

PiXL Independence

English Literature – Student Booklet

KS4

Jekyll and Hyde

Contents:

- I. Multiple Choice Questions – 10 credits per section.
- II. Context Questions – 20 credits.
- III. Characters Questions – 20 credits per section
- IV. General Text Questions - 10 credits per question
- V. Wider Reading – 150 credits for each task completed.
- VI. Exam Style Questions – 100 credits per question plus 20 bonus credits for marking your own essay.
 - a. AQA Exam Style Questions.
 - b. Edexcel Style Questions.

I. Multiple Choice Questions

Answer these chapter questions - you could choose to do a section each session or alternatively you could answer multiple chapters at a time.

10 credits for each section answered.

Chapter 1 – Story of the Door

1. Which two characters are introduced to us at the start going for a walk together?
 - a. Dr. Jekyll and Mr. Hyde.
 - b. Mr. Utterson and Mr. Enfield.
 - c. Dr. Lanyon and Dr. Jekyll.
 - d. Mr. Utterson and Dr. Jekyll.

2. What is the narrative perspective in chapter 1?
 - a. Third person objective omniscient narrator.
 - b. Third person subjective limited narrator focusing on Mr. Utterson.
 - c. First person epistolary form from an unknown narrator.
 - d. First person from Mr. Utterson's perspective.

3. When Utterson used to say: "I incline to Cain's heresy", what did he mean?
 - a. It means that he likes to gossip and spread rumours.
 - b. 'Cain's heresy' is a phrase which means he blasphemes and is irreligious.
 - c. It is a biblical allusion which he uses to demonstrate that he wants to murder his brothers (i.e. people) – it is said as a joke.
 - d. It is a biblical allusion which he uses to imply that he doesn't interfere with other people's business.

4. What is Utterson's profession?
 - a. Doctor.
 - b. Lawyer.
 - c. We don't know as the reader is never told.
 - d. Investigator.

5. When Mr. Enfield relates his story, what time did he say it was that he saw the events he describes?
- a. Exactly midnight.
 - b. About 3 o'clock in the morning.
 - c. We don't know as the reader is never told.
 - d. Dawn.
6. Broadly speaking, what happened in Mr. Enfield's story about the door?
- a. A man killed a girl and then was made to pay the family.
 - b. A man stole some money but was made to give it back.
 - c. A man trampled on a girl and then was made to pay recompense.
 - d. A man beat another man to death for no apparent reason.
7. Complete Enfield's comparison: "It wasn't like a man; it was like some _____"?
- a. damned Juggernaut.
 - b. evil fiend.
 - c. awful ape.
 - d. malevolent monkey.
8. Enfield also goes on to describe how the man 'carried off' the exchange "like _____"?
- a. "a devil."
 - b. "Satan."
 - c. "Death."
 - d. "Lucifer."
9. Who is the man that Enfield details as going into the door revealed to be in Chapter 1?
- a. His name is never revealed.
 - b. Dr. Jekyll.
 - c. Hyde.
 - d. Mr. Utterson.

10. Which of these is not a description of the man by Enfield in Chapter 1?
- a. "something wrong with his appearance"
 - b. "down-right detestable"
 - c. "He must be deformed somewhere"
 - d. "pale and dwarfish"

Chapter 2 – Search for Mr. Hyde

11. What does Mr. Utterson take from his safe to read at the start of this chapter which has been troubling him for some time?
 - a. Dr. Jekyll's will which names Hyde as his inheritor.
 - b. A volume of some dry divinity.
 - c. Newspaper reports about Mr. Hyde.
 - d. A letter from Dr. Jekyll which is only to be opened on his decease.

12. Why does Utterson decide to go and see Dr. Lanyon?
 - a. Because he had a prior arrangement to do so.
 - b. Because Lanyon is an old friend and colleague of Jekyll's.
 - c. Because Lanyon knows something about Hyde.
 - d. Because Lanyon is Utterson's doctor.

13. How does Lanyon describe Jekyll's work over the last ten years?
 - a. Unscientific balderdash.
 - b. Brilliant madness.
 - c. Terrifying and wrong.
 - d. Ridiculous nonsense.

14. In this chapter, what does Lanyon know about Hyde?
 - a. He knows that he has a terrible reputation.
 - b. He knows that he has a horrible appearance.
 - c. He knows that he is very secretive and mysterious.
 - d. Nothing, he has never heard of him.

15. When Utterson returns home, he is plagued by terrible thoughts which stop him from sleeping. What are they?
 - a. He sees a man trampling a girl and standing by the bedside of his friend, Jekyll.
 - b. He worries that Hyde has murdered Jekyll.
 - c. He worries that the will is a fake and that he is involved in some awful conspiracy.
 - d. He sees the face of Hyde which is monstrous but turns out to be his own reflection.

16. Utterson decides to confront Hyde, complete the expression he uses to confirm this: "If he be Mr. Hyde," he had thought _____?
- "I will find him."
 - "I shall seek him out."
 - "I shall be Mr. Seek."
 - "he will not be hidden for long."
17. After Utterson confronts Hyde he considers what he looked like, he is troubled above all by something about Hyde, what is it?
- The fact that Hyde is "pale and dwarfish".
 - That Hyde had a "displeasing smile".
 - That none of Hyde's overall appearance "could explain the hitherto unknown disgust, loathing and fear with which Mr. Utterson regarded him".
 - The way that Hyde "spoke with a husky, whispering and somewhat broken voice".
18. Utterson refers to "the old story of Dr. Fell". What is this a reference to?
- A parable about a scholar who makes a Faustian pact.
 - A tale about a doctor who 'falls from grace'.
 - A nursery rhyme about an unaccountably repellant person.
 - A criminal case about a duplicitous and murderous doctor.
19. What is revealed about the door that Utterson waits at?
- It is a back way into the laboratory of Dr. Jekyll's house.
 - It is always unlocked.
 - It is a false door which does not open.
 - It has decayed over the years and is no longer usable.
20. What does Utterson believe is going on between Jekyll and Hyde?
- That Hyde is holding Jekyll hostage and is threatening to murder him.
 - That Jekyll is protecting Hyde for some dark purpose – potentially using him to carry out sinister deeds.
 - That Hyde is blackmailing Jekyll using some knowledge about Jekyll's wild youth – some old sin.
 - That Jekyll is using Hyde in one of his experiments.

Chapter 3 – Dr. Jekyll Was Quite At Ease

21. How much time has elapsed between this and the preceding chapter?
- a. Two days.
 - b. Two weeks.
 - c. A month.
 - d. It doesn't specifically say.
22. According to what we are told in the novel, why is it relatively normal for Utterson to stay behind after other guests have gone?
- a. Because he is an extremely heavy drinker and tends to outstay his welcome.
 - b. Because he is an incredibly amiable and chatty individual and people want to talk with him.
 - c. Because he tends not to say much and this provides an opportunity for people to enjoy silent company.
 - d. Because he is unmarried and has no commitments at home.
23. Which of these is the accurate description of Jekyll from this chapter?
- a. "a large, well-made, handsome-faced man of middle age, with something of a stylish appearance perhaps, but every mark of capacity and fairness"
 - b. "a large, well-made, smooth-faced man of fifty, with something of a stylish cast perhaps, but every mark of capacity and kindness"
 - c. "a grand, well-made, kind-faced man of forty, with something of a rough cast perhaps, but every mark of capability and friendliness"
 - d. "a small, ill-made, rough-faced man of fifty, with something of a stylish cast perhaps, but every mark of ingenuity and cunning"
24. What does Utterson wish to talk to Jekyll about?
- a. Jekyll's will.
 - b. Jekyll's scientific research.
 - c. Jekyll's relationship with Lanyon.
 - d. Mr. Enfield.

25. According to Jekyll, what did Lanyon call Jekyll's work?
- a. Unscientific balderdash.
 - b. Scientific heresies.
 - c. Ignorant.
 - d. Monumental.
26. What is Jekyll's opinion of Lanyon?
- a. Jekyll sees Lanyon as a valued and esteemed colleague.
 - b. Jekyll views Lanyon as good but narrow minded.
 - c. Jekyll considers Lanyon to be utterly evil.
 - d. Jekyll has no strong opinions of Lanyon.
27. How does Jekyll react to the use of Hyde's name?
- a. He seems unaffected.
 - b. He looks pale and there is a darkness to his eyes.
 - c. He becomes openly angry and violent.
 - d. He begins crying.
28. How does Jekyll explain his situation?
- a. He does not properly explain, he just says that it is strange.
 - b. He says that he and Hyde are colleagues.
 - c. He implies that he is being controlled by some evil supernatural force.
 - d. He explains that he is just working on some experiments.
29. What does Jekyll assure Utterson about Hyde?
- a. That Hyde is completely safe and will do no harm to anyone.
 - b. That Hyde is a fundamentally good person.
 - c. That Utterson will never hear anymore of Hyde.
 - d. That he (Jekyll) can be rid of Hyde the moment he chooses.

30. Complete this line: "I only ask for justice; I only ask you to help him for my sake,
_____"
- a. when I am no longer here.
 - b. if I should pass away.
 - c. if it should come to that.
 - d. when such a circumstance should arise.

Chapter 4 – The Carew Murder Case

31. Who is the principle witness for this murder?
- a. Utterson
 - b. A maid.
 - c. A police officer.
 - d. Enfield.
32. How much time has elapsed between this and the preceding chapter?
- a. A day.
 - b. A fortnight.
 - c. A month.
 - d. A year.
33. What is the full name of the victim?
- a. Sir Danvers Carew.
 - b. Lord Daniel Carew.
 - c. Mr. Denvers Carew.
 - d. Dr. Damien Carew.
34. Which is the correct description of Hyde during his attack on Carew?
- a. "like Satan"
 - b. "like a monkey"
 - c. "like some damned Juggernaut"
 - d. "ape-like fury"
35. How does the Maid immediately react upon seeing and hearing this brutal assault in which Carew's bones were "audibly shattered"?
- a. She screamed.
 - b. She cried.
 - c. She fainted.
 - d. She called for the police.

36. Why does Utterson become involved with the police investigation?
- a. Because of his association with Mr. Hyde.
 - b. Because he was also a witness.
 - c. Because Carew was carrying a letter addressed to Utterson.
 - d. Because he is keeping an eye on whether there are any crimes mentioning Hyde.
37. What does Utterson realize about the cane that Hyde used to beat Carew to death with?
- a. That it was a gift that Utterson gave to Jekyll.
 - b. That it was stolen.
 - c. That it was too big for Hyde.
 - d. That it contained a secret message.
38. How much would Hyde inherit upon Jekyll's death?
- a. £2,500.
 - b. £25,000.
 - c. £250,000.
 - d. Unknown.
39. How does the police officer propose to catch Mr. Hyde?
- a. By waiting at the bank until Hyde tries to take money out.
 - b. By talking to Jekyll.
 - c. By conducting a man-hunt through the streets of Soho.
 - d. By waiting at Hyde's residence until he returns.

Chapter 5 – Incident of the Letter

40. Utterson goes to Jekyll's – how does Jekyll seem?
- Positive and in good spirits.
 - Angry and raging.
 - Insane.
 - Ill and poorly in appearance.
41. Utterson confronts Jekyll about Hyde, what does Jekyll say about Hyde?
- Jekyll tries to persuade Utterson that it was not Hyde's fault.
 - Jekyll despairs and says that he has no control over what Hyde does.
 - Jekyll claims that he is done with Hyde and that he will never be heard of again.
 - Jekyll threatens ominously that Hyde will return.
42. What does Utterson assume about the relationship between Jekyll and Hyde.
- That Jekyll somehow owed Hyde something.
 - That Hyde intended to murder Jekyll to get his inheritance.
 - That Jekyll and Hyde had some kind of strange business arrangement.
 - That Hyde was hired to be a thug by Jekyll.
43. What is Utterson worried about happening if Hyde goes on trial?
- That Jekyll's name will come up.
 - That he (Utterson) will be connected with Hyde.
 - That it will reveal even darker and sinister secrets from Hyde's past.
 - That he will somehow manage to be found not guilty and go free.
44. What does the letter that Jekyll gives Utterson from Hyde say?
- It is a complete confession to the murder of Carew.
 - It is a death threat to Jekyll.
 - It is a plea for more money from Jekyll.
 - It assures Jekyll that Hyde has a certain way of escape.

45. Jekyll gives Utterson a letter from Hyde in which Hyde claims he will disappear forever. After Utterson talks to Poole, what unsettling thing does he realize about this letter?
- a. That it has no postmark.
 - b. That it contains a secret message hidden in a cipher.
 - c. That it was not delivered to the main house and so came in through the back.
 - d. That it was written before the murder occurred.
46. Throughout the novel, there are multiple descriptions of the fog such as: “The fog still slept on the wing above the drowned city, where the lamps glimmered like carbuncles”. Which interpretation of this is not valid?
- a. A motif sustained throughout implying a grim claustrophobia to London.
 - b. A recurrence of pathetic fallacy contributing to a sense of secrecy and hidden mysteries.
 - c. A regular simile which implies a sense of anger and violence.
 - d. Repeated imagery suggesting a sense of death and the underworld.
47. What is the relationship between Utterson and Guest?
- a. Guest is Utterson’s head clerk.
 - b. Utterson and Guest are very old rivals.
 - c. Guest and Utterson are working together on investigating Hyde.
 - d. Guest is staying at Utterson’s residence temporarily.
48. What does Mr. Guest notice about the handwriting in Hyde’s letter?
- a. It carries the hallmarks of a mad-man’s.
 - b. It is almost identical to Jekyll’s – just sloped differently.
 - c. It is scratchy and hurriedly written.
 - d. It has been written in blood, not ink.
49. What does Utterson surmise Jekyll has done?
- a. Written the letter on Hyde’s behalf.
 - b. Killed Carew.
 - c. Told Hyde to write the letter to distract Utterson.
 - d. Gone insane.

Chapter 6 – Incident of Dr. Lanyon

50. As time has run on since Carew's murder and since Hyde has seemed to disappear, how does Jekyll seem?
- a. Even more withdrawn and uncertain.
 - b. Ill-looking and pale.
 - c. More outgoing, charitable and religious.
 - d. Wild and outrageous, indulging in scandalous behaviour.
51. What happened on the 8th of January?
- a. Nothing at all.
 - b. Carew died.
 - c. Jekyll hosted a party and seemed to have returned to being good friends with Lanyon and Utterson.
 - d. Jekyll refuses admittance to anyone.
52. What happens on the 12th of January and subsequent days thereafter?
- a. Jekyll refuses admittance to anyone.
 - b. Hyde returns.
 - c. Jekyll goes missing.
 - d. Utterson becomes ill.
53. When Utterson goes to see Lanyon, how does he seem?
- a. Angry and raging.
 - b. Raving and manic.
 - c. Ill and in shock.
 - d. Calm and at ease.
54. Complete this line from Lanyon: "I sometimes think if we knew all,
_____"
- a. we would be knowledgeable indeed.
 - b. we should be more glad to get away.
 - c. we could unlock the secrets of our souls.
 - d. we might be appalled at what we discovered.

55. Who is Lanyon quite done with and regards as dead?
- a. Himself.
 - b. Mr. Hyde.
 - c. Dr. Jekyll.
 - d. Utterson.
56. In Jekyll's letter in reply to Utterson, what are the missing words in this line: "If I am the chief of _____, I am the chief of _____ also."?
- a. scientists and philosophers.
 - b. sinners and sufferers.
 - c. Jekyll and Hyde.
 - d. my mind and my soul.
57. Around a fortnight after this, what happens to Lanyon?
- a. He threatens to expose Jekyll.
 - b. He commits suicide.
 - c. He dies.
 - d. He is sent to the madhouse.
58. After Lanyon's funeral, Utterson opens a letter from Lanyon. What startles Lanyon about the contents?
- a. There is nothing inside.
 - b. There are strange powders within.
 - c. The letter contains another sealed letter inside from Hyde instructing him to leave Jekyll alone.
 - d. The letter contains another sealed letter inside from Jekyll instructing him only to read it upon Jekyll's disappearance or death.
59. Why does Utterson slowly stop visiting Jekyll?
- a. Because he no longer cares about his friend.
 - b. Because he is never allowed in.
 - c. Because he has been ordered not to.
 - d. Because his work prevents him.

Chapter 7 – Incident at the Window

60. When Utterson and Enfield see Jekyll, what horrifies and unsettles them?
- a. Jekyll appears deathly ill.
 - b. Jekyll refuses to leave the house.
 - c. Jekyll is struck by a strange expression of abject terror and despair.
 - d. Jekyll seems to be raving and insane.

Chapter 8 – The Last Night (part 1)

61. Poole calls upon Utterson one evening, who is Poole?
- a. Jekyll's butler.
 - b. Jekyll's laboratory assistant.
 - c. Utterson's colleague.
 - d. Lanyon's former servant.
62. Poole says that the doctor has been shut up in his laboratory for about a week. What does he say that he is worried there has been?
- a. A terrible murder.
 - b. Foul play.
 - c. Evil deeds.
 - d. Nefarious actions.
63. Poole asks Utterson to come to Jekyll's. When he gets there, he mops his brow. Why?
- a. Due to the warm weather.
 - b. Because he has walked very quickly.
 - c. Because he is strangled by anguish.
 - d. Because he has been rained upon.
64. When Utterson arrives at Jekyll's, all of the servants are gathered in the hall around the hearth. How does Utterson react to this?
- a. He thinks little of it.
 - b. He is annoyed and thinks that it is not proper behaviour for servants.
 - c. He is angered by their presence and demands that they all leave at once.
 - d. He warns them to not spread scandal and gossip.
65. What is the cabinet door's appearance?
- a. Red baize.
 - b. Dull oak.

- c. Stained wood.
 - d. Discoloured beech.
- 66. Poole knocks on the cabinet door and tells the person inside that Mr. Utterson is there to see him. What is the response?
 - a. A voice tells him to leave immediately.
 - b. A voice says he cannot see anyone.
 - c. There is no response.
 - d. A scream.
- 67. What does Poole think has happened?
 - a. That Jekyll has been murdered by someone and the murderer is still in the room.
 - b. That Jekyll has gone mad.
 - c. That an imposter is in Jekyll's room and refuses to leave.
 - d. That Jekyll is undergoing some kind of radical change.
- 68. Papers ordering something have been thrown down the stairs, what is being requested?
 - a. Some kind of drug.
 - b. Food.
 - c. Money.
 - d. Him to be left alone.
- 69. Poole says he had briefly seen the person in the room and believed that it was not Jekyll, why?
 - a. Because he wore different clothes.
 - b. Because he clearly saw his face and it was not Jekyll.
 - c. He had a mask on his face and cried out like a rat.
 - d. Because he wore a low hat and refused to show his face.

Chapter 8 – The Last Night (part 2)

70. According to Poole's description, Jekyll was "a tall, fine build of a man". How does the person in the room contrast with this according to Poole?
- a. He is more of a dwarf.
 - b. He is unrefined.
 - c. He is weak looking.
 - d. He is not a he, she is a woman.
71. Why does Utterson believe that Jekyll is still alive?
- a. He thinks that the voice he heard was Jekyll's.
 - b. The notes coming from the room are in Jekyll's handwriting.
 - c. He just has an unshakeable conviction or gut instinct.
 - d. Because it makes no sense for the murderer to remain in the room afterwards.
72. Eventually, Utterson decides that Poole should be frank with him and so Poole reveals that he believes the man in the room to be Hyde. Complete this simile describing him:
- "masked thing like a _____".
- a. monkey.
 - b. beetle.
 - c. devil.
 - d. snake.
73. What two other sounds confirmed (to Poole) the idea that the person in the room was not Jekyll?
- a. He coughed more and snarled like a beast or a monster.
 - b. His tread was lighter and he wept like a woman or a lost soul.
 - c. He whispered continually and laughed maniacally.
 - d. He scratched the walls and smashed things in the room.

74. Utterson and Poole break their way into the cabinet. How is the room described?
- a. It is in utter disarray as though someone has been ransacking it.
 - b. It is the classic image of a mad scientists' laboratory.
 - c. It appears relatively normal apart from presses for chemicals.
 - d. It looks filthy and disgusting.
75. Who is in the middle of the room?
- a. Jekyll.
 - b. Hyde.
 - c. No-one.
 - d. Lanyon.
76. How does the person in the room die?
- a. It is unclear.
 - b. He commits suicide.
 - c. He is killed by Utterson.
 - d. He tries to escape by leaping from a window.
77. Utterson discovers Jekyll's altered will, who is named in it?
- a. No-one – the names have been struck out.
 - b. Hyde.
 - c. Poole.
 - d. Utterson.
78. Utterson also finds some instructions, what do they tell him to do?
- a. Get some of the drug.
 - b. Leave immediately and tell no-one of what he has seen.
 - c. Read the letter given to him by Lanyon.
 - d. Bury the body.

79. At the end of this chapter, what does Utterson resolve to do and why?
- a. Read the letters before informing the police in the hope that he will somehow preserve Jekyll's reputation.
 - b. Tell the police everything immediately.
 - c. Bury the body.
 - d. Destroy the drugs.

Chapter 9 – Dr. Lanyon’s Narrative

80. How does the narrative perspective shift from its omniscient focus on Utterson in this chapter?
- It goes to a third person omniscient focus on Lanyon.
 - It goes to a first person account about Lanyon from Hyde’s perspective.
 - It goes to a first person epistolary account from Lanyon’s perspective.
 - It goes to a first person account about Lanyon from Jekyll’s perspective.
81. Lanyon receives a letter from Jekyll asking him to fetch a drawer from Jekyll’s house and then wait for someone back at Lanyon’s residence, what best describes the tone of this letter?
- Desperate, anxious and pedantic.
 - Ambiguous, vague and unclear.
 - Aggressive, scathing and patronising.
 - Rambling, insane and long-winded.
82. What does Lanyon think about Jekyll following this letter?
- He worries that Jekyll is in trouble with the law.
 - He believes Jekyll to be insane.
 - He believes that Jekyll has finally come to his senses.
 - He believes that Jekyll is tricking him.
83. What does Lanyon do in a hope to make himself safe?
- Makes sure that the police are nearby.
 - Has a gun on him.
 - Keeps a servant up to listen in.
 - Keeps his distance from the man.
84. Lanyon describes the man, what does he not say about him?
- That he was small.
 - That his facial expression was “shocking”.
 - That Lanyon’s pulse sank when the man was nearby.
 - That he was like a monkey.

85. What struck Lanyon as being particularly strange about the man's appearance?
- a. He couldn't describe him.
 - b. His clothes were too large.
 - c. He wouldn't stop grinning.
 - d. His clothes were torn and ragged.
86. The man concocts a potion, what best describes the appearance of its transformation?
- a. It is purple originally, green powders are added and it slowly turns grey before finally being red.
 - b. It is red originally, white powders are added and it fizzes and fumes until it turns purple and finally green.
 - c. It is green originally, black powders are added and it immediately turns blue and finally purple.
 - d. It is transparent originally, red powders are added and it bubbles over until it turns pink and finally a deep blood red.
87. The man drinks the potion, what happens after this?
- a. He dies.
 - b. He collapses and remains on the floor.
 - c. Nothing at all.
 - d. He turns into Jekyll.
88. Who was the man?
- a. Utterson.
 - b. Hyde.
 - c. Jekyll.
 - d. Enfield.
89. What kills Lanyon?
- a. The shock of seeing this transformation.
 - b. Hyde attacks him.
 - c. Jekyll attacks him.

- d. He commits suicide.

Chapter 10 – Henry Jekyll’s Full Statement of the Case (Part 1)

90. In this chapter, we gain Jekyll’s first-hand explanation of what happened. How do we get access to this?
- a. This is the letter that Utterson is reading which was given to him by Lanyon.
 - b. This is the letter that Lanyon is reading which was given to him by Jekyll.
 - c. This is the confession delivered to the police.
 - d. This is a confession note found in Jekyll’s cabinet alongside Hyde’s body.
91. What was the conflict that Jekyll had whilst growing up?
- a. He wanted to have fun but also be respectable.
 - b. He wanted to be frivolous but his family would not let him.
 - c. He wanted to be widely respected as a scientist but he was not bright enough.
 - d. He wanted to shut himself away but everyone wanted him to be sociable.
92. What is it that Jekyll claims he discovered about man?
- a. That we all have a dark beastly side to us.
 - b. That man is not one but two.
 - c. That there is only a thin line between madness and sanity.
 - d. That it is possible to easily reconstruct your external appearance.
93. What two reasons does Jekyll give for why he will not explain in detail how he made this discovery?
- a. Because he felt that it would be irreligious to do so and he knew that no-one would ever be as brilliant as he was.
 - b. Because he knew that it would result in death and destruction and he couldn’t bear anyone to end up like him.
 - c. Because he believed that we must live with our duality and he didn’t ever comprehensively know how it worked.
 - d. Because he did not have time to write it all down and the drugs had run out anyway.

94. How does he feel when he turns into Hyde for the first time?
- a. Disgusted with himself.
 - b. Angry and enraged.
 - c. Younger and lighter.
 - d. Weaker and faint.
95. What is the theory that Jekyll proposes for why Hyde was smaller?
- a. Because he was more evil.
 - b. Because that side to Jekyll had been repressed.
 - c. Because it would be impossible for him to have grown larger, but smaller would allow certain aspects of his body to condense.
 - d. Because Hyde was fundamentally weaker than Jekyll.
96. How did Hyde feel looking at himself in the mirror for the first time?
- a. Repulsed.
 - b. Indifferent.
 - c. Pleased.
 - d. Disgusted.
97. What best describes what this drug does (according to Jekyll's theory)?
- a. It splits a person into two – good (Jekyll) and evil (Hyde).
 - b. It allows a person to express a part of themselves fully – Jekyll is still mixed, Hyde is evil.
 - c. It brings out the evil side to your personality – Jekyll is still mixed, Hyde is evil.
 - d. It simply changes your appearance.
98. Jekyll says that even as he grew older, he still felt averse to the life of study. How does he ambiguously describe his indulgences?
- a. Undignified.
 - b. Scandalous.
 - c. Heinous.
 - d. Disreputable.

99. Around two months before the murder of Carew, what unsettling thing happens regarding the transformations?
- a. Hyde is unable to return to being Jekyll no matter how many drugs he takes.
 - b. Jekyll wakes up as Hyde without having taken the drug.
 - c. Jekyll finds it impossible to turn into Hyde no matter how many drugs he takes.
 - d. Hyde wakes up as Jekyll without having taken the drug.

Chapter 10 – Henry Jekyll’s Full Statement of the Case (Part 2)

100. What, at times, had Jekyll had to do with the drug?
- a. Double and even treble the dose for it to work.
 - b. Reduce its potency by watering it down.
 - c. Lock it away from himself to stop him taking it.
 - d. Give it to Poole for safe-keeping.
101. Jekyll abstains from being Hyde for two months. How does he describe Hyde when he gave in?
- a. My devil had been long caged, he came out roaring.
 - b. My fiend had been long trapped, he rushed out screaming.
 - c. My friend had been sleeping, now he woke.
 - d. The prince had been plotting, now he took the throne.
102. How does Jekyll describe the murder of Carew?
- a. “Like a fiendish ape, I tore at the defenceless man”
 - b. “I smashed the pathetic body, revelling in my destruction”
 - c. “I mauled the unresisting body, tasting delight from every blow”
 - d. “He struck the poor gentleman, audibly shattering his bones”
103. After the murder of Carew, what does Jekyll resolve to do?
- a. Never be Hyde again and do more charitable work.
 - b. Never be Hyde again and hide himself away.
 - c. To compound a drug to secure Hyde.
 - d. Give himself up to the police.
104. What happens in Regent’s Park?
- a. Jekyll gives in and takes the drug to turn into Hyde.
 - b. Jekyll meets with Utterson.
 - c. Jekyll turns into Hyde without taking the drug.
 - d. Jekyll meets Lanyon.

105. After the situation in Regent's Park, who does he turn to for help?
- a. Utterson.
 - b. Lanyon.
 - c. Poole.
 - d. Bradshaw.
106. Following this, what happens to Jekyll?
- a. He goes completely insane.
 - b. As Jekyll, he becomes more murderous.
 - c. He becomes Hyde completely and never returns to being Jekyll.
 - d. He finds it increasingly difficult to remain as Jekyll and keeps turning into Hyde.
107. What is not a trick that Hyde plays upon Jekyll?
- a. Scrawling blasphemies in his books.
 - b. Burning letters.
 - c. Hiding the potion.
 - d. Destroying the portrait of his father.
108. What was it that Jekyll believed enabled the potion to work?
- a. A precise chemical formula which Jekyll destroyed.
 - b. An unknown impurity in a salt.
 - c. A transcendental, mystical quality that Jekyll does not divulge.
 - d. A particular tincture which runs out.
109. What happens at the end of the letter?
- a. Hyde says he is going to commit suicide to end Jekyll.
 - b. Jekyll says he is going to commit suicide to end Hyde.
 - c. Jekyll turns into Hyde.
 - d. Jekyll says he knows that this will be the last time he is in control.

II. Context Questions

Answer these context questions. You may not have written the exact same response but if you are uncertain – check with a teacher.

20 credits for answering all.

1. What era was Jekyll and Hyde written in?
2. What significant theory relating to biological changes over time may have had an influence on Stevenson's writing?
3. Throughout his life, what did Robert Louis Stevenson suffer with?
4. Alongside Jekyll and Hyde, what type of fiction was Robert Louis Stevenson mostly known for writing?
5. What supposedly happened to the first draft of Jekyll and Hyde?
6. How, apparently, did Stevenson initially come up with the idea?
7. Name two genres that Jekyll and Hyde can be said to belong to.
8. There are no major female characters in Jekyll and Hyde and the ones that are included are side-lined and have no name. What might this have been a reflection of in society at the time?
9. Jekyll uses chemistry to achieve his transformation. What might this be a comment upon which was happening during Victorian era and included things like the steam engine's invention and electricity being widespread.
10. Victorian society was very socially divided. Dr. Jekyll and Mr. Hyde may have been a comment on this with them representing different parts of society. What was the nature of this divide?

III. Character Questions

Answer these character questions.

Round One

20 credits for answering all.

1. Who is described as being a “damned juggernaut”?
2. Who is described as having a “large handsome face”?
3. Who is described as being “a man of a rugged countenance”?
4. Who is described as a “well-known man about town”?
5. Who is described as having “an evil face, smoothed by hypocrisy”?
6. Who is described as being a “well-dressed, elderly servant”?
7. Who is described as being “romantically given”?
8. Who is described as being “a hearty, healthy, dapper, red-faced gentleman”?
9. Who is described as having “an innocent and old-world kindness of disposition”?
10. Whose “eye lighted up with professional ambition”?

Round 2 (Advanced)

20 credits for answering all.

1. Who offers Mr. Hyde “a box of lights” only to be “smote” in the face by him?
2. What is Utterson’s first name?
3. What is the name of Jekyll’s footman?
4. The girl who gets trampled was sent to see a doctor. What does Enfield call the doctor?
5. What is Jekyll’s full name including his titles?
6. Who is good at analysing handwriting?
7. What is Hyde’s first name?
8. Utterson sometimes uses a different name for Henry Jekyll, what is it?
9. What is Lanyon’s first name?
10. What is Mr. Enfield’s first name?

IV. Short Answer Questions

Answer these questions.

10 credits each

1. What central theme is illustrated by the quotation: “man is not truly one, but truly two”?
2. The fog is described as: “A great chocolate-coloured pall lowered over heaven”, what device is this and what is meant by it/its effect?
3. In the ‘Incident of the Letter’, Stevenson uses the phrase: “The fog still slept on the wing above the drowned city”. What device is this (or devices are there here) and what is the effect?
4. Hyde is variously described as being “ape-like”, “like a monkey” & “like a rat”. Overall, how would you describe this device?
5. Utterson says "I incline to Cain's heresy," and Jekyll refers to the “Babylonian finger on the wall”. What are these?
6. How many deaths is Hyde directly responsible for?
7. Towards the end of the novel, the story is revealed in letters – first Lanyon and then Jekyll. What type of narrative structure is it called when the story is told through letters?
8. Name three appearances of female characters in the novel.
9. What is the popular interpretation of the significance of Jekyll’s name?
10. What is the popular interpretation for the significance of Hyde’s name?

V. Wider Reading and Tasks

Follow the links and then complete the tasks.

150 credits for each 200-300 word response of 200-300 for the numbered tasks.

1. Read the following article:

<https://www.bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde>

Write an explanation of how contextual factors have influenced the novel using quotations.

2. Read the following article:

<https://www.theguardian.com/books/2010/aug/16/ian-rankin-dr-jekyll-mr-hyde>

Write an explanation of how aspects of Stevenson's life influenced the novel.

3. Read the following article:

<https://www.theguardian.com/books/2012/apr/15/jekyll-hyde-stevenson-explicit-manuscript>

Write an evaluation of whether the edited version of the novel that Stevenson published is more effective due to removing the darker parts, OR choose a section of the novel that you can expand or add to and write out an altered, darker version.

4. Read the following article:

<http://www.crisismagazine.com/2013/the-strange-case-of-dr-jekyll-and-mr-hyde-by-robert-louis-stevenson>

Write a consideration of the extent to which the novel is a true depiction of all of our inner conflicts.

5. Read this article:

<http://www.actforlibraries.org/the-psychoanalysis-and-symbolism-of-stevensons-jekyll-and-hyde/>

Write an essay considering the extent to which Hyde is a product of social repression rather than an expression of pure evil.

6. Read this article:

<http://www.nytimes.com/books/01/03/11/specials/martin-reilly.html>

Write an explanation of how the choice of narrative perspective in the novel affects our understanding of events OR write a section of the novel from a different narrative perspective.

7. Read this article:

<https://www.theguardian.com/books/2008/dec/13/dr-jekyll-mr-hyde-stevenson>

What have been the impacts of different adaptations of Dr. Jekyll and Mr. Hyde over time upon a modern readers' understanding of the novel?

8. Watch this explanation of the ITV adaptation of Jekyll and Hyde, the trailer for it and read a review of the show.

<https://www.youtube.com/watch?v=8xu0W4MUmMc>

<https://www.youtube.com/watch?v=crHd8WaSOw8>

<https://www.theguardian.com/tv-and-radio/2015/oct/26/jekyll-and-hyde-review-charlie-higson>

Write a consideration of how faithful to the original novel adaptations should be.

9. Read this article:

https://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=34&cad=rja&uact=8&ved=0ahUKEwjEu5CZ6N7WAhVOahoKHdCoDFc4HhAWCDwwAw&url=http%3A%2F%2Fwww.ccsenet.org%2Fjournal%2Findex.php%2Fells%2Farticle%2Fdownload%2F15237%2F10306&usg=AOvVaw3oP7H0qAE1_V1hkfk7Mb2w

Write an explanation as to how women and femininity is presented in Jekyll and Hyde.

10. Read this blog:

<http://www.literaryramblings.com/dr-jekyll-mr-hyde-the-strange-case-of-addiction>

Write a consideration of the extent to which Dr. Jekyll and Mr. Hyde is a novel concerned with addiction.

Other resources:

1. Full Texts of novel:

<http://www.learnlibrary.com/jekyll-hyde/>

<https://www.gutenberg.org/ebooks/42>

2. Audiobook:

<https://www.youtube.com/watch?v=PcczA9Cwbow>

3. Associated Fiction:

The Picture of Dorian Gray - <https://www.gutenberg.org/files/174/174-h/174-h.htm>

Frankenstein - <https://www.gutenberg.org/files/84/84-h/84-h.htm>

Dracula - <https://www.gutenberg.org/files/345/345-h/345-h.htm>

The Merry Men (Markheim and Olalla are probably most relevant to J & H) -

<http://www.archive.org/stream/merrymenothertal00stev#page/n5/mode/2up>

Edgar Allan Poe Short Stories - <https://poestories.com/stories.php>

The Turn of the Screw - <https://www.gutenberg.org/files/209/209-h/209-h.htm>

The Beetle - <http://www.gutenberg.org/ebooks/5164>

4. Robert Louis Stevenson Website:

<http://robert-louis-stevenson.org/>

5. Films (quality is varied):

1920 (silent version) - <https://www.youtube.com/watch?v=kiQaAK5Vof4>

2003 - <https://www.youtube.com/watch?v=1mQt5FreliQ>

Revision, summaries and notes:

1. BBC Bitesize:

http://www.bbc.co.uk/schools/gcsebitesize/english_literature/prosejekyllhyde/

2. Sparknotes:

<http://www.sparknotes.com/lit/jekyll/>

3. Cliffsnotes:

<https://www.cliffsnotes.com/literature/d/dr-jekyll-and-mr-hyde/book-summary>

4. Mr. Bruff – context (you can use many of the Mr. Bruff guides on Youtube):

<https://www.youtube.com/watch?v=mpMdy9YGdZc>

VI. Exam Style Questions

AQA

100 credits per question and 20 bonus questions for marking your own work.

How to revise using this:

- **Read** through each of the extracts and tasks alongside your revision of the rest of the novel.
- **Situate** each of the extracts in the novel so that you understand what is happening.
- **Highlight/annotate** key words/devices.
- **Plan** a response to **each** of the tasks.
- **Write** a response to the tasks.
- **Mark** your response using the mark schemes at the end of the anthology.
- **Compare** with a partner's response and discuss what you can improve.

Key advice:

AO1:

- Use the extract to start yourself off.
- Use quotations throughout your response.
- Balance your response between the extract and whole novel.
- Make a clear argument in relation to the question.

AO2:

- Analyse language – word choices and literary devices (metaphor, simile, personification, pathetic fallacy, oxymoron, symbolism, etc.).
- Analyse structure – syntax, development of extract, relationship of extract to rest of novel and devices such as foreshadowing, repetition, motif and juxtaposition/contrast.
- Analyse form – narrative perspective, narrative structure, style of writing, use of voice, use of conventions (AO3 also) and genre (AO3 also).
- Use terminology.
- Explain possible effects on the reader.

AO3:

- Use the question to focus on the ideas in the novel.
- Consider contextual factors: Victorian London, fears of devolution, drug use and issues with class.
- Consider authorial intentions – explore what Stevenson was attempting to show the readers about human nature.
- Consider genre factors: gothic, mystery, crime and supernatural/fantasy.
- Analyse structure by focusing on the effects of sentence types such as imperatives, declaratives, interrogatives and exclamatives and devices such as juxtaposition, contrast and development of ideas over the extract

AQA Specimen Paper 1

‘We have common friends,’ said Mr. Utterson.

‘Common friends!’ echoed Mr. Hyde, a little hoarsely. ‘Who are they?’

‘Jekyll, for instance,’ said the lawyer.

‘He never told you,’ cried Mr. Hyde, with a flush of anger. ‘I did not think you would have lied.’

‘Come,’ said Mr. Utterson, ‘that is not fitting language.’

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

The lawyer stood awhile when Mr. Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked was one of a class that is rarely solved. Mr. Hyde was pale and dwarfish; he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky whispering and somewhat broken voice, – all these were points against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr. Utterson regarded him. ‘There must be something else,’ said the perplexed gentleman. ‘There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? Or can it be the old story of Dr. Fell? Or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for, O my poor old Harry Jekyll, if ever I read Satan’s signature upon a face, it is on that of your new friend!’

Starting with this extract, how does Stevenson present Mr. Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr. Hyde in this extract.
- how Stevenson presents Mr. Hyde as a frightening outsider in the novel as a whole.

[30 marks]

Exam Style Extracts:

1. From 'Story of the Door' – Utterson and Richard Enfield are taking their regular Sunday walk.

Mr. Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'it is connected in my mind,' added he, 'with a very odd story.'

'Indeed?' said Mr. Utterson, with a slight change of voice, 'and what was that?'

'Well, it was this way,' returned Mr. Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into a state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view halloo, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural.'

Starting with this extract, how does Stevenson present reckless behaviour?

Write about:

- how Stevenson presents recklessness.
- how Stevenson presents recklessness in the novel as a whole.

[30 marks]

2. *From 'Search for Mr. Hyde' – In the early morning, Utterson is struggling to sleep worrying about his friend Dr. Jekyll.*

Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressionable Enfield, a spirit of enduring hatred.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

Starting with this extract, how does Stevenson present uncertainty?

Write about:

- how Stevenson presents uncertainty in this extract.
- how Stevenson presents uncertainty in the novel as a whole.

[30 marks]

3. *From 'Search for Mr Hyde' – Utterson has just left Jekyll's house and worries about him.*

"Poor Harry Jekyll," he thought, "my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punishment coming, PEDE CLAUDO, years after memory has forgotten and self-love condoned the fault." And the lawyer, scared by the thought, brooded a while on his own past, groping in all the corners of memory, lest by chance some Jack-in-the-Box of an old iniquity should leap to light there. His past was fairly blameless; few men could read the rolls of their life with less apprehension; yet he was humbled to the dust by the many ill things he had done, and raised up again into a sober and fearful gratitude by the many that he had come so near to doing, yet avoided. And then by a return on his former subject, he conceived a spark of hope. "This Master Hyde, if he were studied," thought he, "must have secrets of his own; black secrets, by the look of him; secrets compared to which poor Jekyll's worst would be like sunshine. Things cannot continue as they are. It turns me cold to think of this creature stealing like a thief to Harry's bedside; poor Harry, what a waking! And the danger of it; for if this Hyde suspects the existence of the will, he may grow impatient to inherit. Ay, I must put my shoulder to the wheel if Jekyll will but let me," he added, "if Jekyll will only let me." For once more he saw before his mind's eye, as clear as a transparency, the strange clauses of the will.

Starting with this extract, how does Stevenson present the idea of secrecy?

Write about:

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

[30 marks]

4. From *'The Carew Murder Case'* – A maid witnesses a horrible murder.

Nearly a year later, in the month of October, 18—, London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim. The details were few and startling. A maid servant living alone in a house not far from the river, had gone up-stairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged and beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

Starting with this extract, how does Stevenson present violence?

Write about:

- how Stevenson presents violence in this extract.
- how Stevenson presents violence in the novel as a whole.

[30 marks]

5. From *'The Remarkable Incident of Dr. Lanyon' – Utterson visits Dr. Lanyon.*

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

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

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

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

"Tut-tut," said Mr. Utterson; and then after a considerable pause,

"Can't I do anything?" he inquired. "We are three very old friends, Lanyon; we shall not live to make others."

"Nothing can be done," returned Lanyon; "ask himself."

"He will not see me," said the lawyer.

"I am not surprised at that," was the reply. "Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then, in God's name, go, for I cannot bear it."

Starting with this extract, how does Stevenson present fears?

Write about:

- how Stevenson presents fears in this extract.
- how Stevenson presents fears in the novel as a whole.

[30 marks]

6. From *'The Last Night'* – Utterson and Poole are talking outside of Jekyll's cabinet door. Jekyll has locked himself in and refuses to come out. Poole suspects foul play.

"It is well, then, that we should be frank," said Utterson. "We both think more than we have said; let us make a clean breast. This masked figure that you saw, did you recognise it?"

"Well, sir, it went so quick, and the creature was so doubled up, that I could hardly swear to that," was the answer. "But if you mean, was it Mr. Hyde?—why, yes, I think it was! You see, it was much of the same bigness; and it had the same quick, light way with it; and then who else could have got in by the laboratory door? You have not forgot sir, that at the time of the murder he had still the key with him? But that's not all. I don't know, Mr. Utterson, if ever you met this Mr. Hyde?"

"Yes," said the lawyer, "I once spoke with him."

"Then you must know as well as the rest of us that there was something queer about that gentleman—something that gave a man a turn—I don't know rightly how to say it, sir, beyond this: that you felt it in your marrow kind of cold and thin."

"I own I felt something of what you describe," said Mr. Utterson.

"Quite so, sir," returned Poole. "Well, when that masked thing like a monkey jumped from among the chemicals and whipped into the cabinet, it went down my spine like ice. Oh, I know it's not evidence, Mr. Utterson. I'm book-learned enough for that; but a man has his feelings, and I give you my Bible-word it was Mr. Hyde!"

"Ay, ay," said the lawyer. "My fears incline to the same point. Evil, I fear, founded—evil was sure to come—of that connection. Ay, truly, I believe you; I believe poor Harry is killed; and I believe his murderer (for what purpose, God alone can tell) is still lurking in his victim's room. Well, let our name be vengeance. Call Bradshaw."

The footman came at the summons, very white and nervous.

Starting with this extract, how does Stevenson present suspicions?

Write about:

- how Stevenson presents suspicions in this extract.
- how Stevenson presents suspicions in the novel as a whole.

[30 marks]

7. From 'Dr Lanyon's Narrative' – Dr Lanyon describes meeting with Mr. Hyde.

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

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

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

"Have you got it?" he cried. "Have you got it?" And so lively was his impatience that he even laid his hand upon my arm and sought to shake me.

I put him back, conscious at his touch of a certain icy pang along my blood.

Starting with this extract, how does Stevenson present uncertainty?

Write about:

- how Stevenson presents uncertainty in this extract.
- how Stevenson presents uncertainty in the novel as a whole.

[30 marks]

8. *From 'Henry Jekyll's Full Statement of the Case' – Jekyll explains how he drank the potion and turned into Edward Hyde.*

I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might by the least scruple of an overdose or at the least inopportunitiy in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound, at last overcame the suggestions of alarm. I had long since prepared my tincture; I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill-race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night, however, was far gone into the morning—the morning, black as it was, was nearly ripe for the conception of the day—the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

Starting with this extract, how does Stevenson present the idea of duality?

Write about:

- how Stevenson presents the idea of duality in this extract.
- how Stevenson presents the idea of duality in the novel as a whole.

[30 marks]

9. *From 'Henry Jekyll's Full Statement of the Case' – Jekyll explains how he ran out of the mixture for the potion and accepts that he will now die.*

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

It is useless, and the time awfully fails me, to prolong this description; no one has ever suffered such torments, let that suffice; and yet even to these, habit brought—no, not alleviation—but a certain callousness of soul, a certain acquiescence of despair; and my punishment might have gone on for years, but for the last calamity which has now fallen, and which has finally severed me from my own face and nature. My provision of the salt, which had never been renewed since the date of the first experiment, began to run low. I sent out for a fresh supply, and mixed the draught; the ebullition followed, and the first change of colour, not the second; I drank it and it was without efficiency. You will learn from Poole how I have had London ransacked; it was in vain; and I am now persuaded that my first supply was impure, and that it was that unknown impurity which lent efficacy to the draught.

About a week has passed, and I am now finishing this statement under the influence of the last of the old powders. This, then, is the last time, short of a miracle, that Henry Jekyll can think his own thoughts or see his own face (now how sadly altered!) in the glass. Nor must I delay too long to bring my writing to an end; for if my narrative has hitherto escaped destruction, it has been by a combination of great prudence and great good luck. Should the throes of change take me in the act of writing it, Hyde will tear it in pieces; but if some time shall have elapsed after I have laid it by, his wonderful selfishness and circumscription to the moment will probably save it once again from the action of his ape-like spite. And indeed the doom that is closing on us both, has already changed and crushed him. Half an hour from now, when I shall again and for ever re-endue that hated personality, I know how I shall sit shuddering and weeping in my chair, or continue, with the most strained and fear-struck ecstasy of listening, to pace up and down this room (my last earthly refuge) and give ear to every sound of menace. Will Hyde die upon the scaffold? or will he find courage to release himself at the last moment? God knows; I am careless; this is my true hour of death, and what is to follow concerns another than myself. Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.

Starting with this extract, how does Stevenson present a loss of control?

Write about:

- how Stevenson presents a loss of control in this extract.
- how Stevenson presents the loss of control in the novel as a whole.

[30 marks]

AQA Mark Schemes

A04:

Performance descriptor	Marks awarded
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> Critical, exploratory, conceptualised response to task and whole text Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.</p>
	AO2	<ul style="list-style-type: none"> Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> Thoughtful, developed response to task and whole text Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Examination of writer's methods with subject terminology used effectively to support consideration of methods Examination of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

Level 4 <i>Clear understanding</i> 16–20 marks	AO1	<ul style="list-style-type: none"> Clear, explained response to task and whole text Effective use of references to support explanation 	<p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Clear explanation of writer's methods with appropriate use of relevant subject terminology Understanding of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
Level 3 <i>Explained, structured comments</i> 11–15 marks	AO1	<ul style="list-style-type: none"> Some explained response to task and whole text References used to support a range of relevant comments 	<p>At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Explained/relevant comments on writer's methods with some relevant use of subject terminology Identification of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task 	

Level 2 <i>Supported, relevant comments</i> 6–10 marks	AO1	<ul style="list-style-type: none">Supported response to task and textComments on references	<p>At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of context.</p>
	AO2	<ul style="list-style-type: none">Identification of writers' methodsSome reference to subject terminology	
	AO3	<ul style="list-style-type: none">Some awareness of implicit ideas/contextual factors	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	AO1	<ul style="list-style-type: none">Simple comments relevant to task and textReference to relevant details	<p>At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p>At the bottom of the level, a candidate's response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none">Awareness of writer making deliberate choicesPossible reference to subject terminology	
	AO3	<ul style="list-style-type: none">Simple comment on explicit ideas/contextual factors	
0 marks	Nothing worthy of credit/nothing written		

Edexcel

30 credits per question and 20 bonus credits for marking your own work.

How to revise using this:

- **Read** through each of the extracts and tasks alongside your revision of the rest of the novel.
- **Situate** each of the extracts in the novel so that you understand what is happening.
- **Highlight/annotate** key words/devices.
- **Plan** a response to **each** of the tasks.
- **Write** a response to the tasks.
- **Mark** your response using the mark schemes at the end of the anthology.
- **Compare** with a partner's response and discuss what you can improve.

Key advice:

Label each part of the task (a) and (b) very clearly in the margin for your response.

Part a):

- Only write about and use quotations from the extract.
- Make three different points, in relation to the task, about the extract.
- Use quotations and evidence from at least three different parts of the extract.
- Analyse language closely by focusing on the effects and connotations of key words/phrases – nouns, verbs, adjectives, adverbs, etc. or devices such as imagery, simile, metaphor, personification, etc.
- Analyse structure by focusing on the effects of sentence types such as imperatives, declaratives, interrogatives and exclamatives and devices such as juxtaposition, contrast and development of ideas over the extract.
- Consider form by exploring the narrative perspective and speakers involved.

Part b):

- Write about at least three different parts from the rest of the novel and **NOT** the extract.
- Three interpretations about Stevenson's intentions.
- Try to use references/quotations as much as you can.
- Consider deeper/alternative meanings.
- You **DO NOT** need context.

Edexcel Specimen Paper 1

Dr Jekyll and Mr Hyde: R L Stevenson From 'Dr Jekyll Was Quite At Ease' – Utterson decides to talk to Dr Jekyll about his will.

[Utterson] 'You know that will of yours?'

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. 'Mr 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 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 so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

- a) Explore how Stevenson presents the relationship between Jekyll and Utterson in this extract.

Give examples from the extract to support your ideas.

(20)

- b) In this extract, Utterson has a good relationship with Dr. Jekyll.
Explain how relationships are portrayed **elsewhere** in the novel.
In your answer, you must consider:

- the relationships between characters
- how relationships can be good or bad.

(20)

(Total for Question 3 = 40 marks)

Edexcel Specimen Paper 2

From 'Story of the Door' – Utterson and Richard Enfield are taking their regular Sunday walk.

Mr. Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'it is connected in my mind,' added he, 'with a very odd story.'

'Indeed?' said Mr. Utterson, with a slight change of voice, 'and what was that?'

'Well, it was this way,' returned Mr. Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into a state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view halloo, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural.'

- a) Explore how Stevenson presents Enfield in this extract.

Give examples from the extract to support your ideas.

(20)

- b) In this extract, Enfield describes witnessing a horrific scene.

Explain how horrific scenes are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- the horrific scenes that are observed.
- how characters are affected by what they have seen.

(20)

(Total for Question 3 = 40 marks)

Exam Style Questions

From 'Search for Mr Hyde' – In the early morning, Utterson is struggling to sleep worrying about his friend Dr Jekyll.

Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressible Enfield, a spirit of enduring hatred.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

- a) Explore how Stevenson presents Utterson's state of mind in this extract.
Give examples from the extract to support your ideas.

(20)

- b) In this extract, Utterson decides to confront Mr. Hyde.
Explain how confrontations are portrayed **elsewhere** in the novel.
In your answer, you must consider:

- the confrontations that occur.
- how the confrontations affect those involved.

(20)

(Total for Question 3 = 40 marks)

From 'Search for Mr Hyde' – Utterson confronts Hyde at his door in Soho.

[Utterson] "Will you let me see your face?" asked the lawyer.

Mr. Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. "Now I shall know you again," said Mr. Utterson. "It may be useful."

"Yes," returned Mr. Hyde, "it is as well we have, met; and a propos, you should have my address." And he gave a number of a street in Soho.

"Good God!" thought Mr. Utterson, "can he, too, have been thinking of the will?" But he kept his feelings to himself and only grunted in acknowledgment of the address.

"And now," said the other, "how did you know me?"

"By description," was the reply.

"Whose description?"

"We have common friends," said Mr. Utterson.

"Common friends?" echoed Mr. Hyde, a little hoarsely. "Who are they?"

"Jekyll, for instance," said the lawyer.

"He never told you," cried Mr. Hyde, with a flush of anger. "I did not think you would have lied."

"Come," said Mr. Utterson, "that is not fitting language."

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

The lawyer stood awhile when Mr. Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked, was one of a class that is rarely solved. Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Mr. Utterson regarded him. "There must be something else," said the perplexed gentleman. "There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? or can it be the old story of Dr. Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend."

- a) Explore how Stevenson presents the feelings between Utterson and Hyde in this extract.

Give examples from the extract to support your ideas.

(20)

- b) In this extract, Utterson worries about his friend.
Explain how worries are portrayed **elsewhere** in the novel.
In your answer, you must consider:

- what worries the characters have.
- how the worries are expressed.

(20)

(Total for Question 3 = 40 marks)

From 'The Carew Murder Case' – A maid witnesses a horrible murder.

Nearly a year later, in the month of October, 18—, London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim. The details were few and startling. A maid servant living alone in a house not far from the river, had gone upstairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged and beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

- a) Explore how Stevenson presents a violent encounter.
Give examples from the extract to support your ideas.

(20)

- b) In this extract, there is an innocent victim.
Explain how innocent victims are presented **elsewhere** in the novel.
In your answer, you must consider:

- who the innocent victims are.
- how they are innocent.

(20)

(Total for Question 3 = 40 marks)

From 'The Remarkable Incident of Dr Lanyon' – Utterson visits Dr Lanyon.

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

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

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

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

"Tut-tut," said Mr. Utterson; and then after a considerable pause,

"Can't I do anything?" he inquired. "We are three very old friends, Lanyon; we shall not live to make others."

"Nothing can be done," returned Lanyon; "ask himself."

"He will not see me," said the lawyer.

"I am not surprised at that," was the reply. "Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then, in God's name, go, for I cannot bear it."

a) Explore how Stevenson presents Dr. Lanyon.

Give examples from the extract to support your ideas.

(20)

b) In this extract, Dr. Lanyon fears he is going to die.

Explain how fears are presented **elsewhere** in the novel.

In your answer, you must consider:

- what fears there are in the novel.
- how these fears are important.

(20)

(Total for Question 3 = 40 marks)

From 'The Last Night' – Utterson and Poole are talking outside of Jekyll's cabinet door. Jekyll has locked himself in and refuses to come out. Poole suspects foul play.

"It is well, then, that we should be frank," said Utterson. "We both think more than we have said; let us make a clean breast. This masked figure that you saw, did you recognise it?"

"Well, sir, it went so quick, and the creature was so doubled up, that I could hardly swear to that," was the answer. "But if you mean, was it Mr. Hyde?—why, yes, I think it was! You see, it was much of the same bigness; and it had the same quick, light way with it; and then who else could have got in by the laboratory door? You have not forgot, sir that at the time of the murder he had still the key with him? But that's not all. I don't know, Mr. Utterson, if ever you met this Mr. Hyde?"

"Yes," said the lawyer, "I once spoke with him."

"Then you must know as well as the rest of us that there was something queer about that gentleman—something that gave a man a turn—I don't know rightly how to say it, sir, beyond this: that you felt it in your marrow kind of cold and thin."

"I own I felt something of what you describe," said Mr. Utterson.

"Quite so, sir," returned Poole. "Well, when that masked thing like a monkey jumped from among the chemicals and whipped into the cabinet, it went down my spine like ice. Oh, I know it's not evidence, Mr. Utterson. I'm book-learned enough for that; but a man has his feelings, and I give you my Bible-word it was Mr. Hyde!"

"Ay, ay," said the lawyer. "My fears incline to the same point. Evil, I fear, founded—evil was sure to come—of that connection. Ay, truly, I believe you; I believe poor Harry is killed; and I believe his murderer (for what purpose, God alone can tell) is still lurking in his victim's room. Well, let our name be vengeance. Call Bradshaw."

The footman came at the summons, very white and nervous.

- a) Explore how Stevenson presents the discussion between Utterson and Poole.
Give examples from the extract to support your ideas.

(20)

- b) In this extract, Utterson is suspicious about Hyde.
Explain how suspicions are presented **elsewhere** in the novel.
In your answer, you must consider:

- what suspicions there are in the novel.
- how these suspicions are important.

(20)

(Total for Question 3 = 40 marks)

From 'Dr Lanyon's Narrative' – Dr Lanyon describes meeting with Mr Hyde.

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

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

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

"Have you got it?" he cried. "Have you got it?" And so lively was his impatience that he even laid his hand upon my arm and sought to shake me.

I put him back, conscious at his touch of a certain icy pang along my blood.

a) Explore how Stevenson presents Mr. Hyde.

Give examples from the extract to support your ideas.

(20)

b) In this extract, Lanyon is disturbed by Mr. Hyde's appearance.

Explain how disturbing appearances are presented **elsewhere** in the novel.

In your answer, you must consider:

- what disturbing appearances there are.
- how these disturbing appearances are important.

(20)

(Total for Question 3 = 40 marks)

From 'Henry Jekyll's Full Statement of the Case' – Jekyll explains how he drank the potion and turned into Edward Hyde.

I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might by the least scruple of an overdose or at the least inopportunity in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound, at last overcame the suggestions of alarm. I had long since prepared my tincture; I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill-race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night, however, was far gone into the morning—the morning, black as it was, was nearly ripe for the conception of the day—the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

- a) Explore how Stevenson presents Jekyll's experiences.
Give examples from the extract to support your ideas.

(20)

- b) In this extract, Jekyll demonstrates the idea of duality.
Explain how duality is presented **elsewhere** in the novel.
In your answer, you must consider:
- where duality is shown.
 - how the idea of duality is important.

(20)

(Total for Question 3 = 40 marks)

From 'Henry Jekyll's Full Statement of the Case' – Jekyll explains how he ran out of the mixture for the potion and accepts that he will now die.

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

It is useless, and the time awfully fails me, to prolong this description; no one has ever suffered such torments, let that suffice; and yet even to these, habit brought—no, not alleviation—but a certain callousness of soul, a certain acquiescence of despair; and my punishment might have gone on for years, but for the last calamity which has now fallen, and which has finally severed me from my own face and nature. My provision of the salt, which had never been renewed since the date of the first experiment, began to run low. I sent out for a fresh supply, and mixed the draught; the ebullition followed, and the first change of colour, not the second; I drank it and it was without efficiency. You will learn from Poole how I have had London ransacked; it was in vain; and I am now persuaded that my first supply was impure, and that it was that unknown impurity which lent efficacy to the draught.

About a week has passed, and I am now finishing this statement under the influence of the last of the old powders. This, then, is the last time, short of a miracle, that Henry Jekyll can think his own thoughts or see his own face (now how sadly altered!) in the glass. Nor must I delay too long to bring my writing to an end; for if my narrative has hitherto escaped destruction, it has been by a combination of great prudence and great good luck. Should the throes of change take me in the act of writing it, Hyde will tear it in pieces; but if some time shall have elapsed after I have laid it by, his wonderful selfishness and circumscription to the moment will probably save it once again from the action of his ape-like spite. And indeed the doom that is closing on us both, has already changed and crushed him. Half an hour from now, when I shall again and for ever re-endue that hated personality, I know how I shall sit shuddering and weeping in my chair, or continue, with the most strained and fear-struck ecstasy of listening, to pace up and down this room (my last earthly refuge) and give ear to every sound of menace. Will Hyde die upon the scaffold? or will he find courage to release himself at the last moment? God knows; I am careless; this is my true hour of death, and what is to follow concerns another than myself. Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.

- a) Explore how Stevenson presents Jekyll's situation.
Give examples from the extract to support your ideas.

(20)

- b) In this extract, Jekyll explains how he has lost the ability to control Hyde.
Explain how a lack of control is presented **elsewhere** in the novel.

In your answer, you must consider:

- what situations show a lack of control.
- how this lack of control is important.

(20) (Total for Question 3 = 40 marks)

Exemplar Response to Specimen Paper 1:

Part (a):

Explore how Stevenson presents the relationship between Jekyll and Utterson in this extract. Give examples from the extract to support your ideas. (20)

Stevenson presents the relationship between Jekyll and Utterson in this extract through using tense language and a sense of unease. However, their relationship is presented to be generally a positive or friendly one, albeit with some hints at difficulties.

The conversation is related by an omniscient narrator but it is stated that “a close observer might have gathered that the topic was distasteful”. Here, the reader is positioned as this “close observer” and the adjective implies that the discomfort is detectable but only if you are scrutinising the situation. The fact that they are able to discuss a “distasteful” topic shows how they are comfortable with each other but it’s left uncertain as to whether Utterson picks up on how much discomfort he is causing or whether he just ignores it and carries on anyway as the reader is informed that “the doctor carried it off gaily”. Here, Stevenson is speaking figuratively by implying that the topic is something that the doctor wishes to carry away or remove. The use of the adjective “gaily” implies an overly happy tone which is at odds with the seriousness of the topic. Stevenson is hinting at Jekyll’s unease with the topic here which is reflected with his shift in what he goes on to discuss.

Nevertheless, Stevenson states that Utterson “pursued” this topic which suggests that Jekyll is his prey and that Utterson is hunting him. This is emphasised as he is “ruthlessly disregarding the fresh topic” which is both rude and brutal in the context of their polite conversation. This reveals that, whilst their relationship is one of friends or colleagues, they are not entirely happy in this situation. As a consequence, the doctor replies “a trifle sharply.” Here the adverb “sharply” implies an aggressive and almost vicious tone to his voice despite being slightly softened by “trifle”.

Their relationship is also shown to be a mixture of being formal and informal. Jekyll refers to himself as being the doctor’s “client” as opposed to his friend which is interesting that he is preserving their relationship as being one of business. Similarly, throughout Jekyll refers to him as “Utterson” using his surname as opposed to being on first name terms. Nevertheless, he doesn’t use the title ‘Mr’ and he even constantly refers to him using the possessive pronoun “My” which implies a much more familiar relationship. This is not reciprocated by Utterson which could suggest that there is a bit of a distance forming between them or that Jekyll is trying to gain a controlling role in their relationship by ‘owning’ Utterson.

Jekyll also reveals a certain obsessive quality in his speech when he states, “My good Utterson...this is very good of you, this is downright good of you”. The repetition of “good” could be straightforward in showing that he values Utterson and that their relationship is a positive one. On the other hand, it could be indicative of a certain jealousy or envy of Utterson’s morally superior position. This idea is reinforced by the increasing adjectives which almost become superlative – “very” and “downright” – implying a sense of bitterness or even sarcasm to Jekyll’s statements.

Overall, their relationship is presented by Stevenson as being one of close companions or even friends. Despite this, there is clearly a sense of unease created through the dialogue implying that Stevenson wants the reader to understand that this is not a straightforwardly positive relationship. Ultimately, the persistence of Utterson on the matter of the will against Jekyll's obvious reluctance and discomfort creates a certain tension in their otherwise good relationship.

Part (b):

In this extract, Utterson has a good relationship with Dr. Jekyll.

*Explain how relationships are portrayed **elsewhere** in the novel.*

In your answer, you must consider:

- *the relationships between characters.*
- *how relationships can be good or bad. (20)*

Elsewhere in the novel, relationships are portrayed as being more of a mixture of good and bad. The first relationship in the novel is the one between Richard Enfield and Mr. Utterson. From the very beginning, the reader is told that this is a strange relationship as they are described as being very dissimilar. Enfield is a “man about town” whereas Utterson is described as being restrained and modest in his behaviour. Yet, they never fail to go on their walks together. Here, Stevenson is using this relationship to set up the theme of duality which runs throughout the novel. It is possible that he is implying that Victorian London had many instances of odd meetings between people of different classes or personalities. In this case it is seen as a positive one as the relationship is generally good.

The central relationship in the novel is that between the protagonist and antagonist, the eponymous Dr. Jekyll and Mr. Hyde. This is the most complex relationship as it is portrayed as a mystery which slowly unravels through Utterson’s investigations and the reader’s deductions. Initially, it is portrayed as a sinister relationship in which Utterson suspects Hyde of blackmailing Jekyll. Hyde is consistently presented as “evil”, “like Satan” or some “damned Juggernaut” in stark contrast to the “handsome Jekyll” who is seen as being much more respectable. It is possible that Stevenson was commenting on how relationships can be used and abused by people within society by presenting an example of how a good man is being controlled by an evil man. Despite this, we understand that the relationship is a lot more complex than it first appears and not simply a bad relationship in the sense that one is bad and the other good.

Jekyll appears to have a very mixed relationship with Hyde. Initially, he is wildly keen on the freedom that his relationship with Hyde offers. He is able to cast off his respectable mantle and put on Hyde’s skin in order to enact his secret desires. The relationship is one of abandonment and anarchy. However, as the novel progresses and we learn more, Hyde takes on more of a controlling role in their relationship. Stevenson could be presenting their relationship as being symbolic of the way that people who are controlled eventually rebel and take over from their masters. In this way, Hyde could be representative of the working classes whilst Jekyll is the upper. An alternative way of looking at their relationship is to see the “ape-like” Hyde as being a kind of devolved or uncivilised human whilst Jekyll is modern man. In this relationship, we can see that Stevenson is suggesting that there is a part of us which is barbaric and that this is tempting to indulge and take part in. However, if we do, we are doomed as it will slowly take over our lives. Ultimately, the relationship is seen as bad but this is not a one-sided corruption but a mutual descent by both characters.

Another interesting relationship is that between Jekyll and Dr. Lanyon. Lanyon dismisses Jekyll’s experiments and behaviour as “fanciful” and this causes a deep rift in their

relationship. Despite this, they are seen to continue to respect each other as fellow scientists and so when Jekyll (in the form of Hyde) desperately calls upon Lanyon for help he does so despite being convinced that Jekyll is mad. This relationship is entirely shown to be one in which Jekyll/Hyde both use and ultimately destroy Lanyon who acts simply out of loyalty to an old friend. We can see that the relationship is akin to a drug user (Hyde) who is dragging innocent people (Lanyon) into his troubles. An alternative way of seeing this relationship is that in which Lanyon represents the people who do not pay attention to the suffering in society. When Lanyon is faced with the stark reality of his friend's position, the shock kills him. Stevenson could be making a point about the callousness in society towards the less fortunate people and indicating that being self-centred and ignorant of problems as Lanyon appears to be will ultimately result in a greater shock and eventual death.

Relationships can be good or bad in the sense that there are some positive relationships in this novel (Utterson and Jekyll or Utterson and Enfield) and some negative ones (Jekyll and Hyde or Jekyll/Hyde and Lanyon). Nevertheless, the majority of the relationships are a mixture of both good and bad. Overall, Stevenson seems to be suggesting that relationships of equals and mutual respect will continue and be positive whereas relationships where both are struggling for power or being self-centred will result in ruin and destruction.

Mark Schemes – Actual:

Part (a):

Level	Mark	Descriptor – bullets 1 and 2 = AO2 (20 marks)
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none">• The response is simple and the identification of language, form and structure is minimal.• Little evidence of relevant subject terminology.
Level 2	5-8	<ul style="list-style-type: none">• The response is largely descriptive. There is some comment on the language, form and structure.• Limited use of relevant subject terminology to support examples given.
Level 3	9-12	<ul style="list-style-type: none">• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.• Relevant subject terminology is used to support examples given.
Level 4	13-16	<ul style="list-style-type: none">• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.• Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17-20	<ul style="list-style-type: none">• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.• Relevant subject terminology is integrated and precise.

Part (b):

Level	Mark	Descriptor – bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none">• The response is simple with little personal response.• There is little evidence of a critical style.• Little reference is made to the content or themes of the text.
Level 2	5-8	<ul style="list-style-type: none">• The response may be largely narrative but has some elements of a personal response.• There is some evidence of a critical style but it is not always applied securely.• Some valid points are made, but without consistent or secure focus.
Level 3	9-12	<ul style="list-style-type: none">• The response shows a relevant personal response, soundly related to the text.• There is an appropriate critical style, with comments showing a sound interpretation.• The response is relevant and focused points are made with support from the text.
Level 4	13-16	<ul style="list-style-type: none">• The response has a developed personal response and thorough engagement, fully related to the text.• The critical style is sustained and there is well-developed interpretation.• Well-chosen references to the text support a range of effective points.
Level 5	17-20	<ul style="list-style-type: none">• There is an assured personal response, showing a high level of engagement with the text.• A critical style is developed with maturity, perceptive understanding and interpretation.• Discerning references are an integral part of the response, with points made with assurance and full support from the text.

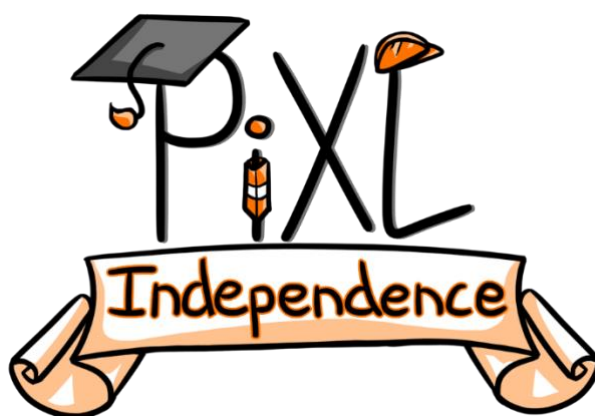
Mark Schemes – Student Version:

Part (a):

Level	Mark	Descriptor – bullets 1 and 2 = AO2 (20 marks)
	0	No rewardable material
Level 1	1-4	Identifies and explains effect on the reader of one of the following: <ul style="list-style-type: none"> • Word/language device (language). • How extract is ordered/sentence types/structural device (structure). • The way it is written/narrative perspective or style (form). Uses a term such as ‘metaphor’.
Level 2	5-8	Identifies and explains effect on the reader of two of the following: <ul style="list-style-type: none"> • Word/language device (language) • How extract is ordered/sentence types/structural device (structure.) • The way it is written/narrative perspective or style (form). Uses two terms correctly such as ‘simile’ (language) and ‘juxtaposition’ (structure).
Level 3	9-12	Identifies and explains effect on the reader of one of all of the following: <ul style="list-style-type: none"> • Word/language device (language). • How extract is ordered/sentence types/structural device (structure). • The way it is written/narrative perspective or style (form). Uses three terms correctly such as ‘imagery’ (language), ‘repetition’ and ‘discourse’ (form).
Level 4	13-16	Details effects on readers of all of the following: <ul style="list-style-type: none"> • Word/language device (language). • How extract is ordered/sentence types/structural device (structure). • The way it is written/narrative perspective or style (form). Uses four or five terms correctly such as ‘symbolism’ (language), ‘imperative’ (structure) and ‘epistolary’ (form).
Level 5	17-20	Interrelates effects on readers of all of the following: <ul style="list-style-type: none"> • Word/language devices (language). • How extract is ordered/sentence types/structural devices (structure). • The way it is written/narrative perspective or style (form). Uses more than 5 terms precisely such as ‘oxymoron’ (language), ‘sibilance’ (structure) and ‘limited omniscient narrative’.

Part (b):

Level	Mark	Descriptor – bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none">• One point about the novel.• Makes sense.• One mention about what happens or a theme.
Level 2	5-8	<ul style="list-style-type: none">• Tells a bit of the story from two parts which relate to the task.• Is clearly written.• Uses evidence or a quotation.
Level 3	9-12	<ul style="list-style-type: none">• Explains importance of three different parts of the novel.• Makes an interpretation of the novel.• Relates closely to task and uses at least three bits of evidence and quotations.
Level 4	13-16	<ul style="list-style-type: none">• Considers the importance of at least three different parts in relation to the task.• Develops interpretations by considering alternatives and deeper meanings.• Selects quotations and references carefully and well.
Level 5	17-20	<ul style="list-style-type: none">• Interrelates the importance of at least three different parts of the novel in relation to the task.• Makes critical interpretations by arguing different interpretations throughout.• Embeds precise quotations and references which support argument.



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