

DR. JEKYLL AND MR. HYDE: READING GUIDE

DR. JEKYLL AND MR. HYDE

CURRICULUM OBJECTIVES

STUDENTS WILL BE ABLE TO:

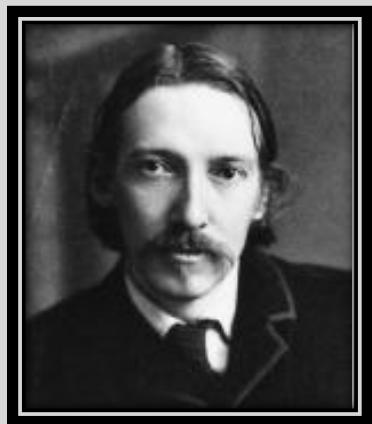
1. Gain knowledge / understanding of Robert Louis Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde; and recognize how the text connects to the theme of *The Balance of Opposites*.
2. Describe the personality traits, motivations, attitudes, values and relationships of characters developed / persons presented in the texts; and identify how the use of archetypes adds to an appreciation of text.
3. Identify and consider personal moral and ethical perspectives, when studying literature.
4. Use a variety of strategies to comprehend literature and develop a daily practice of reading.

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ROBERT LOUIS STEVENSON

THE MAN BEHIND THE NOVELLA



Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look around me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life.

—from Strange Case of Dr. Jekyll and Mr. Hyde

Robert Louis Stevenson, born in 1850 in Edinburgh, Scotland, was a sickly child. His father was a designer of lighthouses, and he wanted his only son to study engineering. However, when Stevenson entered Edinburgh University, he chose to study literature.

After graduation, Stevenson was forced to split his time between the French Riviera and southern England because the warmer climates helped his deteriorating health, now known to have been caused by tuberculosis. His travels in France led to his first book, An Inland Voyage (1878), the story of a canoe trip on the country's many canals. While in France, he fell in love with Fanny Osbourne, a married American.

In 1879, Stevenson undertook an extremely risky voyage to California, where Fanny was divorcing her husband. The dreadful transatlantic crossing to New York and the cross-country train trip to the West Coast nearly killed him. The strain was so hard on his health that when he reached California and finally married Fanny, he was barely able to stand. His doctor told Fanny that her new husband could live for only a few months.

Fortunately, the doctor was wrong. The couple returned to Scotland. It was there that Stevenson began to write his first great success, Treasure Island (1883), the thrilling story of a swashbuckling pirate named Long John Silver. The writer's deteriorating health prompted the couple to move to the south of France, where Stevenson completed A Child's Garden of Verses (1885). At his next home, in southern England, Stevenson wrote Kidnapped. Nonetheless, financial worries were never far away. One night Stevenson had a nightmare so strange that he decided to use it as the basis for a novel. This novel, Strange Case of Dr. Jekyll and Mr. Hyde (1886), became one of Stevenson's most popular creations and helped to ease his financial strain.

In 1888, an American publisher asked Stevenson to write a travel book about the South Pacific. The couple jumped at the chance to escape to the tropics. They chartered a yacht and sailed from San Francisco to the Marquesas Islands, Tahiti, and Hawaii. The author's health improved in the tropical sun, and in 1890, the Stevensons decided to settle in Samoa.

On his estate in Samoa, Stevenson finished David Balfour (1893), a sequel to Kidnapped, as well as several books about nature and life in the South Seas. His descriptions of his exotic and romantic lifestyle captivated readers. During his years in Samoa, legends grew up about Stevenson that led to his reputation of being one of the most beloved storytellers of his time.

Stevenson died in Samoa on December 3, 1894, at the age of forty-four. At the time of his death, he was working with friends in Scotland to prepare an edition of his complete works.

INTRODUCING THE NOVELLA

STRANGE CASE OF DR. JEKYLL AND MR. HYDE

Robert Louis Stevenson spent three years (*from 1884 to 1887*) living on England's southern coast with his wife, Fanny, in a house that his father owned. Stevenson had already written Treasure Island and A Child's Garden of Verses, along with many stories and essays, which earned him popularity and some money.

Yet, financial wolves were always howling at the Stevensons' door, and the climate, often cold and damp even in the southern part of the country, further weakened Stevenson's lungs. The writer spent much of the three years lying in bed. Not surprisingly, the combination of money troubles and ill health caused the author to brood and worry.

One night in 1885, Stevenson had a dream. When Fanny woke him, he told her with irritation that she had interrupted "a fine bogey tale." The word *bogey* refers to a frightening person or thing. Stevenson wrote a first version of the story in the following three days. When he read his work to Fanny, she judged that it was nothing more than a spooky story and challenged her husband to do more with its philosophical possibilities. She urged him to make the tale an exploration of the darker side of human nature. Agreeing with her, Stevenson tossed the manuscript into the fire and turned to a second draft. In three more days, he turned his dream story into the classic study of hidden evil that we know today.

Dr. Jekyll and Mr. Hyde became an instant success. Critics compared Stevenson with Edgar Allan Poe, master of the horror story, and with Nathaniel Hawthorne, whose novels also contained explorations of evil. So popular did the story become that within a

month, the humor magazine *Punch* was already publishing a parody of the tale.

Why has Dr. Jekyll and Mr. Hyde touched so many readers so powerfully? One answer lies in the spirit of the time in which it was written. At the end of the 1800s, Britain was experiencing a period of intense social, economic, and spiritual change, after many decades of confident growth and national self-fulfillment. Dr. Jekyll and Mr. Hyde perfectly captured some readers' fears that their carefully built society was hypocritical.

Stevenson was aware of the new ideas about economics, science, and the workings of the mind. To many readers, Dr. Jekyll and Mr. Hyde was a symbolic representation of these threats to traditional British society. Political reforms had given many more men the right to vote, and the working classes were beginning to flex their political muscles. Karl Marx's ideas about the struggle for power among the different social classes were becoming more influential. To some of Britain's upper-class readers, the character of Edward Hyde represented the increasing political power of the working class.

Other readers saw in the novella echoes of Charles Darwin, who earlier in the century had challenged the long-held religious belief in God's creation of the universe. Darwin had claimed that life-forms developed as a result of *evolution*, the extremely slow and gradual changes species underwent in response to their environments. Gone was the certainty of the religious model of life. It was replaced by social Darwinism, a radical new conception of life as a struggle in which only the fittest survived. Some readers considered Hyde to be a model of the strong

yet evil individual who would survive while Jekyll fell. Hyde was the *natural man*, free of the civilizing influences of society and religion. Stevenson himself had received an extremely strict religious upbringing, which emphasized sin and the punishments of hell. He seems to have reacted against this upbringing, and the conflict between religion and science probably interested him greatly.

Still other readers found in Dr. Jekyll and Mr. Hyde a reflection of the new ideas about the workings of the human mind. A Viennese doctor named Sigmund Freud had begun the investigations that would lead him to create psychoanalysis, a method of analyzing psychic phenomena and treating emotional disorders. Freud believed that human beings are powerfully influenced by impulses of which they are not aware and which are often expressed in dreams. To many readers, Hyde represented Dr. Jekyll's subconscious desire to be freed from his society's restrictions.

THE TIME AND PLACE

The novella takes place in London in the 1880s. The settings include Jekyll's fine home in a formerly grand neighborhood now in decay; Lanyon's comfortable home in Cavendish Square, where many distinguished doctors have their houses and offices; and Hyde's house in Soho, a part of London known for its immigrant populations.

THE VICTORIAN ERA

Stevenson was born at the height of the Victorian Era, which stretched from the

1830s to the beginning of the 1900s. Britain's Queen Victoria came to the throne in 1837 at the age of eighteen and ruled until her death in 1901. During her sixty-four-year reign, Great Britain was the world's leading economic and military power and controlled a vast empire.

Queen Victoria's reign was a period of intense change in many arenas. Railroads and a postal system expanded to link almost every corner of the nation, making transportation and communication much faster. Medical and sanitary advances led to improvements in health. The government began to support schools financially. Political reforms allowed more people to participate in self-government. Industry grew rapidly, while agriculture became less important to the economy. Cities like London, Manchester, and Glasgow became densely populated as masses of people flocked to them in search of work.

The prosperous decades between 1850 and 1870 were characterized by a general optimism and a sense of accomplishment. By the 1880s, however, pessimism and worry had begun to cloud the thoughts of many Victorians. With the increase in the urban population, poverty became a formidable problem. The strength of Britain's vast empire was challenged by difficult foreign wars. Workers demanded more power, and women were entering the workforce in greater numbers. The changes in traditional society disturbed and frightened many Britons.

It was at this historical juncture that Stevenson wrote Dr. Jekyll and Mr. Hyde. As you read, look for signs of a society undergoing major changes.

DID YOU KNOW?

Stevenson intended that the last name of his famous doctor be pronounced JEEK-uhl. Such a pronunciation would have been more common in the author's Scottish dialect. Stevenson himself tried hard to convince his readers that the name was pronounced with a long *e*. In spite of Stevenson's preference, the tormented doctor has come to be known as JECK-uhl by almost every reader, actor, and critic since the first appearance of the story.

CHECK FOR UNDERSTANDING

INTRODUCTORY SELECTIONS

Read the *Robert Louis Stevenson: The Man Behind the Novella* (page 3) and *Introducing the Novella: Strange Case of Dr. Jekyll and Mr. Hyde* (page 4). These will help you understand key concepts in the novella which you can utilize when discussing and writing about the text.

Some of the information provided includes:

- The inspiration of Stevenson to write the original story.
- Life in Victorian England in the late 1800s.
- What Jekyll and Hyde represent.

After you read these introductory texts, answer these questions to check your understanding:

1. What was Victorian England like during the late 1800s?

2. What inspired Stevenson to write the story? How did he change the story?

3. What do Jekyll and Hyde have in common with Victorian England?

19TH CENTURY LIFE WEBQUEST

EXPLORING THE HISTORICAL CONTEXT

This webquest will help set some of the historical background of the Nineteenth Century in order to grasp a deeper understanding of the context of Robert Louis Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde. For this activity, you will be placed into groups and assigned a specific task. Use the outline below to help guide your research. Record your information in a graphic organizer that can be easily reproduced for your classmates and be prepared to share / defend your work.

GROUP 1: 19TH CENTURY WORKS OF ART

Nineteenth century Romantic artists emphasized feeling, emotion, and intuition in their choice of subjects and artistic style. They were interested in all aspects of fantasy: imagination, dreams, nightmares, the infernal, and the macabre. They explored what happens when the human mind goes into the darker side of consciousness or when reason is asleep. You are to study paintings of one or more artists, depending on availability and time, listing specific details, and describe the painting(s) as much as possible. Be sure to explain how these works of art are representative of life in the 19th century.

Works of art that examine states of mind:

- *The Nightmare* (1781) by Henry Fuseli
- *The Sleep of Reason Produces Monsters* (1798) by Francisco Goya
- *Saturn Devouring One of His Children* (1819-1823) by Francisco Goya
- *Insane Woman (Envy)* (1822-1823) by Theodore Gericault



GROUP 2: CRIMINOLOGY / FORENSICS

In the late 19th century, the idea existed that criminality was something essential to the nature of the criminal himself / herself. Criminality was not a result of sociological factors or social inequalities, but rather of biological inferiority. Research some of the techniques of the 19th century for identifying / capturing criminals. Be sure to explain how these theories / processes are representative of life in the 19th century.

Consider the works of the following influential thinkers / theorists:

- The “Black Museum” of Scotland Yard / Jack the Ripper
- Alphonse Bertillon—biometrics / anthropometry
- Francis Galton—fingerprinting
- Physiognomy / Phrenology



GROUP 3: GOTHIC (*VICTORIAN*) LITERATURE

Gothic fiction, sometimes referred to as Gothic horror, is a genre of literature that combines elements of both horror and romance. Victorian novels tend to be idealized portraits of difficult lives in which hard work, perseverance, love and luck win out in the end; virtue would be rewarded and wrongdoers are suitably punished. They tended to be of an improving nature with a central moral lesson at heart. While this formula was the basis for much of earlier Victorian fiction, the situation became more complex as the century progressed. Examine some of the famous works of Gothic (Victorian) Literature. Be sure to explain how these works are representative of life in the 19th century—particularly in regards to their focus on the duality of human nature (*good and evil*).

Consider the works of the following authors:

- Edgar Allan Poe—"The Fall of the House of Usher"
- Mary Shelly—Frankenstein (AKA The Modern Prometheus)
- Bram Stoker—Dracula
- Oscar Wilde—The Picture of Dorian Gray

**GROUP 4: VICTORIAN LIFE**

For much of this century the term Victorian, which literally describes things and events (roughly) in the reign of Queen Victoria, conveyed connotations of "prudish," "repressed," and "old fashioned." Although such associations have some basis in fact, they do not adequately indicate the nature of this complex, paradoxical age that saw great expansion of wealth, power, and culture.

The Victorian Age was characterized by rapid change and developments in nearly every sphere—from advances in medical, scientific, and technological knowledge to changes in population growth and location. Over time, this rapid transformation deeply affected the country's mood: an age that began with a confidence and optimism leading to economic boom and prosperity eventually gave way to uncertainty and doubt regarding Britain's place in the world. Research some of the key characteristics of life in 19th century London.

Use the *Process* section of the following website as a guide:

- <http://questgarden.com/67/25/8/080617220022/process.htm>



"If he be Mr. Hyde, I shall be Mr. Seek!"

READING STRATEGIES

NOTE-TAKING AND SUMMARIZING



For some students, reading can be a difficult, even boring task. Part of the problem is that many students do not have the tools to read for meaning, and become disinterested because they cannot follow the action or do not understand, or cannot relate to, the events or the characters.

To develop good reading habits, and to help you become a more successful reader, you will be completing an activity for each chapter of Strange Case of Dr. Jekyll and Mr. Hyde. Each activity is designed to help you understand the action, conflict, and characters, and to eventually appreciate the author's reasons for writing the book. A few steps that you can take will help you to understand and appreciate what you are reading. Below is a sample of the chart you will be completing as you read each chapter:

QUESTION	<i>In this space, write the names of characters involved, as well as where and when the story is taking place. Consider, what has happened before this chapter / scene / story? Next, write down questions you have about the story or characters, and any questions about the reading that you did not understand and / or would like your teacher to clarify. Consider, what do you need to re-read?</i>
PREDICT	<i>In this space, write down your predictions for what you think will happen next in the story. This will help you to stay focused on what you read next, as you try to unravel the plot: What will happen next? What effect will this event have on the characters? On the plot?</i>
CONNECT	<i>In this space, write down anything that you found familiar: either a situation you have experienced, a character that reminds you of someone, or an event from the story that is similar to something you have already read. Try to relate to the events or characters in what you are reading. Has this ever happened to you? How did you handle this situation? Have you ever known a person like this character? What other stories come to mind when reading? Why? Are there any lessons or themes you have seen before?</i>
SUMMARIZE	<i>Re-tell, in your own words, the main plot and important details of your reading. Your summary should not be more than about one paragraph, or 5-7 sentences, long.</i>
REFLECT	<i>In this space, write down any quotes, sayings, or moments that affect you in some way. Think about why you are reading the story. What do you think is the theme? So far, what do you think is the reason the author wrote this book? Are there any themes you recognize? Why are you reading this particular text in school? Do you like the book so far? Why or why not? What changes could be made so that you understand or connect with the novel better? Would you want to read or learn more about this author / genre / topic? Why or why not?</i>



CHAPTER 1

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 1: *STORY OF THE DOOR*

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|------------------------------------|------------------------------------|---------------------------------------|--------------------------------------|
| <input type="checkbox"/> Austere | <input type="checkbox"/> Eminently | <input type="checkbox"/> Harpies | <input type="checkbox"/> Proprieties |
| <input type="checkbox"/> Coquetry | <input type="checkbox"/> Emulously | <input type="checkbox"/> Heresy | <input type="checkbox"/> Quaintly |
| <input type="checkbox"/> Demeanour | <input type="checkbox"/> Florid | <input type="checkbox"/> Pedantically | <input type="checkbox"/> Sordid |

DIRECTIONS: Broaden your vocabulary; use a dictionary to define five of the twelve vocabulary words listed above. You may select any that you wish but your selections must be of words that you are truly unfamiliar with.



COMPREHENSION QUESTIONS

1. Briefly identify the characters introduced in this chapter.
2. A simile is a comparison of two unlike things using the words like or as. Find an example of a simile in the descriptions of a London neighborhood.
3. What triggers Enfield's strange story?
4. Define "Juggernaut." Why does Enfield compare Hyde's actions to a Juggernaut?
5. Why do Enfield and the doctor attending the child decide to extract a punishment from Hyde, even though the child is not seriously injured? What is the punishment?
6. Define "apocryphal." Why does Enfield accompany the man to the bank to cash the check?
7. Why does Enfield refer to the house as the Black Mail House?
8. What is unusual in Enfield's description of Hyde?
9. Why do you suppose Utterson is concerned about the fact that Hyde has a key to the residence?
10. What does Utterson mean when he says "*your tale has gone home*"?

CHAPTER 1: *STORY OF THE DOOR*

CHARACTER ANALYSIS

Using the text and your annotations from *Chapter 1: "Story of the Door,"* create an annotated character sketch of Mr. Utterson. Do not rely solely on the image; be sure to label your sketch using evidence and quotations from the text. One of the purposes of this activity is to double check that you are making good notes while you are reading.





CHAPTER 2

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 2: SEARCH FOR MR. HYDE

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|---------------------------------------|---------------------------------------|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Apace | <input type="checkbox"/> Conveyancing | <input type="checkbox"/> Iniquity | <input type="checkbox"/> Revision |
| <input type="checkbox"/> Apprehension | <input type="checkbox"/> Dapper | <input type="checkbox"/> Inordinate | <input type="checkbox"/> Troglodytic |
| <input type="checkbox"/> Balderdash | <input type="checkbox"/> Geniality | <input type="checkbox"/> Presentment | <input type="checkbox"/> Wont |

DIRECTIONS: One way to understand complex vocabulary is to recognize contextual clues. Select five of the twelve vocabulary words listed above; for each, identify their location in the text, and copy them directly into your notebook. Be sure to use quotation marks and include the page number. Next, guess at the meaning of the word based on its usage in the text; you may consider using a dictionary to double-check your interpretations.



COMPREHENSION QUESTIONS

1. Define “*holograph*.” Why is this document referred to as “*the lawyer’s eyesore*”?
2. Briefly describe Lanyon. Why does Utterson visit him? What does he learn of Lanyon’s relationship with Jekyll?
3. Why does Utterson want to see Hyde’s face? Why do you suppose Utterson goes to so much trouble to investigate Hyde?
4. Describe Hyde’s physical appearance. What does his name suggest?
5. What information does Poole give Utterson about Hyde?
6. What does the lawyer think that Hyde knows about Jekyll? What is Utterson’s plan to stop Hyde?
7. Consider Hyde’s actions, the effect his appearance has on how people view him, and the effect he has had on Enfield and the doctor (*they fell like murdering him*). What can we conclude about Hyde and evil?
8. Since Hyde’s presence arouses evil thoughts and feelings in others, what is the author saying about evil and human beings?

CHAPTER 2: SEARCH FOR MR. HYDE

THE DEVIL IS IN THE DETAILS

The first chapter reveals the true evil of Hyde's character and foreshadows future criminal acts. Enfield refers to Hyde as "really like Satan." A few lines later, Hyde remarks "No gentleman but wishes to avoid a scene." Hyde's assertion that he is a gentleman, especially after effectively trampling a young girl and leaving her in the street, is highly ironic. In contrast, Utterson is presented as the quintessential true Victorian gentleman who is loyal to his friends, no matter what.

In this chapter, Utterson begins his detective work that continues throughout the novel. He seeks out and meets Edward Hyde for the first time, and Utterson describes Hyde as, "pale and dwarfish...deformity...husky...murderous." He also notes that Hyde inspires "disgust and loathing and fear," but cannot pinpoint exactly why. The best that he can do is to call Hyde a "troglodyte," a savage un-evolved being lesser than man. Thus, the reader is continually reminded that Hyde is akin to the devil and evil, but it seems impossible to define the exact qualities that place fear in the hearts of those that meet him. Decent people instinctively know that Hyde is morally corrupt and evil.

Consider the following excerpt from Percy Bysshe Shelley's poem "Peter Bell the Third by Miching Mallecho, Esq.," and in particular the statement, "The devil is a gentleman" (line 7). How does Stevenson's portrayal of Mr. Hyde compare with Shelley's allusion? How does Shelley's Peter Bell and Stevenson's Hyde conflict with that of the quintessential Victorian gentleman? Write a short End-Commentary paragraph, with PQC evidence from both texts, to support your view.

"Peter Bell the Third by Miching Mallecho, Esq."

By Percy Bysshe Shelley

PART SECOND: THE DEVIL

The Devil, I safely can aver,
Has neither hoof, nor tail, nor sting;
Nor is he, as some sages swear,
A spirit, neither here nor there,
In nothing—yet in everything.

He is—what we are; for sometimes
The Devil is a gentleman;
At others a bard bartering rhymes
For sack; a statesman spinning crimes;
A swindler, living as he can;

A thief, who cometh in the night,
With whole boots and net pantaloons,
Like someone whom it were not right
To mention;—or the luckless wight
From whom he steals nine silver spoons.

But in this case he did appear
Like a slop-merchant from Wapping,
And with smug face, and eye severe,
On every side did perk and peer
Till he saw Peter dead or napping.

He had on an upper Benjamin
 (For he was of the driving schism)
 In the which he wrapped his skin
 From the storm he travelled in,
 For fear of rheumatism.

He called the ghost out of the corse;—
 It was exceedingly like Peter,—
 Only its voice was hollow and hoarse—
 It had a queerish look of course—
 Its dress too was a little neater.

The Devil knew not his name and lot;
 Peter knew not that he was Bell:
 Each had an upper stream of thought,
 Which made all seem as it was not;
 Fitting itself to all things well.

Peter thought he had parents dear,
 Brothers, sisters, cousins, cronies,
 In the fens of Lincolnshire;
 He perhaps had found them there
 Had he gone and boldly shown his

Solemn phiz in his own village;
 Where he thought oft when a boy
 He'd clombe the orchard walls to pillage
 The produce of his neighbour's tillage,
 With marvellous pride and joy.

And the Devil thought he had,
 'Mid the misery and confusion
 Of an unjust war, just made
 A fortune by the gainful trade
 Of giving soldiers rations bad—
 The world is full of strange delusion—

That he had a mansion planned
 In a square like Grosvenor Square,
 That he was aping fashion, and
 That he now came to Westmoreland
 To see what was romantic there.

And all this, though quite ideal,—
 Ready at a breath to vanish,—
 Was a state not more unreal
 Than the peace he could not feel,
 Or the care he could not banish.

After a little conversation,
 The Devil told Peter, if he chose,
 He'd bring him to the world of fashion
 By giving him a situation
 In his own service—and new clothes.

And Peter bowed, quite pleased and proud,
 And after waiting some few days
 For a new livery—dirty yellow
 Turned up with black—the wretched fellow
 Was bowled to Hell in the Devil's chaise.





CHAPTER 3

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 3: DR. JEKYLL WAS ...

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|-------------------------------------|----------------------------------|------------------------------------|--|
| <input type="checkbox"/> Abominable | <input type="checkbox"/> Blatant | <input type="checkbox"/> Fortnight | <input type="checkbox"/> Irrepressible |
| <input type="checkbox"/> Befallen | <input type="checkbox"/> Cronies | <input type="checkbox"/> Gaiety | <input type="checkbox"/> Unobtrusive |

DIRECTIONS: There are not too many big bangs in language history where words emerge brand new without ancestry, thus you need to grasp the way that language evolves and changes over time. To demonstrate this understanding, work with the Oxford English Dictionary to trace the etymology and changing meanings of at least two to of the seven words listed above. Present this research in the form (left) of Bio-Poems (example right):

First name	<i>Eleck</i>
Four traits that describe the person	
Relative of...	Shock, current, vital, magnetic
Lover of...	Relative of anatomy, atom, contemplate, epitome
Who feels...	Lover of friction, lightning, heat
Who needs...	Who feels hot, shocking, active
Who fears...	Who needs chemical action, magnetism, energy
Who would like to see...	Who fears water, rain, diffusion
Resident of...	Who would like to see stimulation, technology, mechanics
Last name	Resident of cities <i>Tron</i>

For instance, the word electricity traces back to 1646 meaning, “attract by friction.” The term’s “family tree” has two major branches; elek, meaning “friction, heat” and tron, meaning “water” and “diffusion.” The Bio-Poem above uses these two parts for the first name and last name.



COMPREHENSION QUESTIONS

1. What does Jekyll say to convince Utterson that he (*the doctor*) can handle Hyde?
2. What does Utterson promise Jekyll?
3. How is Jekyll's physical appearance described?
4. Compare and contrast the physical appearance of Jekyll and Hyde.

CHAPTER 3: DR. JEKYLL WAS ...

PHYSIOGNOMY & PHRENOLOGY

The terms **physiognomy** and **phrenology** refer to the study of features of the face and head as used to deduce the characteristics or temperament of an individual. Most of these facial features have as their basis the bony structure of the skull. These features include the shapes and positions of major areas and landmarks of the face, such as the forehead, eyebrows, nose, cheeks, and mouth.

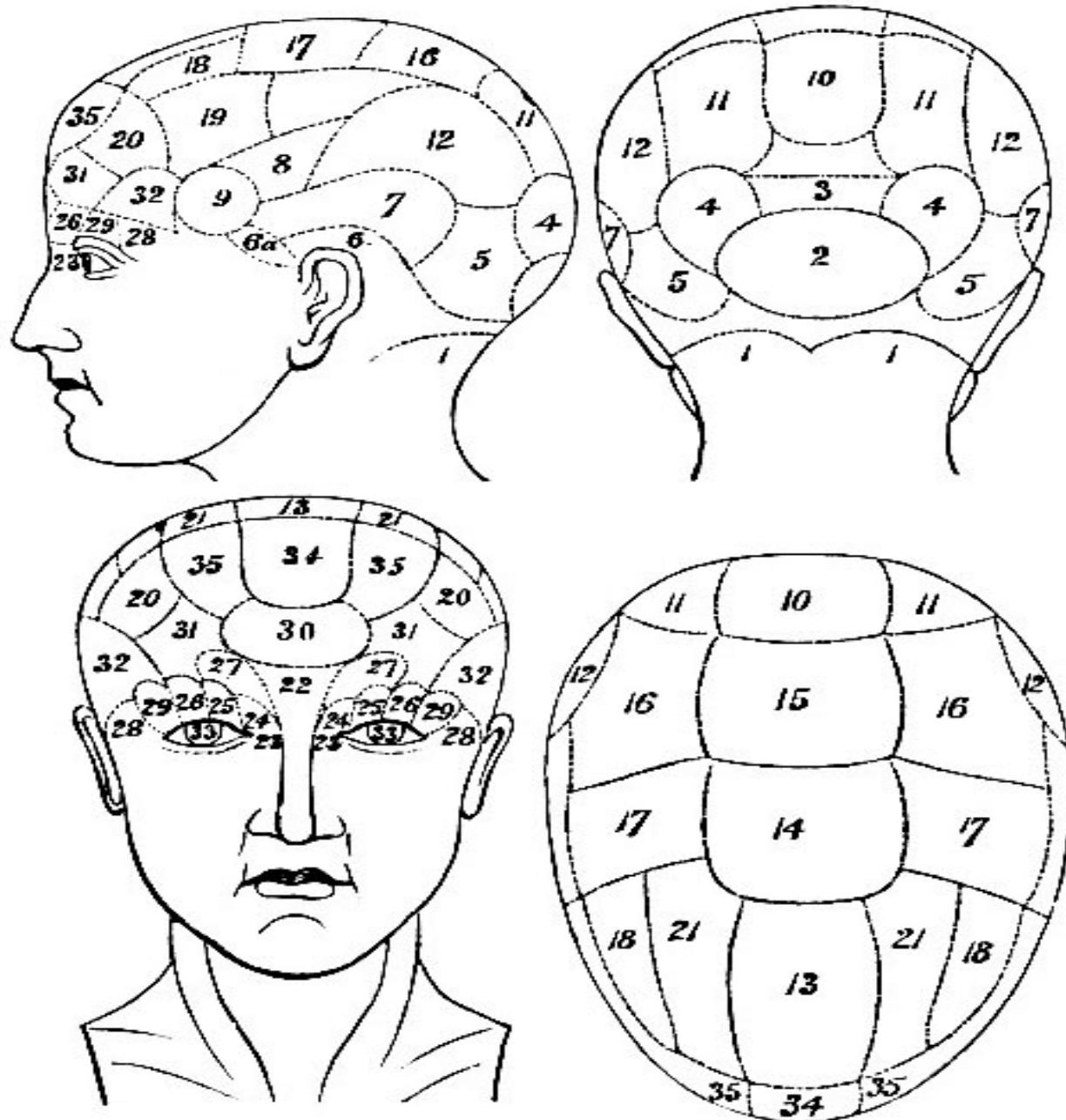


1. On your own, examine the diagram on the next page and choose three areas that you think would be dominant in someone who is prone to criminal activity.
2. Next, compare your choices with a partner. Using the three to six traits you and your partner have identified, respectfully examine each other to identify whether your partner fits your profile of a criminal.
3. Go back to the diagram and find the three traits most dominant in your partner. Does his / her character reflect your findings?
4. Look at the description of Hyde and compare it to the diagram.

LEGEND

1. **AMATIVENESS**—inclined toward love, especially sexual love; amorous.
2. **PHILOPROGENITIVENESS**—love of offspring; fondness for children.
3. **CONCENTRATIVENESS**—faculty or propensity which has to do with concentrating the intellectual powers.
4. **ADHESIVENESS**—tending to persist; difficult if not impossible to shake off.
5. **COMBATIVEIVENESS**—eager or disposed to fight; belligerent.
6. **DESTRUCTIVENESS**—designed or tending to disprove or discredit.
 - a. **ALIMENTIVENESS**—instinct or faculty of appetite for food.
7. **SECRETIVENESS**—having or marked by an inclination to secrecy.
8. **ACQUISITIVENESS**—characterized by a strong desire to gain and possess.
9. **CONSTRUCTIVENESS**—serving to improve or advance; helpful.
10. **SELF-ESTEEM**—thinking well of oneself.
11. **LOVE OF APPROBATION**—expressions of warm approval; praise.
12. **CAUTIOUSNESS**—a tendency toward safe practices.
13. **BENEVOLENCE**—inclination to perform kind, charitable acts.
14. **VENERATION**—profound respect or reverence.
15. **CONSCIENTIOUSNESS**—guided by or in accordance with the dictates of conscience.
16. **FIRMNESS**—trait of being resolute; steadfast; unwavering.
17. **HOPE**—the general feeling that some desire will be fulfilled.

18. **WONDER**—state in which you want to learn more of something.
19. **IDEALITY**—conformity to excellence or perfection.
20. **WIT**—mental ability.
21. **IMITATION**—not genuine.
22. **INDIVIDUALITY**—distinctiveness.
23. **FORM**—ability to perform well.
24. **SIZE**—
25. **WEIGHT**—
26. **COLOUR**—
27. **LOCALITY**—
28. **NUMBER**—
29. **ORDER**—
30. **EVENTUALITY**—contingent or dependent.
31. **TIME**—
32. **TUNE**—
33. **LANGUAGE**—
34. **COMPARISON**—
35. **CAUSALITY**—reactionary.





CHAPTER 4

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 4: THE CAREW MURDER...

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|--|--------------------------------------|---------------------------------|-------------------------------------|
| <input type="checkbox"/> Brandishing | <input type="checkbox"/> Disinterred | <input type="checkbox"/> Napery | <input type="checkbox"/> Quailed |
| <input type="checkbox"/> Conflagration | <input type="checkbox"/> Haggard | <input type="checkbox"/> Odious | <input type="checkbox"/> Slatternly |
| <input type="checkbox"/> Connoisseur | <input type="checkbox"/> Insensate | <input type="checkbox"/> Pall | <input type="checkbox"/> Umber |

DIRECTIONS: Broaden your language skills; select five of the twelve vocabulary words listed above and for each, utilize them correctly in a sentence. You must create five unique sentences; do not simply copy them from the text.



COMPREHENSION QUESTIONS

1. The maid looks out at a clear night and a full moon; the scene makes her feel at peace and in a romantic mood. While full moons are associated with romance and peace, with what else are they associated?
2. Who is Sir Davers Carew, and how is he described?
3. How is Hyde's assault on Carew described? Why do you suppose Hyde attacks him?
4. How does Utterson learn of Danvers Carew's death?
5. Why do the police think the murderer is Hyde?
6. How is Hyde's run-in with Carew similar to, but different from, the run-in with the girl in Chapter 1?
7. What do you suppose might have provoked Hyde?
8. What evidence is there that Hyde's rooms are furnished by Jekyll?
9. How does Inspector Newcomen of Scotland Yard plan to catch Hyde?
10. Why are Hyde's movements difficult to trace? How are the descriptions of Hyde similar to one another?

CHAPTER 4: THE CAREW MURDER...

POLICE REPORT

Many of the descriptions of Mr. Hyde are given by way of eyewitness reports. This offers the reader an interesting perspective. As a reader, you are given a very limited, yet very personal view of an event or character. An author can use this eyewitness point of view to hide certain elements of a story from the reader, creating suspense and setting a certain atmosphere.

When this novel was first written, it was a mystery story. Much the same as in a Sherlock Holmes story, the reader would try to figure out ‘whodunit.’ In a detective story, the role of the detective serves as the audience’s eyes to the mystery; you as a reader only see what he / she sees, and eyewitness reports are vital to solving the mystery.

Your task is to play the detective and create a police report, documenting the incident of the murder in *Chapter 4: “The Carew Murder.”* Use the template provided to gather as much evidence from the text as you can. Keep in mind that you are writing from Utterson’s point of view (*first person*) and writing in the past tense.



CASE NO:



CONFIDENTIAL

OFFICIAL POLICE REPORT

CRIME:	
TIME / DATE OF INCIDENT:	LOCATION OF INCIDENT:
NAME OF SUSPECT:	NAME (S) OF VICTIMS:
DETAILS:	
NAME OF OFFICER:	SIGNATURE:
DATE:	



CHAPTER 5

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

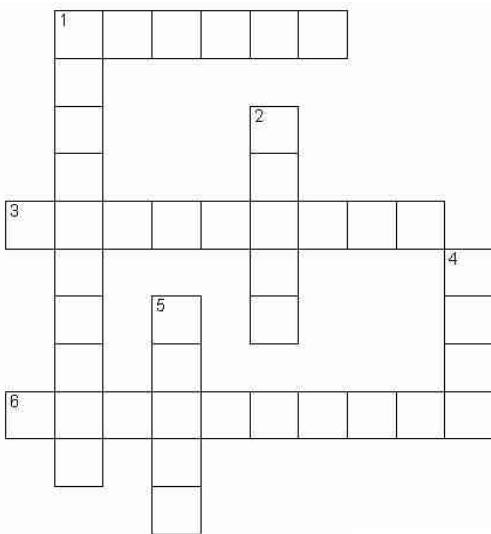
CHAPTER 5: INCIDENT OF THE ...

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|-------------------------------------|--------------------------------|--------------------------------|-------------------------------------|
| <input type="checkbox"/> Carbuncles | <input type="checkbox"/> Eddy | <input type="checkbox"/> Laden | <input type="checkbox"/> Ruminated |
| <input type="checkbox"/> Cupola | <input type="checkbox"/> Gaunt | <input type="checkbox"/> Qualm | <input type="checkbox"/> Sedulously |

DIRECTIONS: Complete the crossword below using the definitions of the above vocabulary words.



ACROSS

- 1 Light structures on a dome or roof, serving as a belfry, lantern, or belvedere.
- 3 To meditate or muse.
- 6 Diligent in application or attention.

DOWN

- 1 Painful circumscribed inflammation of the subcutaneous tissue, resulting in suppuration and sloughing, and having a tendency to spread like a boil, but more serious in its effects.
- 2 Sudden feeling of apprehensive uneasiness.
- 4 Current at variance with the main current in a stream of liquid or gas, especially one having a rotary or whirling motion.
- 5 Extremely thin and bony; haggard and drawn, as from great hunger, weariness, or torture; emaciated.



COMPREHENSION QUESTIONS

1. We are told that now Jekyll appears to be “*looking deadly sick*.” How would you account for this change in his appearance?
2. Why do you think Jekyll gives the letter to Utterson?
3. How does the letter ease Utterson’s fears that Hyde will not blackmail Jekyll into helping him escape?
4. State two reasons Utterson is suspicious about the letter’s origin?
5. Utterson exclaims, “*Henry Jekyll forge for a murderer?*” Why?



CHAPTER 6

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 6: REMARKABLE...

GENERAL COMPREHENSION

VOCABULARY:

Amities Inscrutable Ken Stringent Unmanning

DIRECTIONS: Match the above vocabulary words with their correct definitions (below).

1. _____ Rigorously binding or exacting; strict; severe.
2. _____ Not easily understood; mysterious; unfathomable.
3. _____ To deprive of courage or fortitude; break down the manly spirit of.
4. _____ To know, have knowledge of, or be acquainted with (*a person or thing*).
5. _____ Mutual understanding and a peaceful relationship, especially between nations; peace; accord.



COMPREHENSION QUESTIONS

1. What change does Utterson notice in Jekyll after Hyde's disappearance?
2. What do the police discover about Hyde's life before his disappearance?
3. How might the murder of Carew be more easily understood in light of the information the police gather?
4. How has Lanyon changed? What topic does he refuse to discuss with Utterson?
5. How does Jekyll explain his seclusion to Utterson?
6. What does the letter from Lanyon have in common with Jekyll's will?
7. Why does Utterson not desire the company of Jekyll?

CHAPTER 6: REMARKABLE...

PRACTICE ESSAY: MAN'S EVIL NATURE

Gangster films and fiction often explore the dual nature of a criminal by showing an evil person performing an act of kindness. For example, in the film The Godfather, the gangster hero is shown playing with children and interacting with family and friends. Why do writers and directors include these “positive” elements in their characterizations of an essentially evil person?

In Strange Case of Dr. Jekyll and Mr. Hyde, Robert Louis Stevenson creates a character that is physically manifested in both his evil side and his good side. Using evidence from the text to support your position, consider the following:

Does Stevenson show that all people have both a good and evil side, or does he believe that people are essentially evil, and that the evil in people will eventually overcome them?



INTRODUCTORY PARAGRAPH	G—
	T—
	P—
	TS—

BODY PARAGRAPH #1	S-	
	E-	
	Q (<i>with PQC</i>)—	
	E-	
BODY PARAGRAPH #2	S-	
	E-	
	Q (<i>with PQC</i>)—	
	E-	
	S-	

CONCLUDING PARAGRAPH	S—
	E—
	Q (<i>with PQC</i>)—
	F—
	S—
	B—
BODY PARAGRAPH #3	T—
	T—
	B—



CHAPTER 7

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 7: INCIDENT AT THE...

GENERAL COMPREHENSION

VOCABULARY:

- Abject Disconsolate Mien Traversed

DIRECTIONS: Complete the following famous quotations by inserting the correct vocabulary word that fits with the author's commentary. Remember, some words may be used once, more than once, or not at all.

"Children who hear acquire language without any particular effort; the words that fall from others' lips they catch on the wing, as it were, delightedly, while the little deaf child must trap them by a slow and often painful process. But whatever the process, the result is wonderful. Gradually from naming an object we advance step by step until we have _____ the vast distance between our first stammered syllable and the sweep of thought in a line of Shakespeare." *Helen Keller*

"Even the most _____ have a sense of superiority based on powerful though undefined merits." *Mason Cooley*

"Nothing is so _____ and pathetic as a politician who has lost his job, save only a retired studhorse." *H. L. Mencken*

"Vice is a creature of such hideous _____ ...that the more you see it the better you like it." *Finley Peter Dunne*

"What went forth to the ends of the world to traverse not itself, God, the sun, Shakespeare, a commercial traveller, having itself _____ in reality itself becomes that self." *James Joyce*

"Whenever the pulpit is usurped by a formalist, then is the worshipper defrauded and _____. " *Ralph Waldo Emerson*



COMPREHENSION QUESTIONS

1. What is Jekyll's mood when Utterson and Enfield talk to him through the window?
2. Find an example of foreshadowing in this chapter.
3. Why do you suppose Jekyll's smile changes to "*an expression of such abject terror and despair, as froze the very blood of the two gentlemen below*"?



CHAPTER 8

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

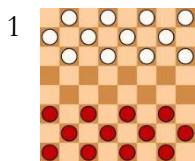
CHAPTER 8: THE LAST NIGHT

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|--------------------------------------|-------------------------------------|--------------------------------------|------------------------------------|
| <input type="checkbox"/> Baize | <input type="checkbox"/> Doggedly | <input type="checkbox"/> Lamentation | <input type="checkbox"/> Peevishly |
| <input type="checkbox"/> Blasphemies | <input type="checkbox"/> Draughts | <input type="checkbox"/> Lawny | <input type="checkbox"/> Scud |
| <input type="checkbox"/> Diaphanous | <input type="checkbox"/> Exorbitant | <input type="checkbox"/> Mottled | <input type="checkbox"/> Sedulous |

DIRECTIONS: Match the vocabulary words above with their pictorial definitions below.



1



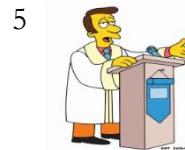
2



3



4



5



6



COMPREHENSION QUESTIONS

1. Why are Poole and the other servants frightened?
2. Where does the impostor send Poole? How does he communicate with the butler?
3. What does Poole say to convince Utterson that it is necessary to break into Jekyll's cabinet?
4. How is Hyde behaving in the doctor's laboratory?
5. After finding Hyde's body, Utterson still believes Hyde killed Jekyll, but he is confused about a number of points. What are they?
6. Why do they think that Jekyll could not have left by the back door? What may we conclude from what they find in this instance?
7. What two things surprise Utterson about the will found on Jekyll's desk?
8. Describe the other two documents discovered on the desk.

CHAPTER 8: THE LAST NIGHT

THE BALLAD OF JEKYLL AND HYDE

As you read the Strange Case of Dr. Jekyll and Mr. Hyde you were asked to highlight any words, expressions, or passages that stood out to you. Now your task is to create a “found poem” using those lines and phrases from the novel that resonated with its key theme, *the balance of opposites*. To create your poem, follow this process:

1. Go back through the novella and compile a list of the words, phrases, and sentences that you underlined on first reading. You should shoot for at least twenty selections—consider reading ahead to the end of the novella if you require more to work with.
2. Using the prompt of *the balance of opposites*, create a theme statement to serve as the title or first sentence of your poem.
3. Create a free verse poem of your notations by organizing them (*like a jigsaw puzzle*) in a manner that best fits your theme statement. If necessary, you may add your own words or phrases to link sections.
4. Write a final copy of your poem and include an illustration.





CHAPTER 9

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

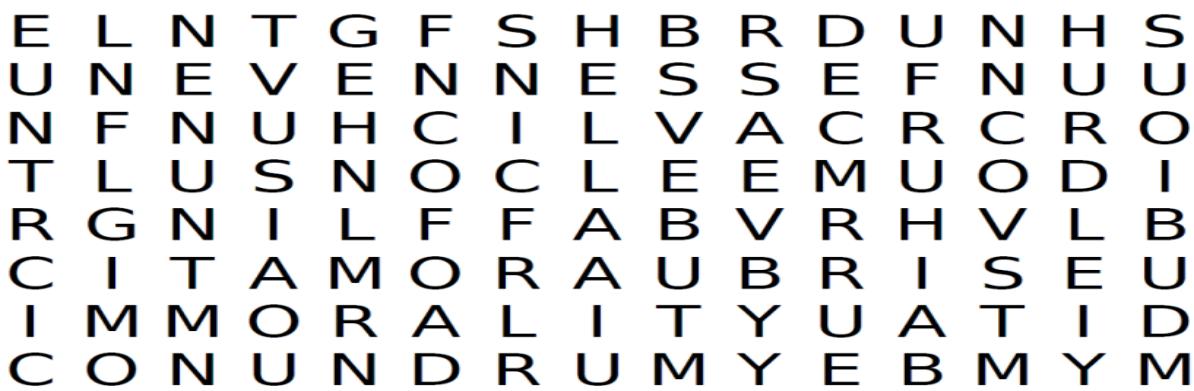
CHAPTER 9: DR. LANYON'S...

GENERAL COMPREHENSION

VOCABULARY:

- | | | | |
|-------------------------------------|-------------------------------------|---------------------------------------|------------------------------------|
| <input type="checkbox"/> Acuteness | <input type="checkbox"/> Enigmas | <input type="checkbox"/> Incredulous | <input type="checkbox"/> Prodigy |
| <input type="checkbox"/> Disparity | <input type="checkbox"/> Farrago | <input type="checkbox"/> Inexplicable | <input type="checkbox"/> Pungent |
| <input type="checkbox"/> Ebullition | <input type="checkbox"/> Impediment | <input type="checkbox"/> Parley | <input type="checkbox"/> Turpitude |

DIRECTIONS: Find the synonyms of the above vocabulary words hidden within the puzzle below.



COMPREHENSION QUESTIONS

1. What favor does Jekyll request from Lanyon?
2. List the contents of the drawer.
3. What is strange about the man who comes to pick up the drawer?
4. What choice does Hyde offer Lanyon? What is Lanyon's decision?
5. Why does Lanyon say, "*I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror?*"?
6. What piece of knowledge, which we already suspected, does the last sentence in Lanyon's narrative confirm?



CHAPTER 10

QUESTION	
PREDICT	
CONNECT	
SUMMARIZE	
REFLECT	

Refer to the chart on page 9, "Note-Taking and Summarizing," for suggestions on how to complete.

CHAPTER 10: HENRY JEKYLL'S ...

GENERAL COMPREHENSION, PART 1

VOCABULARY:

- | | | | |
|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Acquiescence | <input type="checkbox"/> Buttressed | <input type="checkbox"/> Inherently | <input type="checkbox"/> Obsequiously |
| <input type="checkbox"/> Amorphous | <input type="checkbox"/> Capacious | <input type="checkbox"/> Insidiously | <input type="checkbox"/> Parry |
| <input type="checkbox"/> Astute | <input type="checkbox"/> Degradation | <input type="checkbox"/> Insurgent | <input type="checkbox"/> Pecuniary |
| <input type="checkbox"/> Aversions | <input type="checkbox"/> Effulgence | <input type="checkbox"/> Inveterately | <input type="checkbox"/> Premonitory |
| <input type="checkbox"/> Avidity | <input type="checkbox"/> Feint | <input type="checkbox"/> Irrevocably | <input type="checkbox"/> Throes |
| <input type="checkbox"/> Blazoned | <input type="checkbox"/> Gesticulated | <input type="checkbox"/> Languidly | <input type="checkbox"/> Tincture |
| <input type="checkbox"/> Bravos | <input type="checkbox"/> Incongruous | <input type="checkbox"/> Multifarious | <input type="checkbox"/> Transience |

DIRECTIONS: Follow the directions below to create Prefix, Root, Suffix Vocabulary Cards for seven words from the about list. This assignment is completed using five-by-eight-inch recipe cards.

FRONT SIDE:

- Write the **word** in capital letters at the top, middle, or bottom of the card.
- Fill the rest of the space with a **Quickdraw*** of the word concept.



BACK SIDE:

- Write the **root** in red capital letters at the top-middle of the card; meaning under it.
- Write the **prefix** in black capital letters at the top-left of the root; meaning under it.
- Write the **suffix** in blue capital letters at top-right of the root; meaning under it.
- Write the **definition** and **context** (*usage in the text*) at the bottom of the card.

IN – not	CONCEIVE – imagine	ABLE – to be
DEFINITION: <i>Impossible to comprehend or grasp fully.</i>		
CONTEXT: <i>"It seemed <u>inconceivable</u> that Dr. Jekyll had been unaware of what was going on."</i>		

*Drawing of the concept not the definition. A picture for the **definition** of pedestrian is a person walking. A picture of the **concept** could be a foot.

CHAPTER 10: HENRY JEKYLL'S...

GENERAL COMPREHENSION, PART 2



COMPREHENSION QUESTIONS

1. As a young man, what did Jekyll find was the worst of his faults? How did that lead him to practice “*a profound duplicity*”?
2. What aspect of Jekyll’s own character inspires his research?
3. How does Jekyll feel after drinking the potion for the first time? How has he changed physically?
4. What explanation does Jekyll give for this change in size and age? Why are other people repelled by his appearance?
5. If other people are repulsed by Hyde’s appearance, why is Jekyll not repulsed when he sees Hyde’s image in the mirror?
6. Since the drug changes his personality, why is he not changed into a completely good man instead of an evil one?
7. How did the pleasures Jekyll sought in the disguise of Hyde change over time?
8. How does Jekyll justify continuing to become Hyde?
9. In what way did Jekyll begin to lose control?
10. Why is it not possible for Jekyll to prevent the re-emergence of Hyde?
11. How does Hyde trap Jekyll in his laboratory?
12. How does Hyde show his hatred to Jekyll?
13. What finally dooms Jekyll to living out his life as Hyde or committing suicide?
14. When does Henry Jekyll die? Mr. Hyde?
15. React to the following statement: Dr. Jekyll is both the protagonist and the antagonist in this story.

CHAPTER 10: HENRY JEKYLL'S ...

A WALK NEITHER WISHES TO REMEMBER

Imagine that after the death of Dr. Jekyll and the revelations about the true nature of Mr. Hyde, Mr. Utterson and Mr. Enfield are taking their Sunday walk and come up to the same door as they did in the opening chapter. What do you think Mr. Utterson would say about his dead friend?

Talk with a partner to brainstorm a variety of responses and plan out the topics of his speech. Then, role-play with your partner how you think the conversation might go. Once you have settled on the narrative that best represents Mr. Utterson and Mr. Enfield's walk that neither wishes to remember, write out a proper script of the scene.

The following websites provide a basic overview of script construction:

http://www.simplyscripts.com/WR_format.html

<http://www.scriptfrenzy.org/howtoformatascreenplay>

Time permitting, there may be an opportunity for you to present your scene to the class. If this is the case, be sure to practice several times until you feel comfortable in your roles and have memorized your lines sufficiently.

