

# YORK NOTES for GCSE

## AQA PRACTICE TESTS

New for GCSE (9–1)



# DR JEKYLL AND MR HYDE

AQA PRACTICE TESTS WITH ANSWERS



YORK NOTES



# **THE STRANGE CASE OF DR JEKYLL AND MR HYDE**

## **AQA PRACTICE TESTS WITH ANSWERS**

**ANNE ROONEY**

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# PART ONE: INTRODUCTION

## How to use these practice tests

This book contains seven GCSE English Literature exam-style practice tests for *The Strange Case of Dr Jekyll and Mr Hyde*. All the York Notes tests have been modelled on the ones that you will sit in your AQA GCSE 9–1 English Literature exam.

There are lots of ways these tests can support your study and revision for your AQA English Literature exam on *The Strange Case of Dr Jekyll and Mr Hyde*. There is no 'right' way – choose the one (or ones) that suits your learning style best.

### 1 Alongside the York Notes Study Guide for *The Strange Case of Dr Jekyll and Mr Hyde*

Do you have the York Notes Study Guide for *The Strange Case of Dr Jekyll and Mr Hyde*?

These tests will allow you to try out all the skills and techniques outlined in the Study Guide. So you could:

- choose a question from this book
- read the sections of the Study Guide relevant to the question, i.e. Plot and Action; Characters; Themes, Contexts and Setting; Structure, Form and Language
- use the Progress Booster exam section of the Study Guide to remind yourself of key exam techniques
- complete the question.

### 2 As a stand-alone revision programme

Do you know the text inside out and have you already mastered the skills needed for your exam?

If so, you can keep your skills fresh by answering one or two questions from this book each day or week in the lead-up to the exam. You could make a revision diary and allocate particular questions to particular times.

### 3 As a form of mock exam

Would you like to test yourself under exam conditions?

You could put aside part of a day to work on a practice test in a quiet room. Set a stopwatch so that you can experience what it will be like in your real exam. If some of your friends have copies of this book then several of you could all do this together and discuss your answers afterwards.

Or, you could try working through Part Two of this book slowly, question by question, over a number of days as part of your revision, and save the further questions in Part Three to use as a mock test nearer the exam.

## How to use the answer sections

This book contains a mixture of annotated sample answers and short (indicative content) answers that will help you to:

- identify the difference between Mid, Good and Very High Level work
- understand how the Assessment Objectives are applied
- grade your own answers by comparing them with the samples provided.

The answers can also give you additional ideas for your responses and help you to aim high.

Points for improvement are given to show the difference between Mid, Good and Very High Level work.

QUESTION 1, MID LEVEL ANSWER

says that there is something odd about Hyde 'if I could find a name for it'. This all suggests that a normal person automatically dislikes Hyde because he is somehow unnatural in a way that can't be expressed. It's not very exact, though, because lots of people automatically hate spiders, but they're natural.

Hyde is Jekyll's alter ego – he is part of him. Hyde is a more 'animal' part of Jekyll and it's not normal to behave like that living in a city. What counts as normal or natural in civilised society is the good bits of Jekyll – like being intelligent and kind, having a nice house and good wine. Jekyll seems unnatural to people as they compare him with that standard. Hyde shows the part of themselves that people like to hide, which is why he is called Hyde.

**AO2**  
Picks up on precise use of language

**AO1**  
Good observation that could be further developed for a higher level

**AO1**  
True, but not expressed in a way that relates to the question

**AO2**  
Detailed attention to choice of language

**MID LEVEL**

**Comment:**  
The answer is clearly written and shows a good knowledge of the incidents of the novel that relate to the question. More attention to how Stevenson uses language, supported by appropriate quotations, would improve the answer. The final paragraph raises an interesting point which could be further explored.

**For a Good Level:**

- Include more discussion of how Stevenson creates the impression of Hyde being unnatural, supported by quotations and a discussion of the language used.
- Develop the point about civilised/uncivilised human nature and how Hyde is a natural part of Jekyll.
- Make closer reference to the extract and the rest of the novel to support points and ideas.
- Give the argument as a whole a clear structure.

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Sample answers show the key points and ideas you could have included, with examiner-style annotations linked to the Assessment Objectives.

Each annotated sample is awarded a level with an examiner-style comment.



### Assessment Objectives and weightings

Your work on *The Strange Case of Dr Jekyll and Mr Hyde* will be examined through the three Assessment Objectives (AOs) listed below:

<b>AO1</b>	Read, understand and respond to texts. You should be able to: <ul style="list-style-type: none"> <li>● maintain a critical style and develop an informed personal response</li> <li>● use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
<b>AO3</b>	Show understanding of the relationships between texts and the contexts in which they were written.

The marks allocated by AQA for each Assessment Objective are as follows:

<b>AO1</b>	12 marks
<b>AO2</b>	12 marks
<b>AO3</b>	6 marks
<b>Total (per question)</b>	30 marks

Knowing the number of marks allowed for each AO is important, as this will help you to achieve the right balance of key skills and techniques in your answer.



## Mark scheme

The annotated sample answers that follow Questions 1 to 4 in this book have been given a Level based on the mark schemes below.\*

### Lower Level

<b>AO1</b>	You give some relevant responses to the set task and use some suitable references.
<b>AO2</b>	You identify some of the writer's methods but do not always comment effectively on them.
<b>AO3</b>	You show some awareness of contextual factors but find it difficult to link them to the text.

### Mid Level

<b>AO1</b>	You give a clear response and select suitable references and quotations.
<b>AO2</b>	You make clear references to the writer's methods to support your points.
<b>AO3</b>	You make clear links between some aspects of context and the text.

Turn to page 8 for the mark schemes for Good to High and Very High Levels.

\* These are 'student-friendly' mark schemes and are a guide only.

## PART ONE: INTRODUCTION

**Good to High Level**

<b>AO1</b>	You demonstrate very effective understanding of the task and text, and choose references and quotations carefully.
<b>AO2</b>	You analyse carefully and comment consistently well on the writer's methods, interpreting ideas.
<b>AO3</b>	You make very effective links between context and the text.

**Very High Level**

<b>AO1</b>	You have a broad, conceptualised idea of the text, and make well-judged and wide-ranging use of references and quotations.
<b>AO2</b>	You are analytical and explore the text precisely and convincingly. You comment in finely tuned detail on the writer's use of language, form and structure.
<b>AO3</b>	You write convincingly and relevantly about a wide range of contextual factors.

Now you know what you're aiming for, you can begin the practice tests.

Turn to page 10 for Question 1.\*

\* The extracts from *The Strange Case of Dr Jekyll and Mr Hyde* used in these Practice Tests are taken from the *Penguin English Library* edition, 2012.



## PART TWO: YORK NOTES PRACTICE TESTS WITH ANNOTATED SAMPLE ANSWERS

### Question 1

Read the following extract from *The Strange Case of Dr Jekyll and Mr Hyde* (Chapter Nine, page 53).

In this extract, Dr Lanyon describes his first impressions of Mr Hyde.

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  
5 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 rigor, and was accompanied by a marked sinking of the pulse. At the time, I set it down to some idiosyncratic, personal distaste, and merely  
10 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)  
15 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  
20 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  
25 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.

Starting with this extract, explore how Stevenson presents Mr Hyde's unnaturalness.

Write about:

- how Stevenson presents Hyde's unnaturalness through Dr Lanyon's description
- how Stevenson presents Hyde's unnaturalness throughout the novel.

[30 marks]

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## Annotated sample answers

Now, read the three sample answers that follow and, based on what you have read, try to allocate a level to your own work. Which of the three responses is your answer closest to? Don't be discouraged if your work doesn't seem as strong as some of the responses here – the point is to use these samples to learn about what is needed and then put it into practice in your own work. Conversely, you may have mentioned relevant ideas or points which don't appear in these responses; if this is the case, give yourself a pat on the back – it shows you are considering lots of good ideas!

## Sample answer A

AO1

Starts with clear topic sentence relating to question

Hyde is shown as unnatural throughout the novel. Here, it's Dr Lanyon who finds him unnatural. He has just let Hyde into his room to collect the potion. He immediately dislikes Hyde; we learn just before the extract that he keeps his hand on his gun because he doesn't trust him. Lanyon describes the ways Hyde is odd: he wears clothes that are too big, he has a 'shocking expression' on his face and 'incipient rigor' and a slow pulse. Dr Lanyon thinks he is just being silly and it's only 'personal distaste' that makes him dislike Hyde. But later he decided there was something else. He doesn't say what, though – just that there is something 'deeper in the nature of man' that turned him against Hyde. This is vague and not very helpful, but perhaps that's because he doesn't understand it himself.

These are symptoms Lanyon finds in himself, they are not features of Hyde

AO1

AO1

A reasonable comment

Hyde is unnatural every time he turns up in the story. The first time is when he tramples a small child. A normal person would stop and make sure the child was all right, but Hyde doesn't. This shows he is not a normal person. The other people there hate him, because he has done a bad thing and isn't sorry. Later, his attack on Sir Danvers Carew for no reason is a worse example of the same thing. We might think he is a psychopath, but in the 19th century they didn't have proper terms for different sorts of mental illness. But there would still have been people with mental problems, so Stevenson and his readers might have met people who behaved like this. If he is mad, he still seems unnatural. The rest of the novel shows he is unnatural in a more scary way, though.

AO3

Attempt to relate to historical context, but poorly expressed

No one likes Hyde, except maybe Jekyll who finds him thrilling as well as frightening. Everyone else feels uneasy around him, and finds him revolting. Utterson says he is 'hardly human', and gives him a feeling of 'disgust, loathing and fear'. Hyde is linked with the devil several times. No one can explain what about Hyde is so hideous. Enfield, Lanyon and Utterson all try to pin it down, but they can't. Enfield says the look of Hyde made him sweat, and Utterson

Appropriate quotations properly embedded

AO2

A02

Picks up on precise use of language

A01

Good observation that could be further developed for a higher level

says that there is something odd about Hyde 'if I could find a name for it'. This all suggests that a normal person automatically dislikes Hyde because he is somehow unnatural in a way that can't be expressed. It's not very exact, though, because lots of people automatically hate spiders, but they're natural.

Hyde is Jekyll's alter ego – he is part of him. Hyde is a more 'animal' part of Jekyll and it's not normal to behave like that living in a city. What counts as normal or natural in civilised society is the good bits of Jekyll – like being intelligent and kind, having a nice house and good wine. Jekyll seems unnatural to people as they compare him with that standard. Hyde shows the part of themselves that people like to hide, which is why he is called Hyde.

A01

True, but not expressed in a way that relates to the question

A02

Detailed attention to choice of language

## MID LEVEL

### Comment:

The answer is clearly written and shows a good knowledge of the incidents of the novel that relate to the question. More attention to how Stevenson uses language, supported by appropriate quotations, would improve the answer. The final paragraph raises an interesting point which could be further explored.

### For a Good Level:

- Include more discussion of how Stevenson creates the impression of Hyde being unnatural, supported by quotations and a discussion of the language used.
- Develop the point about civilised/uncivilised human nature and how Hyde is a natural part of Jekyll.
- Make closer reference to the extract and the rest of the novel to support points and ideas.
- Give the argument as a whole a clear structure.

## Sample answer B

A01

Clear placing of the extract in its context in the novel

A02

Appropriate choice of quotation, properly embedded

A01

Establishes the first hint of unnaturalness

A02

This might be ugly, but is not by itself unnatural

A01

Correct assessment but could be explored further with clear textual reference

This passage is in the letter that Dr Lanyon leaves for Utterson explaining why he has fallen out with Jekyll and describing what he has seen. Lanyon does not believe in the supernatural. He has argued before with Jekyll about Jekyll's unscientific 'fanciful' notions. Because of his views, Lanyon tries to explain why he is revolted by Hyde by giving factual details about how he looks. In other words he talks about what Hyde is wearing, the 'shocking expression' on his face, and his 'debility of constitution', which means he's not in a good way. But this doesn't really account for how Lanyon feels, and he ends up saying there is something 'abnormal and misbegotten' in Hyde that he can't explain. By using the word 'misbegotten', Stevenson suggests that Hyde is not the product of normal human reproduction and birth, which would certainly make him unnatural. Because we know Lanyon doesn't usually trust supernatural explanations, this view carries weight.

Other characters also decide that Hyde is unnatural. Mr Utterson first hears about Hyde from Mr Enfield, who tells him about an unnatural act: Hyde running down and trampling on a small child. Enfield says that he and the people who saw it happen reacted with instant hatred towards Hyde. He described Hyde as a 'damnable man' – linking Hyde with the devil. Enfield says the doctor was 'turning white and sick with desire to kill him' – a similar reaction to Lanyon later. Utterson waits for Hyde for ages and when he finally sees him, he is disgusted by him and feels 'loathing and fear' at a man who 'seems hardly human'. He says he thinks Hyde has a 'foul soul' that is something normal people can pick up on.

Whenever Hyde is described, he seems repulsive. When Utterson and Poole find his dead body, it is horrifying, 'sorely contorted and still twitching'. And when Jekyll describes looking down to see Hyde's hand when he first changes without using his potion, it sounds unpleasant: 'lean, corded, knuckly', a nasty pale colour and covered with black hair. The most important sign that Hyde is unnatural, though, is the way other people respond to him. He always produces a sense of horror, repulsion or fear. The better-educated characters, Lanyon and Utterson, try to find good reasons for their responses but they can't. These are professional people who try to use their learning to explain things, while the uneducated characters are less sophisticated. Stevenson reflects Victorian ideas about the educated and uneducated classes in this. Lanyon and Utterson can't explain

A01

Draws on other areas of the novel to support the account of Lanyon's viewpoint

A02

Careful analysis of word choice and its effects

A02

Apt quotations, well embedded, but more comment on their effect is needed

A02

True, but make it clear Stevenson has chosen to convey his unnaturalness in this way

A03

Reference to contemporary attitudes to class and learning

*their response to Hyde and are left feeling something inside them rejects him instinctively.*

*One other reason Hyde seems unnatural is because Stevenson presents him as pure evil. He is all the bad aspects of Jekyll with none of the good parts. It is unnatural for the parts of someone's personality to be split like this, even though it is natural for an individual to include both good and bad aspects.*

*This would mean that although Hyde is unnatural on his own, as part of Jekyll he would be natural. The unnaturalness is in being pulled out of Jekyll to go around on its own.*

*Overall, Stevenson uses descriptions of Hyde, the responses of other characters, and Hyde's behaviour – like trampling a child and not being sorry, or beating an old man to death – to show he is thoroughly unnatural.*

A01

Fair attempt at summing up, which relates back to the question

A01

Working towards a sophisticated understanding, but dealt with rather superficially

**GOOD LEVEL**
**Comment:**

A good answer that shows a sound grasp of the novel and examines the extract briefly. A more careful investigation of how Stevenson uses language to create effects, both in the extract and elsewhere, would make this a better answer. Quotations are well selected and used effectively. There are some well-expressed ideas, but better organisation and a clearer structure would give them stronger impact on the reader.

**For a High Level:**

- Include more detailed analysis of how Stevenson's choices of words, phraseology, syntax and structure help to create effects.
- Pay more attention to the structure and argument of the answer.
- Make more detailed reference to the social, literary and historical context of the novel.



## Sample answer C

AO1

Introduction sets out the line of argument the answer will take

AO2

Detailed analysis of language and its effects

AO1

Relation to what we learn of a character elsewhere in the novel

AO1

Very apt quotations successfully embedded

AO2

Shows detailed understanding of the term and the effect it creates

AO3

Good link to contemporary theories of physiognomy

AO1

Clear signalling of essay's structure

Stevenson presents Hyde as unnatural throughout the novel and through the eyes of several characters, but we might question how far this conclusion is finally borne out by the tale.

In this extract, Lanyon, a doctor, tries to view Hyde professionally, but even he is entirely repulsed by him, underlining the unnaturalness of Hyde. Lanyon finds something 'abnormal and misbegotten' in the 'creature' in front of him. The word 'creature' denies Hyde's humanity. Lanyon tries to pin down what is odd about Hyde by describing it in scientific language: he refers to 'great muscular activity' and 'debility of constitution', meaning that he seems weak and perhaps ill.

Lanyon is surprised by his own response – an 'incipient rigor', and a 'marked sinking of the pulse', describing his symptoms as he would describe them in a patient. He wonders if he just has an 'idiosyncratic' personal dislike of Hyde but as he thinks about it he suspects something 'nobler' causes him to recoil from Hyde. This is particularly powerful because we know Lanyon is scornful of anything that seems supernatural, so he must feel it very strongly in order to say this.

Dr Lanyon is not the only character who reacts to Hyde with disgust. Stevenson introduces Hyde through Mr Enfield's account of him trampling a child. Enfield's response is also one of revulsion; he reports 'loathing' Hyde at 'first sight', noticing even the doctor 'turning white and sick with desire to kill him'. Indeed, the entire crowd is hostile, the women 'wild as harpies' – it seems that Hyde brings out the unnatural or inhuman in others, too, as harpies are half-bird, half-human figures from Greek myth.

When Mr Utterson finally encounters Hyde, he tries to explain the source of the 'disgust, loathing and fear' he feels. Hyde 'seems hardly human', and there is something 'troglodytic' about him. 'Troglodytic' means someone who lives underground or in a cave, which is not a normal human way to live and suggests Hyde is troll-like or primitive. Utterson thinks of a popular rhyme which starts: 'I do not like thee Dr Fell, The reason why I cannot tell.' This suggests an unidentifiable, mysterious source for his dislike that recalls something mythic and archetypal. He suggests that Hyde has a 'foul soul' that somehow manifests itself in his body. This ties in with the common belief at the time that physical appearance, and in particular facial features, were a clue to personality.

Even minor characters are disgusted by Hyde. The maid recognises Hyde as someone she had already 'conceived a dislike' for, and his landlady is pleased to learn he is in trouble. Even Poole, who has to be polite,

AO1

Very well-chosen quotations, skilfully embedded

AO2

Continued analysis of choice of language

AO1

Links the extract to the rest of the novel

AO3

Explanation of reference and assessment of how it's used

AO3

Relevant contextual reference and explanation

AO1

Detailed reference to other parts of the novel, showing a thorough knowledge of the text

AO2

Shows deep understanding of how Stevenson uses language

AO2

Insight into language effects

says there is 'something queer' about Hyde: 'you felt it in your marrow kind of cold and thin'. Stevenson uses Poole's account of the physical effect – he is literally feeling it in his bones – to stress that there is something fundamentally repellent about Hyde that makes Poole's body react instinctively.

The one character not repelled by Hyde is Jekyll. Jekyll recognises the evil parts of Hyde as his own, if exaggerated. He finds Hyde's zest for life and pleasure intoxicating – like drinking wine. The image holds a sinister hint at the addiction-like relationship he will come to have with his potion.

Jekyll uses *extravagant, emotive language* to express how Hyde is part of him: it is his 'other self' 'caged in my flesh'. This allows Stevenson to make the point that the evil aspect is integral. For Stevenson's 19th-century audience, this exploration would have linked to a wider debate about what is natural and what human nature is, raised by developments in science such as Darwin's theory of evolution.

In the end, we can't dismiss Hyde as unnatural because Jekyll does not. We all have unpleasant aspects to our characters, and might behave badly if not kept in check by society. Jekyll's conclusion is unnerving: he is 'radically both' of the natures he has discovered in himself, good and bad. Hyde is alarmingly natural.

Convincing examination of word choice and the effects of a word

AO2

Successful relation of the theme to the wider historical context

AO3

Excellent conclusion that gives an intelligent response to the question well supported by compelling argument

AO1

**VERY HIGH LEVEL**

#### Comment:

A thorough and well-organised answer that presents very high-level ideas in an intelligent exploration of the question and shows an excellent grasp of the novel as a whole. The answer remains focused on the question, and successfully challenges the terms of the question in finding Hyde natural in the end. There is appropriate reference to the social and historical context of the novel and detailed analysis of Stevenson's choice of language and its effects.

**Question 2**

Read the following extract from *The Strange Case of Dr Jekyll and Mr Hyde* (Chapter Eight, pages 40–1).

In this extract, Poole is trying to persuade Mr Utterson that Dr Jekyll has been murdered.

‘That’s it!’ said Poole. ‘It was this way. I came suddenly into the theatre from the garden. It seems he had slipped out to look for this drug or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates.  
5 He looked up when I came in, gave a kind of cry, and whipped upstairs into the cabinet. It was but for one minute that I saw him, but the hair stood upon my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him  
10 long enough. And then ...’ The man paused and passed his hand over his face.

‘These are all very strange circumstances,’ said Mr Utterson, ‘but I think I begin to see daylight. Your master, Poole, is plainly seized with one of those maladies that both torture and deform the  
15 sufferer; hence, for aught I know, the alteration of his voice; hence the mask and the avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery – God grant that he be not deceived! There is my explanation; it is sad enough, Poole, ay, and appalling  
20 to consider; but it is plain and natural, hangs well together and delivers us from all exorbitant alarms.’

Starting with this extract, explore how Stevenson presents the story from different perspectives.

Write about:

- how Stevenson uses the perspectives of Poole and Utterson in the extract
- how Stevenson uses other perspectives to present the story.

**[30 marks]**

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## Annotated sample answers

Now, read the three sample answers that follow and, based on what you have read, try to allocate a level to your own work. Which of the three responses is your answer closest to? Don't be discouraged if your work doesn't seem as strong as some of the responses here – the point is to use these samples to learn about what is needed and then put it into practice in your own work. Conversely, you may have mentioned relevant ideas or points which don't appear in these responses; if this is the case, give yourself a pat on the back – it shows you are considering lots of good ideas!

## Sample answer A

**AO1** Good observation – could be explored further

**AO1** Apt quotations well embedded in a good account of Utterson's behaviour

**AO2** Not quite – it is told from her viewpoint but she doesn't relate it directly

*This extract comes from the last chapter of proper action in the novel – the rest is told in documents left for Utterson. This is the only chapter where Utterson really takes part in any action. Utterson is the main narrator, but before this he doesn't do very much except talk to people, and stake out Hyde. For this reason, Stevenson has to use other characters to tell us what has happened. In this chapter, Utterson is forced to act by Poole, who fetches him when he is worried that Jekyll has been murdered.*

*Here, Poole tells Utterson what has worried him, and asks 'why' Jekyll would behave like this if it was really him. It is probably a rhetorical question. He doesn't expect Utterson to know the answer, he just wants to show Utterson that the figure probably isn't Jekyll at all. Poole thinks that Jekyll has been murdered and it's Hyde who was sneaking about. But Utterson gives a completely different view. He makes up an answer to Poole's questions, with an explanation he says is 'plain and natural, hangs well together' and means they can avoid 'exorbitant alarms' such as fearing Jekyll is dead.*

*Stevenson uses Utterson as the main perspective in telling the story. We only know things that Utterson knows, so it's from his viewpoint that we see events. But because Utterson doesn't do very much until the final night, and he's not even present for any of the exciting bits before then, Stevenson has to let other characters tell parts of the story, too, so we have their perspectives. Just like Poole tells us about seeing Jekyll sneaking around, the maid describes Carew's murder, Enfield describes Hyde squashing a child and Lanyon describes his squabbles with Jekyll. At the end, Lanyon's letter explains the potions and transformations and then Jekyll's statement fills in the gaps. The effect is that the story is stuck together from bits different people know. Jekyll knows all of it and could tell the whole thing, but then we would learn about the potions near the start and it wouldn't be as exciting and mysterious.*

**AO1** Correctly places extract in relation to the whole

**AO2** Solid point related to the question, rather informally phrased

**AO2** Identification of stylistic device and examination of its use

**AO2** Clear statement of Utterson's role

**AO2** Accurate summary of Stevenson's use of other viewpoints

**AO2** Informal phrasing, but an accurate indication of how the novel would be different

A03

Attempt to link to literary context, but a sweeping statement dropped in with no supporting evidence or linking

A03

Attempt to draw in social context

*The only person who doesn't give his viewpoint is Hyde. Telling a story from a first-person narrator, an 'I' narrator, wasn't common in the Victorian age. Hyde doesn't have anyone to talk to most of the time and he doesn't write anything down, so there is no chance to hear his side of the story. We mostly just see him being violent. When he talks to Lanyon, he seems first desperate and rude, and then stuck-up and angry. He says Lanyon has 'derided his superiors', meaning Jekyll is better than Lanyon. The idea that people have to respect their superiors was taken for granted in Victorian England, but we don't know if Jekyll really was superior to Lanyon. Probably Hyde says what Jekyll secretly thinks about Lanyon but is too polite to say. So maybe the way Hyde sees things is the same as Jekyll but just more honest.*

*Stevenson needs all these perspectives to tell the bits of the story that Utterson can't see himself, but they make the story rather broken up. It jumps around from one person to another, and is hard to pin down. That goes well with the mystery of the plot, which is rather like a crime or mystery novel nowadays.*

Perceptive point

A01

Good point that briefly explains the question raised

A01

Accurate, but not presented in relation to the question

A01

Informally and tentatively phrased, but an interesting idea

A01

Could develop into a point about genre and literary context

A03

## MID LEVEL

### Comment:

A mid level answer that addresses the question in both the extract and the rest of the novel and shows a good understanding of the structure of the whole text. The phrasing is often informal and imprecise, sometimes seeming not to have been well-enough thought through and consolidated, but the points made are generally valid.

### For a Good Level:

- Develop points into clear, well written statements supported with evidence from the text.
- Relate the novel to its social, historical and literary context in ways that are relevant to the question.
- Examine the use of language and the effects Stevenson achieves with it.
- Structure the answer as a clear argument or explanation, with points following one another logically and making clear links between them.



## Sample answer B

AO2

Identifies effects of Stevenson's use of direct speech

AO2

Clear interpretation of well-embedded quotation

AO1

Fair analysis

AO1

Good link to the next point

Stevenson uses the perspectives of many characters to put together the story in 'Dr Jekyll and Mr Hyde'. This extract gives the perspectives of two characters: Jekyll's butler, Poole, and his lawyer, Mr Utterson. The extract is all direct speech and there is not much direct speech in the novel. It therefore gives the characters' viewpoints directly.

Poole is a minor character, but he knows Jekyll well and has seen Hyde coming and going. He tells Utterson exactly what he has seen – 'It was this way' – and suggests through his repeated question 'why' that Jekyll would not behave like this. He has already decided what he thinks: that Jekyll has been murdered. Utterson has a different idea: that Jekyll has an illness that makes him look deformed and so is hiding. The two characters make up their minds differently, following their different ways of looking at the situation. Utterson seems keen to make his idea sound convincing – 'it is plain and natural, hangs well together' – which suggests he is trying to persuade himself as well as Poole. Poole has a physical response to seeing someone scurrying about: 'the hair stood upon my head like quills'. Hyde often makes people immediately disgusted, so Poole's physical response supports his view that it's Hyde lurking between the crates. Utterson rejects the idea at first, but soon suggests 'we both think more than we have said', and forces Poole to 'make a clean breast of' his suspicion – to tell him what he's thinking.

Because Stevenson has chosen to tell the story from Utterson's perspective, he needs a way of including events that Utterson doesn't see. He does this by making other characters describe what they have seen (Enfield and Poole), or leave a written document (Jekyll and Lanyon), or even telling part of the story as though narrated by another character (e.g. the maid). Although we are not given her words as direct speech, Carew's murder is told from her perspective using words that reflect hers. For instance, Hyde was 'carrying on (as the maid described it) like a madman'.

Extra characters don't only fill in details Utterson hasn't seen, they tell events in a way that ties in with what their personalities are like. So when Lanyon, a doctor, describes Hyde, he looks for physical details. When the landlady (chosen as 'unscrupulous') discovers Hyde is in trouble it is with 'a flash of odious joy' on her face. These different perspectives don't always agree. Stevenson seems to suggest we can't tell which account of something is actually true, as everyone tells it differently.

AO1

Good opening with a statement setting out to answer the question and relating directly to the extract

AO1

Clear distinction of different views of the same circumstance

AO1

Fair analysis – needs relating more closely to the question

AO2

Shows effect of Stevenson's choice of words

AO1

Interesting point that could be developed further

A01

Apt use of a well-chosen quotation appropriately embedded

A02

Interesting point that could be developed further into a full conclusion

*This idea might have come from ideas in the developing field of psychology, which was new in the late 19th century.*

*The final perspective given is Jekyll's. If anyone can give an accurate account, it should be him. But Jekyll has decided that 'man is not truly one, but truly two' – or even more than two. This would mean a person doesn't have just one perspective. Hyde has a different perspective – he defaces books that are special to Jekyll – but we never see it.*

*Splitting the telling of the story between narrators who have different perspectives is common in Gothic novels. Stevenson uses the method to reinforce one of the messages of his story: he breaks up the narrative just as the potion breaks up Jekyll into two parts.*

Attempt to relate to social and intellectual context, but could be better integrated

A03

Identification of a literary device that places the novel in context

A03

**GOOD LEVEL**
**Comment:**

An answer written at a consistently good level with some interesting and original ideas. There are some good points that are rather rushed over, that could be made more of – particularly the difficulty of interpreting events correctly or objectively, and the fragmenting of perspective within an individual. The answer has a clear structure and mostly addresses the question throughout.

**For a High Level:**

- Further develop the points of the difficulty of objectivity and of fractured personality, giving evidence from the text.
- Make more reference to the novel's context and integrate understanding of context into the answer.
- Give more detailed analysis of Stevenson's use of language in creating effects and making points.

## Sample answer C

A01

Good opening relating the extract to the whole novel in the context of the question

The structure of 'Dr Jekyll and Mr Hyde' relies on drawing together the perspectives of several characters who witness different parts of the story. In this extract, we see two perspectives.

A02

Good analysis of choice of language and its effects

The extract falls into two halves. First Poole relates an incident, then Utterson interprets it. Poole describes just what he saw – 'It was this way' – and, far from offering an explanation, he raises questions about it ('why ... why ...'). Utterson, on the other hand, invents a fanciful story to explain the scene. Although Utterson has no evidence for his view, his language suggests certainty. Saying Jekyll is 'plainly seized' by some illness makes it look as if this is clearly correct, and shuts down discussion. Utterson is trying to convince himself as well as Poole, and defends his version vigorously as 'plain and natural'. His lawyer's logic has failed him: an explanation is not automatically correct just because it 'hangs together well'.

A02

Careful and focused interpretation of language in detail

A01

Succinct summary of narratorial strategy and structure, introducing the next part of the answer

Utterson is our guide through the novel; we are tied to his perspective, but he sees very little first hand. To provide information that would not otherwise be available to Utterson – and so to us – Stevenson has other characters tell parts of the story, either directly or in written documents. Lanyon and eventually Jekyll make the most important contributions, but other characters play a vital role, too.

A01

Apt quotation skilfully embedded

A01

Apt quotation well used as evidence to support the point

Lanyon's perspective is given in his conversations with Utterson and in the letter he leaves for him. The conversations introduce the theme of science and prepare us for Jekyll's involvement with some kind of spiritual or metaphysical explorations. The letter contains the stunning revelation of Jekyll's transformation. Stevenson has chosen the most down-to-earth and scientifically reliable character as witness to this. What Lanyon sees is so at odds with his practical, scientific view of the world that his 'life is shaken to its roots'; the shock kills him. This extreme result stresses the reliability of his report.

A01

Sound structure for paragraph, making a point, supporting it with examples and evidence

Where incidents are not witnessed by a main character, Stevenson has minor characters describe them. This begins with Enfield describing Hyde trampling a small child, continues with the account of Carew's murder told from the point of view of the maid who saw it, and even Hyde's landlady reporting on his movements. As well as his part in the chapter the extract is in, Poole tells Utterson that Hyde is free to come and go, but never dines at Jekyll's house.

Utterson becomes more than a narrator; he is a curator of the story as he collects and interprets

A03

Appropriate reference to wider literary context

A03

Good and relevant reference to another text

A02

Identifies strategy in the structure Stevenson uses

A02

High-level assessment of Stevenson's technique

A01

Good summary relating back to the question and demonstrating Stevenson's use of structure

A02

Relates structure to purpose

(unreliably) the fragments provided by other characters. Emily Brontë does much the same with the narrator/character Lockwood in 'Wuthering Heights' – a book Stevenson would surely have read. Indeed, splitting a narrative between different sources, including letters and accounts from several characters, was common in the Gothic novels of the 19th century. As Gothic novels involve strange incidents that often happen to people in isolation, there are few witnesses; each person has to tell their own story. But when another character brings those stories together, he or she does not have full knowledge of what happened. Their mistakes or uncertainty help to make the narrative harder to pin down, increasing the sense of mystery and unsettling uncertainty.

Utterson's perspective, which we share throughout, is unreliable. He often hears about events from other characters, interprets them wrongly, and then treats his conclusions as though they were certainties (as in the extract). Stevenson uses this as a strategy to keep wrong-footing the reader and maintain the mystery. The true situation becomes clear only in the last two chapters. Utterson never reappears after reading the documents from Lanyon and Jekyll – Stevenson has no further use for his perspective as these two narrators give their own reliable accounts and interpretations of events.

Jekyll's own account can only come at the end. It fills in all the missing details that no other character could supply. Stevenson has to withhold Jekyll's perspective until the end in order to maintain the mystery. If Jekyll had told his own story earlier, we would have seen his experiments and transformations, and it would be a very different work. The various perspectives through which the story is told not only mould the structure of the novel, they are essential to its form. Stevenson fragments the narrative just as the potion fragments Jekyll, making the structure of the novel reinforce its message.

**VERY HIGH LEVEL**

**Comment:**

A clear answer which maintains discussion at a very high level. It places the evidence from the extract firmly in the context of Stevenson's approach and technique elsewhere in the text. The answer shows a sophisticated understanding of how Stevenson uses multiple perspectives, showing a confident grasp of the overall structure and form of the novel. There are some excellent points relating the text to its historical and literary context.