The Strange Case of Dr Jekyll and Mr Hyde
GCSE English Literature for AQA
Teacher’s Resource
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Introduction from the Series Editor

Change and challenge in GCSE English Literature
The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

• First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers’ choices of texts and tasks, as set texts are prescribed for study.

• Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new ‘closed-book’ GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers’ ideas and writers’ craft.

The Student Books
All the Student Books in this series are based on what students need in order to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors’ ideas and their relevance to readers then and now, as well as to authors’ craft in a genre by structure and use of language.

The Student Books are organised so that in Part 1, students can use them as they read through the texts. Units 1–10 will help them to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. These units also provide guidance on writing about reading for maximum effect in the exam, with examples they can use to check their own writing. Part 2 takes a broader view of the essential study focus areas of GCSE Literature. These units help students to develop their skills and their responses even further, with a clear summary of how key study focus areas can be seen in the text as a whole.

This Teacher’s Resource
This Teacher’s Resource provides a companion to the GCSE English Literature for AQA: The Strange Case of Dr Jekyll and Mr Hyde Student Book, with a focus on differentiated tasks and attainment for setting student targets. The emphasis throughout, as with the Student Books, is on engaging the reader as an active interrogator of the text and on helping them to reflect on the text’s relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension tasks are available in the Cambridge Elevate-enhanced Edition of this teacher’s resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the Student Book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this teacher’s resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

Peter Thomas
The Cambridge Elevate-enhanced Edition of *The Strange Case of Dr Jekyll and Mr Hyde* features a wide variety of supplementary videos. Actors from the theatre company Four of Swords delve into a variety of ways of interpreting the text, including:

**Key performances:** some key scenes and speeches are provided to aid with revision and discussion.

**Characters in the hot-seat:** actors playing the characters are asked questions about the motivations for their actions.

**Interpretation discussions:** actors and directors discuss or debate the way they would prefer to interpret the characters in the text, informing their own performances.

**Characters on trial:** speeches for the prosecution and defence set up a debate for students: does Stevenson present the characters as ‘guilty’, ‘innocent’ or a mixture of both?

**Language discussions:** the actors discuss the language of the text, interrogating the ways it is used to create atmosphere and meaning.

**Pitching productions:** a directors’ debate about the validity of different interpretations and staging of the text.

The prime purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources can be accessed from the ‘Media Library’ tab in the contents listing of the Cambridge Elevate-enhanced Edition of *The Strange Case of Dr Jekyll and Mr Hyde* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.
The Elevate-enhanced Edition of *The Strange Case of Dr Jekyll and Mr Hyde* Student Book includes Cambridge's built-in assessment support ‘Assess to Progress’. For meeting the challenge of terminal GCSE exams and the requirement to report students’ progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this digital assessment support can help you with:

- Planning – using pre-defined assessments straight from the Student Books
- Marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- Reporting – measuring and demonstrating students’ progress over time

**Unpacking the assessment objectives**

At the heart of this assessment support are Ofqual’s assessment objectives (AOs), a safe benchmark against which to measure students’ progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

*Read, understand and respond to texts. Students should be able to:*

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

We have broken this down into three skills:

- response to text and task
- comparison of texts
- use of references.

For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

**Planning**

All assessment opportunities on Cambridge Elevate are taken directly from *The Strange Case of Dr Jekyll and Mr Hyde* Student Book. These assessment opportunities comprise all the ‘Getting it into writing’ features at the end of each unit, together with the writing tasks in the ‘Preparing for your exam’ section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.

Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example on Google Drive, Dropbox or the school’s VLE.

**Marking**

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

- **Stage 5:** Sophisticated and independent
- **Stage 4:** Assured and developed
- **Stage 3:** Secure and explained
- **Stage 2:** Aware and supported
- **Stage 1:** Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student’s performance of a particular skill at each of the stages 1 to 5.
For selected Student Book assessment opportunities we also include example answers with examiner-style comments, at each of the stages 1 to 5. Used in addition with the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For The Strange Case of Dr Jekyll and Mr Hyde Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' tasks in Units 2 and 3.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for assessment for learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.

When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example into an Excel spreadsheet) or for upload (for example to your VLE).

Scores can be exported both by individual students and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch our Assess to Progress video online at https://vimeo.com/126470260
This Planning map has been put together to provide brief guidance and suggestions about how the tasks in the Student Book might be approached.

There are discrete columns which separate out tasks into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the tasks open-mindedly. You may feel that a task positioned in the ‘Reading’ column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading task asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate tasks at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

This Planning map is a map of possible learning tasks and opportunities which provides, at a glance, their scope and range across all ten chapters, to help you put together your own scheme of work. None of the tasks are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the text through quickly without tackling any of the tasks, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

You can download an editable version of the Planning map from Cambridge Elevate.
**Unit 1: Introducing a mystery**  
The focus is on:  
- understanding the characters and events introduced at the start of the novel  
- exploring how Stevenson presents them  
- identifying links between this story and other detective and mystery fiction  
- exploring attitudes towards respectability.

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<th>Opportunities for writing</th>
<th>Opportunities for spoken language</th>
<th>Opportunities for assessment</th>
<th>Cambridge Elevate resources</th>
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</thead>
<tbody>
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<td>R1 Read Chapter 1</td>
<td>W1 Utterson</td>
<td>S1 Discuss illustrations of the novel’s characters and events and what they suggest about the genre of the novel</td>
<td>Reading assessment: responding to statements about characters</td>
<td>Video: The actors consider the characters they are about to play</td>
</tr>
<tr>
<td>R2 Enfield’s account of his meeting with Hyde</td>
<td>W2 Characters’ names</td>
<td>S2 Discuss the idea of respectability using the vocabulary provided to improve expression</td>
<td>Writing assessment: summary of Utterson and the impact of Chapter 1</td>
<td>Video: The story of the door</td>
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<td>R3 A description of the setting</td>
<td>W3 Writing about setting</td>
<td>S3 Retelling Enfield’s account and devising questions</td>
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<td>Assess to Progress</td>
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<tr>
<td>R4 Utterson’s character</td>
<td>R5 Identifying the speaker</td>
<td>R6 Identifying examples of duality</td>
<td>TR Recommend a lawyer</td>
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<tr>
<td>R5 Utterson and Enfield’s attitudes</td>
<td>TR Detectives in detective fiction</td>
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<tr>
<td>R6 Identifying examples of duality</td>
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<tr>
<td>TR Detectives in detective fiction</td>
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**Unit 2: The investigation begins**  
The focus is on:  
- identifying key information about the characters and their relationships  
- understanding the effects of the language Stevenson uses to describe them  
- exploring how Stevenson creates an atmosphere of mystery and suspense.

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<tr>
<th>Opportunities for reading</th>
<th>Opportunities for writing</th>
<th>Opportunities for spoken language</th>
<th>Opportunities for assessment</th>
<th>Cambridge Elevate resources</th>
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</thead>
<tbody>
<tr>
<td>R1 Read Chapter 2</td>
<td>W1 Ideas about inheritance</td>
<td>S1 A discussion of ideas about friendship</td>
<td>Reading assessment: presentation of Hyde in two passages</td>
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<td>R2 Exploring metaphor and the language to present characters</td>
<td>W2 Matching details from Utterson’s nightmare with those from Enfield’s account</td>
<td>TR Idiomatic expressions and metaphor</td>
<td>Video: Search for Mr Hyde – plot summary</td>
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<tr>
<td>R3 Significant details in the opening of Chapter 2</td>
<td>W3 Presentation of Utterson’s nightmare</td>
<td>TR A discussion of the qualities attributed to animals in literature</td>
<td></td>
<td>Link: National Media Museum</td>
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<tr>
<td>R4 Animal imagery for Hyde</td>
<td>W4 The build-up of suspense about Hyde’s appearance</td>
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<td>Assess to Progress</td>
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<td>R5 Responding to details about setting</td>
<td>W5 Response to Lanyon</td>
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<td>(with example responses)</td>
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<td>R6 Language to present Lanyon</td>
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<td>Unit 3: Meeting Dr Jekyll</td>
<td>Opportunities for reading</td>
<td>Opportunities for writing</td>
<td>Opportunities for spoken language</td>
<td>Opportunities for assessment</td>
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<td>The focus is on:</td>
<td>R1 Read the summary</td>
<td>W1 Notes on the</td>
<td>S1 Knowledge of Jekyll so far</td>
<td>Reading assessment: true or false</td>
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<td></td>
<td>R2 Read Chapter 3</td>
<td>R2 Read Chapter 3</td>
<td>TR A discussion on suspense</td>
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<td>R3 Contrasts used in</td>
<td>W2 Writing from</td>
<td>TR ‘Speak as you write’</td>
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<td></td>
<td>the presentation of</td>
<td>different characters’</td>
<td>TR Reading aloud the dialogue</td>
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<td></td>
<td>Utterson</td>
<td>points of view</td>
<td>TR A discussion of gender roles</td>
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<td>R4 Impressions of</td>
<td>W3 Presenting speech in</td>
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<td>Jekyll and Hyde</td>
<td>creative writing</td>
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<td>R5 Analysing dialogue</td>
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<td>Unit 4: ‘A ferocious crime’</td>
<td>R1 Read the summary</td>
<td>W1 Explaining the</td>
<td>S1 Discussing the</td>
<td>Reading assessment: true or false</td>
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<tr>
<td>The focus is on:</td>
<td>R2 Read Chapter 4</td>
<td>effects of quotations</td>
<td>appeal of murder mysteries</td>
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<td>R3 Matching quotations to</td>
<td>W2 The police inspector</td>
<td>S2 Discussing newspaper reporting</td>
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<td></td>
<td>characters</td>
<td>W3 Hyde’s housekeeper</td>
<td>of crime</td>
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<td>R4 Analysis and</td>
<td></td>
<td>S3 A response to the presentation</td>
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<td>of setting</td>
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<td>the presentation of</td>
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<td>S4 A discussion of contrasting</td>
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<td>Hyde’s house</td>
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<td>descriptions</td>
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<td>TR The irony of the</td>
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<td>S5 Discussing the</td>
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<td>police inspector’s</td>
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<td>meaning of ‘evil’</td>
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<td>comments</td>
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<td>TR Stereotypes in media reports</td>
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**Reading assessment:** true or false

**Writing assessment:** an essay on settings

**Spoken language assessment:** a report on the case so far
### Opportunities for reading

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<th>Unit 5: Conflicting evidence</th>
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<td>The focus is on:</td>
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<tr>
<td>- understanding details about the relationship between Jekyll and Hyde</td>
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<tr>
<td>- identifying the clues that disturb Mr Utterson</td>
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<tr>
<td>- considering the contrasting presentation of Jekyll in Chapters 3 and 5</td>
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<tr>
<td>- explaining how Stevenson uses symbolism to present ideas</td>
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</table>

<table>
<thead>
<tr>
<th>R1 Read the summary</th>
<th>W1 A comparison of two aspects of Jekyll’s home</th>
<th>S1 Discuss handwriting and forgery</th>
<th>Spoken language assessment: a letter as a plot device task</th>
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<td>R2 Read Chapter 5</td>
<td>W2 The changing character of Jekyll in two passages</td>
<td>S2 A response to the idea of duality</td>
<td>Writing assessment: an essay on Stevenson’s use of fog to convey ideas</td>
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<tr>
<td>R3 Responding to details about the setting</td>
<td>W3 Secretive characters</td>
<td>S3 Reading aloud to explore character through speech</td>
<td>Reading assessment: the presentation and roles of minor characters</td>
</tr>
<tr>
<td>R4 Matching quotations to characters</td>
<td>W4 Comparison of two aspects of Jekyll’s home</td>
<td>S4 A discussion of Stevenson’s approach to structure</td>
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<tr>
<td>R5 Matching comments about fog</td>
<td>W5 Cross-referencing passages</td>
<td>TR The importance of handwriting before technology</td>
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<tr>
<td>TR Using a framework to analyse speech</td>
<td>TR An exploration of the effects of different narrative structures</td>
<td>TR Designing a ‘walk-through’ set</td>
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<tr>
<td>TR Cliffs by writing about the novel</td>
<td>TR A tension line</td>
<td>TR A tension graph</td>
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<td>TR Character hot-seats</td>
<td>TR Character hot-seats</td>
<td>TR Character hot-seats</td>
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### Opportunities for writing

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<th>Unit 6: Shocks and changes</th>
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<td>The focus is on:</td>
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<tr>
<td>- understanding the changes in characters’ appearance and behaviour</td>
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<td>- explaining the effects created by Stevenson’s language</td>
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<tr>
<td>- exploring ideas about shame and guilt in Victorian England</td>
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<tr>
<td>- extending students’ vocabulary through writing practice</td>
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</table>

<table>
<thead>
<tr>
<th>R1 Read the summary</th>
<th>W1 Responding to changes in Jekyll’s character</th>
<th>S1 Exploring idiomatic expressions using body parts</th>
<th>Writing assessment: explaining the changes in Jekyll’s behaviour</th>
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<tbody>
<tr>
<td>R2 Read Chapter 6</td>
<td>W2 Written documents in the novel</td>
<td>S2 Discussing sin and disgrace and characters’ actions</td>
<td>Reading assessment: interpretation of Stevenson’s symbolic use of locks, doors and sealed documents</td>
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<tr>
<td>R3 Close reading of passages about Lanyon</td>
<td>W3 Vocabulary for writing about the novel</td>
<td>S3 Examining reasons for Jekyll’s behaviour</td>
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<td>TR Cross-referencing passages</td>
<td>W4 Cross-referencing passages</td>
<td>S4 Group work on the timeline of the novel</td>
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<td>TR An exploration of the effects of different narrative structures</td>
<td>W5 Group work on the timeline of the novel</td>
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### Opportunities for assessment

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<td>Video: Utterson and Mr Guest examine the handwriting</td>
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<td>Video: The challenges of adapting the novella for the stage</td>
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<tr>
<td>Link: Bristol Museums, Galleries and Archives – The John Horwood book Assessment to Progress</td>
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</table>

### Cambridge Elevate resources

- Video: Utterson and Mr Guest examine the handwriting
- Video: The challenges of adapting the novella for the stage
- Link: Bristol Museums, Galleries and Archives – The John Horwood book Assessment to Progress
### Unit 7: The calm before the storm
The focus is on:
- understanding the significance of events in this short chapter
- understanding how Jekyll’s behaviour is presented
- exploring Stevenson’s use of symbolism and contrast.

#### Opportunities for reading
- R1 Read the summary
- R2 Read Chapter 7
- R3 Responding to Utterson’s words
- R4 Exploring contrasts in speech and behaviour
- TR Identifying irony

#### Opportunities for writing
- W1 Analysis of quotations
- W2 The symbolism of the window

#### Opportunities for spoken language
- S1 Sharing examples from films of mood changes and effects
- S2 Predicting what happens next
- S3 The significance of Sundays
- S4 A discussion of characters’ relationships and associated themes
- TR Explore how cultural values are reflected in the language we use

#### Opportunities for assessment
- Reading assessment: exploring the false sense of closure in this chapter
- Spoken language assessment: a debate on the place of a special Sabbath day in the modern world

### Unit 8: A dramatic conclusion
The focus is on:
- understanding the dramatic events at the ‘end’ of the story
- examining how Stevenson keeps the reader guessing
- exploring Stevenson’s presentation of the characters and action
- developing students’ understanding of characters in the context of their social class.

#### Opportunities for reading
- R1 Read the summary
- R2 Read Chapter 8
- R3 Details about Poole
- R4 Jangled nerves
- R5 Using quotations about characterisation and social class
- R6 Matching characters to religious references
- R7 Identifying and explaining the effects of horror
- TR Practise cross-referencing by examining passages about Hyde

#### Opportunities for writing
- W1 Responding to Poole as a narrative device
- W2 Tasks exploring how tension is increased through description
- W3 A table headed ‘rational thought’ and ‘defies reason’
- W4 Writing about Utterson
- W5 Add to notes on themes and ideas in the ‘Getting further’ section

#### Opportunities for spoken language
- S1 Understanding distinctions in social class
- S2 Exploring the gothic atmosphere
- S3 Pair work on Poole
- S4 A group presentation to direct a film adaptation of a scene
- TR Exploring gothic atmosphere through a variety of examples

#### Opportunities for assessment
- Spoken language assessment: how religious references contribute to ideas about good and evil in the novel
- Reading assessment: a summary of Poole’s evidence
- Writing assessment: drawing conclusions

### Cambridge Elevate resources
- Video: Incident at the window
- Video: Incident at the window – marking the moment
- Assess to Progress
### Unit 9: The big reveal

**The focus is on:**
- understanding the characters and events
- examining how Chapter 9 fits into the structure of the novel
- exploring Stevenson’s language and style at this point in the story
- considering how ideas about science and morality are presented.

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### Unit 10: Dr Jekyll’s own story

**The focus is on:**
- understanding Jekyll’s account of his story
- examining the relationship between Dr Jekyll and Mr Hyde
- identifying significant details to explore how Stevenson structures the novel
- exploring ideas about the theme of good and evil.

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1 Introducing a mystery

Aims and Outcomes

The aim of this unit is to introduce students to the novel as a classic mystery and start to develop their understanding of Stevenson's telling of the story.

By the end of this unit students will be able to:

- understand the characters and events introduced at the start of the novel
- explore how Stevenson presents them
- identify links between this story and other detective and mystery fiction
- explore attitudes towards respectability.

Getting Started – The Story and You

What's it all about?

The success of the novel since its publication means that *The Strange Case of Dr Jekyll and Mr Hyde* may be familiar to some students, and some may even know that this is a story of double identity and transformation. While this may be helpful in engaging their interest in reading the novel, it's important to remind modern students that Stevenson wrote it as a mystery horror story for an audience to whom the characters and events were new. They need to explore the ways in which the opening of the novel sets up a mystery and introduces the means of solving it through the character of Mr Utterson. The pre-reading tasks in the Student Book are designed to get them started with accessible approaches to ideas and contextual knowledge that will support their reading. It will help them to see the legacy of the novel and develop their understanding of the genre to which it belongs.

There is a rich resource of images online based on Jekyll and Hyde that will prompt discussion. Some helpful questions will be:

- What do the images show about the relationship between Jekyll and Hyde?
- How are the two characters different?
- What emotions do they seem to express?

Differentiation

2 To support students who are less confident with the concept of literary genres, you could do some preliminary work using clips from familiar films, examining the ways in which the genre is indicated in publicity material and trailers.

NB: Beware of letting students rely on film or TV versions because many of them depart from the text and will create confusion. The specially filmed clips on Cambridge Elevate have been designed to reflect the text as accurately as possible.

Extension

Getting Closer – Focus on Details

Mr Enfield’s testimony

This section will help students to understand the events and characters in Chapter 1, starting with the plot and the details of Mr Enfield’s story.

Read the whole chapter first, or use the chapter summary to get an overview.

Differentiation

1 You could give less confident students prompts as a focus for their attention before reading aloud the two pages of Enfield’s account of the events concerning Hyde. Examples of key phrases might include:

- ‘about three o’clock of a black winter morning’
- ‘I never saw a man I so disliked, and yet I scarce know why’
- ‘The man trampled calmly over the child’s body and left her screaming on the ground’
- ‘another man’s cheque for close upon a hundred pounds’

More confident students could read this section in pairs.

2 This role-play task helps students to grasp the important details of Hyde’s first appearance. Oral responses and discussion underpin the development of students’ understanding and interpretation. Reading it aloud will give a better sense of this as an anecdote told between friends – the first of the personal testimonies in the novel.
3 Now focus on the description of the street and building that prompts Enfield’s story. Students develop a personal response by framing their own questions about the emerging mystery. They might be about:

- the state of the building
- the reason for its contrast with others on the street
- who owns it
- why Hyde has a key
- who signs the cheque and why he does so.

PUTTING DETAILS TO USE

Understanding Mr Utterson

Having established that there’s a mystery to solve, examine Mr Utterson, the character Stevenson uses to investigate it. These tasks promote the idea of the character as a construct, so that students can understand Utterson’s role as a literary device in the novel.

Differentiation

1 You could ask students what skills and qualities an investigator needs: the ability to ask questions; to gather evidence; to put details together into a coherent explanation.

But remember: although Utterson is the investigator, he is not a detective. He is a lawyer and friend of Jekyll who investigates the mystery out of curiosity and concern. The tasks in the Student Book develop a critical understanding of his role in the novel.

The tasks help students to analyse Stevenson’s presentation of Utterson in Chapter 1. They need a good grasp of the complexity of Utterson’s character with his contradictory qualities of cold, dreary austerity on one hand and human tolerance and helpfulness on the other.

Extension

Enfield and Utterson’s attitudes

1 a and b You could start with these examples and then look closely at Enfield’s use of simile and metaphor in this paragraph by discussing the image of a rolling stone and the meaning of ‘bland old bird’.

2 Answers are as follows:

- a Enfield
- b Utterson
- c Utterson

LEARNING CHECKPOINT

Some students may need more support with writing the contrasting views of Utterson’s character. They could write an entry for a ‘Recommend a Lawyer’ website identifying his good qualities from the text and perhaps making up anecdotes that would illustrate them.

For the other side of his character, give them a leading title such as ‘The most… man I ever knew’, and get them to provide the unflattering adjective.

In a closed book exam students need to refer to details from the text, so the tasks here cover a lot of short quotations of words and phrases. They don’t need to learn long quotations for the exam, but key words and phrases could be usefully displayed in the classroom so that students can get into the habit of using them to support their responses.

3 There are many relevant quotations to support students’ interpretations of characters’ attitudes. They might include:

- a Agree: ‘It was reported by those who encountered them in their Sunday walks, that they said nothing…’
- b Disagree: Enfield says, ‘I had a delicacy’, which shows that he does care about the effects of his actions on other people.
- c Disagree or can’t yet say: There is nothing to suggest that they are hiding secrets of their own, but when Enfield says, ‘Blackmail, I suppose; an honest man paying through the nose for some of the capers of his youth,’ he shows that he understands how blackmail affects people.
- d Agree: When Utterson realises that he knows the man who signed the cheque he says, ‘Let us make a bargain never to refer to this again’.
- e Agree: Enfield says, ‘You start a question, and it’s like starting a stone… the more it looks like Queer Street, the less I ask’.
- f Agree: Enfield describes the person who signed the cheque as ‘the very pink of the proprieties, celebrated too, and (what makes it worse) one of your fellows who do what they call good’. And Utterson comments, ‘The fact is, if I do not ask you the name of the other party, it is because I know it already’.

Choosing names

1 It’s useful to develop students’ confidence in using appropriate literary terminology, as here in relation to the Hyde/hide homophone. Understanding homophones – words that are pronounced the
same but have different spellings and meanings (for example heir/air; bare/bear; knew/new; two/too) – will be helpful to their wider literary study. Get them to build a bank of examples and extend it to wordplay and puns.

The setting of Chapter 1
Help students to understand the impact of setting by starting with clips from TV and film. What does the presentation of the setting before the action contribute to the narrative and atmosphere?

Use the clip from Cambridge Elevate to see how the scene in Chapter 1 has been interpreted in a stage production.

1 Read the description of the setting in Chapter 1. Students could analyse it by annotating the passage displayed on large sheets. For success, they need to be able to select details and comment on how Stevenson uses them to create effects.

Share the modelled answer before asking them to write their own analysis of the second passage. Working with short sections of text in this way is good preparation for the exam, and students should be encouraged to make links between sections of the text as they read it.

Differentiation
You could ask the students to work in pairs or groups to develop a paragraph in the same style as the modelled answer. Less confident students could start by using a dictionary to understand the adjectives and then explain the impression they create when used together. Encourage students to read and assess each other’s answers.

GETTING FURTHER
Ideas about duality
1 This task introduces students to the novel’s central theme of duality. They also need to be able to understand and discuss ideas about concealment, hypocrisy and preserving good reputations. Possible answers for the table could include:

- the street – ‘small and what is called quiet’
- the man – ‘the very pink of the proprieties’
- the building – ‘It seems scarcely a house’.

Extension

CAMBRIDGE ELEVATE RESOURCES
The British Library website contains some excellent resources on Jekyll and Hyde.

In the Student Book
Video: The actors consider the characters they are about to play
Video: The story of the door
Assess to Progress
AIMS AND OUTCOMES
The focus of this unit is on the way in which Stevenson uses Chapter 2 to set up Utterson’s investigation into the mystery. It is worth reminding students continuously of the assessment objectives so that they can see the relevance of their study tasks.
By the end of this unit students will be able to:
• identify key information about the characters and their relationships
• understand the effects of the language Stevenson uses to describe them
• explore how Stevenson creates and atmosphere of mystery and suspense.

Note
Tasks in the Student Book focus on the character and characterisation of Mr Utterson. From this early stage students should be encouraged to see this character as a literary device constructed by the author to play the role of investigator.

GETTING STARTED – THE STORY AND YOU
The introductory tasks focus attention on two important ideas from this chapter: friendship and inheritance. The tasks in the Student Book will help students to consider the wider aspects of these themes and understand their continuing relevance today.

Friendships under strain
Utterson is Jekyll’s friend and lawyer so he is driven by a mixture of personal loyalty and professional concern. Jekyll’s unusual will prompts his enquiry into the identity of Hyde, and raises questions about blackmail. You could use the prompts in the Student Book to start a discussion about friendship and loyalty. Record/display some of the words and phrases that emerge so that students might use them in their consideration of relationships between characters in the novel.

Inheritance
Students need to be familiar with relevant ideas and terms about inheritance so that they can understand why Utterson is so concerned by the terms of Jekyll’s will and the idea of blackmail, which is his first theory to explain the mystery.

This is a good opportunity to build vocabulary, starting with the links between words like ‘inheritance’, ‘heir’ and ‘inherit’, or ‘benefactor’ and ‘beneficiary’. Widen the word study to examine the meanings of other words that share the ‘bene’ prefix: ‘benevolent’, ‘benefit’ and, if you’re reading Romeo and Juliet, ‘Benvolio’.

GETTING CLOSER – FOCUS ON DETAILS
Interpreting Utterson’s language
1 To help students interpret metaphors you could encourage them to consider the literal meanings of the words used and then explore their connotations and the meanings they imply. Some examples of metaphors could be:
• ‘The ghost of some old sin’ – connotations of being haunted or troubled by the past. This also introduces a gothic element that some students might recognise. The gothic aspect of the novel is explored later in the Student Book. Use of the word ‘sin’ expresses the idea of religion and wrongdoing – an early indication of the novel’s concern with the themes of good and evil.
• ‘cancer of some concealed disgrace’ – literally a growth or tumour with connotations that imply something growing and hard to eradicate. Note the adjective ‘concealed’ – a reminder of secrets and mystery.

Extension
2 Here are some suggestions on the significance of the quotations:

a The will is ‘holographic’ or handwritten – Mr Utterson refused to help write the will because he disapproved of it, so Jekyll had written it himself.

b ‘disappearance or unexplained absence for any period exceeding three calendar months’ – wills usually deal only with what should happen after someone has died, but this one has a disturbing extra clause.

c ‘the name was but a name of which he could learn no more’ – even though he appears to be one of Jekyll’s close friends, Utterson has never met or heard of Hyde before.

d ‘out of the shifting, insubstantial mists that had so long baffled his eye there leaped up the sudden, definite presentment of a fiend’ – now that Utterson has heard Enfield’s story about Hyde he is even more concerned.

Resources on Cambridge Elevate will help students to further understand details in the text about the will and Utterson’s actions.
PUTTING DETAILS TO USE

Utterson as an investigator

1 a and b Utterson uses a metaphor ‘shoulder to the wheel’ to suggest the effort he is prepared to make. This image implies that he will support Jekyll, even though Jekyll may be reluctant to accept his help. Perhaps Jekyll will regard his help as interference, which explains why Utterson expresses doubt by repeating, ‘if Jekyll will only let me’.

2 a Utterson questions Lanyon about his relationship with Jekyll and about whether Lanyon has ever come across Mr Hyde. He asks Poole about Hyde’s freedom to use the dissecting room door and Jekyll’s attitude towards him.

b Utterson discovers that:

- Lanyon’s friendship with Jekyll has broken down following scientific disagreements
- Lanyon has never heard of Mr Hyde
- from Poole he learns that Hyde has a key to enter Jekyll’s house freely, and the servants have orders to obey him. However, Hyde never dines there as a guest, and the servants rarely see him because Hyde comes and goes by the laboratory.

Utterson’s nightmare

1 Students should notice that Enfield’s troubling story has stayed with Utterson, and be able to identify the echoes between different sections of the text. Suggested answers for the table headings ‘Enfield’s story’ and ‘Utterson’s nightmare’ are paired up below:

- ‘… field of lamps in a nocturnal city…’ – ‘… street after street, all lighted up…’
- ‘The figure of a man walking swiftly’ – ‘A little man who was stumping along eastward at a good walk’
- ‘Child running from the doctor’s’ – ‘Running as hard as she was able down a cross street’
- ‘Human juggernaut trod the child down’ – ‘Like some damned Juggernaut’
- ‘Crush a child and leave her screaming’ – ‘The man trampled calmly over the child’s body and left her screaming on the ground’

The presentation of Mr Hyde

1 Suggested quotations and impressions for the table are:

- ‘With a hissing intake of breath’ – onomatopoeic quality of the verb conveys an impression of a snake, distrustful and dangerous
- ‘snarled aloud’ – the verb conveys an impression of a dangerous or threatening animal
- ‘a savage laugh’ – the adjective makes Hyde seem less than human. You might find it useful to link here to the contextual information about Darwin.

Remind students to integrate analysis in their comments (e.g. use terms such as adjectives and alliteration). Students will have their own interpretative responses to the examples given. To explore what lies behind their understanding and interpretation, they could discuss the presentation of snakes in other books and films – for example in the Harry Potter series. Give them a selection of pictures of animals (lambs, lions, owls, donkeys, pigs, sheep) and ask them to consider the characteristics usually associated with each one. What has influenced us to regard animals in these ways? Are the perceptions of animals different in different cultures?

Night and day – light and dark

1 This task in the Student Book is designed to develop students’ confidence in expressing their own interpretations of the text. They need to understand how readers are influenced by writers’ choices.

- Enfield’s encounter with Hyde – ‘three o’clock of a black winter morning’
- Utterson’s return home – ‘Sunday evening’
- Utterson’s visit to Lanyon – ‘later that evening’
- Utterson’s meeting with Hyde – ‘10 o’clock on a fine dry night with frost in the air’.

It is worth noting the predominance of night time activity in relation to Hyde.

Differentiation

For less confident students you could use pictures and clips from films to introduce the idea of mood or atmosphere associated with times of day. More confident students could be asked to find their own clips online. Explore ideas associated with light and darkness, and the historical and cultural background to them.
GETTING IT INTO WRITING

1. This task develops the skill of comparing passages from different parts of the novel. Two suggested passages from Chapter 1 could be:
   - Enfield’s description beginning, ‘All at once, I saw two figures…’ and at the end of the chapter, ‘There is something wrong with his appearance…’
   - and from Chapter 2 the passage beginning, ‘The steps drew swiftly nearer…’

Students should be able to identify similarities in the description of Hyde’s size and appearance; his quick movements; the effect he has on people who see him.

GETTING FURTHER

The character of Dr Lanyon

Lanyon’s significance in the story is not yet not apparent, but he will be important later. This is a good point at which to think about characters as constructs. The task in the Student Book explores Stevenson’s first presentation of Lanyon ready for the contrast that is made when we meet him again later.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

- Video: Dr Jekyll’s will
- Video: Search for Mr Hyde – plot summary

In this Teacher’s Resource

- Link: National Media Museum
- Assess to Progress (with example responses)
AIMS AND OUTCOMES
The aim of this unit is to understand Stevenson’s presentation of Jekyll and his relationships on his first appearance in the novel in this very short chapter. By the end of this unit students will be able to:
• understand Stevenson’s presentation of Dr Jekyll
• understand Utterson’s relationship with Jekyll
• examine how the author uses dialogue to tell the story
• make links with what they have learnt about the novel so far.

GETTING STARTED – THE STORY AND YOU

What do you expect of Dr Jekyll?
As students study the novel sequentially and, we hope, enjoy the story, it is important to develop their critical awareness of how the story is constructed. So far, they will have formed clear impressions of the character of Hyde, but Jekyll appears only now for the first time in Chapter 3. The tasks in this section of the Student Book are designed as pre-reading tasks, which will help them to consider Stevenson’s approach and its effects on their understanding.

1 They might use the following details to shape their own responses and predictions:
   a his profession as a doctor; details about his will, his house and his links with Hyde
   b Enfield mentioned his reputation; Utterson fears that he is troubled by a blackmailer; Lanyon has fallen out with him over scientific differences

Differentiation
• getting students to make predictions is a good way to engage them with the text. Ensure that they use details as the foundation for their ideas.

Less confident students might need more hints, such as:
• What do we know about his occupation?
• His friends?
• His position in society?
• What did Lanyon tell Utterson about Jekyll?
• Why does Utterson think that Jekyll might be in trouble?

More confident students should be able to make cross references to support their points of view with less help.

2 Even though some students will be familiar with the story, it is essential to maintain a sense of critical distance and remember that the novel is a mystery horror story. The author has delayed presenting Jekyll to create suspense.

Extension

GETTING CLOSER – FOCUS ON DETAILS

Utterson – a good friend

1 Utterson is presented as the steady influence on the members of his social group. He is ‘dry’ and ‘unobtrusive’ where others are ‘light-hearted’ or ‘loose-tongued’. He conveys an air of ‘rich silence’ which contrasts with ‘the expense and strain of gaiety’.

Extension

PUTTING DETAILS TO USE

The presentation of Dr Jekyll

1 Stevenson conveys the complexity or duality of Jekyll's character in this first description. Give students the whole of the long sentence which begins ‘To this rule, Dr Jekyll was no exception…’ on a large sheet and let them work together to annotate it, highlighting words which create a favourable impression of Jekyll.

Extension
The point of this task is to use textual details for cross reference and comparison. The suggested discourse markers in the Student Book will help students to construct their written answers. Constructing written answers in limited time is one of the challenges of the Literature examination.

All students will benefit from practising expressing their ideas orally before writing them down. Use a ‘Speak as you write’ approach as preparation. Here, for example, students could take turns in making comments about Hyde and Jekyll using appropriate discourse markers in their speech. Display a list of discourse markers in categories:

- those for adding further information
- those for introducing a contradiction or contrast
- those for adding emphasis, etc.

As each student takes a turn, the rule is that they must use an appropriate discourse marker to further the discussion.

Stevenson’s use of dialogue

Stevenson’s writing contains the long sentences, complex vocabulary and unfamiliar references typical of 19th-century prose, making it a challenging read for students. Hearing it read aloud, or better still reading it aloud themselves, will bring the text to life for students and make it better understood. This is especially true of sections of dialogue. Chapter 3 is written almost entirely as dialogue between Utterson and Jekyll. Arrange for students to work in groups of three, allocating parts as Jekyll, Utterson and the narrator. They should read aloud the section of dialogue in this chapter. They will notice that Jekyll says much more than Utterson. Discuss the impression that this creates.

Extension

Look for non-fluency features that make the dialogue realistic. Elsewhere in the novel students will see emphatic and idiomatic expressions in characters’ speech.

Comparing sections of dialogue

The Student Book contains tasks for identifying and analysing Stevenson’s presentation of characters through dialogue.

By studying the adverbial phrases and the features of natural speech, students will understand how Stevenson conveys a sense of the characters, their feelings and their relationships.

Stevenson gives two views of the breakdown in the friendship between Lanyon and Jekyll. Lanyon says that he deplores Jekyll’s unscientific ideas, and fears that Jekyll has gone ‘wrong in mind’. Jekyll blames Lanyon for being an ‘ignorant’ and ‘hide-bound pedant’.

Differentiation

Help students to understand how the author’s representation of speech shapes the reader’s response by giving them a piece of Free Direct Speech (perhaps one that you have made up), which they can transform into Direct Speech by adding their own narrative details. Students should work in groups to produce contrasting interpretations of character and action based on the dialogue.

GETTING IT INTO WRITING

Writing from different points of view

1 and 2 These tasks in the Student Book are to write diary entries from the point of view of Jekyll and then Utterson. Help students to plan and prepare by discussing the feelings that Stevenson shows in each character through the dialogue between them. Students should notice that Jekyll seems:

- resentful of Utterson’s intrusion
- reluctant to talk
- falsely cheerful
- afraid or angry
- troubled by the situation with Hyde
- in need of Utterson’s support.

while Utterson seems to be:

- curious
- determined to enquire into the will
- wanting to help
- fearing the worst
- reluctant to carry out the will’s instructions concerning Hyde.

GETTING FURTHER

True or false?

1 True or false answers are as follows:

a true
b false
c true
d true
e false
f true
g false
h true
Differentiation

It could be useful to provide less confident students with short quotations from the text in a mixed order for students to match with the statements before deciding whether they are true or false.

These quotations relate to the statements:

a ‘To this rule, Dr. Jekyll was no exception…’
b ‘A close observer might have gathered that the topic was distasteful…’
c ‘I always mean to see more of him… I was never more disappointed in any man than Lanyon’
d ‘… pursued Utterson, ruthlessly disregarding the fresh topic’
e ‘Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes’
f ‘Make a clean breast of this in confidence; and I make no doubt I can get you out of it’
g ‘I would trust you before any man alive…’
h ‘I can’t pretend that I shall ever like him’

You could use the clip from Cambridge Elevate in which Utterson expresses his concern for Dr Jekyll to support students’ understanding of different characters’ points of view.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: How Stevenson introduces Dr Jekyll to the story

Video: An interview with Utterson about his friend Dr Jekyll

Assess to Progress (with example responses)
AIMS AND OUTCOMES
This unit explores the development of dramatic action and increase in suspense as Hyde is pursued as a murderer.
By the end of this unit students will be able to:
• understand events and clues unfolding in the story
• identify Stevenson’s use of contrast and explain its effects
• explore how Stevenson’s presentation influences the reader’s response to the characters
• consider ideas about the London setting.

GETTING STARTED – THE STORY AND YOU

Reporting criminals and victims
Examples of 19th-century news stories are available on The British Library website – The Illustrated London News carried front-page stories of gruesome murders. The tasks in this section are very good for spoken language.

Extension

1 Students may identify the vicarious thrill that crime stories provide and the intriguing mystery associated with solving them.

2 This task, which explores news stories, is good preparation for the English Language reading papers. It offers lots of potential for language study of headlines, the presentation of action and ideas about writers’ viewpoints and perspectives.

Differentiation
For less confident students you could provide the stories.

More confident students will be able to find their own, and perhaps explore the subtle differences in the presentation of the same story in two or more newspapers.

GETTING CLOSER – FOCUS ON DETAILS

Responses to murder

1 The task in the Student Book explores the romanticised reporting of the murder and Stevenson’s manipulation of the reader’s view of each character.

The characters are:

- a the maidservant
- b Mr Hyde
- c the maidservant
- d Sir Danvers Carew
- e Sir Danvers Carew
- f Sir Danvers Carew

2 This task leads students towards making interpretative comments about the presentation of each character. The important things to note are as follows:

a The maidservant’s fear and her emotional reaction are designed to heighten the sense of horror at the crime. Help students to understand her point of view by using the clip on Cambridge Elevate which dramatises her account of the murder.

b The purity, innocence and respectability of Sir Danvers Carew – standing for all the things that Hyde is not.

c Before students complete this task, they should identify the phrases that convey an impression of inhuman, violent action and a character lacking in compassion or remorse.

Extension

PUTTING DETAILS TO USE

Stevenson’s mystery trail

1 The answers to the statements are as follows:

- a true – the maidservant recognised him
- b false – it was about 11pm
- c false – the victim’s purse and gold watch were found on him
- d true – Utterson recognises the stick as one that he gave to Jekyll
- e true – the other half of the broken weapon is found behind Hyde’s door
- f true – the rooms were ransacked and documents burned
- g false – Hyde has never been photographed and witnesses gave only vague details of his appearance
Differentiation
It is important for students to follow the clues to the mystery as Stevenson presents them. Use this opportunity for a group spoken language task to consolidate their understanding and work creatively. In small groups, students could act as police officers on the case of Mr Hyde. They could prepare a presentation for the incident room, including all the facts and ideas that they consider relevant. Present it to the class and answer questions about the case so far.

To support students’ planning you could provide the following prompts for gathering evidence and details, and then display their work:

- a sheet headed ‘Mr Hyde’ with bullet list: age, appearance, address, home life, habits, actions relating to the crime; perhaps with a silhouette of a man in profile with a big question mark
- spider diagram headed ‘The crime’ with legs: date, time, victim
- start of a typed bullet list, top entry: Previous assault (witness: Enfield)
- hand-written notes; heading, each followed by the start of a bullet list: Maudservant – ‘I recognised him straight away…’; Housekeeper – ‘I knew he was a baddun…’
- photo of the decorative knob on the top of a Victorian walking stick
- photo of an old (Victorian) cheque.

More confident students might develop their presentations into a ‘Crimewatch’ report in the style of the TV programme.

Setting and atmosphere

Extension

1 An alternative to sketching would be the creation of a mood board with pictures taken from magazines. The idea is to compile a collage display that conveys the mood of the setting through a variety of images that work together. Take it further by asking students to incorporate words and phrases from the text into their display.

2 a–c This question in three parts focuses on Stevenson’s descriptive language:
- a dingy street, a low French eating house, ragged children, blackguardly surroundings.

Stevenson’s use of irony

Extension

1 The inspector is only a minor character, but his ambition here – to solve the murder of a prominent public figure – creates the impression that he too is keen to build his reputation.

2 It is ironic that the inspector expresses such confidence when in fact he is wrong in some of his assumptions and completely unable to arrest Mr Hyde. Use the following quotations:
- ‘I have him in my hand’
- ‘We have nothing to do but wait for him at the bank…’
- ‘You may depend upon it, sir…’
- ‘He must have lost his head…’
- ‘Why, money’s life to the man’.

Contrasting descriptions
The highlighted sentence conveys surprise and puzzlement. It reminds us again of the mysterious nature of the relationship between Jekyll and Hyde.

1 The contrast embodies the extremes of wealth and poverty and the difference in social status between Jekyll and Hyde.

2 The phrase emphasises the link between the two characters and conveys a sense of surprise, which highlights the contrast between the two men.

3 Elegance is suggested by words such as:
- ‘wine’
- ‘silver’
- ‘elegant’
- ‘connoisseur’
- ‘many plies’.

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Mr Hyde’s housekeeper

Differentiation

1. One of only two female characters, she appears very briefly and is given no name. You could help less confident students to understand the idea of hypocrisy by building a word bank of synonyms (e.g. two-faced, false, insincere, fake, phony).

2. The oxymoron emphasises the contradiction in the housekeeper’s character and helps students to understand her better:
   - although she has excellent manners, she hides an evil disposition
   - even though she is Hyde’s paid housekeeper, she shows no loyalty or respect for him.

GETTING IT INTO WRITING

Writing about settings

Differentiation

Again, students will gain confidence from practising orally what they are going to write. You could put them in groups, and allocate a setting to each group on which they must become expert. For each one, ask them to produce a poster which illustrates the visual details of the setting and presents Stevenson’s techniques as an aide memoir. Students could then share their work with the other groups. Display the posters for reference during the writing session. Let students assess each other’s writing about the first passage and give advice on improvements for the second one.

GETTING FURTHER

What does it mean to be evil?

The task in the Student Book helps students to start thinking about the meaning of evil. This theme occurs again in a later unit. You could introduce ideas about language change and how cultural norms and social values change over time.

LEARNING CHECKPOINT

This is an opportunity to write a summary of the case so far. Students will be able to use the material they gathered for the spoken language task above.
Chapter 5 contains more of the hallmarks of detective mysteries: conflicting evidence, a forged document and secrets. This unit explores how Stevenson uses contrast to present characters and ideas.

By the end of this unit students will be able to:
- understand details about the relationship between Jekyll and Hyde
- identify the clues that disturb Mr Utterson
- consider the contrasting presentation of Jekyll in Chapters 3 and 5
- explain how Stevenson uses symbolism to present ideas.

The novel has many of the features of detective fiction, and Utterson is presented in the role of investigator. With its focus on a forged letter, Chapter 5 furthers that impression of the genre, but classification of the novel is more complex than that. Students should remember that Utterson is Jekyll’s friend and lawyer, not a detective. They need to understand the novel as a mystery horror with powerful themes about human nature. Later tasks in Units 8 and 12 will explore its links with the gothic tradition, building on what students have already seen about Stevenson’s depiction of setting and its contribution to the atmosphere in the novel.

Forgery and forensics

1 a This task engages students by introducing the idea of forgery before they read the chapter in which the handwriting on a letter comes under scrutiny. Ideas from forensic science are familiar to most people in the 21st century, and students will have heard of crimes that involved forgery or false identity. During the 19th century, scientific approaches to solving crimes were in their infancy, but even then, the distinctive nature of people’s handwriting was starting to be recognised. Detective fiction was growing in popularity and readers would be familiar with some of the methods used by detectives.

b You could discuss with students the importance of being able to trust people’s handwriting and signatures in an era before the introduction of technology such as keyboards and computers.

1 Before undertaking this task you could discuss with students the appeal of stories involving doctors, medicine and science. Which others do students know from TV and films? Explore how scientific matters are used to create fear or horror. This task will help students to interpret details, and the word bank seeks to extend their vocabulary.

Whilst some students will need help to understand the suggested words, others may be encouraged to extend the list and refine their written expression by using abstract nouns derived from appropriate adjectives.

2 and 3 For this piece of writing, students should refer back to their work in Unit 1 where they examined the description of the outside of the back of Jekyll’s house. It is essential for their understanding of the story that they grasp the geography of the building and the contrast between the shady rear entrance to the old dissecting room and the respectable, welcoming front of Jekyll’s house on the street around the corner.
Differentiation

By this stage, most students will be able to produce detailed diagrams with annotations from the text which could be displayed to support their reading.

Set up a physical ‘walk-through’ in the classroom to help students to visualise the scene: arrange furniture to represent the front and rear sections of the building, and give out short quotations on slips of paper which students can use to label it. More confident students could design the ‘walk-through’ and select quotations independently.

PUTTING DETAILS TO USE

Dr Jekyll’s changing character

1 Contrasting quotations from Chapter 5 might include:
   • ‘Dr Jekyll, looking deadly sick’
   • ‘He did not rise to meet his visitor’
   • ‘seized with a qualm of faintness’
   • ‘he shut his mouth tight and nodded’
   • ‘[Utterson] was surprised at his friend’s selfishness’.

2 Again, this task examines Stevenson’s representation of natural speech to present a character. Here are some examples of the features listed:
   a ‘he is safe, he is quite safe’
   b ‘It is all at an end’
   c ‘I have – I have received’
   d ‘I swear to God’.

The letter as plot device

The modern reader will probably know the answer to the mystery, because the story of Jekyll and Hyde has become so well known. Students may need reminding to keep a critical distance and remember that 130 years ago Stevenson’s readers would not have known what was going to happen. They would have found the clues in the letter intriguing.

1 The correct order of statements is: f, b, c, a, d, g, e.

2 Again, the focus here should be on Stevenson’s use of a literary device. The mysterious elements are the contradictions about how it came to Jekyll, and the suggestion that it is in his handwriting. Students should consider these points:
   • Why would he write such a letter?
   • How does Utterson respond to the discovery?
   • What does the reader think about Mr Hyde and his whereabouts?

It could be helpful to discuss other examples in literature, film or TV programmes in which a letter – or another form of correspondence – is significant to the plot.

The clip on Cambridge Elevate which shows Utterson and Guest examining the handwritten letter will help students to understand this key moment in the plot.

Secrets and silence

1 Students should notice that from the first chapter, Stevenson suggests that characters in this story
are keeping secrets, through their behaviour and through what they say – or don’t say. This contributes to the air of mystery throughout the novel.

a Utterson
b Utterson speaking to Guest
c Mr Guest – Utterson’s trusted clerk
d Jekyll
e Jekyll, speaking of Hyde
f Jekyll, speaking to Utterson

Extension

‘The fogs of London’

1 This task models some analytical and interpretative comments to prepare students for the task that follows on metaphor. The comments provided should not be seen as the only possible interpretations.

The use of metaphors to present emotions and ideas

1 This task focuses on connotations by separating the literal meaning of metaphors from the ideas they convey.

Developing tension

Differentiation

1 This graph task examines the shape of the narrative. The term ‘tension’ may need explanation in the context of a mystery story. On one level there is the tension that Utterson feels. What emotions can students identify in relation to this? At another level is the tension created by the author of a mystery horror story for the reader. What responses or feelings do readers have at different stages in the story? You could start this task by using more familiar terms for less confident students, such as ‘Level of excitement’ or ‘How curious you feel’ as a means of understanding the idea of tension. Create a ‘tension line’ from ‘not tense’ to ‘very tense’ across the room. Ask students to stand on it where they think is appropriate for each stage in the story. They need to be able to justify their choices. Afterwards, students could watch actors discussing how to maintain tension for a modern audience in a clip on Cambridge Elevate.

GETTING IT INTO WRITING

Writing about minor characters

1 As preparation for this task you could set up a spoken language ‘hot-seat’ task in which students take the role of the minor characters and are interviewed by the class.

To support the writing task, choose a relevant short passage from the text so that students can practise using extracts as the starting point for their answers.

GETTING FURTHER

Plotting the tension

This is similar to the earlier tension graph but it now plots the shape of the whole story so far. Display it in the classroom and add to it as students read the rest of the novel.

Having considered Utterson’s mood, they could add comments about their own responses as readers.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Utterson and Mr Guest examine the handwriting

Video: The challenges of adapting the novella for the stage

In this Teacher’s Resource

Link: Bristol Museums, Galleries and Archives – The John Horwood book

Assess to Progress
AIMS AND OUTCOMES

Students will explore how the mystery deepens in this chapter through changes in the characters: Hyde has disappeared as if he never existed; Jekyll’s behaviour swings from sociability to seclusion; and Dr Lanyon experiences a shock that kills him.

By the end of this unit students will be able to:

• understand the changes in characters’ appearance and behaviour
• explain the effects created by Stevenson’s language
• explore ideas about shame and guilt in Victorian England
• extend their vocabulary through writing practice.

Note

There is a deliberate effort in the tasks in the Student Book to re-use and cross reference details and quotations so that students develop confidence with the text for a closed book examination.

GETTING STARTED – THE STORY AND YOU

Expressions using body parts

1 Exploring idiomatic expressions. The Student Book suggests a way into this through a charades-type game. The learning outcome should be that, used in conversation, the hyperbole that these expressions often contain creates a dramatic effect for the listener. This work may be linked to the study of dialogue in the last unit; it is another feature of Stevenson’s language that creates an authentic impression of characters’ voices.

Extension

GETTING CLOSER – FOCUS ON DETAILS

The change in Dr Lanyon

Differentiation

1 To make the comparison manageable, you could provide the two passages together like this:

<table>
<thead>
<tr>
<th>Dr Lanyon in Chapter 2</th>
<th>Dr Lanyon in Chapter 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner... he sprang up from his chair and welcomed him with both hands... geniality... genuine feeling</td>
<td>The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older... tokens of a swift physical decay... a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind.</td>
</tr>
</tbody>
</table>

and give less confident students more specific guidance of the comparisons to explore:

• adjectives describing Lanyon’s appearance
• his manner in the two extracts
• his feelings.

2 Lanyon looks paler, thinner, balder and older. All this is summed up as a ‘swift physical decay’, which Stevenson attributes to ‘some deep-seated terror of the mind.’

PUTTING DETAILS TO USE

The change in Dr Jekyll

1 Even before this chapter, there have been examples of change in Jekyll’s mood and behaviour: in his conversation with Utterson in Chapter 3; in his manner and appearance in Chapter 5. In Chapter 6 he starts ‘a new life’, but reverts to seclusion in a matter of months.

Extension

3 This task calls for interpretation supported by detail from the text. It is worth noting that evidence from the text may not be only in the form of a single, short quotation. More sophisticated responses will synthesise details to build an argument.

Extension
This short writing task lets students practise presenting a balanced exploration of ideas to express their interpretation. It may be helpful to remind them of some useful discourse markers to structure their writing, perhaps by using those that were displayed to support them in Unit 3.

Ideas about sin and disgrace

1. Again, these tasks help students to develop their interpretations. This is open to interpretation. The point is that Stevenson has created a world of secrecy that adds to the mystery of the novel. Read the context box and discuss its implications for respectable men. Although there are no right answers, some things that you might consider for discussion are:

   a. crime or involvement in illicit sexual behaviour
   b. sexually transmitted disease or a professional misdemeanour
   c. anything that goes against the Christian moral code of behaviour
   d. a suggestion of shame or fear that he is a danger to others

2. You could put students in groups, giving each one responsibility for one of the possible reasons for Jekyll’s behaviour listed here. They need to present an argument based on evidence from the text to support that reason. Having heard all the explanations, the class could vote on the most plausible.

### Differentiation

1. The documents are listed in the following table. A table like this may help students to consider how the documents they have met so far contribute to the novel. Some examples have been given to support less confident students.

<table>
<thead>
<tr>
<th>Documents</th>
<th>How the document contributes to the plot and the unfolding mystery</th>
<th>How the document links with ideas and themes in the novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>The cheque signed by Dr Jekyll in Chapter 1</td>
<td>Makes a link between Jekyll and Hyde and raises the suspicion of blackmail</td>
<td></td>
</tr>
<tr>
<td>Dr Jekyll’s will in Chapter 2</td>
<td></td>
<td>Madness or disgrace</td>
</tr>
<tr>
<td>The envelope in Sir Danvers Carew’s pocket in Chapter 4</td>
<td>Brings Mr Utterson into the murder case so that Stevenson can use him as investigator</td>
<td></td>
</tr>
<tr>
<td>The mysterious letter without an envelope signed Edward Hyde in Chapter 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The handwritten note from Dr Jekyll inviting Utterson to dinner in Chapter 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jekyll’s letter to Utterson about his life of seclusion in Chapter 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The letter from Dr Lanyon to Mr Utterson, concealing another one which is to be opened on the death or disappearance of Jekyll</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Remind students that the novel has been deliberately constructed; details about time of day and seasons of the year may have been used to convey meanings that will affect readers’ responses and interpretations.
Discuss the connotations of the four seasons and how they have been used to represent ideas and human experiences.

3 a The novel starts late in the year, perhaps November. By the time we reach Chapter 6, more than a year has passed and it is early January.

b So far the action has taken place during the late autumn and winter months.

Extension

GETTING IT INTO WRITING

Choosing appropriate vocabulary

1 and 2 The Student Book again provides support for writing an answer. Students will benefit from discussing their ideas before writing them down.

GETTING FURTHER

Keeping secrets

1–3 This is an open-ended task to collect evidence of symbolic details. You could run it as a competition, allowing a set amount of time for students in pairs to skim the text and jot down their examples, putting each one with its page number on a separate bit of paper. Bring it together as a class by grouping the types of image and discussing the impressions they convey.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The director interviews Poole

Video: The remarkable incident of Dr Lanyon – plot summary and dramatisation

Assess to Progress
AIMS AND OUTCOMES

By the end of this unit students will be able to:

• understand the significance of events in this short chapter
• understand how Jekyll’s behaviour is presented
• explore Stevenson’s use of symbolism and contrast.

GETTING STARTED – THE STORY AND YOU

1 and 2 These tasks focus on the shape of the narrative and the effects that this interval of apparent calm has on the reader’s response.

Use the clip from Cambridge Elevate in the next section to see how this episode translates into a film performance. Note the point at which the mood changes.

Once students have read the whole chapter, go back to the start and look for details from Enfield and Utterson’s dialogue which may now seem ironic.

GETTING CLOSER – FOCUS ON DETAILS

In search of forgiveness

1 and 2 This utterance by Utterson reminds us of the Christian context of the novel, and relates to one of its key themes of good and evil.

It’s worth pointing out that invoking the name of God in the 19th century was a more serious matter than it is now. You could develop a related spoken language task with a series of discussion questions about blasphemy and how cultural values are reflected in the language we use and other indications of modern attitudes towards religion. Bring in ideas about attitudes in a multi-cultural context. This will help students to understand something about the differences between 19th- and 21st-century contexts.

PUTTING DETAILS TO USE

The significance of Sundays

1 a and b The discussion here links with ideas in the previous section. The discussion questions in the Student Book have the potential to be developed into debate about ideas that students will find current and interesting.

Contrasts in speech and behaviour

Almost the whole of this chapter is written as dialogue, so much of what students learnt in Unit 3 will be relevant here. The task below will prepared them for the questions in tasks 1 and 2.

Differentiation

1 Before they answer the questions, you could get students to act this section out in groups of four, each taking the part of either Enfield or Utterson, or Jekyll or the narrator. Encourage them to use the narrator’s comments to guide them in acting it out. Each group could take a short section and perform it for the rest of the class who give critical feedback on the accuracy of their interpretation.

2 ‘the smile was struck out of his face and succeeded by an expression of such abject terror and despair...’

The power of unstated horror

1 a and b These tasks focus on analysing and responding to details. Watch the clip on Cambridge Elevate for extra support.

GETTING IT INTO WRITING

Writing about the false sense of closure

Extension

GETTING FURTHER

The symbolism of windows

Differentiation

1 You could provide a variety of pictures of windows that convey different meanings. Let students make a selection from them to build into a collage with annotations around them, with ideas about how they might be used figuratively to present ideas, feelings and characters. Task 1 here provides some prompts.

2 After doing the preparation above, students should be well equipped to answer this question.

Extension
CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Incident at the window

Video: Incident at the window – marking the moment

Assess to Progress
AIMS AND OUTCOMES
By the end of this unit students will be able to:
• understand the dramatic events at ‘the end’ of the story
• examine how Stevenson keeps the reader guessing
• explore Stevenson’s presentation of the characters and action
• develop an understanding of characters in the context of their social class.

GETTING STARTED – THE STORY AND YOU
As a precursor to the tasks, you could ask the students to consider the title of the chapter heading – ‘The last night’. Students could discuss the effect the title creates and what it leads the reader to expect. They will see that there are still two chapters left, so what predictions do they have about what they will contain? This should link to the novel as a thrilling mystery: whilst the action of the plot concludes here with the death of Hyde and disappearance of Jekyll, it does not explain the relationship between the two characters. Again, if students are already familiar with the story you will be asking them to put themselves at a critical distance and consider how the novel would have looked to its first-time readers.

The ominous chapter heading ‘The last night’ prepares the readers for important events, suggesting that in some way a conclusion will be reached. Stevenson increases the level of tension in this chapter through his description of characters’ behaviour and the atmosphere of the scene.

Servants and social class

1 a–c The students have already learnt about the professional and social status of the main characters. This task focuses on the layers of society and the perspectives of characters from a lower social class.

GETTING CLOSER – FOCUS ON DETAILS
Considering Poole as a narrative device

Differentiation
1 Poole now becomes an important witness to events inside Jekyll’s house, and another contributor of first person testimony through which Stevenson tells the story. Students need to understand the details of his account.

Details that provide support for less confident students may include:

a Utterson exclaims, ‘Bless me!’ when ‘he was surprised’ at Poole’s arrival.

b Utterson asks, ‘What ails you?}; Poole’s ‘manner was altered for the worse’.

c Poole ‘daren’t say’ what he means. He does not answer Utterson directly.

d Poole says that he has been afraid for ‘about a week.’ He ‘daren’t say’ what is wrong, suggesting that he is afraid.

This requires interpretation of Poole’s behaviour and how it is presented.

PUTTING DETAILS TO USE
Increasing tension through description

1 and 2 These tasks in the Student Book focus on the description of the night and help students to structure an analysis of the passage.

Explore the concept of pathetic fallacy – the idea that the natural world is somehow sympathetic to people’s experiences and feelings – by looking at examples from art, film clips and literature. Explain that Ruskin, who coined the term, used it pejoratively. What do the students think?

Extension

Exploring the gothic atmosphere

Extension

1 and 2 This description occurs as Utterson and Poole make their way towards Jekyll’s room. The night is even darker, and the ‘deep well’ of the building seems removed from the outside world.
‘Jangled nerves’

1 The socially inferior servants are afraid, but Utterson steps in to take the lead as his status demands. The words and phrases that suggest the servants are afraid are:

- ‘huddled together like a flock of sheep’
- ‘hysterical whimpering’
- ‘wept loudly’.

This widespread fear emphasises the sense of horror that prevails. Even Utterson is shaken by it, and the reader is affected by the tension that is created.

Exploring characterisation and social class

Consider how Stevenson creates an impression of the characters and Utterson’s social superiority by what they say and do.

a ‘Bless God! it’s Mr Utterson’.
b The servants call Utterson ‘Sir’.
c Utterson criticises the servants and critically assesses Poole’s explanation of events.
d Poole follows Utterson’s plan for breaking into Jekyll’s room.

Although Stevenson conveys Utterson’s authority, he also suggests that the mystery is so great that it confuses even his legal mind to emphasise the strangeness of the situation.

Poole’s role as the loyal servant

As might be expected of a faithful servant, Poole is reluctant to reveal his employer’s secrets. However, he later gives a frank account of what he has seen, and his testimony about Hyde is very important.

The modelled analysis picks out details that will be familiar about Hyde. They might notice the use of the word ‘masked’, which echoes the theme of deceptive appearances. You could also prompt them to suggest what the simile ‘like ice’ shows about Poole’s feelings.

These tasks are straightforward.

Extension

Religious references

Linking characters to quotations:

a Poole as he and Utterson arrive at Jekyll’s house
b Utterson referring to Jekyll
c Utterson’s hope that there will be no reason for his deep fear

2 a Utterson
b Utterson
c Jekyll pleading with the chemist
d the cook
e Poole

Extension

Exploring dramatic action

Differentiation

1 You could ask less confident students to act out the scene in order to better understand Stevenson’s presentation of the action.

To support the written task, you could start by showing all students an action clip from any film and analysing the effects achieved by camera angles, jump cuts, close-ups and sound effects.

Identifying and explaining the effects of horror

1 a–f This task asks for an interpretative response. Building on work that they did in an earlier unit, students could consider why the description of physical effects is a good way for the author to convey characters’ emotions.

Drawing conclusions

1 Poole’s conclusion is that Hyde killed Jekyll and has hidden his body.
2 After reading the note to the chemist, Utterson concludes that Jekyll must be suffering from a terrible illness. Note that during the 19th century, syphilis was an incurable disease which disfigured its sufferers.
3 a and b The significance of Hyde’s being smaller in stature than Jekyll is explained in Chapter 10; he represents the less developed, evil side of Jekyll’s nature.
Differentiation

You could use a table like this to help students refer to Hyde’s other appearances in the novel and record the recurring details. Save two blank rows for additional evidence from Chapters 9 and 10. For more confident students, you could give them ideas for Chapter 1 only.

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1</td>
<td>Enfield’s description of Hyde approaching the girl</td>
</tr>
<tr>
<td>Chapter 1</td>
<td>Enfield’s attempt to summarise his description of Hyde</td>
</tr>
<tr>
<td>Chapter 2</td>
<td>Utterson meets Hyde going into the back door of Jekyll’s house</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>The maidservant’s description of Hyde</td>
</tr>
<tr>
<td>Chapter 8</td>
<td>Poole’s description of Hyde</td>
</tr>
</tbody>
</table>

GETTING IT INTO WRITING

Writing about Utterson

1 a and b

Before tackling the written task about the presentation and role of Utterson, students could discuss the evidence they have found that suggests:

- he has the right friends
- he has a legal mind
- he asks questions and gathers evidence
- he is in the right places at the right times.

This should help them to see that Stevenson has constructed the character in a way that makes him a suitable literary device: as puzzled as the reader, yet close enough to the characters and action to be involved; capable of making enquiries and taking action.

GETTING FURTHER

Themes and ideas

1 and 2

By this stage students should be able to identify recurring motifs.

Extension
AIMS AND OUTCOMES
By the end of this unit students will be able to:
• understand the characters and events
• examine how Chapter 9 fits into the structure of the novel
• explore Stevenson’s language and style at this point in the story
• consider how ideas about science and morality are presented.

Note
This chapter provides the ‘big reveal’. It contains the key to the mystery: that Jekyll and Hyde are the same person. A modern reader, familiar with the story, will have had to suspend disbelief and should have noted the clues and red herrings that Stevenson has provided through the narrative so far. In reading this and the subsequent chapter, students should be mindful of how the two statements fulfil their narrative function of explaining the mystery in full.

GETTING STARTED – THE STORY AND YOU

The problems with science
1 and 2 These tasks link the novel’s theme of the ethical dimension of science to the modern day; it remains after all a very current issue.

You could use these questions to prompt discussion of the headlines:
• What do they mean for people’s identity?
• Who should decide whether such procedures are allowed?
• What could go wrong?

The discussion could readily be developed into a fuller debate, widening its scope and allowing students to practise exploring viewpoints and perspectives which may be linked to their preparation for English Language.

Extension

GETTING CLOSER – FOCUS ON DETAILS

The ingredients of a great conclusion
These tasks develop students’ understanding of the narrative function of the moment of revelation in a mystery story. They help to illustrate the point that Utterson is not an all-knowing detective; he remains as confused as the reader, and Stevenson uses the first-person accounts of Lanyon and Jekyll to conclude the story.

1 Illustrate how this is done by using a short clip from any number of TV detective programmes.

2 These are the main topics on which the reader will still have questions, but students might come up with their own. Here are some suggestions:
   a Where is Jekyll and how did he disappear from the room in which Hyde’s body was found?
   b Why are the clothes in which his body is found too big for him? What is his hold over Jekyll?
   c What is wrong with Jekyll to explain his need for drugs? What drugs are they, and what are their effects?
   d Why did Jekyll have a large mirror in his room? What ‘strange things’ (Poole) has it seen?

PUTTING DETAILS TO USE

Understanding the events explained in Lanyon’s narrative

1 This task secures understanding of key points in Lanyon’s narrative. Here are some suggestions for relevant quotations, though others may be equally valid:

b ‘if you fail me to-night I am lost’

c ‘Upon the reading of this letter, I made sure my colleague was insane’

d ‘The butler was awaiting my arrival; he had received by the same post as mine a registered letter of instruction’

e ‘All this, though it whetted my curiosity, told me little that was definite’

f ‘If his messenger could go to one place, why could he not go to another?’

g ‘I loaded an old revolver, that I might be found in some posture of self-defence’

h ‘… a searching backward glance into the darkness of the square. There was a policeman not far off, advancing with his bull’s eye open; and at the sight, I thought my visitor started and made greater haste’

i ‘I had never set eyes on him before’

j ‘there was something abnormal and misbegotten in the very essence of the creature that now faced me’

Extension
### Differentiation

To help less confident students to understand the significance of the details, you could give them these prompts:

- How does it fit with what we already know about a character or event?
- How does it explain something that puzzled us?
- What does it show about Lanyon’s character?
- How does it add suspense for the reader?
- What clue does it give the reader about the identity of the stranger?
- How does it help to reveal the answer to the mystery?

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**How does Stevenson create impact at the moment of revelation?**

1. Sentence structures are relevant here: note the rhetorical power of the questions in building suspense.

2. To support students’ interpretation consider how the words in bold in this passage might appeal to Lanyon:
   - ‘a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan’.

3. It is worth linking this analysis to students’ knowledge of persuasive features from English Language which they might use in reading assessment and in their own writing.
   - Will you be wise?
   - note the use of the second person pronoun ‘you’
   - a province of knowledge
   - emotions of curiosity and temptation

4. Note that, unsurprisingly, Lanyon chooses to stay; Stevenson has put him in a similar position to the reader: he has ‘gone too far… to pause before… the end’.

This task helps students to consider the effect of details. Again, reading the passage aloud will help them to form their responses and interpretations.

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**Differentiation**

Set up a spoken language task in which students speak as Lanyon to explain his reaction, perhaps as an interview for a TV programme about the case. They could use these suggested sentence starters to explain Lanyon’s thoughts and feelings:

- I couldn’t believe it when I saw…
- I can hardly bear to think about…
- What I saw goes against…
- The reason I feel so shaken is…
- The whole thing is immoral because…
- I am terrified of…

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**The presentation of Lanyon through language**

1. The focus of this task is on Lanyon’s distinctive voice as a doctor, a rational scientist and a morally upright Christian man. His contempt for Jekyll is suggested by his avoidance of his name. The superlatives emphasise the impact that the experience has had on him, resulting in his death.

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**Using sentences to create tension**

The Student Book contains a modelled analysis of effects achieved by syntax, followed by another for practice.

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**The significance of time**

1. If students have been tracking the management of time in the novel, it is important for them to understand this anomaly; such details are usually central to the explanation of a mystery.

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**The conflict between science and the imagination**

1. Lanyon and Jekyll represent opposing sides of the debate between rationalists and romantics. There is more about this in Unit 10 and a helpful exploration of the relationship from Jekyll’s point of view can be found in a clip on Cambridge Elevate.

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**GETTING FURTHER**

**The wonder of science**

1. This task analyses Stevenson’s description of a scientific process and returns to wider questions about science.

2. This will be a good point to use the notes from the extension task prepared earlier for a debate about the ethics of science. Ask students to reflect on the links between this chapter and the ideas they considered at the start of the unit. Now ask them to devise a motion for debate based on what they have learnt.
Differentiation

Stage a TV-style studio debate by appointing a couple of more confident students as ‘experts’ and the rest of the class making up the audience with their prepared ideas. Use the suggestions below as controversial prompts, and ask students to think of arguments in favour and against each one:

- Scientists are dangerous people whose work needs careful regulation.
- Science is too boring or difficult for most people to bother with.
- All scientific developments raise big moral questions.
- Science is a creative task that needs imagination and new ways of looking at the world.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: In Dr Lanyon’s consulting room

Video: Dr Jekyll’s account of why he chose Dr Lanyon

Assess to Progress
AIMS AND OUTCOMES
By the end of this unit students will be able to:
• understand Dr Jekyll’s account of his story
• examine the relationship between Dr Jekyll and Mr Hyde
• identify significant details to explore how Stevenson structures the novel
• explore ideas about the theme of good and evil.

GETTING CLOSER – FOCUS ON DETAILS
Understanding significant details

Differentiation
1 a–f Simply reading the text may be challenging. Read the first section of the text together as a class, and model the answer to its question. Divide the class into three groups giving each of them a section from the list a–c. In groups they should read their section together and present an answer to the class. When all three answers have been presented, swap the sections so that each group can read another section and see if they have anything to add to the answer they heard. This will leave three sections, d–f. They could use the approach they practised above to answer sections d and e in pairs. Finally, section f could be read as a class and then students could work independently to answer the question.

GETTING STARTED – THE STORY AND YOU
Ending a story
1 and 2 The tasks here seek to engage students with the idea of narrative conventions. By considering the options and making predictions they will start to be aware of Stevenson’s purpose at this stage in the narrative.

Extension

PUTTING DETAILS TO USE
The structure of a mystery
1 a and b The value of these tasks will help students appreciate that the story is successful, because it has a carefully woven plot in which all the strands are satisfactorily tied up at the end. It will develop their confidence in working with the whole text.

The symbolism of concealment
Jekyll’s theory is that everybody is made up of good and bad elements. His statement uses figurative language to express the idea of disguise. In this task students should consider the literal and metaphorical value of his language.

Extension

Ideas about identity and the relationship between Jekyll and Hyde
This task explores the metaphors that Jekyll uses to express restraint and freedom.

The grammar of identity
1 a and b Students have already met the terms first person and third person in relation to the narrative voice. In Jekyll’s statement Stevenson uses subtle shifts to express confusion and the distance
that Jekyll wants to put between himself and Hyde’s evil tasks.

Again, Cambridge Elevate contains a clip which will be useful here. It shows Stevenson discussing his approach to narrative voice.

**GETTING IT INTO WRITING**

Writing about good and evil

1. By this stage students should be confident in expressing their responses to the theme of good and evil in the novel. This task prepares them for the written task by helping them to pull together relevant textual details.

**Differentiation**

You could make this task into a debate so that less confident students practise expressing their views orally before writing them down. Split the class into two, making one responsible for the good examples and the other for the evil. Each group should find relevant examples as directed in the grid. For the debate, make up a provocative statement for each side, for example:

- the novel shows the good side of human nature
- Stevenson wants his readers to see how bad people really are.

Students should use the evidence they have found to agree or disagree with the statements.

**GETTING FURTHER**

Making links across the whole novel

The task of completing the table in the Student Book will be helpful for revision.

**Extension**

**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

**Video:** An interview with Robert Louis Stevenson

**Video:** Dr Jekyll performs readings from his confession

**Assess to Progress**
11 Plot and structure

AIMS AND OUTCOMES
This unit takes a whole text approach to plot and structure. By the end of this unit students will be able to:
• ensure their understanding of the plot
• examine how narrative devices affect the reader’s understanding and response to plot and structure
• explore how Stevenson creates suspense through the novel’s structure.

THE STRUCTURE OF THE NOVEL
An important learning point for students is that the story has been deliberately constructed by the author. Its plot is a product of Stevenson’s imagination (in fact he reported that the idea came to him in a dream), with characters and details chosen purposefully for their ability to enhance the reader’s enjoyment and understanding in the way he intended.

The structure of the novel is a product of the author’s choices as a writer; students should be aware that Stevenson could have structured the novel in other ways and be able to comment on the effects he has achieved by the methods he uses.

THE PLOT OF THE NOVEL
The Student Book provides tasks that explore the novel in three distinct sections.

Differentiation
Check that students have understood the plot by asking them to work in groups to present a tableau of particular details. They can show the tableaux to the class and work out the order in which they occur in the novel. Suggested details for less confident students in a mixed order are as follows:
• Utterson meets Hyde for the first time
• Hyde tramples the girl
• Lanyon is shocked by Jekyll’s transformation
• Carew’s murder
• Jekyll drinks the potion
• Jekyll transforms involuntarily into Hyde
• Utterson realises Hyde’s letter is forged
• the incident at the window
• Poole and Utterson break down the door of Jekyll’s room.

WHO TELLS THE STORY?
The narrative voice
This section of the Student Book explores narrative voice, personal testimony and the importance of dialogue in the novel.

Extension
Create a diagrammatic representation of the novel’s narrative structure, colour-coding different speakers, marking highs and lows of tension, reflecting the management of time.

DEVELOP AND REVISE
Understand the start, middle and end of the story
1–6 For these tasks, students will find their notes from previous units helpful.

Who says what?
1 Looking at different characters’ testimonies, the answers are as follows:
   a Enfield
   b Jekyll
c signed Hyde, but forged by Jekyll

d Jekyll

e Lanyon

f Jekyll

2 This activity explores how Stevenson uses the device of Utterson’s conversations to further the plot.

- Chapter 2 – Lanyon and Jekyll have had a difference of opinion and Lanyon has never met Hyde
- Chapter 2 – Hyde has a house in Soho
- Chapter 5 – Hyde has escaped to safety and won’t return
- Chapter 5 – Hyde’s letter was forged by Jekyll
- Chapter 6 – Jekyll has done something very bad and Lanyon has received a shock that will kill him

**Extension**

**Differentiation**

Watch extracts from a variety of film and TV adaptations, and compare them with the original text. Which details have been changed? Why do you think these changes were made? As an example, you could look at the extract on Cambridge Elevate taken from the ITV press centre on the ITV website.

At a simple level, less confident students will be able to identify departures from the original.

**Extension**

**CAMBRIDGE ELEVATE RESOURCES**

**In this Teacher’s Resource**

**Link:** Jekyll and Hyde – Tom Bateman, Richard E Grant, Natalie Gumede and acclaimed writer Charlie Higson to attend Comic Con
AIMS AND OUTCOMES

This unit takes a whole text approach to context and setting. By the end of this unit students will be able to:

• understand how the novel relates to its literary context
• explore Stevenson’s presentation of settings
• understand how the novel reflects its social context.

Note

Contextual information needs careful handling. Students will need help in selecting that which is relevant to their interpretation of the novel and response to the examination question. Teachers are advised to visit the AQA website for a video explanation of how context will be assessed in this specification.

ROBERT LOUIS STEVENSON

Stevenson’s life

This biographical information is offered as background knowledge to show that there was a person behind the text. It is not intended or likely to form the content of students’ responses to the novel.

Publication of Dr Jekyll and Mr Hyde

This is a brief introduction to the novel’s literary context. Students might discuss the features of the novel that would account for its commercial success, and draw on their work from the end of the previous unit to consider the idea of its cultural legacy.

ROMANTICISM

Again, this contextual information is offered to illuminate students’ understanding, not as something to be learnt and reproduced. In very broad terms, it gives a framework for responding to some of the contrasting points of view expressed in the novel.

Differentiation

You could ask less confident students to assess the following passages that describe different characters’ attitudes and actions. Using three headings: rational/scientific; romantic; moral/religious, they should discuss what is suggested about the various ways in which characters are motivated.

• Chapter 2 – Utterson’s approach to the search for Mr Hyde
• Chapter 2 – Lanyon’s break from Jekyll
• Chapter 4 – the maidservant’s description of Carew and Hyde
• Chapter 6 – Jekyll’s ‘new life’
• Chapter 6 – Lanyon’s deep-seated terror and death
• Chapter 9 – Lanyon’s reaction to Hyde’s transformation into Jekyll
• Chapter 10 – Jekyll’s desire to separate the two aspects of his personality
• Chapter 10 – Jekyll’s resolve ‘to redeem the past’
• Chapter 10 – Jekyll’s decision to kill himself.

Gothic literature

Differentiation

Start with students’ knowledge of the modern goth sub-culture and identify its characteristics by looking at a variety of pictures. Ask students to find links between these and aspects of the novel. Provide the following prompts for less confident students:

• evidence of the past in the present
• horror
• decay and death
• mood and atmosphere.

Extension

THE LONDON SETTING

Extension
Dr Jekyll's house

**Differentiation**

Students should be able to sketch the street and buildings and annotate their sketches with short quotations from the text. Those who are more confident will be able to identify the descriptive passages from Chapters 1 and 2.

You could provide the relevant short passages printed around the edge of a blank sheet on which students can draw their interpretation of the setting, for example:

- Chapter 1 – ‘two doors from one corner… sordid negligence’
- Chapter 1 – ‘There is no other door… one ends and another begins’
- Chapter 2 – ‘Round the corner from the bystreet… except for the fan-light’.

**The story’s link to real crimes**

Remind students of the shocking crimes committed in the novel: the trampling of the girl and the murder of Carew. Characters’ hints at other crimes in which Hyde is implicated create tension and add to the thrill of the mystery.

Beneath these crimes that form part of the story is an undercurrent of disreputable behaviour and danger that heightens the sense that something is wrong, and that evil exists within and besides the respectable characters in the story. Where does this occur?

Use historical images and information to explore 19th century crime and attitudes to it. Students should consider why it makes such a popular subject for fiction and entertainment.

**DEVELOP AND REVISE**

**Understand contrasting points of view**

1. The task in the Student Book is evidence-based so that students become familiar with finding their way around the text and identifying details for support.
13 Character and characterisation

AIMS AND OUTCOMES
This unit takes a whole text approach to Stevenson’s presentation of characters and characterisation. By the end of the unit students will be able to:

- understand the characters and their roles in the plot
- examine how Stevenson presents the characters
- understand how characters contribute to themes and ideas in the novel.

The Student Book takes each character in turn. It is important for students to respond independently to them, and be able to analyse how the techniques that Stevenson uses have shaped their responses.

The Student Book looks at three key aspects of each character:

- role in the plot
- characterisation
- role in relation to themes and ideas.

Before using this unit of the Student Book, ask students to consider what they would say about each of the characters. They will have substantial notes from previous units and should be able to express opinions and judgements based on what they have learnt.

Differentiation
Show a variety of pictures of the characters from the novel taken from illustrations in books, TV and film adaptations. Ask students to identify the characters and comment on how their appearance contributes to characterisation and matches details from the novel.

Explore Lanyon’s character
1 Analysis of short extracts, such as the one in the Student Book, is good preparation for the extract-based exam.

Differentiation
Students could practise similar analysis of an extract for each character. You could give less confident students prompts like these from which they choose the ones most relevant to the extract they are analysing:

- word choices and what they suggest
- figurative language and its connotations
- Stevenson’s choice of action words to show the character’s behaviour
- fluency of the characters’ speech and what it shows of their states of mind

Explore Jekyll and Hyde
1-3 Students can find it hard to grasp that Hyde does not exist as a separate character but only as Jekyll’s alter ego.

It will help them to plot all the appearances of each one, and note how, occasionally, Stevenson specifically explains the whereabouts of the other.

The short quotations from this task are ones that students will find helpful to support their study of Jekyll’s character.

Similarly, this task will consolidate their understanding of the characterisation of Hyde.

Extension

DEVELOP AND REVISE

Explore Utterson’s character
1 and 2 Develop the habit of reading aloud to build confidence with 19th-century prose and familiarity with short quotations.

Extension
Differentiation

Use the extract when Utterson meets Hyde in Chapter 3. Annotate it with these details as reminders of Stevenson’s technique:

- initial description of appearance concentrates on the important details of size and effect on others because these are important in the story
- short dialogue to convey the relationship between the men
- adverbial phrases in the dialogue create an impression of the character
- associations of the place where he lives convey a particular impression
- verbs such as ‘snarled’ emphasise important aspects of his character.

Now the students should be able to write a creative piece about someone’s first meeting with a character that they devise. They can use Stevenson’s style as a writing frame by using some of the same techniques.
14 Themes and ideas

**AIMS AND OUTCOMES**

This unit takes a whole text approach to the study of themes and outcomes in the novel. By the end of this unit students will be able to:

- understand the ideas that Stevenson explores in the novel
- explore how he presents the ideas
- develop a personal response to the ideas and themes in the novel.

**MAJOR THEMES IN THE NOVEL**

Students will have identified and responded to the recurring themes as they worked on earlier units in the Student Book. This unit helps them to summarise the big ideas, and more importantly to shape their own responses to them.

**Differentiation**

Understanding what a theme is. Help less confident students to understand how themes occur by exploring how they are presented in familiar books and films. For illustration, take in a selection of books for very young children and examine how they share themes that reassure children or exemplify moral values.

**Extension**

The Student Book alludes to contextual information that may need exploring in more detail:

- the Christian context of 19th-century England
- Darwin and the theory of evolution
- developments in medicine and science.

Use details mentioned in the Student Book as topics for students’ independent research. They could present a visual summary of their findings and link it to their understanding of the novel.

**Extension**

**DEVELOP AND REVISE**

The Student Book contains tasks on the themes of duality and secrecy, good and evil, and science and medicine. They start with a focus on concrete examples in the form of details from the text. Students will be able to use their work from earlier units to find these. The next step is to consider associated ideas and articulate a response to them so that they are prepared to write confidently about their interpretations in the exam.
AIMS AND OUTCOMES

This unit takes a whole text approach to examining Stevenson’s language in the novel. By the end of this unit students will be able to:

- explore the language Stevenson uses to create meaning and effects
- explore the presentation of characters through language.

Students will use the passage in the exam paper as the focus for analysing Stevenson’s language, and it will benefit them to be familiar with the techniques he uses frequently in the novel.

Note

The analysis of language should be led by consideration of the way in which it has been crafted to contribute to meaning. When commenting on language features, students’ attention should be on how it affects the reader’s response to the events and characters, mood and ideas in the novel.

SENTENCE STRUCTURES

Driving the narrative and action

The Student Book examines examples from Jekyll’s final statement to analyse how sentence structures contribute to the way the story is told. Some features worthy of note:

- delaying the most important information until the end of the sentence to create drama
- repetition
- questions.

Extension

Differentiation

Students may need to revise some useful terms to help them analyse sentences. Ensure that less confident students can identify the main verb, and the subject of the sentence. They should know the difference between simple, compound and complex sentences and be able to identify sentence types: statements, questions and exclamations. All of this will be equally appropriate to their preparation for reading and writing in English Language.

LANGUAGE IN THE NOVEL

Language to present people

The Student Book models how to analyse and comment on metaphors.

Extension

Language to present places and settings

There are clear links here with the work done in Unit 12 on contexts and settings. This section of the Student Book focuses on analysis.

Differentiation

Again, consolidating students’ knowledge of appropriate terminology will help them to express their responses. Use the example given to identify some literary terms, and then select other short quotations from familiar passages to secure their understanding of others.

NB: using appropriate literary terms is not an end in itself, and merely spotting language features will not meet the assessment objectives. Students need to see modelled examples such as those in the Student Book of how to use literary terms in the context of a full response.

Language forms for realistic voices

Since much of the novel is written as dialogue it is important for students to understand how Stevenson creates realistic voices. Again, this links with work from Unit 13 as dialogue is an important aspect of characterisation.

Start by asking students to summarise what they already know about dialogue in the novel.

Extension

DEVELOP AND REVISE

Extension
Preparing for your exam

There is a practice paper in the Student Book which has been fully annotated and includes annotated example answers for students to compare their own responses to, as well as guidance for approaching the question and developing further practice questions of their own. Assess to Progress is available for you to use to mark and track student responses

CAMBRIDGE ELEVATE RESOURCES
In the Student Book
Assess to Progress (x2)