthless, *brandishing* – waving it in the air, *grave* – serious.

Fill background: Stevenson uses Chapter 3 to create a strong impression of Dr Jekyll as a wise, practical and caring man but also a man who takes care to conceal part of his life. Look up Canon Brodie in Google to see where Stevenson may have found some inspiration.

Reinforce: Look up London crimes of the 1880s on Google to see ways in which they were reported in the press.

Stretch (independent development of knowledge & understanding)

Look at all the chapter ends and next chapter beginnings. How does Stevenson develop his story and maintain reader interest over these breaks?

Dr Jekyll & Mr Hyde Revision lesson 5. Study focus: contexts

Learning context

Students often make the mistake of “bolting on” a historical or biographical fact as the context part of their answers, as if knowing that Stevenson was ill when he wrote the novella covers that assessment objective. They need to know that there are many kinds of context which may be referred to in writing about the text and their response to it.

Teaching focus

This revision lesson reinforces the skills progression from the core skills of *select and retrieve* to the more developed skill of *explain*, then to the more sophisticated skills of *exploration, interpretation and analysis*.

The new GCSE AO3 has changed the definition of “context” from the former prescription of ‘social /cultural/historical’. The new definition gives students wider scope for comment on context.

In teaching and assessing AO3, teachers and students can consider context in a flexible way, dependent on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, these contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time.

This lesson helps students consider contextual aspects of the novel according to a range of possibilities, not all of which may be relevant to every passage selected. These are:

- a) the context of the novel’s *setting*: London in the 1880s, a centre of industry, trade and government where great wealth and great poverty could be found close to each other.
- b) the context of the novel’s *writing*: in 1886, two thinkers were having an impact on the way people understood personality - Freud, who saw personality as a struggle between the id and the ego (the conscious and the unconscious) and Darwin, who promoted the idea of human evolution from an ape-like ancestor.
- c) the context of the novel’s *publication*: there was a general public interest in crime and in science. There had been some sensational press coverage of murders, including the case of William Palmer, a respectable doctor, who poisoned his mother-in-law, his wife, his brother and a friend. Stevenson had previously written about a man who lived a double life in Edinburgh, Deacon Brodie, a respectable businessman by day and a burglar by night.
- d) the context of *relevance*: (then, now and to any student): a person’s struggle with conflicting parts of personality, the temptation to experiment with science and how to cope with the suspicion that a friend is in deep trouble.

Lesson sequence

1 Students read the passage silently, annotating anything they don’t understand*, then teacher reads aloud. (*This could be homework preparation for the lesson.)

2 Students discuss in pairs/groups anything they found difficult to understand. Teacher explains.

From Chapter 1

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

well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

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

Mr. Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

"Indeed?" said Mr. Utterson, with a slight change of voice, "and what was that?"

"Well, it was this way," returned Mr. Enfield: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view-halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut-and-dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this, as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness—frightened too, I could see that—but carrying it off, sir, really like Satan. 'If you choose to make capital out of this accident,' said he, 'I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. 'Name your figure.' Well, we screwed him up to a hundred pounds for the child's family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door?—whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutts's, drawn payable to bearer and signed with a name that I can't mention, though it's one of the points of my story, but it was a name at least very well known and often printed.

Discuss in pairs/groups or write about the following:

3 Select and retrieve (setting)

3a) Select two phrases from paragraph 1 that suggest that buildings in the street were well-cared for

3b) Select three details from paragraph 2 that convey the contrasting lack of care of the building.

4 Explain (textual detail)

4a) What does “*trampled calmly*” suggest about the man?

4b) What reason might there be for a door having “*neither bell nor knocker*”?

Explain (an aspect of context)

4c) What helps to make the house seem cut off from the world around it?

4d) Whose name was on the cheque??

5 Explore, interpret, analyse

The context of the novel's setting

5a) What references to contrasts between wealth and poverty in the nineteenth century can you find in this passage?

5b) Why might Dr Jekyll's use of Coutts' bank be a deliberate choice by Stevenson?

The context of relevance (then, now and to any student)

5c) What recent films have you seen that show the evil caused by someone who appears decent and respectable?

5d) What do you think keeps most people balanced between good and evil in their personal lives?

Support (knowledge & understanding)

Gloss: *emulously* – keen to copy, *coquetry* – a flirty manner, *florid* – brightly coloured like a flower, *sordid* – shamefully dirty, *ravages* - damage, *in the affirmative* – *Juggernaut* - huge and powerful object, *view-halloa* – a hunter's call when he sees a fox, *apothecary* -pharmacist, *sawbones* – nickname for a surgeon, *emotional as a bagpipe* – although a Scot, Stevenson thought that bagpipes always sounded the same, whatever tune they played, *harpies* – in Greek myths, a monster with the head of a woman and the body, wings and claws of a savage bird, *Coutts* – a London bank favoured by aristocrats including the British Royal Family.

Fill background: Mr Enfield only appears twice and is not developed by Stevenson as a strong character. However, there may be a hint of something in his background where he says that he "was coming home from some place at the end of the world, about three o'clock of a black winter morning".

Reinforce: Look at some illustrations of the door and the collision in the original edition of the novella. (Google)

Stretch How does Stevenson's novella show his interest in Freud's and Darwin's theories of human nature?