

# Scheme of work

Week	Learning focus	Activities	AOs	Homework suggestions/ Assessment	Dynamic Learning (DL)
1	<p><b>Pre-reading</b></p> <ul style="list-style-type: none"> <li>Context</li> <li>Genre</li> </ul> <p><b>Chapter 1</b></p> <ul style="list-style-type: none"> <li>Introduction to characters</li> </ul>	<ul style="list-style-type: none"> <li>Who was R.L. Stevenson? (Pre A)</li> <li>Stevenson and the Victorian age (Pre B)</li> <li>'Jekyll and Hyde' in popular culture (Pre C)</li> <li>The conventions of Gothic horror (Pre D)</li> <li>Summary of Chapter 1</li> <li>Chapter 1 challenge (1A)</li> <li>First impressions of Utterson and Enfield (1B)</li> </ul>	<p>AO1 AO2 AO3</p>	<ul style="list-style-type: none"> <li>Read Chapter 1</li> </ul>	<p><b>Images</b></p> <ul style="list-style-type: none"> <li>Victorian London and Edinburgh; Queen Victoria</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>The Gothic world – research</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>Cloze and multiple-choice summary of Chapter 1: Story of the Door</li> </ul>
2	<p><b>Chapter 1</b></p> <ul style="list-style-type: none"> <li>Themes</li> <li>Characterisation</li> <li>Tension</li> <li>Structure</li> </ul>	<ul style="list-style-type: none"> <li>The door (2A)</li> <li>Introducing Edward Hyde (2B)</li> <li>Thinking about Chapter 1 (2C)</li> </ul>	<p>AO1 AO2 AO3</p>	<ul style="list-style-type: none"> <li>Assessment task: Choose one of the three extracts used in this chapter. What does your chosen extract make you think might happen in the rest of the book? (2C)</li> <li>Read Chapters 2 and 3</li> </ul>	<p><b>Images</b></p> <ul style="list-style-type: none"> <li>Film posters</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>Victorian scandals – research</li> </ul>
3	<p><b>Chapters 2 and 3</b></p> <ul style="list-style-type: none"> <li>Language</li> <li>Characterisation</li> <li>Tension</li> <li>Themes</li> <li>Symbolism</li> </ul>	<ul style="list-style-type: none"> <li>Summary of Chapter 2</li> <li>Chapter 2 challenge (3A)</li> <li>Utterson's nightmare (3B)</li> <li>Hyde and Utterson (3C)</li> <li>Summary of Chapter 3</li> <li>Chapter 3 challenge (3D)</li> <li>Secrecy (3E)</li> </ul>	<p>AO1 AO2 AO3</p>	<ul style="list-style-type: none"> <li>Read Chapter 4</li> </ul>	<p><b>Support</b></p> <ul style="list-style-type: none"> <li>Mr Utterson's nightmare 3B(1)</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>Mr Utterson's nightmare 3B(2)</li> <li>Waiting for Hyde</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>Cloze and multiple-choice summary of Chapters 2 and 3</li> </ul>
4	<p><b>Chapter 4</b></p> <ul style="list-style-type: none"> <li>Language</li> <li>Characterisation</li> <li>Context</li> <li>Setting</li> </ul>	<ul style="list-style-type: none"> <li>The presentation of Henry Jekyll (4A)</li> <li>Summary of Chapter 4</li> <li>Chapter 4 challenge (4B)</li> <li>Murder most foul! (4C)</li> <li>Some minor characters (4D)</li> <li>The streets of London (4E)</li> </ul>	<p>AO1 AO2 AO3</p>	<ul style="list-style-type: none"> <li>Assessment task: Starting from the extract provided show how Stevenson presents the character of Henry Jekyll in the first three chapters of the novel (4A)</li> <li>Read Chapters 5 and 6</li> </ul>	<p><b>Images</b></p> <ul style="list-style-type: none"> <li>Mr Hyde attacks Mr Carew</li> </ul> <p><b>Support</b></p> <ul style="list-style-type: none"> <li>Streets of London 4E(1)</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>Darwinism</li> <li>Hyde's house</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>Cloze and multiple-choice summary of Chapter 4</li> </ul>

Week	Learning focus	Activities	AOs	Homework suggestions/ Assessment	Dynamic Learning (DL)
5	<b>Chapters 5 and 6</b> <ul style="list-style-type: none"> <li>● Language</li> <li>● Characterisation</li> </ul>	<ul style="list-style-type: none"> <li>● Summary of Chapter 5</li> <li>● Chapter 5 challenge (5A)</li> <li>● A change in Henry Jekyll (5B)</li> <li>● Mr Guest (5C)</li> <li>● Chapter 6 challenge (5D)</li> <li>● The decline of Hastie Lanyon (5E)</li> </ul>	<b>AO1</b> <b>AO2</b> <b>AO3</b>	<ul style="list-style-type: none"> <li>● Assessment task: How does Stevenson present the character of Hastie Lanyon? (5E)</li> <li>● Read Chapters 7 and 8</li> </ul>	<p><b>Support</b></p> <ul style="list-style-type: none"> <li>● Indicative content and sample responses to assessment 5E(1)</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>● A change in Henry Jekyll 5B(1)</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>● Cloze and multiple-choice summary of Chapters 5 and 6</li> <li>● Drag and drop – match the description</li> </ul>
6	<b>Chapters 7 and 8</b> <ul style="list-style-type: none"> <li>● Language</li> <li>● Creating tension</li> </ul>	<ul style="list-style-type: none"> <li>● Summary of Chapter 7</li> <li>● Chapter 7 challenge (6A)</li> <li>● Jekyll at the window (6B)</li> <li>● Summary of Chapter 8</li> <li>● Chapter 8 challenge (6C)</li> <li>● Considering Mr Poole (6D)</li> <li>● The tension builds (6E)</li> </ul>	<b>AO1</b> <b>AO2</b> <b>AO3</b>	<ul style="list-style-type: none"> <li>● Assessment task: How does Stevenson create tension and drama in the lead up to the discovery of Hyde's body? (6E)</li> <li>● Read Chapter 9</li> </ul>	<p><b>Support</b></p> <ul style="list-style-type: none"> <li>● The tension builds 6E(1)</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>● Jekyll at the window 6B(1)</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>● Cloze and multiple-choice summary of Chapters 7 and 8</li> </ul>
7	<b>Chapter 9</b> <ul style="list-style-type: none"> <li>● Context</li> <li>● Dialogue</li> <li>● Language</li> </ul>	<ul style="list-style-type: none"> <li>● Summary of Chapter 9</li> <li>● Chapter 9 challenge (7A, 7B, 7C)</li> <li>● A midnight visitor (7C)</li> <li>● The transformation (7D)</li> </ul>	<b>AO1</b> <b>AO2</b> <b>AO3</b>	<ul style="list-style-type: none"> <li>● Read Chapter 10</li> </ul>	<p><b>Support</b></p> <ul style="list-style-type: none"> <li>● Lanyon reflects</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>● The transformation 7D(1)</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>● Cloze and multiple-choice summary of Chapter 9</li> </ul>
8	<b>Chapter 10</b> <ul style="list-style-type: none"> <li>● Language</li> <li>● Context</li> <li>● Personal response</li> </ul>	<ul style="list-style-type: none"> <li>● Summary of Chapter 10</li> <li>● Chapter 10 challenge (8A)</li> <li>● Jekyll takes the potion (8B)</li> <li>● The opium trail (8C)</li> <li>● Sympathy for the Devil (8D)</li> </ul>	<b>AO1</b> <b>AO2</b> <b>AO3</b>		<p><b>Support</b></p> <ul style="list-style-type: none"> <li>● Figurative speech</li> </ul> <p><b>Challenge</b></p> <ul style="list-style-type: none"> <li>● Two accounts</li> </ul> <p><b>Quiz</b></p> <ul style="list-style-type: none"> <li>● Cloze and multiple-choice summary of Chapter 10</li> </ul>

Week	Learning focus	Activities	AOs	Homework suggestions/ Assessment	Dynamic Learning (DL)
9	<b>Chapter 10</b> <ul style="list-style-type: none"> <li>Characterisation</li> <li>Symbolism</li> <li>Narrative structure</li> </ul>	<ul style="list-style-type: none"> <li>The symbolism of the doors (9A)</li> <li>The structure of the novel (9B)</li> <li>The presentation of Henry Jekyll (9C)</li> </ul>	<b>AO1</b> <b>AO2</b> <b>AO3</b>	<ul style="list-style-type: none"> <li>Assessment task: Explore the ways that Stevenson presents Dr Jekyll in Chapter 10 (9C)</li> </ul>	<b>Support</b> <ul style="list-style-type: none"> <li>A sense of evil – questions</li> </ul> <b>Challenge</b> <ul style="list-style-type: none"> <li>A sense of evil – text analysis</li> </ul>
10	<b>Approaching the exam</b> <ul style="list-style-type: none"> <li>Questions and how to approach them</li> <li>Indicative content</li> <li>Mark scheme</li> <li>Annotating and editing</li> <li>Using quotation and reference</li> <li>Practice questions</li> </ul>	<ul style="list-style-type: none"> <li>What to expect from the question (Ex1)</li> <li>Student-friendly version of the mark scheme (Ex2)</li> <li>Approaching the examination question (Ex3)</li> <li>Using quotations and making references (Ex4)</li> <li>Examination question 1 (Ex5 and 6)</li> </ul>	<b>AO1</b> <b>AO2</b> <b>AO3</b>	<ul style="list-style-type: none"> <li>Revision</li> </ul>	<b>Revision Powerpoint</b> <ul style="list-style-type: none"> <li>Presentation of Utterson</li> </ul>
11	<ul style="list-style-type: none"> <li>Exam question review</li> <li>Exam practice</li> </ul>	<ul style="list-style-type: none"> <li>Sample responses and suggested bands plus individual feedback (Ex7 and 8)</li> <li>Examination question 2 (Ex9 and Ex10)</li> </ul>		<ul style="list-style-type: none"> <li>Revision</li> </ul>	<b>Powerpoint</b> <ul style="list-style-type: none"> <li>Presentation of Jekyll</li> </ul>
12	<ul style="list-style-type: none"> <li>Exam question review</li> </ul>	<ul style="list-style-type: none"> <li>Sample responses and suggested bands plus individual feedback (Ex11 and Ex12)</li> </ul>		<ul style="list-style-type: none"> <li>Revision</li> </ul>	<b>Powerpoint</b> <ul style="list-style-type: none"> <li>Presentation of Hyde</li> </ul>

# Mark scheme

## COMPONENT 2 SECTION B (19TH CENTURY PROSE)

### GENERIC ASSESSMENT OBJECTIVES GRID: Questions 11–16

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

**AO1, AO2 and AO3 are equally weighted in this question.**

**Total marks 40**

Band	AO1:1a+b, AO1:2	AO2	AO3
	<b>Candidates:</b>	<b>Candidates:</b>	<b>Candidates:</b>
<b>5</b> <b>33–40 marks</b>	Sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
<b>4</b> <b>25–32 marks</b>	Sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
<b>3</b> <b>17–24 marks</b>	Focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
<b>2</b> <b>9–16 marks</b>	Have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

Band	AO1:1a+b, AO1:2	AO2	AO3
	<b>Candidates:</b>	<b>Candidates:</b>	<b>Candidates:</b>
<b>1</b> <b>1–8 marks</b>	Have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	May make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

# Week 1 Pre-reading activities and Chapter 1

Before investigating the text in detail, it can be useful to find out how much prior knowledge students have of Robert Louis Stevenson and, in particular, *Dr Jekyll and Mr Hyde*. They are more likely to have seen a film or television adaptation of the text than have read it (though some may be familiar with Stevenson from having read *Treasure Island* or, perhaps, *Kidnapped*).

**Student Activity Sheet Pre A** is a 'quick quiz' which you might use to establish how much (or little) students know about Stevenson before they begin to read the text. Answers are:

- 1 Edinburgh, Scotland
- 2 *Treasure Island*
- 3 *Kidnapped*
- 4 Queen Victoria

**Student Activity Sheet Pre B** looks in a little more detail at Stevenson within the social and historical context of the age, and offers students the opportunity to begin to consider the theme of duality in the novel. For the **Talking point**, students might think about the two very separate and different areas of Edinburgh where Stevenson grew up, the ideas of Good and Evil from his fundamentalist Christian background, the theme of appearance and reality, and the perceived conflict between science and religion at that time.

Another useful approach before reading is to consider how the phrase 'Jekyll and Hyde' has become embedded in our culture; most people would feel uncomfortable, if not insulted, to be labelled as a 'Jekyll and Hyde' character. **Student Activity Sheet Pre C** consists of three texts drawn from a range of sources, each of which uses the phrase. Students might work in pairs or groups to investigate how the writer uses the phrase in each text.

Finally, **Student Activity Sheet Pre D** is included for two purposes. The first is to introduce the key terms 'genre' and 'convention', as well as 'Gothic horror', and to establish their importance. Secondly, it is designed to begin the discussion of this aspect of the text's literary context. Typical conventions of the Gothic novel include mysterious events, elements of the supernatural, the creation of tension and fear, dark and menacing settings, unusual or sensational plot twists, sinister characters and so on. Stevenson is sometimes credited with introducing a sub-genre, the Urban Gothic, since his novel is set in the city rather than in a rural area. The **Talking point** invites students to consider how the text could also be seen as a detective story – Utterson as a detective solving a mystery – or as science fiction, with its laboratories and chemical 'potions'.

Following the pre-reading activities, students move on to work on activities based chronologically on the chapters in the novel, organised according to weeks. Each chapter is introduced with a handy summary which could be used for reference or revision purposes.

For use alongside Student Activity Sheets Pre A–1B

**Student Activity Sheet Pre A: Who was Robert Louis Stevenson?**

**Student Activity Sheet Pre B: Stevenson and the Victorian age**

**Student Activity Sheet Pre C: Dr Jekyll and Mr Hyde in popular culture**

**Student Activity Sheet Pre D: The conventions of Gothic horror**



**Images: Victorian London and Edinburgh; Queen Victoria**

## Chapter 1 Story of the Door

### Student Activity Sheet 1A: Chapter 1 challenge

After a summary of Chapter 1, Story of the Door, **Student Activity Sheet 1A** is a light-hearted quiz which could be completed as an individual class or homework written task, or done in small groups, 'pub quiz' style. Similar questions appear at the start of each chapter and offer a quick and easy way of checking that students have at least some familiarity with the chapter. It is ideal as a starter activity. Answers are:

- 1 They have little in common.
- 2 London
- 3 3 am
- 4 £100
- 5 Because they believed the cheque to be a forgery
- 6 Blackmail House

### Student Activity Sheet 1B: First impressions of Utterson and Enfield

**Student Activity Sheet 1B** is designed to introduce Gabriel Utterson and his cousin Richard Enfield. Using spidergrams, students begin by considering the character of Utterson. This is a fairly straightforward activity mainly focusing on AO1. The overriding point is that Utterson is in some ways rather dull but reliable. However, he is also a man of contradictions which, to some extent, introduces the theme of duality.

Enfield is a minor character in comparison but nonetheless plays an important role, initially helping the reader to a fuller understanding of Utterson; he is also important as it is he who introduces Edward Hyde to the novel.

Students could offer the following points as possible answers:

#### **Gabriel Utterson:**

- a mixture of positives and negatives
- a lawyer and therefore expected to be trusted
- never smiles
- does not have much to say for himself and does not express much emotion
- dull but still lovable in spite of this
- his humanity sometimes shines from his eyes
- he restricts his pleasures: e.g. he enjoys wines but drinks gin; he enjoys the theatre but has not been near one for 20 years (the reputation of the theatre in the Victorian period was not the positive one we would expect today)
- he was tolerant of others and their lifestyles, even when they commit acts which might be considered anti-social ('I let my brother go to the devil in his own way')
- helps other men who might get into trouble rather than judging them.

#### **Richard Enfield:**

- a distant cousin of Utterson but a very different kind of character
- a well-known man about town
- suggests he is more outgoing than his cousin; he is out at 3 am, although the reader is not told where he has been
- his quiet demeanour on his Sunday walk suggests he modifies his character to suit Utterson's demeanour
- although they do not usually talk much, they both enjoy these walks and would put off any business that might clash with them.



**Challenge:** The Gothic world – research

**Quiz:** Cloze and multiple-choice summary of Chapter 1: Story of the Door

## Student Activity Sheet Pre A

### Who was Robert Louis Stevenson?

Below are a few key dates in both the life and the lifetime of Robert Louis Stevenson. Some information has been filled in for you already but there are gaps that you need to fill yourself. Answer the questions to begin a brief timeline of Stevenson's life as well as a record of a few of his major works.

- 1 1850** – Robert Louis (originally Lewis) Stevenson born. In which city was he born?  
What country is this city in?

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- 2 1883** – Stevenson wrote a very well-known book about pirates. What was it called?

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- 3 1886** – Stevenson published two more books for which he is famous. The first was *The Strange Case of Dr Jekyll and Mr Hyde*. Which other famous book did he publish later in the year?

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- 4 1901** – The death occurred of the monarch who had reigned throughout Stevenson's lifetime. Who was she?

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## Student Activity Sheet Pre B

### Stevenson and the Victorian age

Stevenson was brought up in Edinburgh, a city which was clearly divided into the New Town where he lived, with its broad streets and imposing buildings, and the more rundown Old Town with its twisting alleyways and dilapidated buildings where poverty, crime and prostitution were rife. Many critics feel that although the novel is set in London, Stevenson actually had the streets of Edinburgh in mind when he wrote it.

Stevenson was born into a strict Christian home. His religious upbringing, with its emphasis on sin, hellfire and the battle between Good and Evil, frightened him so much that he suffered from nightmares for most of his life. He wrote *The Strange Case of Dr Jekyll and Mr Hyde* as a result of a bad dream, and many readers feel it has a strange nightmarish quality.

Victorian society seems very repressive to most of us today. If you wanted to be accepted by society, you had to be seen as respectable. A strict moral code prohibited sex outside of marriage, homosexuality was illegal and even discussion of such matters would have been considered very shocking. At the same time, there was enormous hypocrisy, as people kept up the appearance of respectability but acted quite differently in secret.

Stevenson was very interested in duality: a way of seeing the world as a series of oppositions. Although the 'Jack the Ripper' murders did not take place until two years after the publication of the novel, they became linked in the public mind with the theme of duality, especially as it was rumoured that the murderer was a gentleman.

The pursuit of scientific knowledge created some anxiety as there were fears that science was in effect 'playing God' and might run out of control. The work of Darwin on evolution meant that religious teaching was beginning to be questioned, and there was also interest in the emerging field of psychology.

1 Now consider the talking point question shown below and feed back to the class.

You might consider:

- the geography of Stevenson's home town
- his strict upbringing
- human nature
- repressive Victorian society
- the conflict between science and religion.

#### Talking point

How might Stevenson's life in the Victorian age have influenced his thinking on the subject of duality?



3 Now, have a look at the extracts below. How is each writer using the phrase?

Extract 1: newspaper article – ‘Businessman facing jail over £1.6m fraud’

A 67-year-old widow, who did not wish to be named, said: ‘When my husband was diagnosed with cancer he only survived for three months. And we thought David Reid such a good friend of the family. He walked behind my husband’s coffin and gave the eulogy at the church standing in front of the coffin.

He knew that I had this money to come. David had told us – my husband, as well, before he died – that he could invest this money for us. This money was to help me once my husband had gone.’

She added: ‘After he died David helped me with the probate. As far as we knew he was a solicitor. I found out since he isn’t. He was like a Jekyll and Hyde. He was totally believable.’

(article in *The Advertiser*, February 2014)

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Extract 2: advert

‘Reserve a table with me upstairs for more luxuriant and esoteric libations’ – Dr Henry Jekyll

‘Join me downstairs for raucous shenanigans and parlour games’ – Mr Edward Hyde

(The Jekyll and Hyde Bar and Gin Palace, 28 Steelhouse Lane, Birmingham)

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Extract 3: letter to a problem page

‘My boyfriend is behaving very oddly. He never used to be like this. It’s as if he has a Jekyll and Hyde personality. One minute he’s sweet and loving, but if I so much as look at another boy, he starts shouting and swearing and acting like a madman. What should I do?’

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## Student Activity Sheet Pre D

### The conventions of Gothic horror

The 'conventions' of a genre of writing are the typical features the reader might expect to find in a particular type of story. Most people would probably think of *The Strange Case of Dr Jekyll and Mr Hyde* as a Gothic horror story, a genre which was especially popular in Victorian times. Write down below some of the conventions you would expect to find in Gothic horror.

Think about settings, characters and plot. You might look back later and see how many of these conventions you have found in your reading of the novel.

- (i) \_\_\_\_\_  
\_\_\_\_\_
- (ii) \_\_\_\_\_  
\_\_\_\_\_
- (iii) \_\_\_\_\_  
\_\_\_\_\_
- (iv) \_\_\_\_\_  
\_\_\_\_\_
- (v) \_\_\_\_\_  
\_\_\_\_\_

#### Talking point

Are there any other genres that the novel might belong to? Are there elements of the detective story or science fiction, for example?

## Summary of Chapter 1: Story of the Door

Gabriel Utterson, a lawyer, and his cousin, Richard Enfield, are enjoying their weekly walk through the city when Enfield points out a door whose rundown appearance distinguishes it from the rest of the street. He begins to tell a tale of an odd incident in which he became involved while walking home in the early hours of a winter's morning.

Enfield had seen a man collide at the corner of the street with a little girl running in the opposite direction. The man trampled over the girl as she lay screaming on the ground. Enfield caught the man as he tried to escape, taking him back to the scene of his crime where the girl's family had gathered.

In order to avoid a scandal, the man agreed to pay off the family of the girl. He disappeared through the rundown door and returned with cash and a cheque signed by another man.

To the surprise of Enfield, the cheque was found to be genuine and the money was duly paid to the girl's father. Enfield was convinced that the cheque must have been acquired through blackmail.

Enfield tells Utterson that the name of the man who knocked down and trampled the child is 'Hyde'. When asked by his cousin to be more precise about what Hyde looks like, Enfield struggles. Utterson reveals he actually knows the name of the man who signed the cheque and ends their conversation with a wish that they should never again mention the story, a wish that Enfield agrees to. They shake hands to seal their agreement and carry on their walk.

## Student Activity Sheet 1A

### Chapter 1 challenge

1 What is odd about the friendship between Utterson and Enfield?

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2 In which city is the story set?

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3 At what time did the incident with the little girl take place?

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4 How much did the brutal stranger pay to avoid a scandal?

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5 Why did Enfield, the doctor and the child's father accompany the stranger to the bank?

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6 What nickname does Enfield give to the house with the door?

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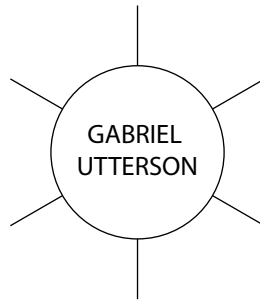
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## Student Activity Sheet 1B

### First impressions of Utterson and Enfield

Reread the opening paragraph of Chapter 1. Stevenson introduces Gabriel Utterson, one of the novel's main characters.

1 Use the spidergram below to record what you have learnt about him.



2 Now think about what you have found that might be said to contradict one of the other features that you have noted down. Link the two features by drawing a line between them. Some critics have described Utterson as rather dull. Can you see anything on your spidergram that supports that view?

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- Why do you think Stevenson created such an ordinary character to play the 'detective' in this novel?

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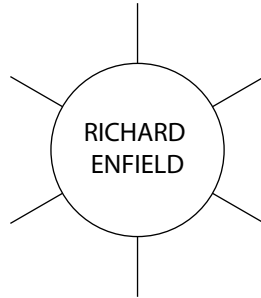
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3 Now consider the next character to be introduced in the novel, Utterson's cousin, Richard Enfield. Use the spidergram below to record your findings.



- What kind of character does Enfield seem to be, on first impression?

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- How is he presented as different from Utterson?

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