



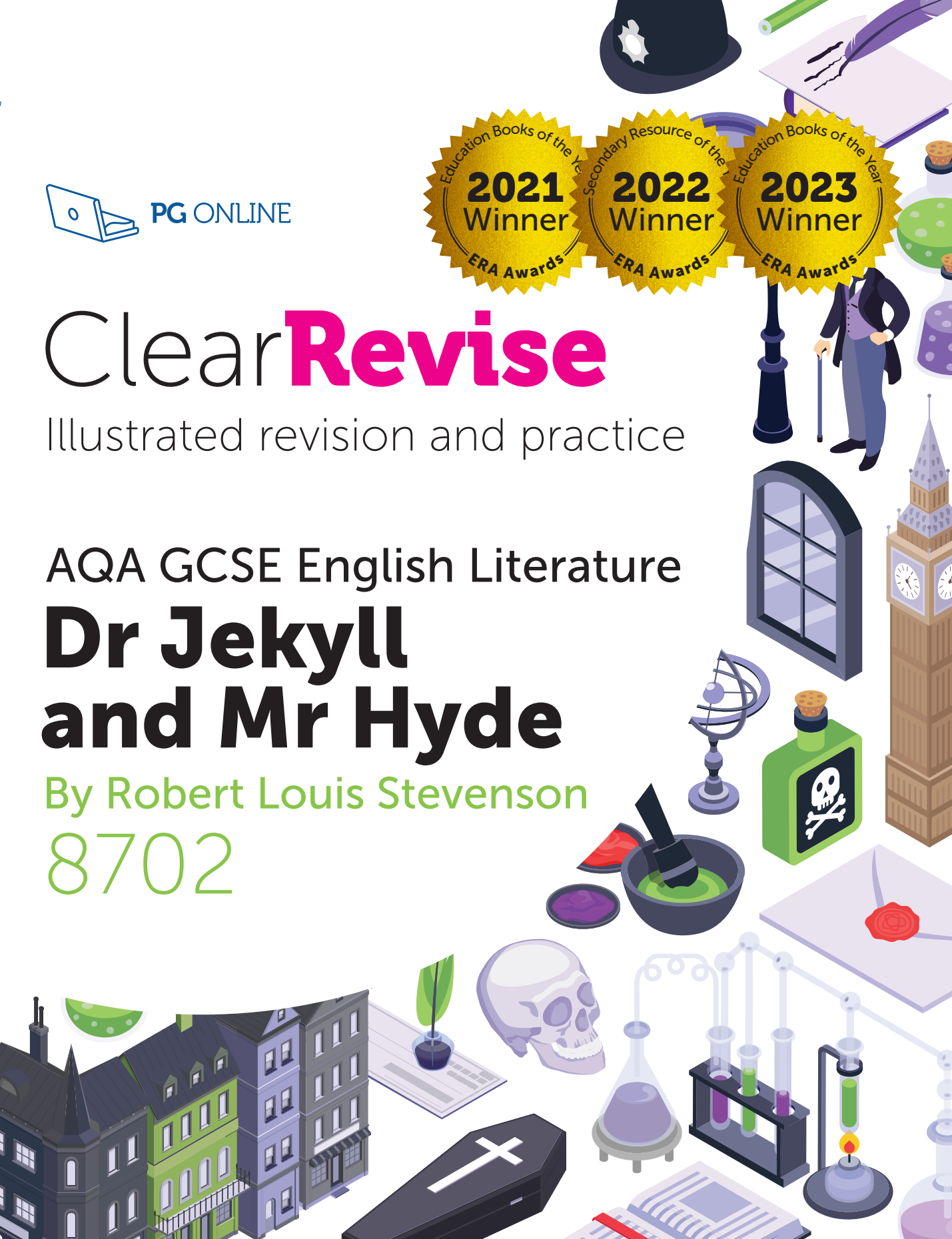
## Illustrated revision and practice

# AQA GCSE English Literature

# Dr Jekyll and Mr Hyde

## By Robert Louis Stevenson

8702



# Clear**Revise**<sup>®</sup>

## AQA GCSE

# English Literature

Illustrated revision and practice

**Dr Jekyll and Mr Hyde**

By Robert Louis Stevenson

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# PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *Dr Jekyll and Mr Hyde* and beam with pride. The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers. There is also an exam-style question at the end of the book. You can check your answer against that given on page 52.

## LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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# THE SCIENCE OF REVISION

## Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.<sup>1</sup> This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

## Retrieval of information

Retrieval practice encourages students to come up with answers to questions.<sup>2</sup> The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.<sup>3</sup> What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.<sup>4</sup>

## Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.<sup>5</sup> Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.<sup>6</sup>

## Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.<sup>5</sup> If you choose to study with friends, choose carefully – effort is contagious.<sup>7</sup>

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5. Perham, N., & Currie, H. (2014). Does listening to preferred music improve comprehension performance? *Applied Cognitive Psychology*, 28(2), 279–284.

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7. Busch, B. & Watson, E. (2019), *The Science of Learning*, 1st ed. Routledge.

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## MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 53**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

# ASSESSMENT OBJECTIVES

In the exam, your answers will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

## AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

## AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

## AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

## AO4

- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



# PAPER 1

## Shakespeare and the 19<sup>th</sup>-century novel

### Information about Paper 1

**Written exam: 1 hour 45 minutes** (this includes the question on Shakespeare)

**64 marks** (30 marks for Shakespeare plus 4 marks for SPaG, and 30 marks for the 19<sup>th</sup>-century novel)

**40% of the qualification grade** (20% each for Shakespeare and the 19<sup>th</sup>-century novel)

**This guide covers the section on the 19<sup>th</sup>-century novel.**

#### Questions

One extended-writing question per text



# STEVENSON AND *DR JEKYLL AND MR HYDE*

*Strange Case of Dr Jekyll and Mr Hyde* is a novella by Robert Louis Stevenson.

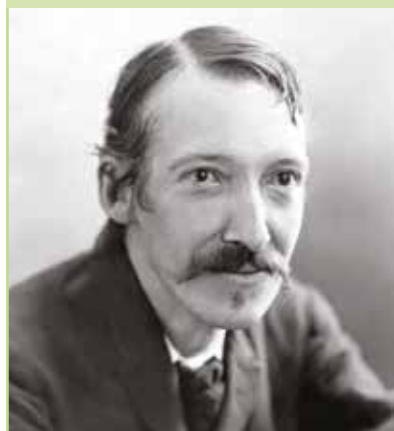
## Robert Louis Stevenson

Robert Louis Stevenson (1850–1894) was a novelist and poet, who often wrote stories and poems for children, such as *Treasure Island* and *Kidnapped*.

He was born and educated in Edinburgh and his family were very religious. As a young adult, he rejected religion and became an **atheist** (someone who doesn't believe in the existence of God). He was also interested in **bohemianism** (a socially unconventional lifestyle, with an interest in travel and the arts). Stevenson's family disapproved of his lifestyle choices.

**Comment:** Stevenson's atheism influenced the events in *Strange Case of Dr Jekyll and Mr Hyde*. For more on the theme of religion, turn to **page 46**.

Robert Louis Stevenson



Stevenson wrote *Strange Case of Dr Jekyll and Mr Hyde* in 1886. He died eight years later in 1894, when he was only 44.

## *Dr Jekyll and Mr Hyde*

*Dr Jekyll and Mr Hyde* is a novella: a short novel. It has elements of a **detective novel** and is an example of the **Gothic fiction** genre (see next page).

The full title is *Strange Case of Dr Jekyll and Mr Hyde*, but we've shortened it to *Dr Jekyll and Mr Hyde* for simplicity.

### Detective novel

*Dr Jekyll and Mr Hyde* borrows some features of detective novels:



Detective novels usually have a twist at the end, for example, the murderer was the person the reader least expected. In *Dr Jekyll and Mr Hyde*, the twist is that Jekyll and Hyde are the same person.



Detective stories usually feature a murder, and the detective must work out who committed the crime. In *Dr Jekyll and Mr Hyde*, several crimes are committed, and the reader knows who's responsible: Hyde. Instead, the mystery centres around who Hyde is, and how he's involved with Jekyll.



The word 'case' in the title *Strange Case of Dr Jekyll and Mr Hyde* reminds the reader of case files used by detectives when they are investigating a crime.

## Gothic fiction

*Dr Jekyll and Mr Hyde* is an example of Gothic fiction (sometimes called Gothic horror), a genre of literature which was popular in the 19<sup>th</sup> century. Gothic fiction often included:

Other examples of Gothic fiction from this period include *Frankenstein* (1818) and *Dracula* (1897).



**Uneasy atmosphere:** Gothic novels revolve around eerie and scary events. *Dr Jekyll and Mr Hyde* maintains an uneasy atmosphere up until the very end.



**Awful weather:** In the novella, London is often foggy. The weather is also described as “wild, cold” and “full of wind”.



**A monster:** Hyde commits terrible crimes, and his appearance is often described as being sub-human. He also behaves in a “monstrous” way.



**The supernatural:** Jekyll uses “transcendental” (spiritual) science to become Hyde.



**Death:** There are multiple deaths in the novella. Jekyll (along with Hyde) die, as well as Sir Danvers Carew and Lanyon.



**Suspense and mystery:** Stevenson only reveals the final twist at the very end.



**A troubled protagonist:** Jekyll is tormented by his wicked side and the actions of Hyde. For more on the theme of dual nature, turn to **page 38**.



**Plot points revealed through letters and diaries:** The final two chapters consist entirely of letters from other characters. This is known as **epistolary** form.

Many Gothic fiction novels are set in remote, faraway places which helps to create a mysterious atmosphere. However, *Dr Jekyll and Mr Hyde* is set in London. This makes the novella even more unsettling because the events happen very close to home.



# CONTEXT

The context of the Victorian period is important for understanding the deeper meaning of the story.



You need to comment on context to get marks for AO3 (see page vi).

## Setting

The year the story takes place is never confirmed, but it is likely to be around the time it was written (1886). The novella is set entirely in London.

**Comment:** *Dr Jekyll and Mr Hyde* combines elements of realism (i.e. setting the novella in London) with elements of the supernatural (i.e. transformative science). The elements of realism make the supernatural events of the novella seem more believable.

## Class

British society in the 19<sup>th</sup> century could be categorised into three classes: upper, middle and working class. Upper-class families were the richest members of society and belonged to the aristocracy (families with inherited land and wealth). Upper-class families probably made up about 5% of the population.

Those in the middle class had money, but they earned it through respectable employment, such as medicine (like Dr Lanyon) or law (like Utterson). They accounted for approximately 15% of the population.

Upper- and middle-class men were expected to act in a gentlemanly way. Gentlemen were supposed to be polite, moral and respectable. They avoided displays of strong emotion, and behaved in a reserved manner. Gentlemen were faithful Christians, who believed in God and attended church. They avoided 'sinful' behaviour such as drinking too much alcohol, having sex outside of marriage or indulging in anything that other gentlemen might disapprove of.

Being a gentleman provided access to influential social connections which were important for business, finding a suitable wife and earning the respect and admiration of others.

Gentlemen would take frequent walks through their local area, greeting other respectable families. This reminded people that they belonged to the social elite.

**Comment:** Utterson and Enfield go walking together every Sunday around London.

However, some gentlemen would secretly indulge in behaviour that was considered immoral or disgraceful. They might visit brothels to have sex outside of marriage; go to pubs to drink and gamble; or opium dens to smoke drugs.

**Comment:** Jekyll struggles with his dual nature. He wants to be a respectable gentleman, but he also wants to indulge in immoral behaviour without damaging his reputation. This pressure to be respectable forces him to create Hyde.

Fashionable London gentlemen strolling through a park.



# FEATURES OF THE NOVELLA

*Dr Jekyll and Mr Hyde* is a novella: a short novel.

## Chapters

The novella has ten chapters. Stevenson gives each chapter a title (such as *Search for Mr Hyde*) rather than numbering them. These titles hint at what will happen in each chapter.

## Narrator

*Dr Jekyll and Mr Hyde* mainly uses a third-person narrator and most of the novella is told from the perspective of Utterson. However, several important plot points are revealed by other characters.

- The account of Hyde trampling the girl is told by Enfield.
- A maid recalls Hyde murdering Sir Danvers Carew.
- Hyde's transformation into Jekyll is told through Lanyon's letter.

**Comment:** Since Utterson (and therefore the reader) doesn't witness these important events first-hand, Utterson is forced to investigate to try to discover the truth.

The final two chapters are told through letters: *Dr Lanyon's Narrative* and *Henry Jekyll's Full Statement of the Case*. These letters are written in the first person, which allow the reader to experience events from other characters' perspectives. They also reveal secrets which had been hidden from Utterson (and the reader) which help to resolve the events of the novella.

**Comment:** Telling parts of the story through letters also allows the reader to understand other characters' emotions and motivations. For example, in *Henry Jekyll's Full Statement of the Case*, Jekyll explains how tormented he was by his experiences with Hyde. This helps to create sympathy for Jekyll.

## Structure

Most of the novella is set in Utterson's present. The story is **chronological**, with one significant leap in time: a year passes between *Dr Jekyll was Quite at Ease* and *The Carew Murder Case*.

**Comment:** The chronological structure means that the reader finds out information at the same time as Utterson, so they are more involved in the story.

The final two chapters, *Dr Lanyon's Narrative* and *Henry Jekyll's Full Statement of the Case*, recount events that took place in the past. These chapters help to fill in some gaps in the narrative (e.g. why Dr Lanyon is so weak in *Incident of Dr Lanyon*).

**Comment:** Telling parts of a story through letters is a technique known as **epistolary** form. Using letters to tell parts of the story makes the narrative appear more realistic.

# LANGUAGE TECHNIQUES

Stevenson uses lots of linguistic techniques in *Dr Jekyll and Mr Hyde*. You need to analyse techniques and be able to explain their impact on you as the reader to get good marks for AO2.



It's not enough to just spot techniques. You also need to explain what effect these techniques have on you as the reader.

## 19<sup>th</sup>-century writing style

*"Much of his past was unearthed, indeed, and all disreputable: tales came out of the man's cruelty, at once so callous and violent; of his vile life, of his strange associates, of the hatred that seemed to have surrounded his career; but of his present whereabouts, not a whisper."*

**Comment:** Stevenson often uses long sentences punctuated with colons and semi-colons, as well as a formal writing style. This was typical of fiction writing in the 19<sup>th</sup> century.

## Character-specific language

Stevenson creates distinct voices for each of the main characters which reinforces their personalities.

Utterson

*"If you have been inexact in any point you had better correct it."*

**Comment:** To emphasise Utterson's character as a lawyer who tends to think and behave rationally, Stevenson uses precise, logical language.

Mr Utterson's dialogue reinforces his rational nature.



Lanyon

*"... seemed to contain phosphorus and some volatile ether."*

**Comment:** In *Dr Lanyon's Narrative*, Lanyon uses technical language to describe some of the components he collects from Jekyll's laboratory. This reinforces Lanyon's character as an educated man of science.

When Lanyon watches Hyde transform into Jekyll, Stevenson makes Lanyon's language less controlled and more emotional. This emphasises the shock and disgust Lanyon feels.

Jekyll

*"... in the agonised womb of consciousness, these polar twins should be struggling."*

**Comment:** Jekyll's language in Chapter Ten is full of imagery. This contrasts with Utterson's precision and Lanyon's scientific language, suggesting that Jekyll is more creative and free-thinking.

# CHAPTER ONE: STORY OF THE DOOR

Chapter One establishes the characters of Mr Utterson and the mysterious and wicked Mr Hyde.

## Story of the Door

The reader is introduced to Mr Utterson, a lawyer. He's described as "*dusty, dreary and yet somehow lovable*" with an "*eminently human*" look in his eye.

**Comment:** Most of the story is told from the perspective of Utterson. It's important that he's established as a credible narrator, so the reader trusts his version of events. For more on the character of Utterson, turn to **page 32**.

He is presented as a patient and sympathetic man who has "*an approved tolerance for others*".

**Comment:** Victorian society placed a lot of importance on reputation and behaving in a socially acceptable way. Utterson is described as "*the last good influence in the lives of downgoing men*"; he tries to be supportive of those who have been shunned by society. This helps to explain why he stands by Jekyll later in the novella. For more on reputation, turn to **page 42**.

Utterson goes for a walk around London every Sunday with his distant relative, Mr Enfield. Their walks look "*singularly dull*" to passers-by, but the men considered their Sunday walks "*the chief jewel of each week*".

Gentlemen were often expected to go for a stroll in public. They would dress smartly and greet other gentlemen to remind others of their place in society.

The men walk down a pleasant street with "*freshly painted shutters... and general cleanliness*" but notice a "*sinister*" building, showing "*sordid negligence*".

**Comment:** Juxtaposing (deliberately placing two things next to each other) the description of the attractive buildings with the neglected building makes it seem even more unpleasant. The street also symbolises the theme of dual nature: it has both respectable and disreputable buildings on it. For more on this theme, **page 38**.

Enfield meets Hyde late one evening.



Enfield tells Utterson how he was walking past the neglected building once early in the morning, and he saw a man who bumped into a young girl, knocked her down and then "*trampled calmly*" over the child and left her "*screaming*".

**Comment:** This is the reader's first introduction to Hyde, and this unprovoked and brutal attack immediately shapes their dislike of him.



# CHARACTERS:

## HENRY JEKYLL / EDWARD HYDE

Hyde is a repellent character who enjoys hurting those around him.

### ... Henry Jekyll / Edward Hyde continued

The name 'Hyde' is pronounced like 'hide'.  
This reinforces how Hyde is hidden within Jekyll.

**Animalistic:** Throughout the novella, Stevenson compares Hyde's appearance and behaviour to animals, such as *"ape-like fury"* and *"like a monkey"*.

**Comment:** He's also described as being short and *"hairy"*. This implies he is physically less evolved than the other characters, which would also remind readers of Darwin's Theory of Evolution (see **page 5**).

Hyde is completely evil.



**Disturbing:** Everyone who meets Hyde is struck by a sense of unease and disgust.

**Comment:** As well as being repulsive, Hyde brings out the worst in people. The doctor who attends the trampled girl turned *"sick and white with the desire to kill him"*.

**Evil:** He tramples a young girl and he murders Sir Danvers Carew. Both acts of violence are unprovoked, and he shows no remorse. Hyde just wants to hurt people.

**Comment:** Because Hyde only represents Jekyll's evil side, there is no goodness in him to moderate his behaviour. Jekyll wanted to create Hyde so that he could do *"undignified"* things, but Hyde commits crimes far worse than Jekyll intended.

**Tempting:** Hyde asks Lanyon if he wants to watch him drink the potion, even though he suspects it will *"stagger the unbelief of Satan"* and change Lanyon for the worse.

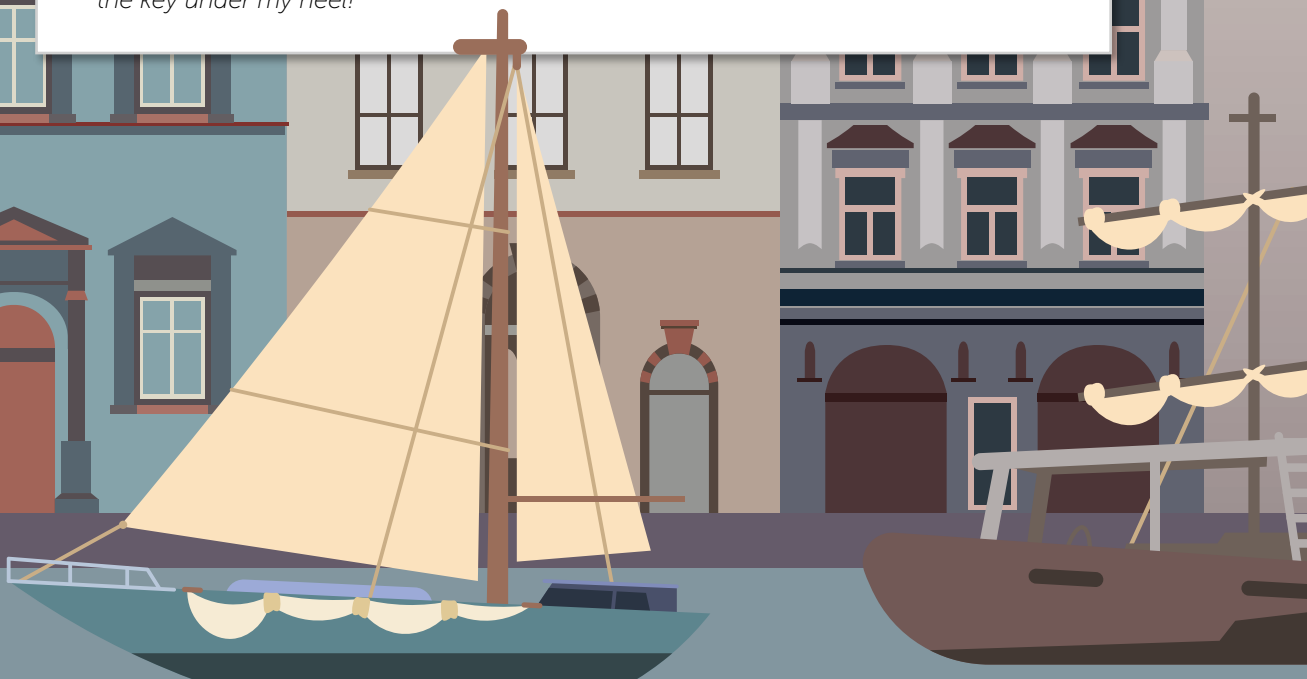
**Comment:** In Christian teaching, the Devil tempts Adam and Eve in the garden of Eden to eat from the tree of knowledge. In the novella, Hyde tempts Lanyon to watch him transform because it will provide a *"new province of knowledge"*. Tempting mankind with knowledge links Hyde with Satan.

**Powerful:** Eventually, Hyde grows stronger and begins to take control of Jekyll without the potion. Hyde torments Jekyll by destroying his belongings.

**Comment:** Jekyll recognises that once the potion runs out, he will lose control of Hyde altogether. Stevenson could be suggesting that, if given the chance, the evil side of mankind will always overwhelm the good.

In this extract from the chapter entitled *Henry Jekyll's Full Statement of the Case*, Jekyll describes the murder of Sir Danvers Carew.

*Instantly the spirit of hell awoke in me and raged. With a transport of glee, I mauled the unresisting body, tasting delight from every blow; and it was not till weariness had begun to succeed, that I was suddenly, in the top fit of my delirium, struck through the heart by a cold thrill of terror. A mist dispersed; I saw my life to be forfeit; and fled from the scene of these excesses, at once glorying and trembling, my lust of evil gratified and stimulated, my love of life screwed to the topmost peg. I ran to the house in Soho, and (to make assurance doubly sure) destroyed my papers; thence I set out through the lamplit streets, in the same divided ecstasy of mind, gloating on my crime, light-headedly devising others in the future, and yet still hastening and still hearkening in my wake for the steps of the avenger. Hyde had a song upon his lips as he compounded the draught, and as he drank it, pledged the dead man. The pangs of transformation had not done tearing him, before Henry Jekyll, with streaming tears of gratitude and remorse, had fallen upon his knees and lifted his clasped hands to God. The veil of self-indulgence was rent from head to foot. I saw my life as a whole: I followed it up from the days of childhood, when I had walked with my father's hand, and through the self-denying toils of my professional life, to arrive again and again, with the same sense of unreality, at the damned horrors of the evening. I could have screamed aloud; I sought with tears and prayers to smother down the crowd of hideous images and sounds with which my memory swarmed against me; and still, between the petitions, the ugly face of my iniquity stared into my soul. As the acuteness of this remorse began to die away, it was succeeded by a sense of joy. The problem of my conduct was solved. Hyde was thenceforth impossible; whether I would or not, I was now confined to the better part of my existence; and O, how I rejoiced to think of it! With what willing humility I embraced anew the restrictions of natural life! with what sincere renunciation I locked the door by which I had so often gone and come, and ground the key under my heel!*





Starting with this extract, explore how Stevenson presents ideas about good and evil in *Strange Case of Dr Jekyll and Mr Hyde*.

Write about:

- how Stevenson presents ideas about good and evil in this extract
- how Stevenson presents ideas about good and evil in the novella as a whole. [30 marks]

Your answer may include:

AO1 — show understanding of the text

- Hyde is presented as truly evil throughout the novella. In this extract, he experiences “delight” from beating Danvers Carew to death, and feels no guilt, shame or disgust.
- Stevenson juxtaposes Hyde’s description of the crime with Jekyll’s reaction. Since Jekyll has a good side to his character, he feels “remorse” and cries when he recalls the “hideous images and sounds” of the murder. However, Jekyll’s guilt and sorrow doesn’t last long. He “rejoiced” when he realises that if he doesn’t transform into Hyde again, Hyde cannot be caught for the crime. This shows how Jekyll has an evil side too: he doesn’t take responsibility for Hyde, and prioritises his reputation over justice for the murder.
- Elsewhere in the novel, Stevenson explores how the duality of being both good and bad weighs heavily on Jekyll, and this, along with the expectations of a repressive Victorian society, causes him to split his identity into two so he can commit misdeeds without damaging his reputation as a gentleman.
- The struggle between good and evil eventually causes tension between Jekyll and Hyde, as Hyde begins to overpower Jekyll by spontaneously appearing. This suggests that evil can completely overwhelm a person’s character if allowed to do so.

AO2 — show understanding of the writer’s language choices

- When talking about Hyde, Jekyll switches between the first person (“I saw my life to be forfeit”) and third person (“Hyde had a song upon his lips”). This shows Jekyll’s conflicted feelings towards Hyde: he tries to distance himself from Hyde, but also acknowledges that Hyde is a part of him.
- Stevenson uses vivid imagery to describe the evil nature of Hyde’s crime. The verb “mauled” has associations of animals destroying their prey, and suggests that Hyde was in a frenzy.
- Sir Danvers Carew isn’t dignified with a name, instead he is referred to as the “unresisting body” showing how Jekyll doesn’t even acknowledge Carew’s humanity.

AO3 — relate the novella to the context

- Stevenson presents Jekyll as mix of both good and evil, and this makes him identifiable to readers, suggesting that human nature is neither entirely good nor entirely bad. The character of Jekyll suggests that most people have a ‘Hyde’ trapped inside them, but Stevenson warns about the dangers of letting it free.
- Stevenson also could be criticising repressive Victorian society which encouraged people to lead completely spotless lives. Stevenson could be suggesting that these expectations can be damaging, as repressing “undignified” behaviour can lead people to do “monstrous” things.

*This answer should be marked in accordance with the levels-based mark scheme on page 53.*



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.

# THEMES: REPUTATION

The characters in the novella go to extreme lengths to protect their reputations.

## Jekyll and reputation

Reputation was very important to Victorian gentlemen. Being a gentleman gave a man access to high society and social connections, which could help further his career and status. If a gentleman behaved dishonourably, he risked losing his friends and becoming a social outcast.

Outwardly, Jekyll appears to conform to society's expectations of gentlemanly behaviour:

Being well-mannered, and behaving in a polite way.

Jekyll is described as *"the very pink of the proprieties"*.

Going to church, being a good Christian and avoiding sinful behaviour.

Jekyll is known for his *"charities"* and is *"no less distinguished for religion"*.

Avoiding exaggerated or uncontrolled displays of emotion.

Jekyll wears a *"grave"* (serious) expression in public.

Showing discretion and not gossiping.

When Utterson asks Jekyll about Hyde, Jekyll tells him *"this is a private matter, and I beg of you to let it sleep"*.

**Comment:** Jekyll feels a lot of pressure to maintain his reputation as a gentleman.

## Other characters and reputation

Other characters are also motivated by reputation:

- After witnessing Hyde trample the girl, Enfield threatens to make Hyde's name *"stink from one end of London to the other"*.
- Utterson thinks that Hyde is blackmailing Jekyll over *"the ghost of some old sin"* which could ruin Jekyll's reputation.
- Dr Lanyon distances himself from Jekyll because he doesn't agree with Jekyll's experiments. Lanyon doesn't want his own scientific reputation to be damaged by his association with Jekyll.
- After Carew is murdered, Utterson is worried that Jekyll's name *"might appear"* if there was a murder trial.

Jekyll tries to protect his reputation.



## The danger of reputation

Stevenson suggests that focusing too much on reputation can have negative consequences:



Jekyll goes to extreme lengths to protect his reputation by creating Hyde. As Hyde's control grows, he makes Jekyll "deathly sick" and eventually kills him.



Utterson doesn't force Jekyll to tell him the truth about Hyde, and his honour stops him from reading Lanyon's letter. Utterson's reputation as a gentleman prevents him from finding out the truth before it's too late.



Jekyll doesn't accept offers of help. He'd rather suffer in silence than risk damaging his (or his friends') reputation.



Although Jekyll appears to have a good reputation, he is hiding a dark secret. Stevenson could be warning that outward appearances can be deceptive.



Before he creates Hyde, Jekyll describes his behaviour as "undignified", but Hyde's behaviour escalates to become "monstrous". Stevenson could be warning that repressing your impulses only makes them worse.



# EXAMINATION PRACTICE

In this extract from the chapter entitled *Dr Jekyll was Quite at Ease*, Utterson and Jekyll discuss Jekyll's will.

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

*A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. "My poor Utterson," said he, "you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he's a good fellow—you needn't frown—an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon."*

*"You know I never approved of it," pursued Utterson, ruthlessly disregarding the fresh topic.*

*"My will? Yes, certainly, I know that," said the doctor, a trifle sharply. "You have told me so."*

*"Well, I tell you so again," continued the lawyer. "I have been learning something of young Hyde."*

*The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. "I do not care to hear more," said he. "This is a matter I thought we had agreed to drop."*

*"What I heard was abominable," said Utterson.*

*"It can make no change. You do not understand my position," returned the doctor, with a certain incoherency of manner. "I am painfully situated, Utterson; my position is a very strange—a very strange one. It is one of those affairs that cannot be mended by talking."*

*"Jekyll," said Utterson, "you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it."*

*"My good Utterson," said the doctor, "this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not as bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep."*

Starting with extract, explore how Stevenson presents secrecy in *Strange Case of Dr Jekyll and Mr Hyde*.

Write about:

- how Stevenson presents secrecy in this extract
- how Stevenson presents secrecy in the novella as a whole.

[30 marks]

# EXAMINATION PRACTICE ANSWERS

*Strange Case of Dr Jekyll and Mr Hyde* is an example of Gothic fiction, a genre of literature which was incredibly popular in the 19<sup>th</sup> century. Gothic fiction is notable for its sense of foreboding and mystery, and one way this is achieved is by hinting at secrets which keep the reader in suspense until they are revealed. Throughout the novella, the reasons for Jekyll's secretive behaviour and his mysterious connection with Mr Hyde are not resolved until the final chapter. By maintaining these secrets, Stevenson keeps his readers on the edge of their seats until the very end. The supernatural nature of this secret also creates an unforgettable twist, which leads to a disturbing and uneasy conclusion.

In this extract, Utterson is concerned that his friend is secretly being blackmailed by Hyde, so Utterson presses Jekyll about two matters: Jekyll's unusual will, and his connection with the disreputable Mr Hyde. Mentioning the will is "*distasteful*" and ungentlemanly, but Utterson is determined to understand how his friend is involved with Hyde. However, Jekyll is keeping a shocking secret from Utterson, and he refuses to confess the truth about Hyde. Despite this, Stevenson includes hints in Jekyll's language and appearance that almost betray his secret.

Firstly, Jekyll tries to distract Utterson from asking about his will by bringing up his falling out with Lanyon. However, Jekyll's language is quite revealing. He calls Lanyon a "*hide-bound pendant*", comparing Lanyon and his conservative scientific views to an old-fashioned, tightly wrapped leather book. However, this phrase sounds like 'Hyde-bound', which is ironic, because Jekyll is bound by the actions of his alter-ego, Mr Hyde.

Secondly, when Utterson tries to broach the subject of Hyde, a physical change comes over Jekyll, and there is a "*blackness about his eyes*". This blackness could be interpreted as Hyde lurking inside Jekyll, as earlier in the novella, Hyde is described as having a "*black sneering coolness*". This emphasises how Hyde is an inescapable part of Jekyll who resides within him.

Elsewhere in the novella, characters keep secrets and withhold information from Utterson. This allows Stevenson to maintain suspense. For example, Dr Lanyon never reveals the "*scientific heresies*" that have caused him to stop talking to Jekyll, and Lanyon doesn't reveal the shock he has witnessed that has brought him close to death. These secrets are an important dramatic device as they create a sense of tension and foreboding which build until Utterson breaks down Jekyll's door with an axe.

The truth about Jekyll's relationship with Hyde is only revealed in the final two chapters, which means that readers are kept in suspense for almost the entirety of the novella. Jekyll is only prepared to admit to his connection with Hyde when he knows that his life is almost over. This shows the extreme lengths that Jekyll is prepared to go to keep his connection to Hyde a secret.

Stevenson could be warning his readers about the dangers of secrets. If Jekyll had confided in Utterson sooner, the deaths of Carew, Lanyon and Jekyll may have been avoided. However, Stevenson shows how repressive Victorian society forces people to behave secretly to protect their reputations with disastrous consequences.

# LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use mark bands. The whole answer will be marked together to determine which mark band it fits into, and which mark should be awarded within the mark band.

The descriptors below have been written in simple language to give an indication of the expectations of each mark band. See the AQA website for the official mark schemes used.

Level	Students' answers tend to...
<b>6</b> <b>(26–30 marks)</b>	<ul style="list-style-type: none"> <li>• Focus on the text as conscious construct (i.e. a novella written by Stevenson intended to have a deliberate effect).</li> <li>• Produce a logical and well-structured response which closely uses the text to explore their argument / interpretation.</li> <li>• Analyse the writer's craft by considering the effects of a writer's choice, linked closely to meanings.</li> <li>• Understand the writer's purpose and context.</li> </ul>
<b>5</b> <b>(21–25 marks)</b>	<ul style="list-style-type: none"> <li>• Start to think about ideas in a more developed way.</li> <li>• Think about the deeper meaning of a text and start to explore alternative interpretations.</li> <li>• Start to focus on specific elements of writer's craft, linked to meanings.</li> <li>• Focus more on abstract concepts, such as themes and ideas, than narrative events or character feelings.</li> </ul>
<b>4</b> <b>(16–20 marks)</b>	<ul style="list-style-type: none"> <li>• Sustain a focus on an idea, or a particular technique.</li> <li>• Start to consider how the text works and what the writer is doing.</li> <li>• Use examples effectively to support their points.</li> <li>• Explain the effect of a writer's method on the text, with a clear focus on it having been consciously written.</li> <li>• Show an understanding of ideas and themes.</li> </ul>
<b>3</b> <b>(11–15 marks)</b>	<ul style="list-style-type: none"> <li>• Explain their ideas.</li> <li>• Demonstrate knowledge of the text as a whole.</li> <li>• Show awareness of the concept of themes.</li> <li>• Identify the effects of a range of methods on the reader.</li> </ul>
<b>2</b> <b>(6–10 marks)</b>	<ul style="list-style-type: none"> <li>• Support their comments by using references to / from the text.</li> <li>• Make comments that are generally relevant to the question.</li> <li>• Identify at least one method and possibly make some comment on the effect of it on the reader</li> </ul>
<b>1</b> <b>(1–5 marks)</b>	<ul style="list-style-type: none"> <li>• Describe the text.</li> <li>• Retell the narrative.</li> <li>• Make references to, rather than use references from, the text.</li> </ul>
<b>0 marks</b>	Nothing worthy of credit / nothing written.

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# NOTES, DOODLES AND EXAM DATES

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## Doodles

## Exam dates

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# EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you *think* is appearing (or wish was appearing!) rather than the actual question.
2. Spend time reading through the extract, and think about what happens before and after, and how it links to other parts of the novella. The statement above the extract will help you identify where in the novella it is from.
3. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question.
4. The question will ask you about the extract and the novella as a whole, but you don't need to spend an equal amount of time on both. If you're struggling to make close textual references about the extract, you can concentrate on the rest of the novella instead.
5. Start your answer with a brief introduction where you summarise the main points of your response. This can help your answer to stay on-track.
6. A discussion of Stevenson's methods can include his language choices, but also structural choices (such as the ordering of events), how characters develop, and what their actions tell you about their characterisation.
7. Include details from the text to support your answer. These details might be quotes, or they can be references to the text.
8. Make sure your handwriting is legible. The examiner can't award you marks if they can't read what you've written.
9. The examiner will be impressed if you can correctly use technical terms like 'dramatic irony', 'metaphor', 'personification' etc, but to get the best marks you need to explore the effect of these techniques.
10. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure and makes it easier for the examiner to award you marks.
11. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.

**Good luck!**

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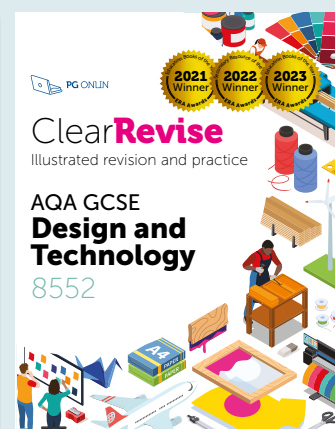
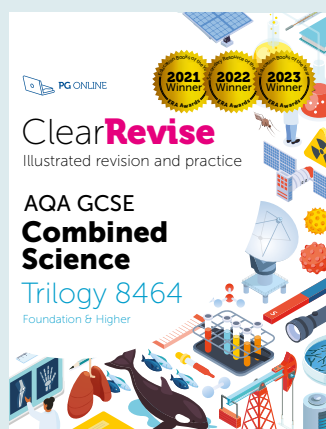
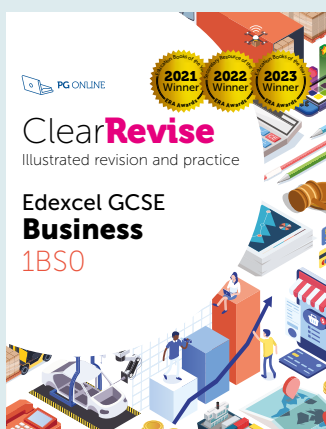
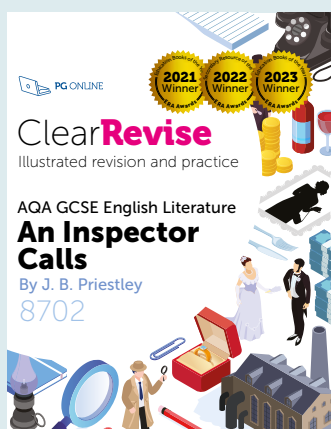
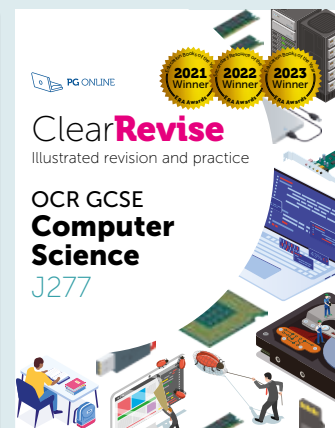
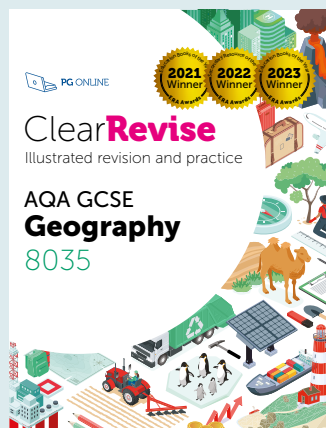
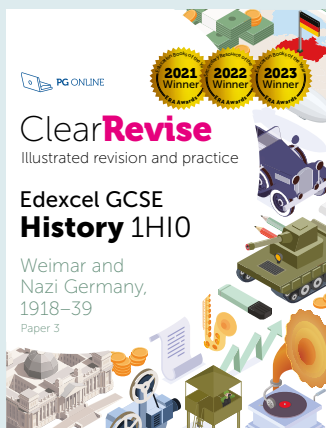
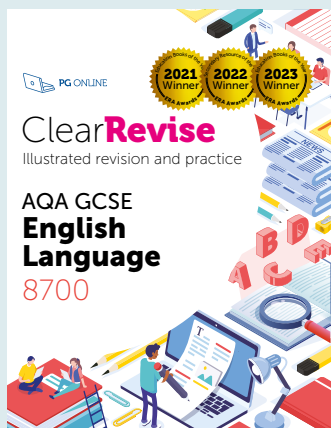
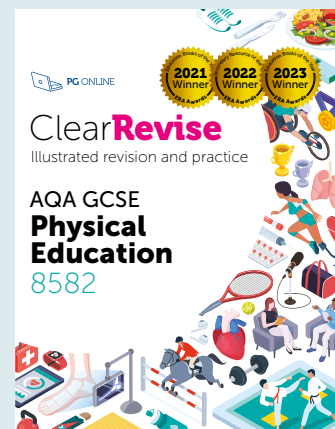
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