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GCSE (9–1)

Delivery Guide

J352/J360

ENGLISH LITERATURE

Theme: Jekyll and Hyde

April 2015

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Oxford Cambridge and RSA

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CB1 2EU

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Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: a clear outline of the content covered by the delivery guide;
- Thinking Conceptually: expert guidance on the key concepts involved, common difficulties learners may have, approaches to teaching that can help learners understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: a range of suggested teaching activities using a variety of themes so that different activities can be selected that best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

KEY

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Curriculum Content

The study of a nineteenth century novel is compulsory in all the new GCSE English Literature specifications. Teachers should be aware of some key changes in the assessment that will affect how the text should be taught:

- the examinations are 'closed text' and there are no tiered papers
- in passage-based questions, learners must show understanding of the whole text by writing about other parts of the novel. The passage should be used to show close analysis, but the rest of the response should demonstrate wider understanding of the novel's themes and characters
- learners must show understanding of the social, cultural and historical setting of the text – this includes the literary genre – and this knowledge should be integrated into the examination response.

Overview of Component 1 – exploring modern and literary heritage texts
Assessment overview – 50% of total GCSE

- 80 marks
- two-hour written paper

Content overview – reading and responding to:

- one studied modern prose or drama text, including making connections with a thematically linked unseen modern, same-genre extract
- one studied 19th century prose text.

Curriculum Content

Required skills
Learners should be able to:

Reflect critically and evaluatively on their reading. Learners are expected to respond to some of the following:

- themes, ideas and issues
- atmosphere and emotion
- plot development
- characters and relationships
- language
- relevant social, historical or cultural contexts, or literary contexts such as genre
- pay attention to the details of a text: understanding the significance of a word, phrase or sentence in context
- demonstrate the ability to read at a literal level and also explore deeper implications
- explain motivation, sequence of events and the relationship between actions or events
- identify and interpret key themes
- make an informed personal response, justifying a point of view by referring closely to evidence in the text
- reflect critically and evaluatively on a text, using an understanding of context to inform reading
- recognise and evaluate the possibility of different valid responses to a text
- explain and illustrate how choice of language shapes meaning
- analyse how the writer uses language, form and structure to create effects and impact
- use relevant subject terminology accurately to support their views
- produce clear and coherent pieces of extended writing
- select and emphasise key points and ideas for a particular purpose
- develop and maintain a consistent viewpoint
- use textual references and quotations effectively to support views
- use accurate Standard English and spelling, punctuation and grammar.

Curriculum Content

Exam questions
This component is worth 80 marks: 40 marks for Section A and 40 marks for Section B.

- **Section A:** Modern prose or drama (25% of total GCSE (9–1)) Learners study **one** modern prose or drama set text. Learners respond to one extended response-style question on their studied text, which is divided into two parts: **a)** a comparison of an extract from the studied text with a modern, same-genre unseen extract *and* **b)** a related question on the same studied text.
- **Section B:** 19th century prose (25% of total GCSE (9–1)) Learners study **one** 19th century set text. Learners respond to **one** extended response-style question on their studied text, from a choice of two: an extract-based question, making links to the whole text **OR** a discursive question.

Thinking Conceptually

This resource is intended to offer guidance on how teachers may adapt their teaching of this popular nineteenth-century text to reflect the new assessment criteria and methods.

Focus areas:
Knowledge – closed texts mean that details cannot be checked during the examination, so learners must have a secure understanding of:

- knowledge of plot/events – sequencing
- quotations
- themes – how they develop and are linked in different parts of the text
- language – links between the different parts of the text. development and how language is used to express it
- characters
- settings.

Passages – the passage on the exam paper must now be used to lead into a discussion of the whole text so, learners must make links between the passage and the wider text.

Social and cultural understanding – embedding knowledge rather than bolted on information on the following:

- genre
- setting
- themes
- links to Stevenson's biography.

Teaching methods may include:

- breaking the text down into revisable units; in *The Strange Case of Dr Jekyll and Mr Hyde* the chapters provide this structure naturally
- learner journals/study books – plot synopsis, character development, themes, key quotations, organised under these headings
- regular revision tests – knowledge tests, quotation tests, context tests
- exam preparation – organising notes for effective revision/application of knowledge in examinations, understanding and addressing the assessment objectives.

Key themes of *The Strange Case of Dr Jekyll and Mr Hyde*

- duality of man
- good vs evil
- repression
- friendship and loyalty
- appearances
- science/medicine.

Thinking Conceptually

Genre: gothic mystery

Social and cultural background
Published in 1868, the novel explores the dual nature of man.

It reflects the Victorian interest in science and medicine. The nineteenth century was an age of exploration that led to the discovery of new countries and cultures, and often the behaviours observed differed from what was deemed acceptable in Victorian society. Victorians considered themselves the epitome of civilisation but what lurked beneath was at times unsavoury. Victorian notions of public and private spheres underpinned respectability – but less admirable behaviour often occurred behind closed doors. Behaviour was thus governed by surface propriety.

Setting
Stevenson uses the setting of London to expose different parts of the city, which represent different things – order vs chaos. Descriptions of buildings and the weather are also used to heighten tension and add to the suspense.

Many of the novel's key events involving Mr Hyde happen in the dark, which adds to the sense of mystery and intrigue.

Other settings – old buildings, Jekyll's laboratory, for example, are all used to build up tension and suspense.

The characters:

- **Dr Jekyll** –doctor and friend of Utterson
- **Mr Hyde** – friend of Jekyll – a strange man and physically repulsive
- **Mr Utterson** – respected lawyer and friend of Dr Jekyll
- **Dr Lanyon** – respected doctor and friend of Dr Jekyll and Mr Utterson
- **Mr Poole** – Jekyll's Butler
- **Mr Enfield** – a distant cousin of Mr Utterson
- **Mr Guest** – Mr Utterson's clerk
- **Sir Danvers Carew** – a wealthy client of Mr Utterson.

It is crucial that learners understand the plot. For revision purposes the following clip will help them:

https://www.youtube.com/watch?v=feI3MT0zuOc

Click here

Learners should carry out research as part of their study of the social and cultural setting of the novel.

Thinking Contextually

Activities	Resources
Ask learners to research the following, recording findings in their preferred style. This does not mean copying and pasting large chunks from the internet! • The **gothic genre** – what is it? Who were influential gothic writers? What are the conventions of the gothic genre in literature? • The top ten **contextual facts** about Stevenson's life and the era in which he was writing that you think could help our understanding of the text. • Sigmund Freud's theory of repression – how is the study of Dr Jekyll and Mr Hyde influenced by this theory? Key vocabulary for Jekyll and Hyde – learners should add their own: Repressed nature / Humanity / Allegory / Deceit Gothic / Science / Disturbing / Dualism/dualistic Religion / Shocking / Suspense / Secrecy Mystery / Intrigue / The unconscious / Victorian	

Thinking Contextually

Activities	Resources
Encouraging depth and detail in examination responses **Learner resource 1**: Drawing a house Give learners two minutes to draw a house. Learners mark each other's drawings, using set criteria, and the learner with the best house (most marks) wins a prize. **Reflection:** Get learners to show their work and discuss why some drawings contained more depth and detail than others. Discuss how a task can appear straightforward but the marking of their responses will depend on depth of thought and detail offered to support their ideas. Link the discussion to the assessment criteria: **AO1** (8.75%): read, understand and respond to texts. Learners should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations. **AO2** (8.75%): analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate. **AO3** (5%): show understanding of the relationships between texts and the contexts in which they were written. **AO4** (2.5%): use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	Learner resource 1

Thinking Contextually

Activities	Resources
Character development Learners should create character maps for each major character using **Learner resource 2**. Ask them to carefully select short, relevant quotations that demonstrate the character. Ask them to note down what their chosen quotations suggest about the character (interpretation) and how Stevenson's language choices (analysis of language) in the quotations affect the reader's response. Ask learners to brainstorm ideas about the characters and then write up the character profiles in notebooks. **At the end of each chapter, learners should add to their character profiles to build them up as they study the whole novel.** For example: After reading Chapter 6, consider your character profile of Lanyon. • **What** has changed? • **How** does Stevenson show us this change? • **Why** has he changed?	Learner resource 2
Narrative map Learners should create a narrative map of all the chapters. The map must include: • the chapter title • the key events that take place • any turning points identified • one key quotation.	

Thinking Contextually

Activities	Resources
Quotation banks Learners will need to build up a bank of quotations to support their examination responses. They should organise these quotations helpfully, and follow these rules: 1) quotations should be short – even one word at times 2) quotations should be specific and carefully selected 3) quotations should be firmly linked to a character or theme 4) a learner should never indiscriminately learn a 'chunk' of text. At the end of each chapter, learners can add to their quotation bank. If the bank is organised into characters and themes, they can add their quotations from that chapter to the appropriate list. Quotation lists should be checked and adapted – there may be a need to cut the lists down to make them manageable and to ensure that a learner doesn't focus on learning quotations at the expense of understanding the text.	

Thinking Contextually

Activities	Resources
Using discussion – dialogic teaching – to develop a strong personal response to the text As a class • **Discuss** the concept of 'good' and 'evil', using the points below as a guide. - Do you think that everyone has good **and** evil inside them? - Do you think a person can be **born** innately 'evil'? - Do you think humans **learn** how to be 'good' and 'evil'? • Use challenging questions to explore: - How do you know what is 'good' and 'evil'? - Would your opinion have been the same if you were asked to discuss this 100 years ago? Why? - Is your opinion the same as all human beings in the world? In groups • Chapter 1 - What are your first impressions of Enfield, the 'well-known man about town'? - What do you think about the friendship between Utterson and Enfield? - How are the characters different? Groups present ideas to the class through a wider discussion led by the teacher. • Chapter 6 - In what ways has Dr Lanyon changed in this chapter? - How does the writer show the reader this change? - Why has he changed? Groups present ideas to the class through a wider discussion led by the teacher.	

Thinking Contextually

Activities	Resources
Narrative styles • What narrative styles do we see in the novel? • At what points does the narrative style change? In groups, make a list. • Discuss why Stevenson changes the narrative style at these points. In groups, make a presentation to the rest of the class.	
Building knowledge At the end of each chapter learners will need to reflect and think about what they have read. They will need to build up revision notes based on their personal response to the text but also to consolidate their knowledge and understanding of the important events in the chapter, and how the reader may respond. For example: in Chapter 2, the first meeting between Mr Utterson and Mr Hyde. Ask learners to annotate their copy of their conversation. What do they notice about the following. • Who has *control* over the conversation. Does this change? • The use of *verbs*? • The use of noun phrases (a noun with added description)? • What is *not* said – what's the *subtext* of this conversation? • The voice of Jekyll? Can you see his presence within Hyde?	

Activities	Resources
Building knowledge *(continued...)* For example: at the end of Chapter 3. • Comprehension questions: - Why does Jekyll think Lanyon is a pedant? - What does Jekyll make Utterson promise? - What do you think is Jekyll's state of mind at this point? • Longer, more analytical question: - How does Stevenson present Jekyll in this chapter? How does he create a sense of mystery around the character? Record your notes on the character in your preferred style. For example: at the end of Chapter 7. • Short questions: - Why do you think Utterson didn't tell Enfield about Hyde's door being the back part of Dr Jekyll's house? - What is Jekyll's emotional state in this chapter? Pick out ***two*** phrases that show this. - Why do you think Mr Utterson says 'God forgive us' at the end of the chapter? - Why do you think this is the shortest chapter in the novella? • Longer, more analytical question: - How does Stevenson use description and dialogue to create a sense of drama and impending doom in this chapter? Provide quotations to support your notes.	

Thinking Contextually

Activities	Resources
Building knowledge *(continued...)* For example: at the end of Chapter 8. • **Language analysis** – find quotations to explain how Stevenson uses the following focus areas to build up the tension in this chapter. You should choose two to three quotes per focus area and explain how they add to the tension. - The behaviour of Poole and the other servants. - The description of breaking down the door. - The setting of the laboratory. - The discovery of the body and its description. - The use of pathetic fallacy (weather). - The use of sound. For example, at the end of Chapter 9. • What does Jekyll's letter to Lanyon order him to do? • What is Lanyon's reaction to the letter and the contents of Jekyll's drawer? • What does Lanyon think of Hyde? Find a few short quotations to prove your ideas • Why does Hyde warn Lanyon about watching him take the potion? • What happens to Hyde and why is Lanyon so shocked?	

Thinking Contextually

Activities	Resources
Preparing learners for the new style passage-based responses How does Stevenson create a sense of horror during the description of the assault in Chapter 1? Use **Learner resource 3**, which highlights the language for learners in their first attempt at close analysis of a passage and asks questions about it. Allow learners to do a plan, following this format: '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, 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 little 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 each other 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.' 1) Comment on the highlighted words and phrases – how does each one add to the sense of horror? 2) How can this passage be linked to other parts of the novel? Find three other moments in the text when a sense of horror is created. Explain how the events and language used are effective.	Learner resource 3

Thinking Contextually

Activities	Resources
Revision tasks should be set to test knowledge and understanding For example: Link these quotations to a character or characters in the novel: 1) the well-known man about town 2) about as emotional as a bagpipe 3) a large, well made, smooth-faced man of fifty 4) a man of a rugged countenance that was never lighted by a smile 5) it was like some damned Juggernaut 6) as wild as harpies 7) like rows of smiling saleswomen 8) there is something wrong with his appearance 9) a boisterous and decided manner 10) he began to haunt the door 11) a hissing intake of breath 12) a great air of wealth and comfort 13) He was wild when he was young 14) The blind forehead 15) pale and dwarfish 16) every mark of capacity and kindness 17) romantically given 18) the bones were audibly shattered 19) eyes lighted up with professional ambition 20) furnished with luxury and good taste 21) an aged and beautiful gentleman 22) an evil faced smoothed by hypocrisy Tests can be set on each chapter to ensure that learners understand the key ideas and developments. For example: at the end of Chapter 8. 1) What is the weather like and why? 2) What has Poole had to do for his master during these past few weeks? 3) What do Jekyll's notes to the chemist reveal about his state of mind? 4) What do they find in the 'cabinet'? 5) What evidence is there that Jekyll has been there very recently?	

Thinking Contextually

Useful links/resources	Resources
A free download e-copy of the text: http://www.planetebook.com/The-Strange-Case-of-Dr-Jekyll.asp	Click here
Free audio copy: https://www.youtube.com/watch?v=PcczA9Cwbow	Click here
Notes and a plot summary: http://www.sparknotes.com/lit/jekyll/summary.html	Click here
Freud – the ego and super-ego https://www.youtube.com/watch?v=1Vs8uE8_02E&list=PL6LXsiDw28tTfrg7YQu-FPj8H6wkQ6dZt	Click here
Notes and revision tests: http://www.bbc.co.uk/schools/gcsebitesize/english_literature/prosejekyllhyde/1prose_jekyllhyde_plotrev1.shtml	Click here

Learner resource 1 Drawing a house

See page 11

You have two minutes to draw a house. The learner with the best house (most marks) wins a prize.

When finished, swap your drawing with the person next to you.

Now you are going to mark each other's pictures using the following marking criteria:

- 1 point for each window drawn
- 2 points for each door drawn
- 3 points for a garage
- 4 points for a house number
- 5 points for a garden path
- 6 points for a chimney
- 10 points for a fence
- 15 points for flowers/trees in the front garden
- 20 points for scenery/backdrop/sun.

Now add up the marks and give one another's drawings back.

How did you do? Who is our winner?

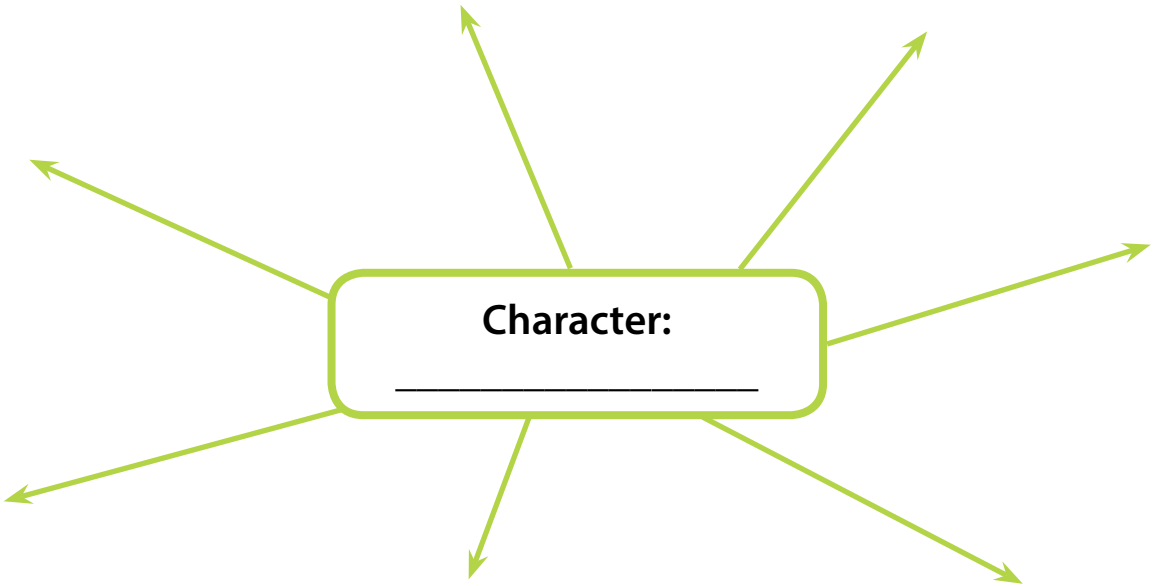
Learner resource 2 Character map

See page 12

Create a character map for each major character.

Carefully select short, relevant quotations that demonstrate the character.

Note down what your chosen quotations suggest about the character (interpretation) and how Stevenson's language choices (analysis of language) in the quotations affect the reader's response.



Learner resource 3 Passage-based response exercise

See page 19

The assault in Chapter 1

Comment on the highlighted words and phrases – how does each one add to the sense of horror?

> '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, 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 little 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 each other 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.**'

1. **Comment on the highlighted words and phrases – how does each one add to the sense of horror?**

2. **How can this passage be linked to other parts of the novel? Find three other moments in the text when a sense of horror is created. Explain how the events and language used are effective.**

Moment 1

Moment 2

Moment 3

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