



## **The Strange Case of Dr Jekyll and Mr Hyde**

**Name:** \_\_\_\_\_

**Teacher:** \_\_\_\_\_

# The Features of Gothic Literature

<b>Gothic Feature</b>	<b>Definition</b>	<b>Example</b>
<b>Pathetic Fallacy</b>	The environment is closely linked human emotions: storms are angry, fog hides secrets, etc...	
<b>Ruined or grotesque buildings</b>	Any building which is ruined by time, damage, lack of care. Ugly buildings full of dark corners, gargoyles or mysterious rooms and spaces.	
<b>Religious Ideas</b>	Religious ideas might include heaven/hell, good/evil, etc.	
<b>Sensibility (the cult of emotion)</b>	Characters wallowing in their own feelings. Exaggerated or heightened emotional states or characters.	
<b>Excess and Extremity</b>	Extreme greed or wealth, over the top behaviour or showing off.	
<b>The Supernatural</b>	Vampires, monsters, ghosts, ghouls, hauntings, werewolves, etc...	
<b>Imagery of decay</b>	Things rotting and breaking down. This might be people, places or objects.	
<b>Horror and terror</b>	Scary bits - for characters and readers.	
<b>Isolation and loneliness</b>	Characters living alone, stranded or separated from their normal lives.	

<b>Blurring of sanity/ insanity</b>	Characters unsure if what they are seeing is real or imagined. Characters who might be going mad. Does the audience even know?	
<b>Sex and Sexuality</b>	Does this one need explaining? Lust, desire, sex, etc!	
<b>Multiple Narrators</b>	More than one narrative voice. The action might switch from character to character, or from form to form (ie diary entry to narration).	
<b>Crime, lawlessness and abuse</b>	Murder, theft, cruelty, law-breaking and general bad behaviour.	
<b>Absolute power</b>	A character controlling other people or places, in total control. Remember what absolute power does to people?	
<b>The Satanic/ Arcane</b>	<b>Satanic:</b> to do with the devil and hell. <b>Arcane:</b> secret, mysterious, understood by few people.	

**Identify examples of the Gothic in this extract from *Frankenstein* by Mary Shelley, highlight them, then copy them into the boxes above.**

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same

colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!

Morning, dismal and wet, at length dawned and discovered to my sleepless and aching eyes the church of Ingolstadt, its white steeple and clock, which indicated the sixth hour. The porter opened the gates of the court, which had that night been my asylum, and I issued into the streets, pacing them with quick steps, as if I sought to avoid the wretch whom I feared every turning of the street would present to my view. I did not dare return to the apartment which I inhabited, but felt impelled to hurry on, although drenched by the rain which poured from a black and comfortless sky.

I continued walking in this manner for some time, endeavouring by bodily exercise to ease the load that weighed upon my mind. I traversed the streets without any clear conception of where I was or what I was doing. My heart palpitated in the sickness of fear, and I hurried on with irregular steps, not daring to look about me.

## Relevant Vocabulary

<p><b><u>Aberration</u></b> (noun) An unwelcome and unexpected change from what is normal.</p>	<p><b><u>Abhorrent</u></b> (adjective) Horribly bad.</p>	<p><b><u>Allegory</u></b> (noun) A story which can be seen to have a hidden meaning (which is often about society)</p>
<p><b><u>Allusion</u></b> (noun) A hint at a bigger or hidden meaning.</p>	<p><b><u>Anxiety</u></b> (noun) A feeling of worry, nervousness or unease.</p>	<p><b><u>Atavism</u></b> (noun) A change back to the way your ancestors used to be. (ie, becoming like a caveman)</p>
<p><b><u>Consciousness</u></b> (noun) Being awake and aware of one's surroundings or your perception of something.</p>	<p><b><u>Debased</u></b> (adjective) Reduced in quality or value.</p>	<p><b><u>Degenerate</u></b> (noun) An immoral or corrupt person. (verb) Deteriorate mentally or physically.</p>

<p><b><u>Depraved</u></b> (adjective) Morally corrupt. Wicked.</p>	<p><b><u>Duality</u></b> (noun) An example of a contrast between aspects of something (ie, man is both good and evil)</p>	<p><b><u>Ethics</u></b> (noun) Moral rules which affect a person's behaviour.</p>
<p><b><u>Eugenics</u></b> (noun) The science of improving a population by controlled breeding.</p>	<p><b><u>Feral</u></b> (adjective) Totally wild, like an animal.</p>	<p><b><u>Metamorphosis</u></b> (noun) A change from one living state to another.</p>
<p><b><u>Perversion</u></b> (noun) The corruption or ruin of something's original state.</p>	<p><b><u>Professional</u></b> (noun) A person doing a job which requires a qualification.</p>	<p><b><u>Respectability</u></b> (noun) Being accepted and valued within your field (ie, doctors being respected).</p>
<p><b><u>Restraint</u></b> (noun) Self control.</p>	<p><b><u>Savage</u></b> (adjective) Fierce, violent, uncontrolled.</p>	<p><b><u>Subconscious</u></b> (noun) The part of the mind you're unaware of, but which influences your actions).</p>







**Which adjective means 'horrifyingly bad'?**

1. Feral.
2. Abhorrent.
3. Savage.
4. Depraved.

**Which noun is the part of the mind you're unaware of, but which influences your actions?**

1. Subconscious.
2. Supernatural.
3. Consciousness.
4. Ethics.

**Which noun is a change back to the way your ancestors used to be (ie, becoming like a caveman)?**

1. Duality.
2. Repression.
3. Aberration.
4. Atavism.

**Which adjective means 'fierce, violent, uncontrolled'?**

1. Depraved.
2. Feral.
3. Abhorrent.
4. Savage.

**A metamorphosis is...**

1. A change from one state to another.
2. A moral rule that affects behaviour.
3. A hint at a hidden meaning.
4. An unwelcome and unexpected change.

**Which adjective means 'morally corrupt or wicked'?**

1. Feral.
2. Abhorrent.
3. Unorthodox.
4. Depraved.

**Which adjective describes something which goes against what is normal or expected?**

1. Depraved.
2. Unorthodox.
3. Abhorrent.
4. Savage.

**Which adjective describes something which is wild and animalistic?**

1. Unorthodox.
2. Feral.
3. Abhorrent.
4. Savage.

**What name is given to two opposites which cannot exist without each other?**

1. Duality.
2. Aberration.
3. Atavism.
4. Repression.

**An aberration is...**

1. An unwelcome and unexpected change.
2. A story with a hidden meaning.
3. A hint at a hidden meaning.
4. A moral rule that affects behaviour.

<p><b>Chapter One: The Story of the Door</b>  Passing a strange-looking door whilst out for a walk, Enfield tells Utterson about incident involving a man (Hyde) trampling on a young girl. The man paid the girl compensation. Enfield says the man had a key to the door (which leads to Dr Jekyll's laboratory).</p>
<p><b>Chapter Two: Search for Hyde</b>  Utterson looks at Dr Jekyll's will and discovers that he has left his possessions to Mr Hyde in the event of his disappearance. Utterson watches the door and sees Hyde unlock it, then goes to warn Jekyll. Jekyll isn't in, but Poole tells him that the servants have been told to obey Hyde.</p>
<p><b>Chapter Three: Dr Jekyll was Quite at Ease</b>  Two weeks later, Utterson goes to a dinner party at Jekyll's house and tells him about his concerns. Jekyll laughs off his worries.</p>
<p><b>Chapter Four: The Carew Murder Case</b>  Nearly a year later, an elderly gentleman is murdered in the street by Hyde. A letter to Utterson is found on the body. Utterson recognises the murder weapon has a broken walking cane of Jekyll's. He takes the police to Jekyll's house to find Hyde, but are told he hasn't been there for two months. They find the other half of the cane and signs of a quick exit.</p>
<p><b>Chapter Five: Incident of the Letter</b>  Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks about Hyde but Jekyll shows him a letter that says he won't be back. Utterson believes the letter has been forged by Jekyll to cover for Hyde.</p>
<p><b>Chapter Six: Remarkable Incident of Dr Lanyon</b>  Hyde has disappeared and Jekyll seems more happy and sociable until a sudden depression strikes him. Utterson visits Dr Lanyon on his death-bed, who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives a reply that suggests he is has fallen 'under a dark influence'. Lanyon dies and leaves a note for Utterson to open after the death or disappearance of Jekyll. Utterson tries to revisit Jekyll but is told by Poole that he is living in isolation.</p>
<p><b>Chapter Seven: Incident at the Window</b>  Utterson and Enfield are out for walk and pass Jekyll's window, where they see him confined like a prisoner. Utterson calls out and Jekyll's face has a look of 'abject terror and despair'. Shocked, Utterson and Enfield leave.</p>
<p><b>Chapter Eight: The Last Night</b>  Poole visits Utterson and asks him to come to Jekyll's house. The door to the laboratory is locked and the voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. They break down the door and find a twitching body with a vial in its hands. There is also a will which leaves everything to Utterson and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter.</p>
<p><b>Chapter Nine: Dr Lanyon's Narrative</b>  The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. A grotesque man arrives and drinks the potion which transforms him into Jekyll, causing Lanyon to fall ill.</p>
<p><b>Chapter Ten: Henry Jekyll's Full Statement of the Case</b>  Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self'. Eventually he became addicted to being Hyde, who increasingly took over and destroyed him.</p>

## The Life of Robert Louis Stevenson

Robert Louis Stevenson was born in Edinburgh on Friday 13<sup>th</sup> December 1850. His father was an engineer and lighthouse builder. His mother was the daughter of a Scottish clergyman. RLS was largely raised by his nanny, Alison Cunningham; she was a strictly religious woman and a fan of folk-tales and storytelling - she is thought to have been a major source of inspiration to RLS.

In his early life, RLS was often confined to his bed with illness where he suffered terrible nightmares and insomnia. Perhaps this was in part to his religious upbringing - he often dreamed of heaven and hell. He suffered a thyroid complaint too, and this affected his growth - his bones were distended and elongated.

He was an intelligent man who studied law at Edinburgh University, although he chose to become a writer rather than a lawyer. His first books were collections of travel writing, and it was whilst travelling in France that he met Fanny Osbourne - the woman who would become his wife. They married in America, but lived in England.

RLS suffered ill health throughout his life, so the fresh sea air of Bournemouth was supposedly good for him, and it was here that he wrote his most famous works: *Treasure Island*, *The Strange Case of Dr Jekyll and Mr Hyde*, and *Kidnapped*.

When RLS's father died in 1887, he inherited enough money to go and live abroad - in search of a climate which would not aggravate his chronic respiratory problems. They eventually settled in Samoa, where he continued to write until his death in 1894. He was killed by a brain haemorrhage.

## Glossary

**Clergyman:** a man who works for the church.

**Insomnia:**

**Thyroid complaint:** these often affect the speed at which people grow.

**Distended:** swollen and bloated.

**Elongated:**

**Chronic:**

**Respiratory problems:** conditions which affect your breathing.

## Which three facts about RLS's early life most influenced *Jekyll and Hyde*?

- 1.
- 2.
- 3.

Which of these do you think was most important and why? You must use the word 'because' in your answer.

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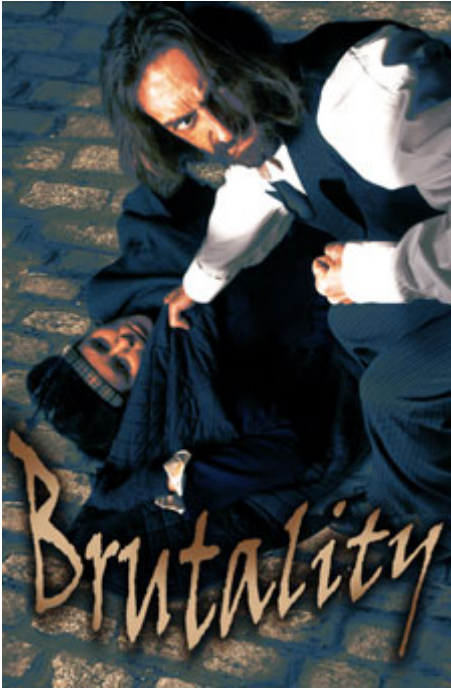
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# Chapter One: The Story of the Door



Utterson and Enfield are out for a walk when they pass a strange-looking door (the entrance to Dr Jekyll's laboratory). Enfield tells a story involving the door: in the early hours of one winter morning, he says, he saw a man trampling on a young girl. He pursued the man and brought him back to the scene of the crime. The reader later learns that this man is Mr Hyde.

A crowd gathered and, to avoid a scene, the man offered to pay the girl compensation. This was accepted, and he opened the door with a key, soon emerging with money and a large cheque.

Utterson is very interested in the case and asks whether Enfield is certain Hyde used a key to open the door. Enfield is sure he did.

## Chapter One: Consolidation

### Summary: fill in the gaps!

Mr Utterson is a dull but 'loveable' lawyer who people get help from when they are in \_\_\_\_\_. He is friends with a cousin, Enfield, and goes on regular walks with him on Sundays. One Sunday, they pass a dirty \_\_\_\_\_ in a poor area. Enfield tells Utterson a story about the door and the man who lives behind it. He says he saw a small, revolting man \_\_\_\_\_ a small \_\_\_\_\_ of eight at 3am in the morning. A crowd, led by Enfield, confronted the man and forced him to pay \_\_\_\_\_ in compensation. The man gave them a cheque which we learn at the very end of the chapter was signed by \_\_\_\_\_ a very \_\_\_\_\_ person: no one believed that the cheque was \_\_\_\_\_ but later found out it was. Utterson is worried that Jekyll is being \_\_\_\_\_ by Mr Hyde.

### Comprehension: answer in full sentences on lined paper.

- What type of person is Mr Utterson?  
*Mr Utterson is a lawyer who lives a quiet, serious life. He defends people who are down on their luck and is a good influence on them.*
- Why do Enfield and Utterson go for a walk together every Sunday?
- What was of interest about the door that Enfield tells the story about?
- What did the door look like?
- Why and how did the crowd manage to get Hyde to write the girl's family a cheque? What was odd about the cheque?
- What is strange about Mr Hyde, according to Enfield?

## In this extract, Enfield recalls how Mr Hyde trampled over a young girl...

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.

“He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.”

### How is Hyde presented in this extract?

Key Quotation

Key Quotation

Key Quotation

Key Quotation

Killer Quotation

## How is Hyde presented in this extract?

Stretch yourself by including sophisticated vocabulary:  
aberration, degenerate, depraved, savage

### How does the writer achieve it?

- Identify a technique or interesting use of language
- Use a quote

Lit A01: Use textual references, including quotations, to support and illustrate interpretations.

### Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

Lit A01: Read, understand and respond to texts, maintain a critical style and develop an informed personal response.

Lit A02: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

Lined writing area for the answer.

**How is Hyde presented in this extract? Sample Answer**

<p><b><u>How</u> does the writer achieve it?</b></p>	<ul style="list-style-type: none"> <li>• Identify a technique / interesting use of language</li> <li>• Use a quote</li> </ul>	<p>Stevenson describes Hyde trampling “calmly over the child’s body.”</p> <p>This seems to be a contradiction: trampling is an angry, out-of-control action and it should not be possible to do it calmly. Perhaps Stevenson is hinting that Hyde has a contradictory nature early on, foreshadowing the events to come.</p>
<p><b><u>What</u> is the writer’s intention?</b></p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• Writer’s message</li> <li>• Writers’ attitude</li> </ul>	<p>It’s a very emotive thing to happen. A young child is usually seen as totally innocent, so trampling her and leaving her “screaming” is especially shocking. From the start, the audience is positioned against Hyde and given a strong indication of his brutal nature.</p>
<p><b><u>Why</u> is it effective?</b></p>	<ul style="list-style-type: none"> <li>• Link to the actual words used</li> <li>• What does it make you feel/ do?</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	

1. Read the sample paragraph provided.



2. Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
3. Go back to the paragraph yesterday. Choose a bullet-point you didn't include. Use a purple pen to add this to your work.

<p>How did a thyroid complaint affect Robert Louis Stevenson?</p> <ol style="list-style-type: none"><li>1. It left him with distended bones.</li><li>2. It made him unable to read as a child.</li><li>3. It left him fascinated by medical science.</li><li>4. It made him deeply religious.</li></ol>	<p>How did his nanny influence Robert Louis Stevenson?</p> <ol style="list-style-type: none"><li>1. She encouraged him to explore the darker side of Edinburgh.</li><li>2. She was deeply religious and told him old folk tales.</li><li>3. She encouraged him to write poems and stories.</li><li>4. She encouraged him to travel the world.</li></ol>
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## Location

Stevenson was brought up in Edinburgh and was fascinated by the contrast between its 'new town and the medieval 'old town'. In the former, wide streets and spacious squares were bright and airy, but the latter was filled with gloomy alleyways and narrow terraces. Stevenson was drawn, like a moth to a flame, to these older, darker areas.

It was here that he discovered Deacon Brodie - a local cabinet maker and thief - who helped him to see that men often had hidden darkness behind their eyes. Other Edinburgh criminals influenced Stevenson too - he once wrote a story called "The Bodysnatchers" based on the infamous duo Burke and Hare - two murderers who suffocated their victims and sold the bodies to medical science.

Throughout the novel, Stevenson goes out of his way to establish a link between the urban landscape of Victorian London and the dark events surrounding Hyde. He achieves his desired effect through the use of nightmarish imagery, in which dark streets twist and coil, or lie draped in fog, forming a sinister landscape suitable for the crimes that take place there.

Chilling visions of the city appear in Utterson's nightmares as well, like in the extract below:

*He would be aware of the great field of lamps of a nocturnal city. . . . The figure [of Hyde] . . . haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly . . . through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her screaming.*

In such images, Stevenson paints Hyde as an urban creature, utterly at home in the darkness of London—where countless crimes take place, the novel suggests, without anyone knowing.

**Why do you think authors would be interested in writing about the 'darker' side of towns like London?**

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**In these extracts, Stevenson describes the London setting...**

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 hoping to do better still - 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 visitors, 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 cheerfulness of note, instantly caught and pleased the eye of the passenger.

**Then later...**

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.

<b>What do these descriptions of places tell us about Stevenson’s fascination with the city streets?</b>	
<b>Key Quotation</b>	<b>Key Quotation</b>

<b>Key Quotation</b>	<b>Key Quotation</b>
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<b>Killer Quotation</b>
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**What do these descriptions of places tell us about Stevenson’s fascination with the city streets?**

<b><u>How</u> does the writer achieve it?</b> → Identify a technique or interesting use of language → Use a quote	<b><u>Why</u> is it effective?</b> → Link to the actual words used → What does it make you feel/do? → What are the connotations? → Does it have an emotional impact?	<b><u>Context</u></b> → Does it link to Victorian society, values or beliefs? → Does it link to Stevenson’s own life?
<b>Lit A01:</b> Use textual references, including quotations, to support and illustrate interpretations.	<b>Lit A01:</b> Read, understand and respond to texts, maintain a critical style and develop an informed personal response. <b>Lit A02:</b> Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.	<b>Lit A03:</b> Show understanding of the relationships between texts and the contexts in which they were written.

Lined writing area for a sample answer.

**What do these descriptions of places tell us about Stevenson’s fascination with the city streets? Sample Answer**

<p><b><u>How</u> does the writer achieve it?</b></p>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> </ul>	<p>Stevenson creates a huge contrast between the two descriptions, using positive language in one and negative in the other.</p> <p>Stevenson grew up in Edinburgh, a city with great contrasts between its spacious, clean ‘new town’ and its dark, claustrophobic ‘old town’. This has influenced his work, with this fascination reflected in the vibrant description of London and the gloomy, run-down version.</p>
<p><b><u>What</u> is the writer’s intention ?</b></p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• Writer’s message</li> <li>• Writers’ attitude</li> </ul>	<p>The characters who inhabit these streets reflect their surroundings. “Smiling saleswomen” are juxtaposed with slouching “tramps”, and even the schoolboy mentioned is menacing as he carries a “knife”. The sense that London’s night-time streets are a place to be feared is obvious, and suggests that further crimes may be committed in the “sinister” streets.</p>
<p><b><u>Why</u> is it effective ?</b></p>	<ul style="list-style-type: none"> <li>• Link to the actual words used</li> <li>• What does it make you feel/do?</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>As a child, Stevenson was drawn to these dark places against his parents’ wishes, and it is little surprise that he chose to put his villain in similar dark and dingy locations - Stevenson learned to associate them with criminality, making them the perfect setting for a story about a man exploring the darker, immoral side of his personality.</p>
<p><b><u>Context</u></b></p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson’s own life?</li> </ul>	

1. Read the sample paragraph provided.
2. Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
3. Go back to the paragraph yesterday. Choose a bullet-point you didn’t include. Use a purple pen to add this to your work.

## Check your understanding so far...

**How did a thyroid complaint affect Robert Louis Stevenson?**

1. It left him with distended bones.
2. It made him unable to read as a child.
3. It left him fascinated by medical science.
4. It made him deeply religious.

**How did his nanny influence Robert Louis Stevenson?**

1. She encouraged him to explore the dark side of Edinburgh.
2. She was deeply religious and told him old folk tales.
3. She encouraged him to write poems and stories.
4. She encouraged him to travel the world.

**Where was Robert Louis Stevenson drawn in his childhood?**

1. The light, spacious streets of Edinburgh's new town.
2. The light, spacious streets of London's new town.
3. The dark, gloomy streets of Edinburgh's old town.
4. The dark, gloomy streets of London's old town.

**Who were Burke and Hare?**

1. Murderers who killed prostitutes.
2. Murderers who sold dead bodies to science.
3. The inspiration for Jekyll and Hyde.
4. Cabinet makers and thieves.

**Which terrible act does Hyde commit at the start of the novel?**

1. He murders Danvers Carew.
2. He forges Jekyll's will.
3. He tramples a young girl.
4. He breaks into Jekyll's lab.

**How does he compensate for his crime?**

1. He begs for forgiveness.
2. He pays her compensation.
3. He doesn't even try to.
4. He offers to pray for her.

**Where does Hyde disappear to?**

1. Through a door which leads to Jekyll's laboratory.
2. The dark and the fog help him escape.
3. He disappears down a dark alleyway.
4. Nobody sees where he disappears to.

**Which adjective means 'morally corrupt or wicked'?**

1. Feral.
2. Abhorrent.
3. Unorthodox.
4. Depraved.

## Chapter One: The Story of the Door

To answer these questions you will need to refer to the full chapter!

## Analysis: use the how/what/why approach from earlier

Our first encounter with Hyde is an ‘eye-witness’ account from Enfield. Choose one of the following tasks, answering in detail using quotations and examining them closely.

- ***Why** do you think Stevenson chose to introduce Hyde in this way?*
- *What adjectives and imagery are used to describe Hyde? What effect do they create?*

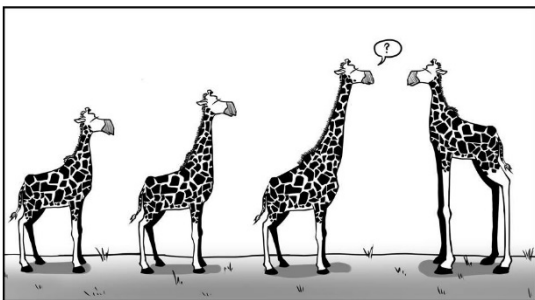
**Evaluation:** How successful is this opening to the novel?

- Discuss the parts of the chapter that must have affected nineteenth century readers very deeply.
- Which parts do you find the most interesting?

## The Influence of Darwin

Gothic literature focuses on ruin, decay, death, madness, terror and chaos. It often shows people of privilege behaving irrationally and passionately, ignoring common-sense and reason.

This sense of horror grew in response to the fears and concerns of people in the late eighteenth and early nineteenth centuries. At the time, scientific discovery was upsetting what some people believed, and this fear of the new and unfamiliar led to books like Frankenstein being written. In it, a scientist uses his knowledge to accidentally create a monster - a fear which people still have today when it comes to new scientific discoveries (just think about the fuss over cloning or genetically modified foods).



People's beliefs were also challenged by Charles Darwin's theory of evolution. This showed that different species had evolved through a process called 'natural selection', in which animals pass on their strongest characteristics, meaning their offspring are better suited to the environment they live in. In this way, species become stronger and stronger. See the diagram to show how giraffe evolved...

This theory was deeply disturbing for many people, as it challenged their religious beliefs: Darwin's theory completely goes against the Bible's teachings, in which God created Adam and Eve. Many people felt they were being forced to choose between their long-held religious beliefs and science - and many believed that science was meddling in matters that only God had control over.

Rather than being innocent creatures created by a powerful god, this theory meant that we had evolved from more primitive creatures by accident - something many people found appalling because it showed we were more closely related to the animal kingdom than people had assumed. The theory was also misunderstood by many who believed that this meant we were evolved from monkeys and apes - which we are not.

**How did Darwin’s theory influence Jekyll and Hyde?**

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**NB Hyde’s Physical Appearance**

Hyde appears repulsively ugly and deformed, small, shrunken, and hairy. His physical ugliness and deformity symbolises his moral hideousness and warped ethics. Indeed, for the audience of Stevenson’s time, this connection might have been seen as more than symbolic. Many people believed in the science of physiognomy, which said that one could identify a criminal by physical appearance. Additionally, Hyde’s small stature may represent the fact that, as Jekyll’s dark side, he has been repressed for years, prevented from growing and flourishing. His hairiness may indicate that he is not so much an evil side of Jekyll as the embodiment of Jekyll’s animal instincts.

**Chapter Two: Search for Mr Hyde**



That evening the lawyer, Utterson, is troubled by what he has heard. He takes the will of his friend Dr Jekyll from his safe. It contains a worrying instruction: in the event of Dr Jekyll's disappearance, all his possessions are to go to Mr Hyde.

Utterson decides to visit Dr Lanyon, an old friend of his and Dr Jekyll's. Lanyon has never heard of Hyde, and not seen Jekyll for ten years. That night Utterson has terrible nightmares.

Utterson starts watching the door (which belongs to Dr Jekyll's old laboratory) and eventually sees Hyde unlocking it. He is shocked by the sense of evil coming from him.

Utterson goes next door to warn his friend, Jekyll, against Hyde, but is told by the servant, Poole, that Jekyll is out and the servants have all been instructed by Jekyll to obey Hyde.

Utterson is worried that Hyde may kill Jekyll to benefit from



the will.

## Chapter Two: Consolidation

You will need to refer to the full chapter!

### Summary: fill in the gaps!

Mr Utterson, the lawyer, is troubled by the \_\_\_\_\_ that Henry Jekyll has written because it hands everything over to \_\_\_\_\_ if Jekyll dies or disappears for more than three months. Utterson visits Dr. Lanyon, a friend of Jekyll's, to find out more, but discovers that Lanyon has \_\_\_\_\_ with Jekyll over the 'unscientific' experiments Jekyll has been conducting. That night, Utterson suffers from nightmares. In one nightmare, he sees the figure of the man who trampled on the girl, and in another nightmare, the same figure approaches the sleeping Jekyll and makes Jekyll do what he wants. This figure has no \_\_\_\_\_. On waking, Utterson is determined to find out what Hyde looks like so he spends his spare time standing by the door where Hyde lives. Eventually, one night, Hyde arrives and Utterson asks to look at his face: Hyde shows him it and then gives Utterson his \_\_\_\_\_. Utterson realises that Hyde is thinking about the will and is frightened for Jekyll. When he goes to visit Jekyll, we realise something Utterson has known for a while - that the house that Hyde lives in is actually the laboratory attached to the back of Jekyll's house. Utterson finds that Jekyll is out, and learns from the butler, Poole, that Hyde has a \_\_\_\_\_ to Jekyll's laboratory and the servants have orders to \_\_\_\_\_ him. Utterson leaves feeling very worried that Hyde is blackmailing Jekyll.

### Comprehension: answer in full sentences on lined paper.

- Why is Utterson so upset about Jekyll's will?
- Why does Utterson visit Lanyon? Why has Lanyon lost interest in Jekyll as a scientist?
- What is Utterson worried about and what does he dream about?
- What steps does Utterson take to find Mr Hyde?
- Why does Hyde accuse Utterson of lying to him?
- Why does Utterson visit Jekyll immediately after seeing Hyde?
- Why is Utterson even more worried about Jekyll at the end of the chapter?

In this extract, Utterson meets Hyde for the first time...

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 something 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!"

**Question: How does Stevenson create a sense of horror in this extract?**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Killer Quotation**

**Check your vocab...**

<p><b>Which adjective describes something which goes against what is normal or expected?</b></p> <ol style="list-style-type: none"> <li>1. Depraved.</li> <li>2. Unorthodox.</li> <li>3. Abhorrent.</li> <li>4. Savage.</li> </ol>	<p><b>Which adjective describes something which is wild and animalistic?</b></p> <ol style="list-style-type: none"> <li>1. Unorthodox.</li> <li>2. Feral.</li> <li>3. Abhorrent.</li> <li>4. Savage.</li> </ol>
<p><b>Which adjective means 'morally corrupt or wicked'?</b></p> <ol style="list-style-type: none"> <li>1. Feral.</li> <li>2. Abhorrent.</li> <li>3. Unorthodox.</li> <li>4. Depraved.</li> </ol>	<p><b>Which adjective means 'horrifyingly bad'?</b></p> <ol style="list-style-type: none"> <li>1. Feral.</li> <li>2. Abhorrent.</li> <li>3. Savage.</li> <li>4. Depraved.</li> </ol>

## How does Stevenson create a sense of horror in this extract?

Stretch yourself by including sophisticated vocabulary:  
unorthodox, debased, degenerate, allusion

<p><b><u>How</u> does the writer achieve it?</b></p> <p>→ Identify a technique or interesting use of language → Use a quote</p>	<p><b><u>Why</u> is it effective?</b></p> <p>→ Link to the actual words used → What does it make you feel/do? → What are the connotations? → Does it have an emotional impact?</p>	<p><b><u>Context</u></b></p> <p>→ Does it link to Victorian society, values or beliefs? → Does it link to Stevenson's own life?</p>
<p>Lit AO1: Use textual references, including quotations, to support and illustrate interpretations.</p>	<p>Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response. Lit AO2: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.</p>	<p>Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p>

A large rectangular box containing 28 horizontal lines, intended for writing an answer.

**How does Stevenson create a sense of horror in this extract? Sample Answer**

<p><b><u>How</u> does the writer achieve it?</b></p>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> <li>• Use a quote</li> </ul>	<p>Stevenson creates a character whose appearance is deeply unsettling through his use of adjectives such as “pale and dwarfish”, “murderous” and “broken.”</p> <p>His purpose is to make his audience fear Hyde and what he is capable of by creating a character who, despite his strange and small appearance, is capable of horrific violence - like the attack on the innocent young girl in chapter one.</p>
<p><b><u>What</u> is the writer’s intention ?</b></p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• Writer’s message</li> <li>• Writers’ attitude</li> </ul>	<p>“Dwarfish and pale” suggest a deformity which is not particularly gruesome or horrible, and many readers would not see these as problematic. But Stevenson goes further by including Utterson’s reaction - he sees him with “disgust, loathing and fear” - and as Utterson is a sensible and reasonable character, this strong reaction carries more weight for a reader and convinces them that Hyde is a horrific character.</p>
<p><b><u>Why</u> is it effective ?</b></p>	<ul style="list-style-type: none"> <li>• Link to the actual words used</li> <li>• What does it make you feel/do?</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>There are strong echoes here of Stevenson’s own childhood: he suffered a thyroid complaint as a youngster which left him with elongated bones - perhaps his exploration of Hyde’s character reflects his concerns about his own “malformation” and how others saw him.</p>
<p><b><u>Context</u></b></p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson’s own life?</li> </ul>	

1. Read the sample paragraph provided.
2. Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
3. Go back to the paragraph yesterday. Choose a bullet-point you didn’t include. Use a purple pen to add this to your work.

## Check Your Understanding...

Plot	Context
<p><b>Where does Hyde disappear to in chapter one?</b></p> <ol style="list-style-type: none"><li>1. Through a door which leads to Jekyll's laboratory.</li><li>2. The dark and the fog help him escape.</li><li>3. He disappears down a dark alleyway.</li><li>4. Nobody sees where he disappears to.</li></ol> <p><b>In chapter two, what does Jekyll's will say?</b></p> <ol style="list-style-type: none"><li>1. If he dies or disappears, his possessions are left to Hyde.</li><li>2. If he dies or disappears, his possessions are left to Utterson.</li><li>3. If he dies or disappears, his possessions are left to Enfield.</li><li>4. If he dies or disappears, his possessions are left to Lanyon.</li></ol> <p><b>In chapter two, Utterson watches the door and sees...</b></p> <ol style="list-style-type: none"><li>1. Jekyll unlocking it.</li><li>2. Hyde unlocking it.</li><li>3. Poole unlocking it.</li><li>4. Nobody at all.</li></ol> <p><b>What does Poole tell Utterson in chapter two?</b></p> <ol style="list-style-type: none"><li>1. The servants have all been dismissed.</li><li>2. The servants have never heard of Hyde.</li><li>3. The servants have never seen Hyde.</li><li>4. The servants have been told to obey Hyde.</li></ol>	<p><b>Who were Burke and Hare?</b></p> <ol style="list-style-type: none"><li>1. Murderers who killed prostitutes.</li><li>2. Murderers who sold dead bodies to science.</li><li>3. The inspiration for Jekyll and Hyde.</li><li>4. Cabinet makers and thieves.</li></ol> <p><b>What was Darwin's theory?</b></p> <ol style="list-style-type: none"><li>1. Intelligent design.</li><li>2. Humans evolved from monkeys.</li><li>3. Creationism.</li><li>4. Evolution by natural selection.</li></ol> <p><b>How did Darwin's theory affect Victorian people?</b></p> <ol style="list-style-type: none"><li>1. Many people abandoned Christianity.</li><li>2. They stopped going to church.</li><li>3. It confirmed what they had always suspected.</li><li>4. It challenged their existing beliefs.</li></ol> <p><b>Where was Robert Louis Stevenson drawn to in his childhood?</b></p> <ol style="list-style-type: none"><li>1. The light, spacious streets of Edinburgh's new town.</li><li>2. The light, spacious streets of London's new town.</li><li>3. The dark, gloomy streets of Edinburgh's old town.</li><li>4. The dark, gloomy streets of London's old town.</li></ol>

## Chapter Two: Search for Mr Hyde

You will need to refer to the full chapter!

**Analysis: use the how/what/why approach from earlier**

- How does Stevenson create suspense in this chapter?
- How does Stevenson create a Gothic atmosphere in his description of the streets of London and Utterson's dreams?

**Evaluation**

- How successful is Stevenson in creating a mood of mystery in this chapter?

## Creative Response

- Write Utterson’s diary for this chapter, detailing his encounters with Lanyon, Mr Hyde, and his worries for Henry Jekyll.
- Write a story called ‘The Nightmare’, about a nightmare that comes true.

## Duality

*An instance of opposition or contrast between two concepts or two aspects of something.*



The idea that a stable individual identity could be changed is a common one in Gothic fiction. Jekyll is a good, respectable man, but shows how it is possible to have an evil and corrupt side at the same time. This kind of ‘duality’ is one of The Strange Case of Dr Jekyll and Mr Hyde’s main themes.

Jekyll says that “man is not truly one, but truly two,” and he imagines the human soul as the battleground for an “angel” and a “fiend,” each struggling for control. But his potion, which he hoped would separate and purify each part, succeeds only in bringing the dark side into existence – Hyde emerges, but he has no angelic equivalent. Once unleashed, Hyde slowly takes over, until Jekyll ceases to exist.

Perhaps Jekyll is simply mistaken: man is not “truly two” but is really the primitive creature embodied in Hyde, brought under control only by civilisation, law, and conscience. Maybe the potion simply strips away the civilised pretence, showing man’s true nature. Certainly, the novel goes out of its way to paint Hyde as animalistic—he is hairy and ugly; he behaves according to instinct rather than reason. This idea is strongly related to Freud’s theory of the Id, Ego and Super-Ego which we’ll study later.

## Victorian Respectability

- Victorians were ‘respectable’ people. Reputation was considered very important and people were expected to repress some of their more ‘natural’ instincts (sexuality/violence).
- On the one hand, they saw the calm, rational, everyday normality of family life and employment; on the other, fantasies, nightmares, anger and violence.

## Glossary

**Stable:**

**Corrupt:**

**Primitive:**

**Embodied:** brought to life.

**Civilisation:**

**Moral:**

**Urban:**

What is 'duality'? Write a definition in your own words:

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In a duality, one part cannot live without the other (like light and dark). Write as many examples of duality as you can think of which are present in *The Strange Case of Dr Jekyll and Mr Hyde*...

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How do you think the idea of duality affected Victorian people?

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*But if Hyde were just an animal, we would not expect him to take such delight in crime. He seems to commit violent acts against innocents for no reason except the joy of it—something that no animal would do. He knows what is right and moral and enjoys breaking those rules. Also, for an animalistic creature, Hyde seems oddly at home in the urban landscape. Perhaps Stevenson is suggesting that civilisation, too, has its dark side.*

## Chapter Three: Jekyll Was Quite At Ease



Two weeks later, following a dinner party with friends at Jekyll's house, Utterson stays behind to talk to him about his will.

Jekyll laughs off Utterson's worries, comparing them to Lanyon's 'hidebound' (conventional and unadventurous) attitude to medical science. The reader now sees why Lanyon and Jekyll have fallen out, and starts to understand that Jekyll's behaviour has become unusual.

Utterson persists with the subject of the will. Jekyll hints at a strange relationship between himself and Hyde. Although he trusts Utterson, Jekyll refuses to reveal the details. He asks him, as his lawyer not his friend, to make sure the will is carried out.

He reassures him that 'the moment I choose, I can be rid of Mr Hyde'.

## Chapter Three: Consolidation

You will need to refer to the full chapter!



## Summary: fill in the gaps!

A fortnight later, Jekyll has a \_\_\_\_\_ party. Utterson remains behind so he can speak to Jekyll about why he doesn't like Jekyll's will; he tells Jekyll that he can be \_\_\_\_\_ and urges Jekyll to tell him if he is being \_\_\_\_\_. Jekyll tells him that it isn't blackmail and that he can get rid of \_\_\_\_\_ at any time he wishes. He asks Utterson to drop the matter and make sure that he will help Hyde get what is in the will - i.e. everything Jekyll owns - if he, Jekyll, \_\_\_\_\_ or \_\_\_\_\_.

## Comprehension: answer in full sentences below.

Why does Jekyll think Lanyon is a pedant?

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What does Jekyll make Utterson promise? Why is Utterson uneasy about the promise?

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What is Jekyll's state of mind at this point do you think?

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In this extract, Utterson meets Hyde for the first time...

A FORTNIGHT later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr. Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and the loose-tongued had already their foot on the threshold; they liked to sit a while in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence after the expense and strain of gaiety. To this rule, Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire—a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness—you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.

“I have been wanting to speak to you, Jekyll,” began the latter. “You know that will of yours?”

[...] “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.”

**Question: How is Dr Jekyll presented in this extract?**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Killer Quotation**

**How is Dr Jekyll presented in this extract?**

**You must use the word 'duality' in your answer.**

<p><b><u>How</u> does the writer achieve it?</b></p> <p>→ Identify a technique or interesting use of language → Use a quote</p>	<p><b><u>Why</u> is it effective?</b></p> <p>→ Link to the actual words used → What does it make you feel/do? → What are the connotations? → Does it have an emotional impact?</p>	<p><b><u>Context</u></b></p> <p>→ Does it link to Victorian society, values or beliefs? → Does it link to Stevenson's own life?</p>
<p>Lit AO1: Use textual references, including quotations, to support and illustrate interpretations.</p>	<p>Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response.</p> <p>Lit AO2: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.</p>	<p>Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p>

A large rectangular area containing numerous horizontal lines, intended for writing an answer.

**How is Dr Jekyll presented in this extract? Sample Answer**

<p><b><u>How</u> does the writer achieve it?</b></p>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> <li>• Use a quote</li> </ul>	<p>Stevenson presents Jekyll as a good, reasonable man “with every mark of capacity and kindness.”</p> <p>In order to show just how horrific Hyde is, Stevenson must create a character who is his opposite: someone who is “sincere and warm”. The obvious contrast between the two represents the duality of man - something of great interest to the author.</p>
<p><b><u>What</u> is the writer’s intention ?</b></p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• Writer’s message</li> <li>• Writers’ attitude</li> </ul>	<p>Jekyll attempts to flatter Utterson as he tries to convince him that Hyde is under control, repeatedly referring to him as “good”. Perhaps this is meant to sound a little overdone - almost as if Jekyll is trying too hard to convince Utterson of something he doesn’t entirely believe himself.</p>
<p><b><u>Why</u> is it effective ?</b></p>	<ul style="list-style-type: none"> <li>• Link to the actual words used</li> <li>• What does it make you feel/do?</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>Perhaps this flattery is simply a pretence - one which is stripped away when he takes the potion. Stevenson seems to suggest that man’s true nature is more animalistic - maybe Jekyll has just been good at hiding it so far. This might be an uncomfortable idea for those in Victorian society, who were likely to see good and bad as opposites, not two parts of one person.</p>
<p><b><u>Context</u></b></p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson’s own life?</li> </ul>	

1. Read the sample paragraph provided.
2. Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
3. Go back to the paragraph yesterday. Choose a bullet-point you didn’t include. Use a purple pen to add this to your work.

# Chapter Three: Consolidation

You will need to refer to the full chapter!

## Analysis

- How does Stevenson present Jekyll in this chapter? How does he create a sense of mystery around the character?

## Evaluation

- How successful is Stevenson in creating a sense of mystery in this chapter?

## Creative Response

- Write a story or a poem about a friend who is a good person but befriends a bully, who is a bad influence. Call the story or poem 'Bad Influence'.
- Write Utterson's diary for this chapter.

Test your knowledge so far...

### Chapter One: The Story of the Door

Which terrible act does Hyde commit at the start of the novel?

1. He breaks into Jekyll's lab.
2. He forges Jekyll's will.
3. He murders Danvers Carew.
4. He tramples a young girl.

How does he compensate for his crime?

1. He begs for forgiveness.
2. He offers to pay for her.
3. He pays her compensation.
4. He doesn't even try to.

Where does Hyde disappear to?

1. Nobody sees where he disappears to.
2. The dark and the fog help him escape.
3. He disappears down a dark alleyway.
4. Through a door which leads to Jekyll's laboratory.

### Chapter Two: Search for Hyde

What does Jekyll's will say?

1. If he dies or disappears, his possessions go to Utterson.
2. If he dies or disappears, his possessions go to Enfield.
3. If he dies or disappears, his possessions go to Lanyon.
4. If he dies or disappears, his go to Hyde.

Utterson watches the door and sees...

1. Poole unlocking it.
2. Hyde unlocking it.
3. Nobody at all.
4. Jekyll unlocking it.

What does Poole tell Utterson?

1. The servants have never heard of Hyde.
2. The servants have all been dismissed.
3. The servants have been told to obey Hyde.
4. The servants have never seen Hyde.

Which noun is the part of the mind you're unaware of, but which influences your actions?

1. Subconscious.
2. Ethics.
3. Supernatural.
4. Consciousness.

What name is given to two opposites which cannot exist without each other?

1. Aberration.
2. Atavism.
3. Duality.
4. Repression.

Where was Robert Louis Stevenson drawn in his childhood?

1. The light, spacious streets of Edinburgh's new town.
2. The light, spacious streets of London's new town.
3. The dark, gloomy streets of Edinburgh's old town.
4. The dark, gloomy streets of London's old town.

A feature of Gothic literature is...

1. Multiple narrators.
2. One single narrator.
3. First person perspective.
4. Second person narrative

Isolation is...

1. Characters living together but apart from society.
2. Characters living alone or apart from society.
3. Characters living together as part of society.
4. Characters living alone as part of society.

Pathetic fallacy is...

1. Linking the environment with human emotions.
2. When the mood is dark and atmospheric.
3. Being sympathetic to characters in a book.
4. Characters being sympathetic to each other.

## Violence Against Innocents



The text repeatedly depicts Hyde as a creature of great evil and countless vices. Although the reader learns the details of only two of Hyde's crimes, the nature of both underlines his depravity. Both involve violence directed against innocents in particular.

In the first instance, the victim of Hyde's violence is a small, female child whom he tramples; in the second instance, it is a gentle and much-beloved old man.

The fact that Hyde injures a girl and ruthlessly murders a man, neither of which has done anything to provoke his rage or to deserve death, emphasises the extreme immorality of Jekyll's dark side. Hyde's brand of evil is not just a lapse from good behaviour but an outright attack on it.

## Glossary

Vices:

Depravity:

Immorality:

Lapse:

Write your own paragraph, explaining why Hyde's attacks are so shocking. You must include the following words: abhorrent, brutal, depraved, feral, immoral, savage.



Woman, 56, and man, 28, arrested over brutal attack on OAP who was beaten as she slept

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## Chapter 4 - The Carew Murder Case

Nearly a year later, an elderly gentleman is brutally clubbed to death in the street by Hyde. The murder is witnessed by a maid who recognises Hyde.

A letter addressed to Utterson is found on the body and the police contact him. He recognises the murder weapon as the broken half of a walking cane he gave to Jekyll years earlier. When he hears that the murderer is Hyde, he offers to lead the police to his house.

They are told that Hyde has not been at home for two months. But when they search the house they find the other half of the murder weapon and signs of a hasty exit.



# Chapter Four: The Carew Murder Case

You will need to refer to the full chapter!

## Summary: fill in the gaps!

A year later, a maid is sitting at her window during the early hours of the morning when she witnesses Mr Hyde, someone she knows, beat a polite old gentleman to \_\_\_\_\_ with a stick which \_\_\_\_\_. She faints, and then when she wakes up contacts the police who find a letter addressed to \_\_\_\_\_ on the old man. Called on early that morning by the police, Utterson identifies the body at the police station as Sir Danvers Carew, one of his \_\_\_\_\_. Utterson then recognises the broken stick as \_\_\_\_\_. Inspector Newcomen and he visit Hyde's run-down flat and find the \_\_\_\_\_ there, and a burnt \_\_\_\_\_. The Inspector believes that all they have to do is wait at the \_\_\_\_\_ for Hyde to draw out money because he has no way of getting any otherwise. However, Hyde wasn't \_\_\_\_\_ again.

## Comprehension: answer in below...

What were the circumstances of the murder of Sir Danvers Carew? How was he killed?

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Why was Utterson contacted?

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What incriminating evidence was found in Hyde's rooms?

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Why is Hyde now a hunted man?

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In this extract, the maid describes Carew's murder...

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.

## Why is Hyde's attack on Carew so shocking?

Key Quotation

Key Quotation

Key Quotation

Key Quotation

## Killer Quotation

# Why is Hyde's attack on Carew so shocking?

Stretch yourself by using the following words in your answer:  
feral, savage, depraved, abhorrent, atavistic

### How does the writer achieve it?

- Identify a technique or interesting use of language
- Use a quote

Lit A01: Use textual references, including quotations, to support and illustrate interpretations.

### Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

Lit A01: Read, understand and respond to texts, maintain a critical style and develop an informed personal response.

Lit A02: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

### Context

- Does it link to Victorian society, values or beliefs?
- Does it link to Stevenson's own life?

Lit A03: Show understanding of the relationships between texts and the contexts in which they were written.

A large rectangular area containing 30 horizontal lines, intended for writing an answer.

**Why is Hyde's attack on Carew so shocking?**

<p><b><u>How</u> does the writer achieve this?</b></p> <ul style="list-style-type: none"> <li>• Lit A01: use textual references, including quotations, to support and illustrate interpretations.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> <li>• Use appropriate terminology</li> <li>• Use a quote</li> </ul>	<p>Hyde’s attack on Carew is deeply shocking because of its brutality. In a <b>savage</b> attack and with “ape-like fury” he leaves the old man’s bones “audibly shattered.”</p> <p>Stevenson plays on the reader’s concerns, comparing Hyde’s <b>feral</b> behaviour to an “ape”. Many people were aware of Darwin’s theory of evolution and were angered and upset at the scientist pointing out how closely humans are related to animals, and this attack shows man at his most animalistic - unable to <b>restrain</b> his wilder instincts.</p>
<p><b><u>What</u> is the writer’s intention?</b></p> <p>Lit A01: Read, understand and respond to texts, maintain a critical style and develop an informed personal response</p> <p>Lit A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• What is the writer’s message or attitude?</li> </ul>	<p>The damage done to Carew is particularly upsetting. His bones were heard to crack and he and his property are “splintered” and left in the “gutter”. These words are almost onomatopoeic, enabling the reader to almost hear the <b>abhorrent</b> attack. The fact that Carew’s “purse and a gold watch” are left untouched makes the attack even worse, as it appears Hyde’s motives are not robbery, but a senseless and needless attack on a completely innocent man.</p>
<p><b><u>Why</u> is it effective?</b></p> <p>Lit A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to the actual words and methods used</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>Again, Stevenson gives us an insight into the <b>depraved</b> side of a respectable man, suggesting that repressed Victorians might also be capable of such acts if they allowed their subconscious to rule their behaviour. Perhaps he’s also hinting that our behaviour was more like this once, and that Hyde is an <b>atavistic</b> version of Jekyll.</p>
<p><b><u>Context</u></b></p> <p>Lit A03: Show understanding of the relationships between texts and the contexts in which they were written.</p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson’s own life?</li> </ul>	

1. Read the sample paragraph provided.

2. Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).

3. Go back to the paragraph yesterday. Choose a bullet-point you didn't include. Use a purple pen to add this to your work.

Test your knowledge so far...	
<p><b>Chapter One: The Story of the Door</b> Which terrible act does Hyde commit at the start of the novel?</p> <ol style="list-style-type: none"> <li>1. He breaks into Jekyll's lab.</li> <li>2. He forges Jekyll's will.</li> <li>3. He murders Danvers Carew.</li> <li>4. He tramples a young girl.</li> </ol> <p>How does Hyde compensate for his crime?</p> <ol style="list-style-type: none"> <li>1. He begs for forgiveness.</li> <li>2. He offers to pray for her.</li> <li>3. He pays her compensation.</li> <li>4. He doesn't even try to.</li> </ol> <p>Where does Hyde disappear to?</p> <ol style="list-style-type: none"> <li>1. Nobody sees where he disappears to.</li> <li>2. The dark and the fog help him escape.</li> <li>3. He disappears down a dark alleyway.</li> <li>4. Through a door which leads to Jekyll's laboratory.</li> </ol> <p><b>Chapter Two: Search for Hyde</b> What does Jekyll's will say?</p> <ol style="list-style-type: none"> <li>1. If he dies or disappears, his possessions go to Utterson.</li> <li>2. If he dies or disappears, his possessions go to Enfield.</li> <li>3. If he dies or disappears, his possessions go to Lanyon.</li> <li>4. If he dies or disappears, his possessions go to Hyde.</li> </ol> <p>Utterson watches the door and sees...</p> <ol style="list-style-type: none"> <li>1. Poole unlocking it.</li> <li>2. Hyde unlocking it.</li> <li>3. Nobody at all.</li> <li>4. Jekyll unlocking it.</li> </ol> <p>What does Poole tell Utterson?</p> <ol style="list-style-type: none"> <li>1. The servants have never heard of Hyde.</li> <li>2. The servants have all been dismissed.</li> <li>3. The servants have been told to obey Hyde.</li> <li>4. The servants have never seen Hyde.</li> </ol>	<p><b>Chapter Three: Dr Jekyll Was Quite at Ease</b> Utterson is concerned about the link between Jekyll and Hyde. How does Jekyll react?</p> <ol style="list-style-type: none"> <li>1. He laughs it off.</li> <li>2. He warns Utterson off.</li> <li>3. He becomes angry.</li> <li>4. He ignores Utterson.</li> </ol> <p>How did a thyroid complaint affect Robert Louis Stevenson?</p> <ol style="list-style-type: none"> <li>1. It left him with distended bones.</li> <li>2. It made him unable to read as a child.</li> <li>3. It left him fascinated by medical science.</li> <li>4. It made him deeply religious.</li> </ol> <p>How did his nanny influence Robert Louis Stevenson?</p> <ol style="list-style-type: none"> <li>1. She encouraged him to explore the darker side of Edinburgh.</li> <li>2. She was deeply religious and told him old folk tales.</li> <li>3. She encouraged him to write poems and stories.</li> <li>4. She encouraged him to travel the world.</li> </ol> <p>Which adjective means 'fierce, violent, uncontrolled'?</p> <ol style="list-style-type: none"> <li>1. Depraved.</li> <li>2. Feral.</li> <li>3. Abhorrent.</li> <li>4. Savage.</li> </ol> <p>Which adjective describes something which is wild and animalistic?</p> <ol style="list-style-type: none"> <li>1. Unorthodox.</li> <li>2. Feral.</li> <li>3. Abhorrent.</li> <li>4. Savage.</li> </ol> <p>Which noun is a change back to the way your ancestors used to be (ie, becoming like a caveman)?</p> <ol style="list-style-type: none"> <li>1. Duality.</li> <li>2. Repression.</li> <li>3. Aberration.</li> <li>4. Atavism.</li> </ol>

## Chapter Four: The Carew Murder Case

You will need to refer to the full chapter!

### Analysis

- How does Stevenson convey a sense of horror and mystery in this chapter?
- Look at Stevenson's descriptions of London and Hyde's flat: how does he generate a Gothic atmosphere here?

### Evaluation

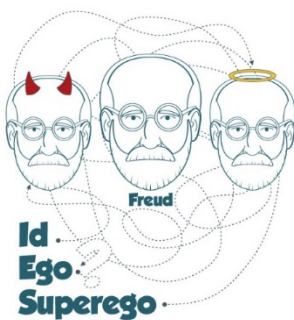
- How successful is Stevenson in making Hyde seem genuinely evil?

## Creative Response

- Write a newspaper article about the murder of Carew.
- Continue Utterson's diary for this chapter of the novel, detailing his thoughts on the murder and his discovery of the incriminating evidence in Jekyll's flat.
- Write a story or poem called 'The Murder'.

## The Subconscious

Shortly after *Jekyll & Hyde* was written, a famous psychoanalyst called Sigmund Freud developed a theory about human nature. He thought our personalities could be divided into three different parts:



*The Id: this is the animalistic wild part of the brain. It seeks pleasure and avoids pain.*

*The Ego: the decision making part of the brain. It uses reason and logic to make the Id behave.*

*The Superego: the voice that incorporates society's values and morals.*

We can use Freud's theory when we look at Dr Jekyll and Mr Hyde.

Hyde is the animalistic, wild part of Jekyll's personality - his Id. Jekyll keeps him under control as long as he can, with his Superego repressing his true desires. But once he drinks the potion, his wild side is released - and because it has been kept repressed for so long, once it is unleashed it is bigger and stronger than it would have been if he had expressed it naturally.

Jekyll himself knows this when he describes the murder of Carew:

*"My devil had been long caged, and he came out roaring. I was conscious, even when I took the draught, of a more unbridled, a more furious propensity to ill."*

## Glossary:

Repress:

Conscious:

Unbridled:

Propensity:

To ill: *to do terrible things*

Does Dr Jekyll take full responsibility for his actions as Hyde?  
(Look at his use of “my devil”).

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## Chapter 5 - Incident of the Letter



Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks whether he is hiding Hyde. Jekyll assures him he will never see or hear of Hyde again. He shows Utterson a letter from Hyde that indicates this.

Utterson asks Guest, his head clerk, to compare the handwriting on the letter to that on an invitation from Jekyll. There is a resemblance between the two, though with a different slope. Utterson believes Jekyll has forged the letter in Hyde's handwriting to cover his escape.

Starting at the beginning of the novel, produce a timeline of everything that has happened so far (AO1)





**In this extract, Jekyll as described as being incredibly ill...**

Mr. Utterson was at last received into the doctor's cabinet. It was a large room, fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. A fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deadly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

"And now," said Mr. Utterson, as soon as Poole had left them, "you have heard the news?"

The doctor shuddered. "They were crying it in the square," he said.

"I heard them in my dining-room."

"One word," said the lawyer. "Carew was my client, but so are you, and I want to know what I am doing. You have not been mad enough to hide this fellow?"

"Utterson, I swear to God," cried the doctor, "I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of."

## What effect is Mr Hyde having on Dr Jekyll?

Key Quotation

Key Quotation

Key Quotation

Key Quotation

Killer Quotation

# What effect is Mr Hyde having on Dr Jekyll?

Stretch yourself: as well as talking about the **physical effects**, talk about the **mental effects** Hyde is having on Jekyll.

Using words like **repress**, **subconscious** and **conscience** would be particularly impressive.

## How does the writer achieve it?

- Identify a technique/interesting use of language
- Use a quote

Lit AO1: Use textual references, including quotations, to support and illustrate interpretations.

## Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response.  
Lit AO2: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

## Context

- Does it link to Victorian society, values or beliefs?
- Does it link to Stevenson's own life?

Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Lined writing area for the answer.

**What effect is Mr Hyde having on Dr Jekyll?**

<p><b><u>How</u> does the writer achieve this?</b></p> <ul style="list-style-type: none"> <li>• Lit AO1: use textual references, including quotations, to support and illustrate interpretations.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> <li>• Use appropriate terminology</li> <li>• Use a quote</li> </ul>	<p>It seems that the pressure of living with Hyde is having a terrible effect on Dr Jekyll's health, as he is described as "looking deadly sick".</p>
<p><b><u>What</u> is the writer's intention?</b></p> <p>Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response</p> <p>Lit AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• What is the writer's message or attitude?</li> </ul>	<p>It is clear that living with the knowledge that Hyde is on the loose and committing crimes is worrying Jekyll, and Stevenson wants us to see this through his use of verbs such as "shuddered" and "cried". He is no longer "at ease" and is unable to hide his feelings.</p> <p>Perhaps Stevenson described his sickness as "deadly" because being unable to <b>repress</b> his <b>subconscious</b> desires has really led to a deadly incident when Carew was murdered. Jekyll must have a guilty <b>conscience</b> about this, which is shown when he cries out to Utterson to explain that he'll "never set eyes on him (Hyde) again". At this point, he can't <b>repress</b> his morals any longer, just like he is struggling to <b>repress</b> Hyde.</p>
<p><b><u>Why</u> is it effective?</b></p> <p>Lit AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to the actual words and methods used</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>For many in Victorian society, this struggle to appear respectable was a real issue. In the modern world, we are much more open about sharing our thoughts and feelings, but the Victorians were much more emotionally <b>repressed</b>. Living in a very judgemental society must have made it difficult to discuss the less pleasant side of our personalities, and bottling up your feelings is now seen as unhealthy. Perhaps Stevenson was giving a voice to concerns many people had about themselves.</p>
<p><b><u>Context</u></b></p> <p>Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson's own life?</li> </ul>	

- Read the sample paragraph provided.
- Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
- If possible, identify the different AOs where they appear.

- Go back to the paragraph yesterday. Choose a bullet-point you didn't include. Use a purple pen to add this to your work.

<b>Test your understanding...</b>	
<p><b>Which noun is a change back to the way your ancestors used to be (ie, becoming like a caveman)?</b></p> <ol style="list-style-type: none"> <li>1. Duality.</li> <li>2. Repression.</li> <li>3. Aberration.</li> <li>4. Atavism.</li> </ol> <p><b>Isolation is...</b></p> <ol style="list-style-type: none"> <li>1. Characters living together but apart from society.</li> <li>2. Characters living alone or apart from society.</li> <li>3. Characters living together as part of society.</li> <li>4. Characters living alone as part of society.</li> </ol> <p><b>What was Darwin's theory?</b></p> <ol style="list-style-type: none"> <li>1. Intelligent design.</li> <li>2. Humans evolved from monkeys.</li> <li>3. Creationism.</li> <li>4. Evolution by natural selection.</li> </ol> <p><b>How did Darwin's theory affect Victorian people?</b></p> <ol style="list-style-type: none"> <li>1. Many people abandoned Christianity.</li> <li>2. They stopped going to church.</li> <li>3. It confirmed what they had always suspected.</li> <li>4. It challenged their existing beliefs.</li> </ol>	<p><b>What is the Id?</b></p> <ol style="list-style-type: none"> <li>1. The animalistic part of the brain that seeks pleasure and avoids pain.</li> <li>2. The decision making part of the brain that uses reason and logic.</li> <li>3. The voice that incorporates society's values, rules and morals.</li> <li>4. The moral sense of right and wrong which governs behaviour.</li> </ol> <p><b>What is the Ego?</b></p> <ol style="list-style-type: none"> <li>1. The voice that incorporates society's values, rules and morals.</li> <li>2. The decision making part of the brain that uses reason and logic.</li> <li>3. The animalistic part of the brain that seeks pleasure and avoids pain.</li> <li>4. The moral sense of right and wrong which governs behaviour.</li> </ol> <p><b>What is the Super Ego?</b></p> <ol style="list-style-type: none"> <li>1. The animalistic part of the brain that seeks pleasure and avoids pain.</li> <li>2. The moral sense of right and wrong which governs behaviour.</li> <li>3. The decision making part of the brain that uses reason and logic.</li> <li>4. The voice that incorporates society's values, rules and morals.</li> </ol>

<b>Chapter Five: Incident of the Letter</b>
<b>You will need to refer to the full chapter!</b>
<p><b>Analysis</b></p> <p>How does Stevenson reveal Jekyll's state of mind in this chapter? Think about his use of dialogue, the descriptions of the laboratory, and the plot twist that the letter is a forgery.</p>
<p><b>Evaluation</b></p> <p>How successful is Stevenson in generating mystery and suspense in this chapter?</p>

## Creative Response

Write a story or poem called 'The Forgery'.

Write Utterson's diary for this chapter, discussing his feelings about seeing his friend Henry Jekyll and his concern when he finds out the letter is a forgery.

## The Limits of Science?

### What is science?

- Science is an organised way of using evidence to learn about the natural world.
- It relies on scientists having an idea, then observing or testing to see if their ideas are true.
- Science is never ending - we always search for new or better ways to understand the world we live in.

Doctor Lanyon is a “smug” man whose scientific beliefs are shattered when he sees Jekyll transform into Hyde. Perhaps this represents the way new discoveries were challenging existing beliefs (like the way Darwin's theory of evolution challenged religious beliefs).

He believes that Jekyll's experimentation is “unscientific balderdash” and that he is “wrong in mind”.

Stevenson is actually criticising science itself, suggesting that Jekyll's science is only of limited use when explaining the world. He suggests that nature (and the nature of man) is far too complex to be explained by science - Jekyll's “unscientific” experimentation creates a monster which cannot be ruled or governed by the rules of science or law.

### **An Alternate View For Those Feeling Confident**

In fact, Jekyll has proved that Lanyon's narrow views of the world are wrong, and that science can continue to uncover new knowledge about the world and ourselves.

**Stevenson could have had any character see Jekyll transform into Hyde. So why did he choose Dr Lanyon?**

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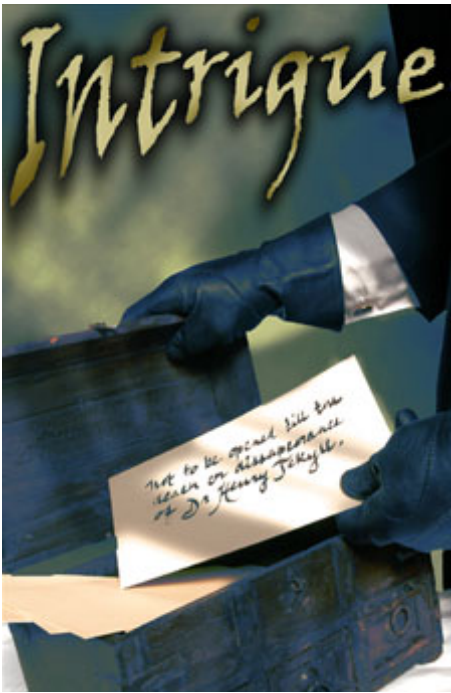
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## Chapter 6 - Remarkable Incident of Doctor Lanyon



The police cannot find Hyde. Coincidentally, Jekyll seems happier and, for two months, he socialises again.

Suddenly, however, he appears depressed and will not see Utterson.

Utterson visits Dr Lanyon to discuss their friend's health, but finds Lanyon on his death-bed.

Lanyon refuses to discuss Jekyll who, he hints, is the cause of his illness.

Trying to find out what has happened, Utterson writes to Jekyll. He receives a reply which suggests Jekyll has fallen into a very

disturbed state and talks of being 'under a dark influence'.

Lanyon dies and leaves a letter for Utterson in an envelope marked 'not to be opened till the death or disappearance of Dr Henry Jekyll'. Utterson, being a good lawyer, locks it away unopened in his safe.

Utterson tries to revisit Jekyll several times, but his servant, Poole, says he is living in isolation and will not see anyone.

## **Chapter Six: Remarkable Incident of Doctor Lanyon**

You will need to refer to the full chapter!



## Summary: fill in the gaps!

Time passes but Hyde is not \_\_\_\_\_. Jekyll starts seeing people, doing \_\_\_\_\_ work and holds a dinner party which \_\_\_\_\_ and \_\_\_\_\_ come to. A few days later though, when Utterson calls, Jekyll won't see \_\_\_\_\_. Utterson visits Lanyon and sees that he is sick and will \_\_\_\_\_ soon. Lanyon won't talk about Jekyll, who he regards as \_\_\_\_\_. Utterson writes to Jekyll to \_\_\_\_\_ about not seeing him. Jekyll writes back, telling him that he does not blame Lanyon for treating him this way and that he has brought a \_\_\_\_\_ upon himself. A few weeks later Lanyon dies, giving Utterson an envelope. When he opens it, he finds another envelope only to be opened \_\_\_\_\_. Jekyll dies or disappears. Utterson tries to see Jekyll again, but the butler \_\_\_\_\_ to let him in.

## Comprehension: answer in full sentences on lined paper.

- Dr Jekyll enters a new phase of life at the beginning of the chapter: what does he do that's different from before?
- Then he refuses to see Utterson: why do you think this is?
- How has Lanyon changed when Utterson visits him?
- What letter does Utterson receive from Lanyon and what instructions come with it?

## In this extract, Utterson visits his friend Dr Lanyon...

[...] when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much, these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. "Yes," he thought; "he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear." And yet when Utterson remarked on his ill-looks, it was with an air of greatness that Lanyon declared himself a doomed man.

"I have had a shock," he said, "and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away."

"Jekyll is ill, too," observed Utterson. "Have you seen him?"

But Lanyon's face changed, and he held up a trembling hand. "I wish to see or hear no more of Dr. Jekyll," he said in a loud, unsteady voice. "I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead."

## How does Stevenson present Dr Lanyon in this scene?

*It might be helpful to refer back to his first appearance in the book where he is described as “a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner”.*

Key Quotation

Key Quotation

Key Quotation

Key Quotation

Killer Quotation

## How does Stevenson present Dr Lanyon in this scene?

*In his first appearance in the book he is described as “a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner”.*

### How does the writer achieve it?

- Identify a technique/interesting use of language
- Use a quote

### Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

### Context

- Does it link to Victorian society, values or beliefs?
- Does it link to Stevenson's own life?

Lit A01: Use textual references, including quotations, to support and illustrate interpretations.

Lit A01: Read, understand and respond to texts, maintain a critical style and develop an informed personal response.  
Lit A02: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

Lit A03: Show understanding of the relationships between texts and the contexts in which they were written.



<p><b>How does the writer achieve this?</b></p> <ul style="list-style-type: none"> <li>• Lit AO1: use textual references, including quotations, to support and illustrate interpretations.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> <li>• Use appropriate terminology</li> <li>• Use a quote</li> </ul>	<p>Stevenson presents Lanyon as a frightened man who has “his death-warrant written legibly upon his face” and is “trembling”, “visibly older and balder”.</p>
<p><b>What is the writer’s intention?</b></p> <p>Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response</p> <p>Lit AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• What is the writer’s message or attitude?</li> </ul>	<p>Stevenson shows the effect that Jekyll and Hyde have had upon Lanyon’s health, showing how he has quickly gone from “hearty and healthy” to being the total opposite. It seems that Lanyon knows the truth about Hyde, but cannot bring himself to tell Utterson, and repressing this urge to speak is having terrible consequences for him. The contrast between the “hearty” Lanyon and the thin, pale man presented here is similar to the difference between Dr Jekyll and Mr Hyde.</p>
<p><b>Why is it effective?</b></p> <p>Lit AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to the actual words and methods used</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>Lanyon is clearly living in fear of Hyde, “trembling” and “unsteady” when he is mentioned and determined not to speak about a man he “regard(s) as dead”. He keeps what he knows a secret, perhaps because he is frightened he will be attacked.</p>
<p><b>Context</b></p> <p>Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson’s own life?</li> </ul>	<p>It is also possible that Stevenson is making a comment on Victorian society here. For many, keeping up appearances and keeping secrets were all part of presenting a respectable front, and even if it kills him, Lanyon seems determined not to undermine the scientific method by admitting that Dr Jekyll may have created an unscientific monster.</p>

- Read the sample paragraph provided.
- Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
- If possible, identify the different AOs where they appear.
- Go back to the paragraph yesterday. Choose a bullet-point you didn’t include. Use a purple pen to add this to your work.

## Test Your Understanding...

### *Chapter One: The Story of the Door*

Which terrible act does Hyde commit at the start of the novel?

1. He murders Danvers Carew.
2. He forges Jekyll's will.
3. He tramples a young girl.
4. He breaks into Jekyll's lab.

How does Jekyll compensate for his crime?

1. He begs for forgiveness.
2. He pays her compensation.
3. He doesn't even try to.
4. He offers to pray for her.

Where does Hyde disappear to?

1. Through a door which leads to Jekyll's laboratory.
2. The dark and the fog help him escape.
3. He disappears down a dark alleyway.
4. Nobody sees where he disappears to.

### *Chapter Two: Search for Hyde*

What does Jekyll's will say?

1. If he dies or disappears, his possessions go to Hyde.
2. If he dies or disappears, his possessions go to Utterson.
3. If he dies or disappears, his possessions go to Enfield.
4. If he dies or disappears, his possessions go to Lanyon.

Utterson watches the door and sees...

1. Jekyll unlocking it.
2. Hyde unlocking it.
3. Poole unlocking it.
4. Nobody at all.

What does Poole tell Utterson?

1. The servants have all been dismissed.
2. The servants have never heard of Hyde.
3. The servants have never seen Hyde.
4. The servants have been told to obey Hyde.

### *Chapter Three: Dr Jekyll Was Quite at Ease*

Utterson is concerned about the link between Jekyll and Hyde. How does Jekyll react?

1. He laughs it off.
2. He warns Utterson off.
3. He becomes angry.
4. He ignores Utterson.

### *Chapter Four: The Carew Murder Case*

What is the murder weapon?

1. A wooden truncheon.
2. A stolen truncheon.
3. An ordinary wooden cane.
4. A distinctive wooden cane.

What leads the police to Jekyll's house?

1. Enfield recognises the cane as Jekyll's.
2. A witness leads them to Jekyll's.
3. The maid sees Hyde go to Jekyll's.
4. Utterson recognises the cane as Jekyll's.

How does Jekyll react?

1. He says he does not know Hyde at all.
2. He says Hyde has never been to his house.
3. He says Hyde has not been there for two months.
4. He says Hyde was there earlier that night.

### *Chapter Five: Incident of the Letter*

Jekyll - who looks 'deadly sick' - shows Utterson a letter saying Hyde won't be back. Utterson suspects...

1. It has been forged by Jekyll to cover for Hyde.
2. It has been forged by Poole, on behalf of Jekyll.
3. It is a genuine letter and Hyde has gone.
4. It is a genuine letter, but Hyde will stay.

### *Chapter Six: Remarkable Incident of Dr Lanyon*

Hyde has disappeared and Jekyll seems...

1. Relaxed and sociable, but soon becomes depressed.
2. Depressed, but soon becomes relaxed and sociable.
3. Healthy and happy, but soon becomes poorly.
4. Poorly, but soon becomes healthy and happier.

Utterson visits Dr Lanyon, who is on his death bed because...

1. He has seen something which frightens him to death.
2. He has contracted an illness from a patient.
3. He has been poisoned by Hyde.
4. He has been poisoned by Jekyll.

Lanyon dies, leaving a letter to be opened...

1. If Hyde dies or disappears.
2. If Jekyll dies or disappears.
3. If Utterson dies or disappears.
4. If Poole dies or disappears.

## Chapter Six: Remarkable Incident of Doctor Lanyon

You will need to refer to the full chapter!

### Analysis

- How does Stevenson develop Lanyon's character in this chapter?

### Evaluation

- How successfully does Stevenson build the readers' curiosity in this chapter?

## Creative Response

- Stevenson writes that “disreputable tales came out of the man’s cruelty”. Write a newspaper article about what Hyde has done.
- Write a story or poem called ‘The Shock’.
- Write Utterson’s diary for this chapter, explaining what he thinks and feels about Jekyll and Lanyon’s behaviour.

## Addiction

Addiction is defined as not having control over doing, taking or using something to the point where it could be harmful to you.

Addiction is most commonly associated with gambling, drugs, alcohol and nicotine, but it's possible to be addicted to just about anything.

### addiction

/əˈdɪkʃ(ə)n/

noun

the fact or condition of being addicted to a particular substance or activity.  
"he committed the offence to finance his drug addiction"

synonyms: dependency, dependence, craving, habit, weakness, compulsion, fixation, enslavement; More

### What causes addictions?

There are lots of reasons why addictions begin. In the case of drugs, alcohol and nicotine, these substances affect the way you feel, both physically and mentally. These feelings can be enjoyable and create a powerful urge to use the substances again.

Gambling may result in a similar mental "high" after a win, followed by a strong urge to try again and recreate that feeling. This can develop into a habit that becomes very hard to stop.

Being addicted to something means that not having it causes withdrawal symptoms, or a "come down". Because this can be unpleasant, it's easier to carry on having or doing what you crave, and so the cycle continues. Often, an addiction gets out of control because you need more and more to satisfy a craving and achieve the "high".

### How addictions can affect you

The strain of managing an addiction can seriously damage your work life and relationships. An addiction can have serious psychological and physical effects.

An addiction can be a way of blocking out difficult issues. Unemployment and poverty can trigger addiction, along with stress and emotional or professional pressure.

## Class Discussion

Is Jekyll an addict? And if so, what is he addicted to?

### Trainspotting

In the 90s, Irvine Welsh wrote a very famous book about heroin addiction: Trainspotting. In it, characters see their lives destroyed by a drug which seems totally destructive and utterly disgusting. But one character, Mark Renton, reminds readers of the joy of the drug...

*“People think it’s all about misery and desperation and death, which is not to be ignored, but what they forgot is the **pleasure** of it. Otherwise we wouldn’t do it. After all, we’re not stupid. At least, we’re not that stupid.”*

How can you link Renton’s view of drug taking to Jekyll taking the potion?

You must use a quote from Jekyll and Hyde in your answer.

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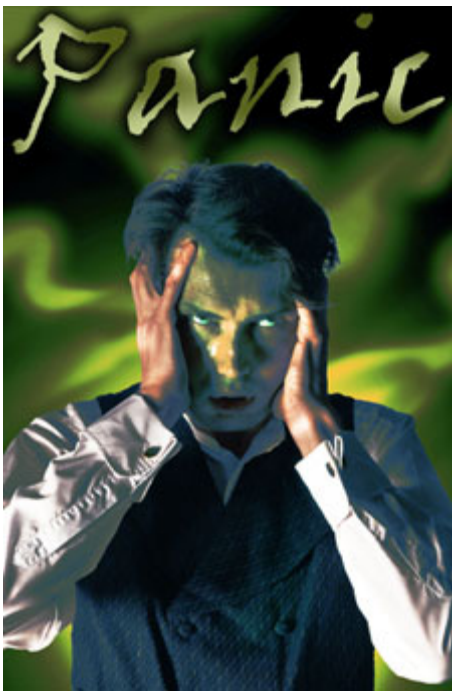
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## Chapter 7 - Incident at the Window



Utterton and Enfield are taking one of their walks, like at the opening of the book. They pass Jekyll's window and see him looking like a prisoner in solitary confinement. Utterton calls out to him and Jekyll replies, but his face suddenly freezes in an expression of 'abject terror and despair'.

The change in Jekyll's expression is so sudden and horrible it 'froze the very blood of the two gentlemen below', and they depart in silence.

What was Darwin's theory?

1. Intelligent design.
2. Humans evolved from monkeys.
3. Creationism.
4. Evolution by natural selection.

How did Darwin's theory affect Victorian people?

1. Many people abandoned Christianity.
2. They stopped going to church.
3. It confirmed what they had always suspected.
4. It challenged their existing beliefs.

# Chapter Seven: Incident at the Window

You will need to refer to the full chapter!

## Summary: fill in the gaps!

Utterson and Enfield pass by the door where Enfield saw Hyde \_\_\_\_\_ after he trampled the girl. Enfield has now worked out that it is the door to the laboratory that connects to \_\_\_\_\_ house. Enfield says that they will never \_\_\_\_\_ Hyde again. They look up and see Jekyll at the window looking very \_\_\_\_\_. They ask him to come out for a \_\_\_\_\_ with them but he says he can't. Then a look of \_\_\_\_\_ seizes him and he disappears. The two men walk on in \_\_\_\_\_.

## Comprehension: answer in full sentences.

What does Enfield discover about Hyde's rooms that he didn't know?

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Why do you think Utterson hadn't already told him this information?

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What are Jekyll's mood and emotions in this chapter?

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In this extract, Utterson and Enfield are disturbed by a terrified look on Jekyll's face...



[Utterson sees Jekyll at his window].

"What! Jekyll!" he cried. "I trust you are better."

"I am very low, Utterson," replied the doctor, drearily, "very low. It will not last long, thank God."

"You stay too much indoors," said the lawyer. "You should be out, whipping up the circulation like Mr. Enfield and me. (This is my cousin—Mr. Enfield—Dr. Jekyll.) Come, now; get your hat and take a quick turn with us."

"You are very good," sighed the other. "I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr. Enfield up, but the place is really not fit."

"Why then," said the lawyer, good-naturedly, "the best thing we can do is to stay down here and speak with you from where we are."

"That is just what I was about to venture to propose," returned the doctor with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse, for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the by-street; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.

"God forgive us, God forgive us," said Mr. Utterson. But Mr. Enfield only nodded his head very seriously and walked on once more in silence.

## Discuss with a partner: how does Stevenson create a sense of horror here?

Key Quotation	Key Quotation
Key Quotation	Key Quotation

Killer Quotation
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# Chapter Seven: Incident at the Window

You will need to refer to the full chapter!

## Analysis

How does Stevenson use description and dialogue to create a sense of drama and impending doom in this chapter?

## Evaluation

How successful is this chapter in provoking the reader's curiosity?

## Creative Response

- Write a story or poem about a brief but chilling meeting with a friend who is in a bad way.
- Write Enfield's diary for this chapter, in which he talks about his friendship with Utterson and his thoughts on Jekyll and Hyde.

## Vocabulary Quiz

**Which adjective means 'horrifyingly bad'?**

1. Feral.
2. Savage.
3. Depraved.
4. Abhorrent.

**Which adjective means 'morally corrupt or wicked'?**

1. Feral.
2. Depraved.
3. Abhorrent.
4. Unorthodox.

**Which adjective describes something which goes against what is normal or expected?**

1. Unorthodox.
2. Depraved.
3. Savage.
4. Abhorrent.

**Which adjective means 'fierce, violent, uncontrolled'?**

1. Depraved.
2. Abhorrent.
3. Feral.
4. Savage.

**Which adjective describes something which is wild and animalistic?**

1. Unorthodox.
2. Abhorrent.
3. Savage.
4. Feral.

**Which noun is the part of the mind you're unaware of, but which influences your actions?**

1. Supernatural.
2. Consciousness.
3. Ethics.
4. Subconscious.

**What name is given to two opposites which cannot exist without each other?**

1. Atavism.
2. Repression.
3. Duality.
4. Aberration.

**Which noun is a change back to the way your ancestors used to be (ie, becoming like a caveman)?**

1. Duality.
2. Atavism.
3. Repression.
4. Aberration.

**An aberration is...**

1. A story with a hidden meaning.
2. A hint at a hidden meaning.
3. A moral rule that affects behaviour.
4. An unwelcome and unexpected change.

**A metamorphosis is...**

1. A moral rule that affects behaviour.
2. A hint at a hidden meaning.
3. An unwelcome and unexpected change.
4. A change from one state to another.

## Chapter 8 - The Last Night



One evening, Jekyll's servant comes to Utterson and asks him to come to Jekyll's house. They go to the laboratory, but the door is locked. The voice from inside does not sound like Jekyll's and both men believe it is Hyde.

Poole says the voice has for days been crying out for a particular chemical to be brought, but the chemicals given have been rejected as 'not pure'.

Poole says that earlier he caught a glimpse of a person in the lab who looked scarcely human.

They break down the door and inside find a body, twitching. In its hand are the remains of a test tube (or vial). The body is smaller than Jekyll's but wearing clothes that would fit him.

On the table is a will dated that day which leaves everything to Utterson, with Hyde's name crossed out. There is also a package containing Jekyll's 'confession' and a letter asking Utterson to read Dr Lanyon's letter which he left after his death (see Chapter 6) and is now in Utterson's safe.

Utterson tells Poole he will return before midnight, when he has read all the

## Chapter Eight: The Last Night

You will need to refer to the full chapter!

### Summary: fill in the gaps!

One evening, Utterson is visited by Poole who tells him he thinks there has been some “\_\_\_\_\_” regarding Dr Jekyll. Utterson goes with Poole to Jekyll’s house and finds all the servants cowering in the \_\_\_\_\_. Poole and Utterson go quietly through the laboratory to the ‘cabinet’ or small room, where they knock on the door. A \_\_\_\_\_ voice says that he cannot see anyone. Poole then tells him that he thinks Jekyll was “\_\_\_\_\_” eight days before, and that the strange voice has spent much time demanding drugs, the orders for which are written on pieces of paper and pushed under the door. Utterson reads one of these notes and thinks that Jekyll is \_\_\_\_\_. Poole then tells him that he caught a glimpse of the “thing” and saw it was much \_\_\_\_\_ than Jekyll. Utterson decides to break down the door and send two servants around the back to stop Jekyll escaping. Utterson says to the creature in the laboratory that he will break down the door if it isn’t opened, to which a strange voice says, “\_\_\_\_\_!” When they break down the door, they find a will the same as the one Jekyll wrote for Hyde except that \_\_\_\_\_’s name has replaced Hyde’s. They also find a note that asks Utterson to read \_\_\_\_\_’s account and another letter, which is the “\_\_\_\_\_” of Henry Jekyll.

### Comprehension: answer in full sentences on lined paper.

- Why does Poole ask for help? What is his mood?
- What is the weather like?
- Why are all the servants afraid?
- What has Poole had to do for his master in the last few weeks?
- What do Jekyll’s notes to the chemist reveal about his state of mind?
- What has Jekyll been doing in the last few weeks?
- Why and how do they break down the door?
- When they break into the ‘cabinet’ what do they find?
- What evidence is there that Jekyll has killed himself?
- What evidence is there that Jekyll has been there recently?

**In this extract, Poole reveals that Jekyll has been writing to a chemist, trying to get access to a specific drug...**

"This is a very strange tale, Poole; this is rather a wild tale, my man," said Mr. Utterson, biting his finger. "Suppose it were as you suppose, supposing Dr. Jekyll to have been—well, murdered, what could induce the murderer to stay? That won't hold water; it doesn't commend itself to reason."

"Well, Mr. Utterson, you are a hard man to satisfy, but I'll do it yet," said Poole. "All this last week (you must know) him, or it, or whatever it is that lives in that cabinet, has been crying night and day for some sort of medicine and cannot get it to his mind. It was sometimes his way—the master's, that is—to write his orders on a sheet of paper and throw it on the stair. We've had nothing else this week back; nothing but papers, and a closed door, and the very meals left there to be smuggled in when nobody was looking. Well, sir, every day, ay, and twice and thrice in the same day, there have been orders and complaints, and I have been sent flying to all the wholesale chemists in town. Every time I brought the stuff back, there would be another paper telling me to return it, because it was not pure, and another order to a different firm. This drug is wanted bitter bad, sir, whatever for."

[In a letter to the chemist, Jekyll writes...] "Expense is no consideration. For God's sake find me some of the old."

## How and why have Jekyll's behaviour and appearance changed?

Key Quotation

Key Quotation

Key Quotation

Key Quotation

## Killer Quotation

**In this extract, Poole reveals that Jekyll has become almost unrecognisable...**

"I [Poole] came suddenly into the theatre from the garden. It seems he had slipped out to look for this drug or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates. He looked up when I came in, gave a kind of cry, and whipped up-stairs into the cabinet. It was but for one minute that I saw him, but the hair stood upon my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him long enough. And then..." The man paused and passed his hand over his face.

"These are all very strange circumstances," said Mr. Utterson, "but I think I begin to see daylight. Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and the avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery."

[...] "Sir," said the butler, turning to a sort of mottled pallor, "that thing was not my master, and there's the truth. My master" here he looked round him and began to whisper—"is a tall, fine build of a man, and this was more of a dwarf." Utterson attempted to protest. "O, sir," cried Poole, "do you think I do not know my master after twenty years? Do you think I do not know where his head comes to in the cabinet door, where I saw him every morning of my life? No, Sir, that thing in the mask was never Dr. Jekyll—God knows what it was, but it was never Dr. Jekyll."

## How and why have Jekyll's behaviour and appearance changed?

Key Quotation	Key Quotation
Key Quotation	Key Quotation

### Killer Quotation

## How and why have Jekyll's behaviour and appearance changed?

### How does the writer achieve it?

- Identify a technique/interesting use of language
- Use a quote

**Lit AO1:** Use textual references, including quotations, to support and illustrate interpretations.

### Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

**Lit AO1:** Read, understand and respond to texts, maintain a critical style and develop an informed personal response.  
**Lit AO2:** Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

### Context

- Does it link to Victorian society, values or beliefs?
- Does it link to Stevenson's own life?

**Lit AO3:** Show understanding of the relationships between texts and the contexts in which they were written.

Lined writing area for the answer.

**How and why have Jekyll's behaviour and appearance changed?**  
**Sample Answer**



<p><b>How does the writer achieve this?</b></p> <ul style="list-style-type: none"> <li>• Lit AO1: use textual references, including quotations, to support and illustrate interpretations.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify a technique/ interesting use of language</li> <li>• Use appropriate terminology</li> <li>• Use a quote</li> </ul>	<p>Jekyll seems to be under the influence of a terrible addiction, demanding Poole to get him a “bitter bad” drug, crying “out like a rat” and running away and hiding from his friends and staff.</p>
<p><b>What is the writer’s intention?</b></p> <p>Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response</p> <p>Lit AO2: Analyse form, language and structure used to create meanings and effects, using subject terminology.</p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• What is the writer’s message or attitude?</li> </ul>	<p>Stevenson aims to show how destructive Jekyll’s potion has become. As well as creating the monstrous Hyde, the potion has begun to destroy Jekyll himself, turning him from a “tall, fine build of a man” into something animalistic, allowing Stevenson to explore both sides of man’s dual nature.</p>
<p><b>Why is it effective?</b></p> <p>Lit AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to the actual words and methods used</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	<p>Poole sees Jekyll as an animal now, scurrying around like “a rat” in the darkness of his laboratory. Rats are unpleasant animals associated with dirt and disease, but also with secrecy: they are rarely seen, in the same way that Hyde moves in the shadows and darkness.</p>
<p><b>Context</b></p> <p>Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p>	<ul style="list-style-type: none"> <li>• Does it link to Victorian society, values or beliefs?</li> <li>• Does it link to Stevenson’s own life?</li> </ul>	<p>Hyde is an atavistic version of Jekyll, and describing him as an animal would have resonated with Victorian readers who had been made aware of their own links to the animal kingdom by recent scientific discoveries. For many this would have made him an even more frightening character as they might have recognised their own dark and repressed feelings in Hyde.</p>

- Read the sample paragraph provided.
- Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
- If possible, identify the different AOs where they appear.
- Go back to the paragraph yesterday. Choose a bullet-point you didn’t include. Use a purple pen to add this to your work.

## In this extract, Poole reveals that Jekyll has become almost unrecognisable...

On the desk among the neat array of papers, a large envelope was uppermost, and bore, in the doctor's hand, the name of Mr. Utterson. The lawyer unsealed it, and several enclosures fell to the floor. The first was a will, drawn in the same eccentric terms as the one which he had returned six months before, to serve as a testament in case of death and as a deed of gift in case of disappearance; but, in place of the name of Edward Hyde, the lawyer, with indescribable amazement, read the name of Gabriel John Utterson.

"My head goes round," he said. "He has been all these days in possession; he had no cause to like me; he must have raged to see himself displaced; and he has not destroyed this document."

He caught up the next paper; it was a brief note in the doctor's hand and dated at the top. "O Poole!" the lawyer cried, "he was alive and here this day [...] he must be still alive, he must have fled! And then, why fled? and how? and in that case, can we venture to declare this suicide? Oh, we must be careful. I foresee that we may yet involve your master in some dire catastrophe." [...] And with that he brought the paper to his eyes and read as follows:

*"MY DEAR UTTERSON,—When this shall fall into your hands, I shall have disappeared, under what circumstances I have not the penetration to foresee, but my instinct and all the circumstances of my nameless situation tell me that the end is sure and must be early. Go then, and first read the narrative which Lanyon warned me he was to place in your hands; and if you care to hear more, turn to the confession of*

*"Your unworthy and unhappy friend,  
"HENRY JEKYLL."*

"There was a third enclosure?" asked Utterson.

"Here, sir," said Poole, and gave into his hands a considerable packet sealed in several places.

The lawyer put it in his pocket. "I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police."

<b>Key Quotation</b>	<b>Key Quotation</b>
<b>Key Quotation</b>	<b>Key Quotation</b>

Summarise this extract in exactly fifty words...

## Chapter Eight: The Last Night

You will need to refer to the full chapter!

### Analysis

- How and why does Stevenson use 'pathetic fallacy' in this chapter? (pathetic fallacy is giving elements of nature are given human characteristics, like when the weather matches the mood or atmosphere).
- How does Stevenson make this chapter so dramatic, yet still manage to prolong the mystery?

### Evaluation

- How successful is Stevenson in creating an atmosphere of horror?

### Creative Response

- Write a story or poem called 'The Disappearance' in which you describe the room of someone who has disappeared.
- Write Poole's diary for this chapter, in which he talks about his relationship with Jekyll and his thoughts about his master.

Test your understanding...

**What was Darwin's theory?**

1. Creationism.
2. Evolution by natural selection.
3. Intelligent design.
4. Humans evolved from monkeys.

**How did Darwin's theory affect Victorian people?**

1. It confirmed what they had always suspected.
2. It challenged their existing beliefs.
3. Many people abandoned Christianity.
4. They stopped going to church.

**How did his nanny influence Robert Louis Stevenson?**

1. She encouraged him to travel the world.
2. She encouraged him to explore the darker side of Edinburgh.
3. She encouraged him to write poems and stories.
4. She was deeply religious and told him old folk tales.

**Where was Robert Louis Stevenson drawn in his childhood?**

1. The dark, gloomy streets of Edinburgh's old town.
2. The dark, gloomy streets of London's old town.
3. The light, spacious streets of Edinburgh's new town.
4. The light, spacious streets of London's new town.

**Who were Burke and Hare?**

1. Cabinet makers and thieves.
2. Murderers who sold dead bodies to science.
3. Murderers who killed prostitutes.
4. The inspiration for Jekyll and Hyde.

**Physiognomy is the belief that...**

1. A criminal could be identified through appearance.
2. Mental problems could be cured through massage.
3. Your physical size was related to your social status.
4. The shape of the skull influenced your personality.

**How did a thyroid complaint affect Robert Louis Stevenson?**

1. It made him deeply religious.
2. It left him with distended bones.
3. It left him fascinated by medical science.
4. It made him unable to read as a child.

**What is the Id?**

1. The voice that incorporates society's values, rules and morals.
2. The animalistic part of the brain that seeks pleasure and avoids pain.
3. The moral sense of right and wrong which governs behaviour.
4. The decision making part of the brain that uses reason and logic.

**What is the Ego?**

1. The moral sense of right and wrong which governs behaviour.
2. The voice that incorporates society's values, rules and morals.
3. The animalistic part of the brain that seeks pleasure and avoids pain.
4. The decision making part of the brain that uses reason and logic.

**What is the Super Ego?**

1. The animalistic part of the brain that seeks pleasure and avoids pain.
2. The decision making part of the brain that uses reason and logic.
3. The voice that incorporates society's values, rules and morals.
4. The moral sense of right and wrong which governs behaviour.

## **Chapter 9 - Dr Lanyon's Narrative**



Chapter 9 lists the contents of Dr Lanyon's letter. It tells how Lanyon received a letter from Jekyll asking him to collect a drawer containing chemicals, a vial and a notebook from Jekyll's laboratory and to give it to a man who would call at midnight.

Lanyon says he was curious, especially as the book contained some strange entries.

At midnight a man appears. He is small and grotesque, wearing clothes that are too large for him. The man offers to take the chemicals away, or to drink the potion.

Lanyon accepts and, before his very eyes, Hyde transforms into none other than Dr Jekyll.

In horror at what he has witnessed, Lanyon becomes seriously ill.

# Chapter Nine: Dr Lanyon's narrative

You will need to refer to the full chapter!

## Summary: fill in the gaps!

Dr Lanyon talks about how he received a letter from Jekyll telling him to take a specific \_\_\_\_\_ from his laboratory and return to his house, where a man using Jekyll's name would come and collect the \_\_\_\_\_. Lanyon does as he's told, and meets a nasty little man who says that either Lanyon can \_\_\_\_\_ him take the drug, or not. If he does, he will see something that will "stagger the unbelief of \_\_\_\_\_". Lanyon then watches as Hyde takes the drug and turns into \_\_\_\_\_. He realises that Jekyll is \_\_\_\_\_ and that he \_\_\_\_\_ Carew. "The \_\_\_\_\_" now afflicts him day and night.

## Comprehension: answer in full sentences on lined paper.

- What does Jekyll's letter order Lanyon to do?
- What is Lanyon's reaction to the letter and the contents of Jekyll's drawer?
- What does Lanyon think of Hyde?
- What does Hyde warn Lanyon about if he watches him take the potion?
- What happens to Hyde and why is Lanyon so shocked? Why does the sight of Hyde's transformation cause his death?

### What is the Id?

1. The moral sense of right and wrong which governs behaviour.
2. The animalistic part of the brain that seeks pleasure and avoids pain.
3. The voice that incorporates society's values, rules and morals.
4. The decision making part of the brain that uses reason and logic.

### What is the Ego?

1. The decision making part of the brain that uses reason and logic.
2. The moral sense of right and wrong which governs behaviour.
3. The voice that incorporates society's values, rules and morals.
4. The animalistic part of the brain that seeks pleasure and avoids pain.

### What is the Super Ego?

1. The animalistic part of the brain that seeks pleasure and avoids pain.
2. The moral sense of right and wrong which governs behaviour.
3. The voice that incorporates society's values, rules and morals.
4. The decision making part of the brain that uses reason and logic.

### Physiognomy is the belief that...

1. Your physical size was related to your social status.
2. The shape of the skull influenced your personality.
3. A criminal could be identified through appearance.
4. Mental problems could be cured through massage.

In this extract, Lanyon has collected a drawer of drugs from Jekyll's laboratory and is waiting for the appearance of an unnamed man (who we know to be Hyde)...

Here, at last, I had a chance of clearly seeing him. I had never set eyes on him before, so much was certain. He was small, as I have said; I was struck besides with the shocking expression of his face, with his remarkable combination of great muscular activity and great apparent debility of constitution, and—last but not least— with the odd, subjective disturbance caused by his neighbourhood. This bore some resemblance to incipient rigour, and was accompanied by a marked sinking of the pulse. At the time, I set it down to some idiosyncratic, personal distaste, and merely wondered at the acuteness of the symptoms; but I have since had reason to believe the cause to lie much deeper in the nature of man, and to turn on some nobler hinge than the principle of hatred.

This person (who had thus, from the first moment of his entrance, struck in me what I can only describe as a disgusting curiosity) was dressed in a fashion that would have made an ordinary person laughable; his clothes, that is to say, although they were of rich and sober fabric, were enormously too large for him in every measurement—the trousers hanging on his legs and rolled up to keep them from the ground, the waist of the coat below his haunches, and the collar sprawling wide upon his shoulders. Strange to relate, this ludicrous accoutrement was far from moving me to laughter. Rather, as there was something abnormal and misbegotten in the very essence of the creature that now faced me— something seizing, surprising, and revolting—this fresh disparity seemed but to fit in with and to reinforce it; so that to my interest in the man's nature and character, there was added a curiosity as to his origin, his life, his fortune and status in the world.

These observations, though they have taken so great a space to be set down in, were yet the work of a few seconds. My visitor was, indeed, on fire with sombre excitement.

"Have you got it?" he cried. "Have you got it?" And so lively was his impatience that he even laid his hand upon my arm and sought to shake me. [...] "I come here at the instance of your colleague, Dr. Henry Jekyll, on a piece of business of some moment; and I understood..." He paused and put his hand to his throat, and I could see, in spite of his collected manner, that he was wrestling against the approaches of the hysteria—"I understood, a drawer..."

[...] He sprang to it, and then paused, and laid his hand upon his heart: I could hear his teeth grate with the convulsive action of his jaws; and his face was so ghastly to see that I grew alarmed both for his life and reason.

He turned a dreadful smile to me, and as if with the decision of despair, plucked away the sheet. At sight of the contents, he uttered one loud sob of such immense relief that I sat petrified.

**How does Stevenson create Lanyon's sense of horror in this extract?**

<b>Key Quotation</b>	<b>Key Quotation</b>
<b>Key Quotation</b>	<b>Key Quotation</b>

**Killer Quotation**

**In this extract, Hyde drinks a potion made from the drugs in the drawer and turns into Henry Jekyll...**

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change—he seemed to swell— his face became suddenly black and the features seemed to melt and alter—and the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.

"O God!" I screamed, and "O God!" again and again; for there before my eyes—pale and shaken, and half-fainting, and groping before him with his hands, like a man restored from death— there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.

HASTIE

LANYON

**How does Stevenson create Lanyon's sense of horror in this extract?**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Killer Quotation**

## How does Stevenson create Lanyon's sense of horror in these extracts?

Be sure to use some of the sophisticated vocabulary we've used so far on the course: refer back to the beginning of your folder if you need reminding of specific vocab for discussing Jekyll & Hyde...

### How does the writer achieve it?

- Identify a technique/interesting use of language
- Use a quote

### Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

### Context

- Does it link to Victorian society, values or beliefs?
- Does it link to Stevenson's own life?

Lit A01: Use textual references, including quotations, to support and illustrate interpretations.

Lit A01: Read, understand and respond to texts, maintain a critical style and develop an informed personal response.

Lit A02: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

Lit A03: Show understanding of the relationships between texts and the contexts in which they were written.





fruit. After they had broken God's only rule, they were removed from the Garden of Eden.

Then Genesis tells the story of how their oldest son Cain killed his brother Abel. Based mostly on this and many other stories and passages in the Bible like this one: "sin entered the world because one man, Adam, sinned, and death came because of sin. Everyone sinned, so death came to all people". Christians traditionally believe that no human is without sin and only the way we behave in life can free us from this sin.

Many religious Victorians would have believed this to be true, and this idea links closely to the respectable front which many of them displayed publicly - their reputation was important to them and repressing their darker, sinful side would have helped them to maintain this reputation.



**How does the idea of ‘original sin’ link to the characters of Jekyll and Hyde?**

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## **Chapter Nine: Dr Lanyon’s narrative**

**You will need to refer to the full chapter!**

## Analysis

- Why is this chapter written in the first person with Lanyon narrating?
- How does Stevenson create a sense of drama when Hyde turns into Jekyll? How and why have so many film-makers and writers imitated and borrowed from this scene?

## Evaluation

We learn the answer to the mystery in this chapter. Do you think it is a good solution?

## Creative Response

Write a story or poem called 'The Transformation'.

Write Utterson's diary in response to reading this account, discussing his feelings when he learns that Hyde is Jekyll. Is he as shocked as Lanyon?

**How well do you know the story of Jekyll & Hyde?  
Sum it up in exactly 15 bullet-points below...**

1.

2.

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15.

## Chapter Ten - Henry Jekyll's Full Statement of the Case



Jekyll tells the story of how he turned into Hyde.

It began as scientific curiosity in the duality of human nature (or the good and evil), and his attempt to destroy the 'darker self'. Eventually, however, he became addicted to the character of Hyde, who increasingly took over and destroyed him.

The novel does not return to Utterson who, at the end of Chapter 8, was going to return to Jekyll's house.

### **Chapter Ten: Henry Jekyll's Full Statement of the Case**

You will need to refer to the full chapter!

### Summary: fill in the gaps!

Jekyll talks about how, since he was young, he has had two sides to his nature: the \_\_\_\_\_ and the \_\_\_\_\_. When he became a scientist, he became obsessed with separating these two elements of the human soul - and one night he made a mixture which did precisely this: he became another \_\_\_\_\_. He became \_\_\_\_\_. When he drank the potion again, he turned back into \_\_\_\_\_. He enjoyed changing into Hyde and doing whatever he wanted without being \_\_\_\_\_. He set up the laboratory for \_\_\_\_\_ to live in and ordered the servants to obey him. Things were tricky when Hyde was caught trampling the little girl and he had to pay compensation with a \_\_\_\_\_ written by Henry Jekyll. After this, Jekyll opened a bank account for \_\_\_\_\_. Two months before the murder of Carew, Jekyll found that we went to sleep as Jekyll, but woke up as Hyde without taking the \_\_\_\_\_. After this, he decided not to take the potion any more so he could remain as Jekyll, until one night he lost his \_\_\_\_\_ and took the potion; it had a very strong \_\_\_\_\_ and he murdered \_\_\_\_\_ as a result. From then onwards, he decided \_\_\_\_\_ to be Hyde again. His dark side got the better of him, and he did some bad things as Hyde. This caused him to \_\_\_\_\_ into Hyde without taking the potion; one morning in Regent's Park, he found that he had changed into Hyde. He didn't know what to do. He decided to ask Lanyon to fetch the drugs from his laboratory, and then visited Lanyon where he took the \_\_\_\_\_ and changed back into Jekyll. From that moment onwards, he has had to take more and more drugs just to stay as \_\_\_\_\_. Hyde was \_\_\_\_\_ over him. He knows that either he will be hung as the \_\_\_\_\_ of Carew, or he will manage to \_\_\_\_\_ himself.

In this extract, Jekyll reveals the inspiration for his potion... Words in (bold) have been added to help your understanding as this is a particularly difficult passage.

I WAS born in the year 18-- to a large fortune, endowed (**given**) besides with excellent parts (**body and mind**), inclined by nature to industry (**work**), 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 (**successful**) future. And indeed the worst of my faults was a certain impatient gaiety (**happiness**) of disposition (**character**), such as has made the happiness of many, but such as I found it hard to reconcile (**be consistent with**) with my imperious (**arrogant**) desire to carry my head high, and wear a more than commonly grave (**serious**) countenance (**face**) 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 (**very great**) duplicity (**double-sided/hypocritical**) 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 (**deathly**) sense of shame [...]

With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth [...] 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 [...] I, for my part, from the nature of my life, advanced infallibly (**never making a mistake**) in one direction and in one direction only. It was on the moral side (**the side connected with good**), 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 (**competed**) in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically (**extremely**) 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 (**of good and evil**).

If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust (**bad man**) might go his way, delivered from the aspirations (**hopes**) and remorse (**guilt**) of his more upright (**honest**) 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 (**made visible**) to disgrace and penitence (**regret**) by the hands of this extraneous (**irrelevant**) evil. It was the curse of mankind that these incongruous (**ill-fitting**) faggots (**pieces of earth**) were thus bound together that in the agonised womb of consciousness (**human mind**), these polar twins should be continuously struggling. How, then, were they dissociated (**separated**)?

## THESE QUOTES ARE VITAL TO UNDERSTANDING JEKYLL AND HYDE: ANNOTATE THEM IN DETAIL

With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth [...] that man is not truly one, but truly two.

the unjust might go his way, delivered from the aspirations 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

In this extract, Jekyll makes and takes the potion... Words in **(bold)** have been added to help your understanding as this is a particularly difficult passage.

The most racking **(painful)** 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 **(die down)**, 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 **(newness)**, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious **(aware)** of a heady recklessness **(giving little thought to danger)**, a current of disordered **(chaotic)** sensual **(sexual/of the senses)** images running like a mill-race **(the channel carrying the swift current of water that drives a mill wheel)** in my fancy **(imagination)**, a solution **(dissolving)** of the bonds of obligation **(duty)**, 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 **(many Christians at this time believed that they were born evil, in a state of original sin, and needed to believe in Christ to stop them from being evil)**; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting **(rejoicing)** in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature **(height)**.

[...] The evil side of my nature, to which I had now transferred the stamping **(violent)** efficacy **(the ability to produce a desired result)**, was less robust **(strong)** and less developed than the good which I had just deposed **(got rid of)**. Again, in the course of my life, which had been, after all, nine-tenths a life of effort, virtue, and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter, and younger than Henry Jekyll. Even as good shone upon the countenance **(face)** of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass **(mirror)**, I was conscious of no repugnance **(disgust)**, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed **(used to)** to call mine. And in so far I was doubtless right. I have observed that when I wore the semblance **(likeness)** of Edward Hyde, none could come near to me at first without a visible misgiving **(feeling of doubt)** of the flesh **(body)**. This, as I take it, was because all human beings, as we meet them, are commingled **(mixed)** out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.





Even at that time, I had not yet conquered my aversion (**dislike**) to the dryness of a life of study. I would still be merrily disposed at times; and as my pleasures were (to say the least) undignified (**appearing foolish or evil**), and I was not only well known and highly considered (**thought of**), but growing toward the elderly man, this incoherency (**disorganisation**) of my life was daily growing more unwelcome. It was on this side that my new power tempted me until I fell in slavery. I had but to drink the cup, to doff at once the body of the noted professor, and to assume, like a thick cloak, that of Edward Hyde. I smiled at the notion; it seemed to me at the time to be humorous; and I made my preparations with the most studious care. [...] I announced to my servants that a Mr. Hyde (whom I described) was to have full liberty (**freedom**) and power about my house in the square; and to parry (**fight off**) mishaps (**problems**), I even called and made myself a familiar object, in my second character. I next drew up that will to which you so much objected; so that if anything befell (**happened to**) me in the person of Dr. Jekyll, I could enter on that of Edward Hyde without pecuniary (**financial**) loss. And thus fortified (**strengthened**), as I supposed, on every side, I began to profit by the strange immunities (**protection from harm**) of my position.

Men have before hired bravos (**strong men/criminals**) to transact their crimes, while their own person and reputation sat under shelter. I was the first that ever did so for his pleasures. I was the first that could thus plod in the public eye with a load of genial (**friendly**) respectability, and in a moment, like a schoolboy, strip off these lendings (**borrowed things**) and spring headlong into the sea of liberty (**freedom**). But for me, in my impenetrable (**impossible to pass through or enter**) mantle (**cloak**), the safety was complete. Think of it—I did not even exist! Let me but escape into my laboratory door, give me but a second or two to mix and swallow the draught that I had always standing ready; and whatever he had done, Edward Hyde would pass away like the stain of breath upon a mirror; and there in his stead, quietly at home, trimming the midnight lamp in his study, a man who could afford to laugh at suspicion, would be Henry Jekyll.

[...]It was Hyde, after all, and Hyde alone, that was guilty. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired (**not weakened or damaged**); he would even make haste, where it was possible, to undo the evil done by Hyde. And thus his conscience slumbered.

**How does Stevenson create the duality between Jekyll and Hyde in this extract?**

**Key Quotation**

**Key Quotation**

**Key Quotation**

**Key Quotation**

## Killer Quotation

## How does Stevenson create the duality between Jekyll and Hyde in this extract?

### How does the writer achieve it?

- Identify a technique/interesting use of language
- Use a quote

**Lit A01:** Use textual references, including quotations, to support and illustrate interpretations.

### Why is it effective?

- Link to the actual words used
- What does it make you feel/do?
- What are the connotations?
- Does it have an emotional impact?

**Lit A01:** Read, understand and respond to texts, maintain a critical style and develop an informed personal response.  
**Lit A02:** Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.

### Context

- Does it link to Victorian society, values or beliefs?
- Does it link to Stevenson's own life?

**Lit A03:** Show understanding of the relationships between texts and the contexts in which they were written.



Some two months before the murder of Sir Danvers, I had been out for one of my adventures, had returned at a late hour, and woke the next day in bed with somewhat odd sensations. [...] My eyes fell upon my hand. Now the hand of Henry Jekyll (as you have often remarked) was professional in shape and size: it was large, firm, white, and comely (**good looking**). But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed-clothes, was lean, corded, knuckly, of a dusky (**dark**) pallor (**colour**) and thickly shaded with a swart (**black**) growth of hair. It was the hand of Edward Hyde.

I must have stared upon it for near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely (**delicately made**) thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde. How was this to be explained?

[...]I began to spy a danger that, if this were much prolonged, the balance of my nature might be permanently overthrown, the power of voluntary change be forfeited (**given up**), and the character of Edward Hyde become irrevocably (**impossible to reverse**) mine. [...] I was slowly losing hold of my original and better self, and becoming slowly incorporated (**taken over**) with my second and worse.

Between these two, I now felt I had to choose. [...] To cast in my lot with Jekyll, was to die to those appetites (**desires**) which I had long secretly indulged and had of late begun to pamper (**spoil**). To cast it in with Hyde, was to die to a thousand interests and aspirations (**hopes**), and to become, at a blow and for ever, despised and friendless. The bargain might appear unequal; but there was still another consideration in the scales; for while Jekyll would suffer smartingly in the fires of abstinence (**denying yourself something you want**), Hyde would be not even conscious of all that he had lost. [...] I chose the better part and was found wanting in the strength to keep to it.

Yes, I preferred the elderly and (**unhappy**) discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute (**definite**) farewell to the liberty (**freedom**), the comparative youth, the light step, leaping impulses (**sudden, strong desires**) and secret pleasures, that I had enjoyed in the disguise of Hyde. I made this choice perhaps with some unconscious reservation (**doubt**), for I neither gave up the house in Soho, nor destroyed the clothes of Edward Hyde, which still lay ready in my cabinet. For two months, however, I was true to my determination; for two months I led a life of such severity (**seriousness**) as I had never before attained to, and enjoyed the compensations of an approving conscience. But time began at last to obliterate (**destroy**) the freshness of my alarm; the praises of conscience began to grow into a thing of course; I began to be tortured with throes (**intense violent pain**) and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded (**made up**) and swallowed the transforming draught (**drink**).

**What is the key quotation which reveals Jekyll's struggle?**

**In this extract, Jekyll explains how Hyde reacted after being repressed for two months - by murdering Sir Danvers Carew...**

My devil had been long caged, he came out roaring. I was conscious, even when I took the draught, of a more unbridled (**uncontrolled**), a more furious propensity (**likelihood**) to ill (**do bad things**). It must have been this, I suppose, that stirred in my soul that tempest (**storm**) of impatience with which I listened to the civilities (**polite, pleasant words**) of my unhappy victim; I declare, at least, before God, no man morally sane could have been guilty of that crime upon so pitiful a provocation; and that I struck in no more reasonable spirit than that in which a sick child may break a plaything (**toy**). But I had voluntarily stripped myself of all those balancing instincts by which even the worst of us continues to walk with some degree of steadiness among temptations; and in my case, to be tempted, however slightly, was to fall.

Instantly the spirit of hell awoke in me and raged. With a transport of glee, I mauled the unresisting body, tasting delight from every blow; and it was not till weariness had begun to succeed (**take over**), that I was suddenly, in the top fit of my delirium (**madness**), struck through the heart by a cold thrill of terror. A mist dispersed; I saw my life to be forfeit (**lost**); and fled from the scene of these excesses (**out of control behaviour**), at once glorying and trembling, my lust of evil gratified and stimulated, my love of life screwed to the topmost peg (**at its highest point**).

I ran to the house in Soho, and (to make assurance doubly sure) destroyed my papers; thence I set out through the lamplit streets, in the same divided ecstasy of mind, gloating (**thinking with pleasure**) on my crime, light-headedly devising (**planning**) others in the future, and yet still hastening (**hurrying**) and still hearkening (**listening**) in my wake for the steps of the avenger (**somebody out to get revenge**).

Hyde had a song upon his lips as he compounded the draught (**made the drink to turn him back into Jekyll**) [...] The pangs of transformation had not done tearing him, before Henry Jekyll, with streaming tears of gratitude and remorse (**guilt**), had fallen upon his knees and lifted his clasped hands to God. The veil of self-indulgence (**doing whatever you want**) was rent (**torn**) from head to foot, I saw my life as a whole: I followed it up from the days of childhood, when I had walked with my father's hand, and through the self-denying toils (**work**) of my professional life, to arrive again and again, with the same sense of unreality, at the damned horrors of the evening. I could have screamed aloud; I sought with tears and prayers to smother down the crowd of hideous images and sounds with which my memory swarmed against me. [...]

The problem of my conduct was solved. Hyde was thenceforth (**from the on**) impossible; whether I would or not, I was now confined to the better part of my existence; and oh, how I rejoiced to think it! with what willing humility (**being humble**), I embraced (**gladly accepted**) anew the restrictions of natural life! with what sincere renunciation (**giving something up**), I locked the door by which I had so often gone and come, and ground the key under my heel!

**Pick out for quotations which show the following emotions:**

<u>Rage</u>	<u>Elation</u>
<u>Regret</u>	<u>Sorrow</u>

## In this extract, even after giving up Hyde, and without the potion, Jekyll again transforms into his evil alter-ego...

It was a fine, clear, January day, wet under foot where the frost had melted, but cloudless overhead; and the Regent's Park was full of winter chirrupings and sweet with spring odours. [...] I began to be aware of a change in the temper of my thoughts, a greater boldness, a contempt (**hatred**) of danger, a solution of the bonds of obligation. I looked down; my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy. I was once more Edward Hyde. A moment before I had been safe of all men's respect, wealthy, beloved—the cloth laying for me in the dining-room at home; and now I was the common quarry of mankind, hunted, houseless, a known murderer, thrall to the gallows.

My reason wavered (**hesitated**), but it did not fail me utterly (**totally**). I have more than once observed that, in my second character, my faculties (**abilities**) seemed sharpened to a point and my spirits more tensely elastic; thus it came about that, where Jekyll perhaps might have succumbed (**given in**), Hyde rose to the importance of the moment. My drugs were in one of the presses of my cabinet; how was I to reach them? That was the problem that (crushing my temples in my hands) I set myself to solve. The laboratory door I had closed. If I sought (**tried**) to enter by the house, my own servants would consign (**send**) me to the gallows (**where people are hung**). I saw I must employ another hand (**person**), and thought of Lanyon. How was he to be reached?

[...] Hyde in danger of his life was a creature new to me; shaken with inordinate (**excessive**) anger, strung to the pitch of murder, lusting to inflict pain. Yet the creature was astute (**clever**); mastered (**controlled**) his fury with a great effort of the will; composed his two important letters, one to Lanyon and one to Poole.

### Hyde makes his way to Lanyon's house...

[...] That child of Hell had nothing human; nothing lived in him but fear and hatred, [...] these two base (**awful**) passions raged within him like a tempest (**storm**). He walked fast, hunted by his fears, chattering to himself, skulking through the less-frequented (**less crowded**) thoroughfares (**streets**), counting the minutes that still divided him from midnight. Once a woman spoke to him, offering, I think, a box of lights. He smote (**hit**) her in the face, and she fled.

When I came to myself at Lanyon's, the horror of my old friend perhaps affected me somewhat [...] A change had come over me. It was no longer the fear of the gallows (**where people are hanged**), it was the horror of being Hyde that racked (**pained**) me. I received Lanyon's condemnation (**criticism**) partly in a dream; it was partly in a dream that I came home to my own house and got into bed. I slept after the prostration (**lying down**) of the day, with a stringent (**severe**) and profound (**deep**) slumber which not even the nightmares that wrung (**affected**) me could avail (**hope**) to break. I awoke in the morning shaken, weakened, but refreshed. I still hated and feared the thought of the brute that slept within me, and I had not of course forgotten the appalling dangers of the day before; but I was once more at home, in my own house and close to my drugs; and gratitude for my escape shone so strong in my soul that it almost rivalled the brightness of hope.

### What is the key quotation which reveals Jekyll's struggle with Hyde?

## The end of the story...

Sum up what is happening in each section...

I was stepping leisurely (**calmly**) across the court after breakfast, drinking the chill of the air with pleasure, when I was seized again with those indescribable sensations that heralded (**suggested**) the change; and I had but the time to gain the shelter of my cabinet, before I was once again raging and freezing with the passions of Hyde. It took on this occasion a double dose to recall me to myself. [...] From that day forth it seemed only by a great effort as of gymnastics, and only under the immediate stimulation of the drug, that I was able to wear the countenance (**face**) of Jekyll.

[...] when I slept, or when the virtue (**goodness**) of the medicine wore off, I would leap almost without transition (**change**) (for the pangs (**pains**) of transformation grew daily less marked (**obvious**)) into the possession of a fancy (**idea**) brimming (**full of**) with images of terror, a soul boiling with causeless hatreds, and a body that seemed not strong enough to contain the raging energies of life. The powers of Hyde seemed to have grown with the sickness of Jekyll. And certainly the hate that now divided them was equal on each side.

With Jekyll, it was a thing of vital instinct. He had now seen the full deformity of that creature that shared with him some of the phenomena (**parts**) of consciousness [...] he thought of Hyde, for all his energy of life, as of something not only hellish but inorganic (**not alive or natural**). [...] that insurgent (**rising in revolt or rebellion**) horror was knit to him closer than a wife, closer than an eye; lay caged in his flesh, where he heard it mutter and felt it struggle to be born.

[...] The hatred of Hyde for Jekyll, was of a different order (**kind**). His terror of the gallows drove him continually to commit temporary suicide [...] he loathed (**hated**) the despondency (**depression**) into which Jekyll was now fallen, and he resented the dislike with which he was himself regarded (**seen**). Hence (**therefore**) the ape-like tricks that he would play me, scrawling in my own hand blasphemies (**swear words/ unholy words**) on the pages of my books, burning the letters and destroying the portrait (**painting**) of my father; and indeed, had it not been for his fear of death, he would long ago have ruined himself in order to involve me in the ruin.

But his love of life is wonderful; I go further: I, who sicken and freeze at the mere thought of him, when I recall the abjection (**humiliation**) and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him.

[...] my punishment might have gone on for years, but for the last calamity which has now fallen, and which has finally severed me from

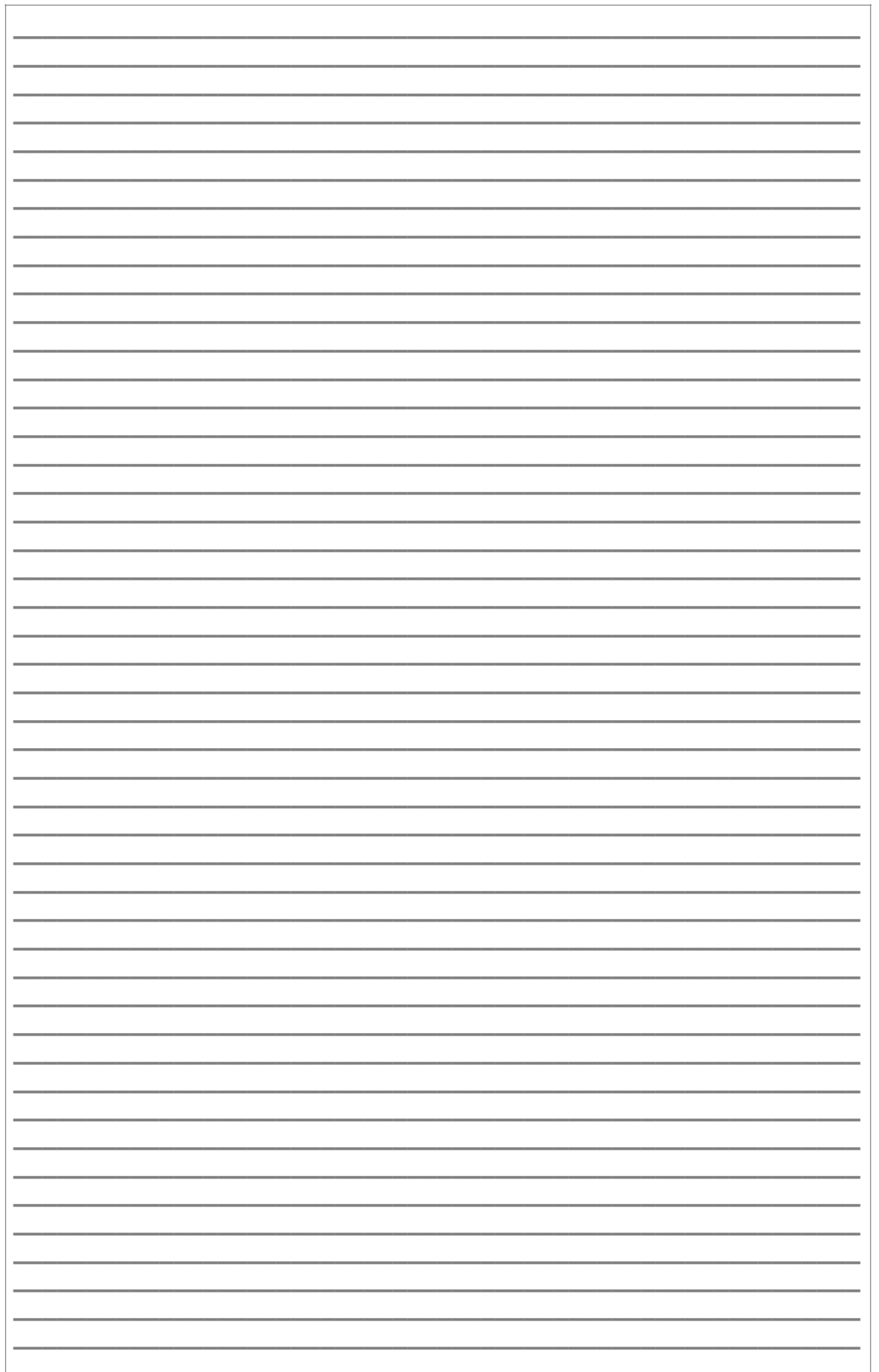


How has Stevenson structured the end of the novel to reveal the story of Jekyll and Hyde? Choose four quotations from throughout the last section of the chapter.

Quotation	Quotation
Quotation	Quotation

How has Stevenson structured this chapter to reveal the story of Jekyll and Hyde?

<p><b><u>How</u> does the writer achieve it?</b></p> <p>→ Identify a technique/interesting use of language → Use a quote</p>	<p><b><u>Why</u> is it effective?</b></p> <p>→ Link to the actual words used → What does it make you feel/do? → What are the connotations? → Does it have an emotional impact?</p>	<p><b><u>Context</u></b></p> <p>→ Does it link to Victorian society, values or beliefs? → Does it link to Stevenson's own life?</p>
<p>Lit AO1: Use textual references, including quotations, to support and illustrate interpretations.</p>	<p>Lit AO1: Read, understand and respond to texts, maintain a critical style and develop an informed personal response. Lit AO2: Analyse the language, form and structure used to create meanings and effects, using relevant subject terminology where appropriate.</p>	<p>Lit AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p>



**Phrases which might be useful:** initially, at the start, in the beginning, as the chapter progresses, by the end, at the conclusion

## Chapter Ten: Henry Jekyll's Full Statement of the Case

You will need to refer to the full chapter!

### Analysis

- What evidence is there that Jekyll is an 'unreliable narrator'?
- Why do you think Stevenson wrote this last section of the novel when the reader already knows the answer to the mystery?
- How does Stevenson build up a sense of drama and horror in this section?
- How does Stevenson build up sympathy for Jekyll and, to a lesser extent, Hyde?

### Evaluation

How successful is this last section of the novel?

### Creative Response

Write Hyde's diary for the events described in the novel, describing his feelings when he tramples upon the girl, when he has to pay compensation, when he meets Utterson, when he murders Carew, when he goes on his nightly adventures, and when he returns in Regents Park and visits Dr Lanyon. Describe his feelings towards Jekyll.

**What is your personal reaction to the story? You must explain your answers by using the word 'because'.**

Did you like the story or not?

What did you like best?

What did you find hardest?

<b>Did you prefer Jekyll or Hyde?</b>

<b>Who is Dr Jekyll?</b> Find the ten quotes which you think are vital to understanding the character.	
1.	2.
3.	4.
5.	6.
7.	8.
9.	10

<b>Who is Mr Hyde?</b> Find the ten quotes which you think are vital to understanding the character.	
1.	2.
3.	4.
5.	6.
7.	8.

9.	10
<p><b>Who is Gabriel Utterson?</b>  <b>Find the six quotes which you think are vital to understanding the character.</b></p>	
1.	2.
3.	4.
5.	6.
<p><b>Who is Hastie Lanyon?</b>  <b>Find the six quotes which you think are vital to understanding the character.</b></p>	
1.	2.
3.	4.
5.	6.
<p><b>Who is Danvers Carew?</b>  <b>Find the four quotes which you think are vital to understanding the character.</b></p>	
1.	2.
3.	4.
<p><b>Who is Poole?</b>  <b>Find the four quotes which you think are vital to understanding the character.</b></p>	
1.	2.
3.	4.

**Who is Enfield?**

**Find the four quotes which you think are vital to understanding the character.**

**1.**

**2.**

**3.**

**4.**

## **Practice Essay Titles and Plans**

**How far are you able to feel sympathy for Dr Jekyll?**

**Before answering, think about the 5Ws and H!**

- **When** do you feel sympathy for him? **When** do you not feel sympathy?
- **What** makes us feel sympathetic to him? **What** techniques does RLS use?
- **Where** in the novel are the moments that make us feel sympathy for him?
- **Who** feels sympathy for him in the book and how does this affect a reader?
- **How** does RLS make us feel sympathy for him - and **why**?

**Is Hyde truly evil?**

**Before answering, think about the 5Ws and H!**

- **When** do you believe he is evil? Are there moments when you don't?
- **What** does he do that is evil? **What** techniques does RLS use to show this?
- **Where** in the novel are the moments he acts evilly?
- **Who** are the victims and the causes of his evil acts?
- **How** does RLS create this evil character - and **why**?

**How far are you able to feel sympathy for Dr Jekyll?**

- **When** do you feel sympathy for him? **When** do you not feel sympathy?

- **What** makes us feel sympathetic to him? **What** techniques does RLS use?
- **Where** in the novel are the moments that make us feel sympathy for him?
- **Who** feels sympathy for him in the book and how does this affect a reader?
- **How** does RLS make us feel sympathy for him - and **why**?

### **Is London a character in the novel (this includes the city's weather)?**

- **When** does setting play a part in the story?
- **What** does setting add to the story? **What** techniques does RLS use?
- **Where** in the novel are the moments that setting is significant?
- **Who** uses the London setting most effectively?
- **How** does RLS use setting to help his storytelling - and **why**?

### **How important is the story's structure?**

- **When** does the action take place?
- **What** info does RLS withhold from readers? **What** techniques does RLS use?
- **Where** are the significant moments and scenes?
- **Who** tells us the story and why?
- **How** does RLS reveal the truth about Jekyll and Hyde - and **why**?