

November PPE

English Language Paper 1

English Literature Paper 1



A word cloud centered around the words 'Language' and 'Literature'. The words are of various sizes and orientations, representing different themes and concepts related to the GCSE English Language and Literature exams. The words include:

- GCSE
- Language
- Literature
- Conflict
- Elizabethan
- Stephens
- Incident
- Love
- Judy
- Non-Fiction
- Shakespeare
- Stevenson
- Reading
- Juliet
- Unseen
- A01
- Structure
- Narrative
- Curious
- Writing
- Fiction
- Comparison
- Argue
- A02
- Evaluation
- Jekyll
- Romeo
- Victorian
- Science
- Hyde
- Power
- Gothic
- Summary
- Descriptive
- Christopher
- Asperger's
- Persuade
- Explain
- Poetry
- A03

NAME:

Teacher:

English Language

Paper 1: Explorations in Creative Reading and Writing

PAPER 1 (June 2019)
Practice Paper 'The Mill' 1935

Source A is from the beginning of a short story by H E Bates, set in the 1930s. Hartop and his wife own a van from which they sell produce to people in their local area, and their daughter, Alice, works with them.

A Ford motor-van, old and re-painted green with 'Jos. Hartop, greengrocer, rabbits' scratched in streaky white lettering on a flattened-out biscuit tin nailed to the side, was slowly travelling across a high, treeless stretch of country in squally November half-darkness. Rain hailed on the windscreen and periodically swished like a sea-wave on the sheaves of pink chrysanthemums* strung on the van roof.

Hartop was driving: a thin, angular man, starved-faced. He seemed to occupy almost all the seat, sprawling awkwardly; so that his wife and their daughter Alice sat squeezed up, the girl with her arms flat as though ironed against her side, her thin legs pressed tight together into the size of one. The Hartops' faces seemed moulded in clay and in the light from the van-lamps were a flat swede-colour. Like the man, the two women were thin, with a screwed-up thinness that made them look both hard and frightened.

Hartop drove with great caution, grasping the wheel tightly, braking hard at the bends, his big yellowish eyes fixed ahead, protuberantly, with vigilance. His hands, visible in the faint dashboard light, were marked on the backs with dark smears of dried rabbits' blood. The van fussed and rattled, the chrysanthemums always swishing, rain-soaked, in the sudden high wind-squalls. And the two women sat in a state of silent apprehension, their bodies not moving except to lurch with the van, their clayish faces continuously intent, almost scared, in the lamp-gloom. And after some time, Hartop gave a slight start, and then drew the van to the roadside and stopped it.

'Hear anything drop?' he said. 'I thought I heard something.'

'It's the wind,' the woman said. 'I can hear it all the time.'

'No, something dropped.'

They sat listening. But the engine still ticked, and they could hear nothing beyond it but the wind and rain squalling in the dead grass along the roadside.

'Alice, you get out,' Hartop said.

The girl began to move herself almost before he had spoken.

'Get out and see if you can see anything.'

Alice stepped across her mother's legs, groped with blind instinct for the step, and then got out. It was raining furiously. The darkness seemed solid with rain.

'See anything?' Hartop said.

'No.'

Hartop leaned across his wife and shouted: 'Go back a bit and see what it was.' The woman moved to protest, but Hartop was already speaking again. 'Something dropped. We'll stop at Drake's Turn. You'll catch up. I know something dropped.' He let in the clutch as he was speaking and the van began to move away.

Soon, to Alice, it seemed to be moving very rapidly. In the rain and the darkness all she could see was the tail-light, smoothly receding. She watched it for a moment and then began to walk back along the road. The wind was behind her; but repeatedly it seemed to veer and smash her, with the rain, full in the face. She walked without hurrying. She seemed to accept the journey as she accepted the rain and her father's words, quite stoically. She walked in the middle of the road, looking directly ahead, as though she had a long journey before her. She could see nothing.

And then, after a time, she stumbled against something in the road. She stooped and picked up a bunch of pink chrysanthemums, and then she began to walk back with them along the road. Before very long she could see the red tail-light of the van again. It was stationary. She could also see the lights of houses, little squares of yellow which the recurrent rain on her lashes transformed into sudden stars.

When she reached the van, Mrs Hartop said: 'What was it?'

'Only a bunch of chrysanthemums.'

Hartop himself appeared at the very moment she was speaking.

'Only?' he said. 'Only? What d'ye mean by only? Eh?'

Alice stood mute. Then Hartop raised his voice.

'Well, don't stand there! Do something. Go on. Go on! Go and see who wants a bunch o' chrysanthemums. Move yourself!'

Alice obeyed at once. She picked up the flowers, walked away and vanished, all without a word.

Glossary

* chrysanthemums – a type of flower

Section A

Answer all questions in this section.

You are advised to spend about 45 minutes on this section.

1. Read again the first part of the source, from **lines 1 to 5** (first paragraph). List **four** things about the motor-van from this part of the source.

[4 marks]

2. Look in detail at this extract, from **lines 6 to 12** of the source:
How does the writer use language here to describe the Hartop family?

Hartop was driving: a thin, angular man, starved-faced. He seemed to occupy almost all the seat, sprawling awkwardly; so that his wife and their daughter Alice sat squeezed up, the girl with her arms flat as though ironed against her side, her thin legs pressed tight together into the size of one. The Hartops' faces seemed moulded in clay and in the light from the van-lamps were a flat swede-colour. Like the man, the two women were thin, with a screwed-up thinness that made them look both hard and frightened.

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

3. You now need to think about the **whole** of the source.

This text is from the beginning of a short story.

How has the writer structured the text to interest you as a reader? You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

4. Focus this part of your answer on the second part of the source, from **line 34** ("Hartop leaned across his wife and shouted" ...) **to the end**.

A student said, 'This part of the story, where Alice is sent back along the road to find what has fallen from the roof and returns with the chrysanthemums, shows how hard and cruel Hartop is, so that all of our sympathy is with Alice.'

To what extent do you agree?

In your response, you could:

- consider whether Alice is treated cruelly by her father
- evaluate how the writer creates sympathy for Alice
- support your response with references to the text.

[20 marks]

Section B

You are advised to spend about 45 minutes on this section. Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

5. Your school or college is asking students to contribute some creative writing for its website.

Either

Describe a market place as suggested by this picture:



or
Write a story with the title 'Abandoned'.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

Practice Paper 'The Woman in Black'

SOURCE A

This extract is from the middle of The Woman in Black, a novella by Susan Hill first published in 1983. In this section Arthur Kipps, a junior solicitor, is staying overnight in Eel Marsh House in order to sort through some legal papers. The house is supposed to be empty following the death of its elderly and reclusive former inhabitant Alice Drablow.

At first, all seemed very quiet, very still, and I wondered why I had awoken. Then, with a missed heart-beat, I realized that Spider was up and standing at the door. Every hair of her body was on end, her ears were pricked, her tail erect, the whole of her tense, as if ready to spring. And she was emitting a soft, low growl from deep in her throat. I sat up paralysed, frozen, in the bed, conscious only of the dog and of the prickling of my own skin and of what suddenly seemed a different kind of silence, ominous and dreadful. And then, from somewhere within the depths of the house—but somewhere not very far from the room in which I was—I heard a noise. It was a faint noise, and, strain my ears as I might, I could not make out exactly what it was. It was a sound like a regular yet intermittent bump or rumble. Nothing else happened. There were no footsteps, no creaking floorboards, the air was absolutely still, the wind did not moan through the casement. Only the muffled noise went on and the dog continued to stand, bristling at the door, now putting her nose to the gap at the bottom and snuffling along, now taking a pace backwards, head cocked and, like me, listening, listening. And, every so often, she growled again.

In the end, I suppose because nothing else happened and because I did have the dog to take 15 with me, managed to get out of bed, though I was shaken and my heart beat uncomfortably fast within me. But it took some time for me to find sufficient reserves of courage to enable me to open the bedroom door and stand out in the dark corridor. The moment I did so, Spider shot ahead and I heard her padding about, sniffing intently at every closed door, still growling and grumbling down in her throat.

After a while, I heard the odd sound again. It seemed to be coming from along the passage to my left, at the very far end. But it was still quite impossible to identify. Very cautiously, listening, hardly breathing, I ventured a few steps in that direction. Spider went ahead of me, the passage led only to three other bedrooms on either side and, one by one, regaining my nerve as I went, I opened them and looked inside each one. Nothing, only heavy old furniture and empty unmade beds and, in the rooms at the back of the house, moonlight. Down below me on the ground floor of the house, silence, a seething, blanketing, almost tangible silence, and a musty darkness, thick as felt.

And then I reached the door at the very end of the passage. Spider was there before me and her body, as she sniffed beneath it, went rigid, her growling grew louder. I put my hand on her collar, stroked the rough, short hair, as much for my own reassurance as for hers. I could feel the tension in her limbs and body and it answered to my own.

This was the door without a keyhole, which I had been unable to open on my first visit to Eel Marsh House. I had no idea what was beyond it. Except the sound. It was coming from within that room, not very loud but just to hand, on the other side of that single wooden partition. It was a sound of something bumping gently on the floor, in a rhythmic sort of way, a familiar sound and yet 35 one I still could not exactly place, a sound that seemed to belong to my past, to waken old, half- forgotten memories and associations deep within me, a sound that, in any other place, would not have made me afraid but would, I thought, have been curiously comforting, friendly.

But at my feet, the dog Spider began to whine, a thin, pitiful, frightened moan, and to back away from the door a little and press against my legs. My throat felt constricted and dry and I had begun to shiver. There was something in that room and I could not get to it, nor would I dare to, if I were able. I told myself it was a rat or a trapped bird, fallen down the chimney into the hearth and unable to get out again. But the sound was not that of some small, panic-stricken creature. Bump bump. Pause. Bump bump. Pause. Bump bump. Bump bump. Bump bump.

Section A

Answer all questions in this section.

You are advised to spend about 45 minutes on this section.

1. Read again the first part of the source, **lines 1 to 4** (“low growl from deep in her throat”). List four things from this part of the source about the dog (Spider) and her behaviour.

[4 marks]

2. Look in detail at this extract, **lines 4 to 13** of the source.

I sat up paralysed, frozen, in the bed, conscious only of the dog and of the prickling of my own skin and of what suddenly seemed a different kind of silence, ominous and dreadful. And then, from somewhere within the depths of the house—but somewhere not very far from the room in which I was—I heard a noise. It was a faint noise, and, strain my ears as I might, I could not make out exactly what it was. It was a sound like a regular yet intermittent bump or rumble. Nothing else happened. There were no footsteps, no creaking floorboards, the air was absolutely still, the wind did not moan through the casement. Only the muffled noise went on and the dog continued to stand, bristling at the door, now putting her nose to the gap at the bottom and snuffling along, now taking a pace backwards, head cocked and, like me, listening, listening. And, every so often, she growled again.

How does the writer use language here to describe the atmosphere when Arthur Kipps wakes up?

You could include the writer’s choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

[8 marks]

3. You now need to think about the **whole** of the **source**.

This text is from the middle of a novella.

How has the writer structured the text to interest you as a reader?

You could write about:

- What the writer focuses your attention on at the beginning
- How / why the writer changes this focus as the source develops
- Any other structural features that interest you.

[8 marks]

4. Focus this part of your answer on the second part of the source, **from line 14** (“In the end...”) **to the end**.

A student, having read this section of the text, said: *“This part of the text, where Arthur Kipps searches for the source of the noise, shows how nervous he feels being in the house all alone. I felt anxious about what might happen to him.”*

To what extent do you agree? In your response, you could:

- Consider your own impressions of Arthur Kipps’ situation
- Evaluate how the writer creates a sense of mystery and tension
- Support your opinions with quotations from the text

[20 marks]

Section B

You are advised to spend about 45 minutes on this section. Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

5. You have been invited to produce a piece of creative writing for your school magazine.

EITHER: Write a story suggested by this picture:



OR:

Describe an occasion where you felt nervous about something you were about to do. Focus on the thoughts and feelings you had at the time.

(24 marks for content and organisation,
16 marks for technical accuracy)

[40 marks]

English Literature

Paper 1: Shakespeare and the 19th Century Novel

- Romeo & Juliet
- Dr Jekyll & Mr Hyde

Some great sentence types, to use when analysing

Listing	Mercutio's death is unexpected, shocking and pivotal.
Embedded clause	The father's concern for his son, away from home for the first time, is clear throughout his letter.
More, more, more	The more Macbeth tries to take control and the more Lady Macbeth is left alone with her conscience, the more she descends into madness.
Ending with list of "ing" words (verbs or adjectives)	Juliet is left weeping, longing, despairing ,panicking.
Adjectives repeated three times with 'of' / 'to' / 'that' / 'by' (etc)	The Birlings' are all guilty: guilty of neglect, guilty of cruelty, guilty of hypocrisy.
Colon followed by short, strong statement	What the Nurse tells her about Romeo makes Juliet quickly realise that she has fallen in love with the worst possible person: a Montague.
Three verbs	From the start of the play Beatrice and Benedick tease, mock and insult each other.
Preposition opener (over, under, by, near, beneath, above...)	Beneath the poem's simple language lie complex and challenging ideas.
Because opener	Because of his ambition, Macbeth becomes corrupt.
-ed opening	Astounded by what Eric has done, Mrs Birling does not know what to say.
Two adjective opener	Powerful and poignant, the poem explores many different emotions.
Not only but...	Not only is the language archaic, but the subject matter is alien to me.
'As if' opener	As if declaring love, the poem begins "Beloved sweetheart"
On the one hand...On the other	On the one hand, Ralph seems to be a natural leader. On the other, he is unable to take control when he most needs to.
On the surface...yet underneath	On the surface, this is a poem about love, yet underneath it is altogether darker.
By the (time, point, end, etc)...	By the middle of the story, the reader can already see changes in Scrooge's character.
On first impression	On first impression, the Birlings' seem like a happy and united family.
Although...	Although the letter celebrates a victory, it hints at the horrors of war.
At first glance...However...	At first glance, the line seems to be about growth. However, the word "branch" could also suggest division.
Throughout...	Throughout the play, there are references to blood and darkness.
Most (importantly, interestingly, powerfully, etc)...	Most poignantly, the death of Piggy ends any sense of hope.

'Romeo & Juliet'

A play written by William Shakespeare for an Elizabethan audience.

The power of 'YET'

In your exam, you need to consider both sides of every key character.

Romeo is PASSIONATE (strength) yet FICKLE (weakness).

Naive Honest Bitter Kind Resentful
Noble Hateful Concerned
Provocative Honourable
Weak Compassionate Knowledgeable
Courteous Suspicious
Vengeful Mischievous Cruel
Dishonest Loyal Submissive
Powerless Fickle Selfish Caring Obedient Disloyal Spiteful
Foolish Ruthless
Volatile Loving Hesitant
Proud

THEMES...

When you explore the EXTRACT and when you write about the PLAY AS A WHOLE you must remember to make links to key themes (A03).

TIME

LOVE

FATE

CONFLICT

LOYALTY

POWER

CONTEXT...

When you explore the EXTRACT and when you write about the PLAY AS A WHOLE you must also remember to make clear links to context (A03).

ELIZABETHAN SOCIETY

PATRIARCHY

WOMEN

RELIGION

MARRIAGE

SOCIAL
STATUS

Explore how Shakespeare presents the theme of fate.

Write about:

- The presentation of Friar Lawrence and what he says about fate in his speech.
- How Shakespeare presents fate in the play as a whole.

Act 2, Scene 3

Friar Lawrence is an extremely wise and knowledgeable man, yet is also arguably naive through his blind faith.

(A01 – a clear and insightful point)

In his opening soliloquy, the audience meets him marvelling over the fact that “within the infant rind of this small flower. Poison hath residence and medicine power”.

(A01 – a carefully chosen (embedded) quotation that I know I can explore in lots of detail)

The youthful phrase “infant rind” implies that despite its age and size, the flower is still extremely pungent and deadly.

(A02 – I start exploring language by commenting on my understanding of this phrase)

On one hand the audience would associate “poison” with something dangerous and harmful, whereas “medicine” has the power to heal.

(A02 – I continue exploring language by exploring connotations of the nouns “poison” and “medicine”)

“The infant rind of the small flower” could symbolise the young romance between Romeo and Juliet.

(A02 - interpretations of meaning)

Even though their relationship is in its early stages, “poison hath residence” links to the theme of fate, foreshadowing the play’s tragic ending. However, the flower’s “medicine power” suggests that Romeo and Juliet’s marriage could repair their families “ancient grudge”.

(A03 – I link my quotation to contextual factors)

Close word analysis, whole text links and wider understanding.

'Romeo & Juliet'

"that love"



Layer no. 1:

Creates an impression of Romeo as someone who objectifies love.



Layer no. 2:

Romeo objectification of love suggests that he has never actually experienced love in its true and equal form.

Therefore his understanding of love is merely a concept and it is actually the idea of being in love that he is in love with.



Layer no. 3:

The use of the word "that" creates a sense of hostility or distance. Romeo either sees love as his enemy or as something that continues to be distant and elusive.



Layer no. 4:

"That love" also alludes to something specific or unique, possibly foreshadowing the unique and special nature of his imminent relationship with Juliet.

ROMEO

Alas that love, whose view is muffled still,
Should, without eyes, see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all:
Here's much to do with hate, but more with love.
Why then, O brawling love! O loving hate!
O any thing, of nothing first create!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO

No, coz, I rather weep.

ROMEO

Good heart, at what?

BENVOLIO

At thy good heart's oppression.

ROMEO

Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate to have it press'd
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs,
Being purg'd, a fire sparkling in lovers' eyes,
Being vex'd, a sea nourish'd with loving tears.
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.
Farewell, my coz.

BENVOLIO

Soft, I will go along;
And if you leave me so, you do me wrong.

ROMEO

Tut, I have lost myself, I am not here:
This is not Romeo, he's some other where.

"view"



Layer no. 1:

Alludes to the key themes of foresight/foreshadowing.



"muffled"



"Muffled" holds connotations of something being a) restrained, b) suppressed or c) obstructed.



Restrained:

Romeo chances of finding happiness is restrained by his overly-emotional and volatile personality.



Suppressed:

Their forbidden relationship remains suppressed through secrecy and concealment under the cover of darkness.



Obstructed:

The chances of their relationship succeeding are obstructed by a many factors (the feud, Elizabethan tradition, Paris, Lord Capulet, Tybalt, Romeo's actions, Romeo's banishment).

Act 4 Scene 1 *Lines 18-36*

PARIS

Come you to make confession to this father?

JULIET

To answer that, I should confess to you.

PARIS

Do not deny to him that you love me.

JULIET

I will confess to you that I love him.

PARIS

So will ye, I am sure, that you love me.

JULIET

If I do so, it will be of more price,
Being spoke behind your back, than to your face.

PARIS

Poor soul, thy face is much abus'd with tears.

JULIET

The tears have got small victory by that,
For it was bad enough before their spite.

PARIS

Thou wrong'st it more than tears with that report.

JULIET

That is no slander, sir, which is a truth,
And what I spake, I spake it to my face.

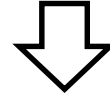
PARIS

**Thy face is mine, and thou
hast slander'd it.**

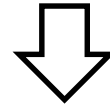
JULIET

It may be so, for it is not mine own.
Are you at leisure, holy father, now,
Or shall I come to you at evening mass?

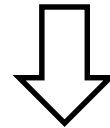
"Thy":



"Thy face":



"Thy face is mine":



"Slandered"

Romeo and Juliet

Read the following extract.

At this point in the play Tybalt has seen Romeo at the Capulet feast.

TYBALT

This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, cover'd with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead, I hold it not a sin.

CAPULET

Why, how now, kinsman! wherefore storm you so?

TYBALT

Uncle, this is a Montague, our foe,
A villain that is hither come in spite,
To scorn at our solemnity this night.

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz, let him alone;
He bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:

Starting with this conversation, explain how far you think Shakespeare presents Tybalt as an aggressor.

Write about:

- How Shakespeare presents Tybalt in this extract.
- How Shakespeare presents Tybalt in the play as a whole.

Romeo and Juliet

Read the following extract.

At this point in the play the Romeo and Juliet have just met at the Capulet feast.

ROMEO

He jests at scars that never felt a wound.

JULIET appears above at a window

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

Starting with this speech, how does Shakespeare present Romeo's feelings for Juliet?

Write about:

- How Shakespeare presents the Romeo in this extract.
- How Shakespeare presents the Romeo in the play as a whole.

Romeo and Juliet

Read the following extract.

At this point in the play Juliet is taking the potion she received from Friar Lawrence to prevent her impending marriage to Paris.

JULIET

Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me:
Nurse! What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then to-morrow morning?
No, no: this shall forbid it: lie thou there.

Laying down her dagger

What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!

Starting with this speech, write about how Shakespeare presents Juliet as a tragic heroine.

Write about:

- How Shakespeare presents the Juliet in this extract.
- How Shakespeare presents the Juliet in the play as a whole.

Exemplar Paragraph

Romeo & Juliet

Starting with this speech, explain the extent to which you think Shakespeare presents the Prince as a strong leader.

(A01: point) Despite his position of authority, Prince has clearly become frustrated by the constant brawling between the Capulet and Montague families. **(A01: embedded quotation)** This frustration is demonstrated through the proclamation “will they not hear?” **(A02: DEVICE)** The use of a rhetorical question demonstrates his anger and frustration; however it also implies a lack of control over the two feuding families. **(A02: structure)** The presence of this rhetorical question so close to the start of his speech could show that his frustration to this fresh brawl is immediate due to the frequency in which these fights break out, and therefore frustration is his immediate response to the situation. **(A02: alternate interpretation)** It could also be argued that Prince shows weakness through the rhetorical question, but realises this and therefore rebuilds his desire to be seen as a strong leader by making clear and definite ultimatums throughout the rest of the speech. **(A03)** Despite the high social status of both families, Prince does not allow himself to be influenced or intimidated by either household, which essentially demonstrates his strength as a figure of authority.

Write at least four paragraphs in the exam

Jekyll and Hyde Key Quotes



Good vs evil

Ch 1. Utterson "he had an approved tolerance of others.... His fortune to be the last reputable acquaintance and the last good fortune in the lives of down going men."

Ch 1. Hyde's violence "the man trampled calmly over the child's body."

Ch 1. Hyde "it wasn't like a man; it was like some damned juggernaut."

Ch 1. Jekyll "it was a name at least very well known and often printed."

Ch 2. "Mr Hyde was pale and dwarfish, he gave the impression of deformity."

Ch 2. Hyde "must have secrets...black secrets...compared to – Jekyll's worst would be like sunshine."

Ch 2. Utterson about Hyde "if ever I read Satan's signature upon a face, it is on that of your friend."

Ch 3. Jekyll to Utterson "I believe you fully; I would trust you before any man alive."

Ch 3. Jekyll to Utterson "the moment I choose, I can be rid of Mr. Hyde." dual nature

Ch 4. the murder "singular ferocity" "like a mad man" "clubbed him to the earth" "ape-like fury"

Ch 4. pathetic fallacy "first fog" "the wind was continually changing" "dark like the back end of evening" "reinvansion of darkness"

Ch 5. science and religion "I have had a lesson—O God" 3rd mention of God by Jekyll since Hyde's attack on Carew

Ch 6. about Jekyll "he had always been know for charities, he was no less distinguished for religion."

Ch 7. Jekyll is suffering "I have bought on myself a punishment and a danger that I cannot name."

Ch 10. Jekyll on dual nature of humans "I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two."



Appearance



Repression



Lies



Reputation



Science



Friendship



Violence

'Dr Jekyll & Mr Hyde'

A novella written by Robert Louis Stevenson for Victorian readers.

The power of 'YET'

In your exam, you need to consider both sides of every key character.

Henry Jekyll is AMBITIOUS (strength) yet FOOLISH (weakness).



Dr Henry Jekyll, Edward Hyde, Mr Utterson, Mr Enfield,
Dr Lanyon, Sir Danvers Carew, Mr Guest, Richard Poole

THEMES...

When you explore the EXTRACT and when you write about the NOVELLA AS A WHOLE you must remember to make links to key themes (A03).

REPRESSION

APPEARANCE

DUALITY
(Good vs Evil)

Reputation

Science and
the
unexplained

LIES &
Deceit
(secrecy)

Dr Henry Jekyll, Edward Hyde, Mr Utterson, Mr Enfield,
Dr Lanyon, Sir Danvers Carew, Mr Guest, Richard Poole

CONTEXT...

When you explore the EXTRACT and when you write about the NOVELLA AS A WHOLE you must also remember to make clear links to context (**A03**).

VICTORIAN SOCIETY

GOthic

SETTING

SCIENCE vs
NATURE

SOCIAL
CLASS

ANYTHING
ELSE?

Dr Henry Jekyll, Edward Hyde, Mr Utterson, Mr Enfield,
Dr Lanyon, Sir Danvers Carew, Mr Guest, Richard Poole

Explore how Stevenson presents the theme of setting.

Write about:

- The presentation of setting and its effect on the reader.
- How Stevenson presents setting in the novella as a whole.

Chapter 8

Stevenson uses setting and the duality of London to emphasise the elements of good and evil that run throughout the story.

(A01 – a clear and insightful point)

At the start of Chapter 8 the reader is introduced to “a wild, cold, seasonable night of March”.

(A01 – a carefully chosen (embedded) quotation that I know I can explore in lots of detail)

The adjective “wild” creates an image of uncertainty and a lack of control.

Likewise, the adjective “cold” creates feelings of hostility and discomfort.

(A02 – I start by focusing on language by exploring connotations of the adjectives “wild” and “cold”)

This use of language emphasises the danger faced from being on the streets of London at this time of day.

(A02 – I explain the overall effect of Stevenson’s vocabulary choice)

When placed together, “wild” and “cold” portray a setting that feels both brutal and savage,

(A02 – I explain the effect of both words being placed together)

reminding the reader of the darker side of Victorian London along with the primitive nature of Hyde – the novel’s antagonist.

(A03 – I link my quotation to contextual factors)

Dr Henry Jekyll, Edward Hyde, Mr Utterson, Mr Enfield,
Dr Lanyon, Sir Danvers Carew, Mr Guest, Richard Poole

Close word analysis, whole text links and wider understanding.

'Dr. Jekyll & Mr. Hyde'

Chapter 2: The Search for Mr Hyde

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

With this example alone, you can make many different layers of interpretation.

The action of 'digging' serves two possible purposes (which immediately links to the theme of DUALITY).

A) You dig in order to **bury** something (REPPRESSED FEELINGS/ HIDDEN DESIRES).

B) You dig in order to **reveal** something (PRYING/ AMBITION/ SCIENTIFIC EXPLORATION).

On the surface level, the 'problem' that Utterson refers to relates to his concerns over Jekyll's will, Hyde's mysterious involvement in Jekyll's affairs and possibly even Utterson's own disappointment that – as a one of Jekyll's oldest and dearest friends – he has not been mentioned in the will.

However, as a man of high status and education, Utterson finds himself faced with something that he does not understand and therefore is unable to explain, which arguably puts him in a position of weakness. Solving the problem of Jekyll's unsavoury relationship with Hyde is as much about regaining power as it is protecting an old friend.

It could also be argued that "the problem" faced is an indirect reference to the commingling of rich (Jekyll) and poor (Hyde), which in upper class society's eyes could only lead to degradation and disaster.

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 3 and then answer the question that follows.

In this extract, Mr Utterson talks with Dr. Jekyll over dinner.

A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr. Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and loose-tongued had already their foot on the threshold; they liked to sit a while in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence after the expense and strain of gaiety. To this rule, Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire—a large, well-made, smooth-faced man of fifty, with something of a stylish cast perhaps, but every mark of capacity and kindness—you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.

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

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

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

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

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

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

Starting with this extract, how does Stevenson present Dr Jekyll as character with something to conceal?

- how Stevenson presents Hyde as Dr Jekyll as character with something to conceal in this extract
- how Stevenson presents Dr Jekyll as character with something to conceal in the novella as a whole.

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 4 and then answer the question that follows.
In this extract, the murder of Sir Danvers Carew is described.

And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it some times appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted. Starting with this extract, how does Stevenson present Dr Jekyll as character with something to hide?

Starting with this extract, how does Stevenson present violence and crime?

- how Stevenson presents violence and crime in this extract
- how Stevenson presents violence and crime in the novella as a whole.

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 6 and then answer the question that follows.
In this extract, Utterson discusses Dr Jekyll with Dr Lanyon.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. "Yes," he thought; he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear." And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man. "I have had a shock," he said, "and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away."

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

"Tut-tut," said Mr. Utterson; and then after a considerable pause, "Can't I do anything?" he inquired. "We are three very old friends, Lanyon; we shall not live to make others."

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

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

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

Starting with this extract, how does Stevenson present conflicting views of science?

- how Stevenson presents conflicting views of science in this extract
- how Stevenson presents conflicting views of science in the novella as a whole.

Exemplar Paragraph

Dr Jekyll & Mr Hyde

Read the following extract from Chapter 9...

‘How does Stevenson present the horror of a character’s transformation in the novel?’

(AO1) Jekyll’s transformation is presented as terrifying and grotesque. Lanyon observes in horror as Jekyll’s “face became suddenly black and the features seemed to melt away”. **(AO2)** Stevenson use of descriptive language presents Jekyll’s face as melting away, revealing something black and unrecognisable. The verb “melt” creates an image of something weak or temporary, whereas “revealing” implies that what is presented below the surface of Jekyll’s melted features was always there. **(AO1 multiple interpretation)** It could therefore be argued that what Lanyon witnesses is not in fact a transformation but simply a revelation of the duality in Jekyll’s character. **(AO3)** The transformation represents the gothic as it exploits Victorian anxieties about science and discovery.

Write at least four paragraphs in the exam