

Collins

AQA GCSE
English Language
and Literature

The Strange Case of Dr Jekyll and Mr Hyde

Student Guide

Jo Heathcote and Alex Melville



Contents

Introduction	4
Who's who? A guide to the main characters	6
Chapter summaries	7
Chapter 1 • Pre-reading: Stevenson's life and times	11
Chapter 2 • Chapters 1–2: Hyde and seek	23
Chapter 3 • Chapters 3–4: The plot thickens	35
Chapter 4 • Chapters 5–6: Dangerous secrets	47
Chapter 5 • Chapters 7–8: A shocking discovery	59
Chapter 6 • Chapter 9: Lanyon's narrative	73
Chapter 7 • Chapter 10: The revelation	85
Chapter 8 • The whole text: Plot and character	95
Chapter 9 • The whole text: Themes and context	109
Chapter 10 • Exam practice	123

Introduction

How to use this book

This Student Book is designed to support your classroom study of *The Strange Case of Dr Jekyll and Mr Hyde*.

It offers an integrated approach to studying English Literature and English Language, to help you prepare for your AQA GCSE exams.

This book can be used as a 10-week programme, if desired, or dipped into throughout your course or for revision.

English Literature

The book includes a pre-reading chapter to introduce some of the novel's key contexts and concerns.

Six chapters then guide you through the novel in depth, with activities to build your understanding of the plot, themes, characters, language and structure.

At the end of your reading, two whole-text revision chapters revisit key themes, characters and contexts to help you form your own interpretations of the whole novel.

Chapter 2 • Lesson 1

How Stevenson introduces Utterson and the theme of duality

How does Stevenson introduce the character Mr Utterson and key ideas at the start of the novel?

You are going to explore how Stevenson creates our first impression of the key character, Mr Utterson.

- The first words of the novel are 'Mr Utterson the lawyer'.
 - Why might Stevenson begin with Utterson's profession?
 - What does this profession imply about Utterson's character?
 - What does it imply about Utterson's social class?
 - How does his profession connect with the name Utterson (listen only)?
- Read from 'Mr Utterson the lawyer rose' to 'and yet somehow lovable'.
 - What do you associate with each of these adjectives?
 - negged
 - cold
 - scarily
 - lean
 - dusty
 - dreary
 - What does the description of Utterson's face as 'never lighted by a smile' suggest?
- What is surprising about the phrase 'somehow lovable' coming after 'this description'?
- Complete the table below, which compares Utterson's personality and his attitude to others.

Utterson's personality	Utterson's attitude to others
Question How does Stevenson introduce Mr Utterson? <i>Mr Utterson the lawyer rose. There sat his figure; austere with himself; drab, like a tomb; and austere with himself.</i>	What is implied Utterson is a human leonard. <i>There sat his figure; austere with himself; drab, like a tomb; and austere with himself.</i>
Question What does Utterson's profession imply about his character?	What is implied Utterson is a human leonard. <i>There sat his figure; austere with himself; drab, like a tomb; and austere with himself.</i>
Question What does it imply about Utterson's social class?	What is implied Utterson is a human leonard. <i>There sat his figure; austere with himself; drab, like a tomb; and austere with himself.</i>
Question How does his profession connect with the name Utterson (listen only)?	What is implied Utterson is a human leonard. <i>There sat his figure; austere with himself; drab, like a tomb; and austere with himself.</i>

Utterson's interest in the case

Enfield tells Utterson of the shocking cruelty of Mr Hyde, and of the strange door he appeared from.

Read from 'The cheque was genuine' to the end of the chapter.

- Utterson agrees it is 'a good rule' not to ask questions in case someone gets into trouble. Why is this opinion interesting coming from a lawyer?
- Note down what Utterson says in response to Enfield's story.
- Why might Utterson ask questions, despite the 'good rule'?
- What concerns him most?
- Enfield is 'surprised out of himself' by Utterson's questioning. What does this imply about Utterson's usual behaviour?
- What could explain Utterson's interest in the case? Think carefully about the questions he asks and the details he focuses on. For example, Utterson asks 'You are sure he used a key?' and 'What sort of man is he to be so?'
 - Why do you think he is surprised Hyde has a key to the door?
 - Why might he want to know what he looks like?
 - If Utterson knows the 'the name of the other party', what might his relationship with that person be, and why might he be concerned or surprised that Hyde is blackmailing them?

Write a sentence explaining your views.

English Literature

You will read:

- Chapters 1 and 2 of *Dr Jekyll and Mr Hyde*.

You will explore:

 - how writers create characters
 - your first impressions of Mr Utterson
 - your first impressions of Mr Hyde
 - how the theme of duality is introduced
 - how setting is used to portray character and theme.

English Language

You will read:

- a 20th-century fiction extract with an atmospheric setting by Ray Bradbury
- two extracts from the 20th-century non-fiction novel *in Cold Blood*, by Truman Capote, about a chilling crime.

You will explore:

 - how to select and rephrase the key points in an extract
 - how a writer uses a range of language techniques to convey ideas.

Chapter 2

Chapters 1-2: Hyde and seek

English Literature

You will read:

- Chapters 1 and 2 of *Dr Jekyll and Mr Hyde*.

You will explore:

 - how writers create characters
 - your first impressions of Mr Utterson
 - your first impressions of Mr Hyde
 - how the theme of duality is introduced
 - how setting is used to portray character and theme.

English Language

You will read:

- a 20th-century fiction extract with an atmospheric setting by Ray Bradbury
- two extracts from the 20th-century non-fiction novel *in Cold Blood*, by Truman Capote, about a chilling crime.

You will explore:

 - how to select and rephrase the key points in an extract
 - how a writer uses a range of language techniques to convey ideas.

Each chapter opener page clearly shows you what you will read and explore for English Literature and for English Language.

Literature lessons help you to engage with key scenes from the novel, building your analysis skills.

Finally, Chapter 10 focuses on your Paper 1 English Literature exam. Two practice questions are provided, with guidance to help you plan and write effectively. Sample responses with commentaries show you the difference between a clear and well-explained and a convincing, analytical response.

Chapter 1

Pre-reading: Stevenson's life and times

English Literature

You will read:

- about Stevenson's early life and writing
- about Victorian views of science, psychology, morality, society and crime
- about Victorian London.

You will explore:

- what influenced Stevenson's writing of *The Strange Case of Dr Jekyll and Mr Hyde*.

English Language

You will read:

- a 19th-century non-fiction text about Victorian gentlemen and how they should behave, by John Henry Newman.

You will explore:

- how to identify true statements in a text.

Exploring the 'strange case'

Assessment objective

- AO3

What did the Victorians think about crime and immorality?

- 1 The title of the novel is *The Strange Case of Dr Jekyll and Mr Hyde*. What do you think the word 'case' means here?

The novel as case

The word 'case' implies a medical study – a disease or case of insanity; or a detective story – a criminal case. The novel's main characters reinforce these ideas: Jekyll and Lanyon are doctors, while Utterson is a lawyer.

The title of the novel states that the case is a 'strange' one. Victorian ideas about crime, sociology and psychology were still developing, and these new ideas influenced the 'strangeness' of Stevenson's story.

Some Victorians thought that criminals and those with disabilities and mental illness were more primitive humans. Misinterpreting Darwinism, they believed that such people were less evolved. Consider this view of one Victorian psychiatrist:

Glossary

degenerate: showing evidence of decline, deterioration or lack of some quality, particularly morality; someone morally corrupt

a **degenerate** [...] variety of mankind, marked by peculiar low physical and mental characteristics [...] deformed, with badly-shaped angular heads; are stupid, sullen, sluggish, deficient in vital energy and sometimes afflicted with epilepsy.

From *Responsibility in Mental Disease*,
by Henry Maudsley, 1874

Some Victorians also believed that criminality and immorality were traits that were inherited (passed on from one generation to the next).

- 2 How do Victorian attitudes to disability and crime compare to modern attitudes?
- 3 Do you think it is possible tell if someone is 'evil' based on his or her appearance?



In 1883, Francis Galton tried to discover the physical traits that might make up criminality. He merged photographs of criminals to create 'composite photographs', in the hope this would reveal particular 'villainous' features.

Criminal classes

The Victorians linked morality (how well someone behaves) to the social order (the social 'class' they belonged to). They believed crime and immoral behaviour belonged to the lower classes. Disorderly behaviour in a gentleman was seen as a sign of madness:

A gentleman of good connexions, of good education, and of mental capabilities far above the general average, was brought up under the most advantageous circumstances that wealth can command [...] He became reckless in his habits, negligent of his person, careless of the society he fell into, addicted to drinking [...] irritable and over-bearing.

From *Treatise on Insanity and Other Disorders Affecting the Mind*, by James Cowles Prichard, 1835

- 4 Do you agree with Prichard that the gentleman's behaviour was caused by insanity (madness)? What other causes might there be?

Killer surgeons

However, thanks to two high-profile cases in the 19th century, the connection between morality and social status began to be questioned.

- As surgical studies advanced, there was a demand for human corpses for anatomy students. A gruesome trade in grave robbing developed, with criminals stealing bodies to sell to anatomy schools. In the 1820s, Robert Knox, a famous surgeon, purchased some murder victims for his anatomy school. The involvement of a professional gentleman in such a brutal crime was a public scandal. (Stevenson based his ghost story *The Body Snatcher* on this case.)
- In 1888, two years after *Jekyll and Hyde* was published, Victorian London was shocked by a series of violent murders in Whitechapel. The victims were sex workers and had been surgically disembowelled. This suggested the murderer had a professional level of skill not expected from a lower-class slum criminal. The mystery killer was dubbed 'Jack the Ripper'.

- 5 How do these murder cases challenge Victorian expectations about criminality and social class?

Final task

Read this comment from a Victorian newspaper on who 'Jack the Ripper' could be:

Among the theories as to the Whitechapel murders [...] the one which is most in favour is the Jekyll and Hyde theory, namely, that the murderer is a man living a dual life, one respectable and even religious, and the other lawless and brutal [...] for certain he is a skilled anatomist.

From the *East London Advertiser*, 13 October 1888

- 6 What can you infer (work out) from this passage about how *Jekyll and Hyde* relates to Victorian views of crime and society? You can also make connections to any knowledge you already have of the story.

Write two or three paragraphs. Include ideas about:

- criminal types
- crime and class
- murder cases.

Chapter 6

Chapter 9: Lanyon's narrative

English Literature

You will read:

- Chapter 9 of *Dr Jekyll and Mr Hyde*

You will explore:

- how Stevenson develops Jekyll's and Lanyon's characters
- how Stevenson uses techniques to create gothic horror
- how Stevenson develops themes of transformation, duality and doubles
- how Stevenson uses narrative structure and other techniques to develop themes
- contextual knowledge relevant to themes of transformation and duality.

English Language

You will write:

- a description of a laboratory.

You will explore:

- how to plan and write an effective description.

How Stevenson portrays the transformation

Assessment objectives

- AO1, AO2

Text references

You will have read:

- Chapter 9: 'Doctor Lanyon's narrative'.

How does Stevenson portray the transformation as horrifying?

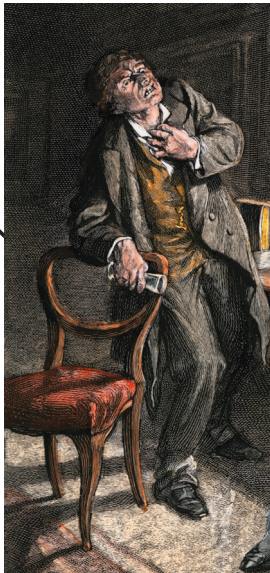
In Chapter 9, Lanyon describes Hyde's transformation.

The transformation

- ◆ Read the description of Hyde's transformation, from 'He put the glass' to 'there stood Henry Jekyll!'

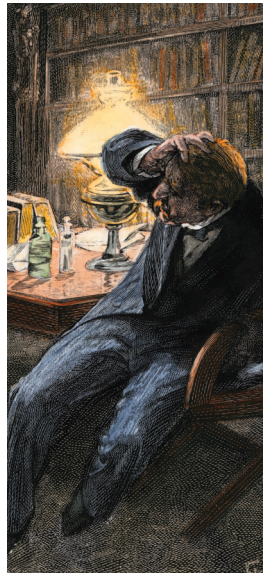
- 1 Find quotations that describe the effects of the transformation on:
 - a Hyde/Jekyll
 - b Lanyon.

'gasping with open mouth'



Hyde/Jekyll

'my mind submerged in terror'



Lanyon

- 2 a Read the student's notes below, in which they analyse one quotation about Hyde/Jekyll and one about Lanyon, to show how each quotation creates horror.

Hyde/Jekyll			Lanyon		
Quotation	Key words/techniques	How it creates horror	Quotation	Key words/techniques	How it creates horror
'gasping with open mouth'	Verb 'gasping'	Sounds desperate for air, like he's choking/drowning – we fear for his life	'my mind submerged in terror'	Metaphor 'submerged'	Compares terror to a liquid that is drowning Lanyon – he's 'submerged' beneath fear – it engulfs his mind

- b Complete the student's analysis paragraphs below, using their notes to help you.

Both Hyde/Jekyll and Lanyon are portrayed like drowning men, struggling against the horror of the transformation.

Hyde/Jekyll is described as 'gasping with open mouth'. The verb 'gasping' suggesting he is ...

Lanyon is filled with fear at the horror of the transformation, telling us 'my mind submerged in terror'. The metaphor ... implies ...

- c Plan and write **two** of your own analysis paragraphs – one on Lanyon and one on Hyde/Jekyll – to explore how the transformation is portrayed as horrifying.

Read the quotation below:

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

- 3 How does the sentence structure increase suspense at this moment? Write a further analysis paragraph, considering:
- the use of repetition, dashes and exclamations
 - where the key information is positioned in the sentence.

- 4 Despite its significance, the transformation itself is not fully clear. Read the quotation below:

as I looked there came, **I thought**, a change – he **seemed** to swell – his face became suddenly black and the features **seemed** to melt and alter ...

- a How do the highlighted words create a sense of uncertainty?
- b Why might Stevenson make the transformation deliberately unclear? How does this add to the horror the reader feels?

- 5 How does this moment in the novel conform to conventions of gothic horror? Add a contextual link to your previous paragraphs to consider:

- Lanyon's response to the transformation
- the ambiguous language used.

You could use the sentence starter below to help you:

Gothic horror often uses the fear of other characters and uncertain, uncanny events to create fear for the reader. Lanyon's language ...



Lanyon's reaction

In popular culture, the transformation scene is often thought of as Jekyll's change into Hyde. Yet, in the novel, actually the horror is of seeing the evil Hyde turning back into a respectable doctor.

Lanyon reveals the effect of witnessing this transformation on himself.

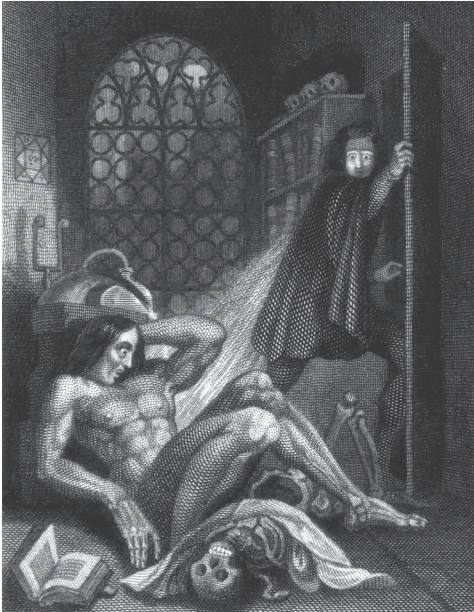
◆ Read from 'What he told me' to 'murderer of Carew'.

- 6 a Despite managing to describe the transformation, Lanyon 'cannot bring [his] mind to set on paper' what he learns next. What does this imply is the most shocking thing for Lanyon: the physical transformation, or the discovery that Jekyll has acted in a violent, criminal manner?
- b What can Lanyon not think about 'without a start of horror'?
- 7 How is Lanyon himself physically and emotionally transformed by his new knowledge? Compare his description in this passage with Utterson's description of him in Chapter 6.

- 8 Consider links between Lanyon's response to the transformation and your contextual knowledge:
- How could Lanyon's experience be viewed as a Christian **allegory** about mankind's desire for forbidden knowledge?
 - How does this chapter reflect the Victorian public's concerns about scientific developments, and the influence science had on gothic stories such as *Frankenstein*?
 - Why do you think the Victorian public were quick to draw a parallel between this moment in the novel and the later Whitechapel murders?

Key term

allegory: a story that contains a symbolic meaning, usually conveying a moral message



The moment when Dr Victor Frankenstein flees from the horror of his creation

Final task

- 9 How does Stevenson portray the effects of the transformation? Using your previous paragraphs as a starting point, write four or more paragraphs considering:
- the immediate effects on Hyde/Jekyll and Lanyon
 - the longer-term effects on Lanyon
 - the effects on the reader.
- Include:
- close analysis of language and sentence structure
 - relevant contextual links.



Chapter 10

Exam practice

English Literature

You will read:

- two extracts from *Dr Jekyll and Mr Hyde*.

You will explore:

- how to plan your response to an extract-based question on character in the exam
- how to plan your response to an extract-based question on theme in the exam
- how to express your ideas concisely and coherently
- how to assess your own response, and that of others, using the mark schemes provided.

- 1 Now read the following sample response to the exam-style question on page 124 and the examiner's comments and overview.

Student A

In this extract, Jekyll changes back into himself after being Hyde. He has just committed murder and this makes him change his way of life.

AO1 – shows understanding of events

The first way he transforms is as a physical person and the verb 'tearing' and the noun 'pangs' imply this really hurt, like he is being ripped apart. When he was Hyde he just felt happy to escape the crime scene. Hyde is described with 'a song', showing he was singing and happy. But in the next sentence Jekyll is crying: 'tears of gratitude and remorse'. The two different actions side by side emphasise the change in Jekyll's feelings about the murder and now he is back to his old self he feels regret. Victorians thought that criminals were lower class and that gentlemen had good morals unless they were insane. Jekyll's behaviour shows this isn't true. When the Jack the Ripper murders happened, people remembered how Jekyll could do secret criminal acts and then turn back into a moral gentleman.

AO1 and AO2 – clear focus on task and some terms with explanation

AO1 and AO2 – relevant quotations, some attempt at structural comment, not fully explained

AO3 – a couple of relevant links to context, though could be more detailed

Another way he changes is his attitude towards Hyde. It says 'the veil of self-indulgence was rent from head to foot'. This metaphor suggests his selfishness sinful behaviour is now torn like a cloth or veil. The phrase 'head to foot' suggests it is completely ripped apart and he won't be selfish any more. This is a big change from when he was first going out as Hyde. At the start of Chapter 10 he calls his secret sinning as Hyde a 'sea of liberty', meaning he enjoyed sinning like going swimming in the sea. This shows how much he has transformed since then.

AO1 – clear focus on task

AO2 and AO1 – clear analysis of language using relevant terms

AO2 and AO1 – clear comment on change elsewhere in the text and some explanation of relevant quotation

We can also see he is different because he 'ground the key', meaning he broke the key to his secret door. This shows he doesn't want to be Hyde any more. At the start of being Hyde he loved it. 'Ground' shows he really stamped it into the dust, showing how sure he is that he won't do it any more.

AO2 and AO1 – clear explanation of relevant quotation with brief link to wider novel

Later in the novel Jekyll changes even more. In Chapter 3 he told Utterson 'the moment I choose, I can be rid of Mr Hyde'. But by the end of the novel, he is stuck with Hyde and cannot get free. Stevenson shows the effect of living a double life is really terrible and you can't get away with it. The story was written as a 'Shilling Shocker', which were usually ghost stories. Hyde is like a ghost who haunts Jekyll. Even when he wants to transform back, he can't.

AO1 – some comment on change in the wider novel

AO3 – relevant link to context, which could be explored further

Examiner's comment

This is a mostly clear response that addresses both the passage and the novel. Quotations and textual references are well chosen and relevant. Deeper analysis of individual words and phrases, and more detailed exploration of contextual links, would have added greater insight.

- 2 Evaluate this answer against the grade 5 and grade 7 marking criteria on pages 128–9 and decide which level you think the response is closest to.

- 3 Now read the next sample response to the exam-style question on page 124 and the examiner's comments and overview.

Student B

In the novel, Stevenson presents Jekyll as undergoing a number of transformations, such as his physical transformation into Hyde, and his transforming attitude towards his own sin. The transformation in this extract is significant, as it marks a turning point in Jekyll's attitude towards his dual life.

In the beginning of the extract, Jekyll transforms physically from Hyde into Jekyll, a process which is described as physically painful through the noun 'pangs' suggesting a sharp pain and the verb 'tearing', as though Jekyll is ripped apart by his duality as much physically as he is morally. His painful physical transformation is echoed by his transformation from carelessness as Hyde to his moral suffering as Jekyll. After escaping the murder scene, Hyde is described with celebratory language, such as 'song' and 'pledged the dead man', as though toasting at a dinner party, while Jekyll weeps 'streaming tears of gratitude and remorse'. The juxtaposition of the two sentences emphasises the huge contrast in their attitudes, and the enormity of Jekyll's transformation from sinful to remorseful. The verb 'streaming' suggests Jekyll is flooded with misery, and the idea he 'could have screamed aloud' emphasises how shaken he is by his own immorality, prompting him to change.

The religious imagery in the extract helps to emphasise Jekyll's transformation. He 'clasped hands to God' and 'sought with tears and prayers'. Victorian society was predominantly Christian, and many believed whole-heartedly in God's power as a creator. It is ironic that Jekyll now prays so ardently to a God whose creative power he has mocked in creating a human life of his own. Jekyll originally saw his transformation into Hyde as a 'natural' part of himself as he reveals at the start of Chapter 10, and happily embraced his sinful double, but has now transformed, viewing his sins as 'hideous images and sounds' that 'swarmed' as 'the ugly face of my iniquity stared into my soul'. The verb 'swarmed' makes his sins sound like pests or vermin, and the adjective 'hideous' reflects his disgust at his immoral behaviour. The personification of his sin as an 'ugly face' echoes the appearance of Hyde and suggests he has finally experienced the moral revulsion to evil suggested by feelings of disgust towards Hyde felt by Utterson, Enfield, Lanyon and the Scottish doctor, whereas he once 'was

AO1 – confident focus on task and sense of novel as a whole

AO1 and AO2 – clear focus on explanation of language in the passage

AO1 – link shows confident grasp of task and extract

AO2 and AO1 – detailed analysis of relevant quotations and structural comment

AO1 – identifies relevant pattern of language

AO3 and AO1 – confident link between language in the extract and the wider novel and contextual understanding

AO1 – integrated comment on transformation between wider novel and extract

conscious of no repugnance, rather of a leap of welcome' when he first saw Hyde in the mirror.

AO2 and AO1 – detailed close language analysis and terms linked to the wider novel

The end of the extract demonstrates his determination to change as he 'locked the door by which I had so often gone and come, and ground the key under my heel!' The back entrance to Jekyll's respectable house has become a symbol of Hyde throughout the novel, especially it is 'sordid', its ugliness matching Hyde's repulsive appearance and behaviour. For Jekyll to lock this door and smash 'the key under my heel' suggests his desire to abandon his concealed double life, while the verb 'ground' implies how strongly and violently he breaks the key, implying his determination to transform his life and never again become Hyde, emphasised by the finality of the exclamation mark. This is ironic, as later he becomes unable to stop transforming into Hyde and eventually is trapped in his laboratory, unable to exit through the locked door, locked in his secret hell. Stevenson was interested in the subconscious and dreams, and himself repeatedly dreamed of nights in a dissecting room. Jekyll's transformation into an isolated and nightmarish state could reflect the consequences of psychological repression and the failure to consciously own our sinful natures. The fact this confession is written as a private letter to Utterson rather than a public statement in a court of law emphasises the limits of Jekyll's moral transformation.

AO1 – relevant quotations across the novel and use of terms

AO2 – detailed language analysis

AO1 – link to wider novel

AO3 – contextual link explored

AO2 – structural comment on narrative form

Overall in the extract, Stevenson presents Jekyll as transformed into feeling remorse for his sinful conduct as Hyde. This moral transformation affects his physical transformations, as he is determined to stop transforming into Hyde altogether. However, he doesn't transform his life completely, still committing immoral acts as an 'ordinary secret sinner', leading to his inability to give up Hyde and his eventual downfall. Stevenson attacks the hypocrisy of Victorian society by implying that, even if we seem to change our behaviour publicly, unless we are sincere about moral change in our hearts, we will still suffer the consequences.

AO1 – thoughtful overview of novel

AO1 and AO3 – comment on author's intention with social link

Examiner's comment

This response is detailed and convincing, moving seamlessly between the extract and an overview of the novel. References to social context are effectively linked into the overall response and Stevenson's use of language and structure is explored in depth.

4

Evaluate this answer and decide which of the two levels (Grade 5 or 7+) from the AO marking criteria table on pages 128–129 it is closest to.

In what ways is Student B's answer a more effective response than Student A's?