

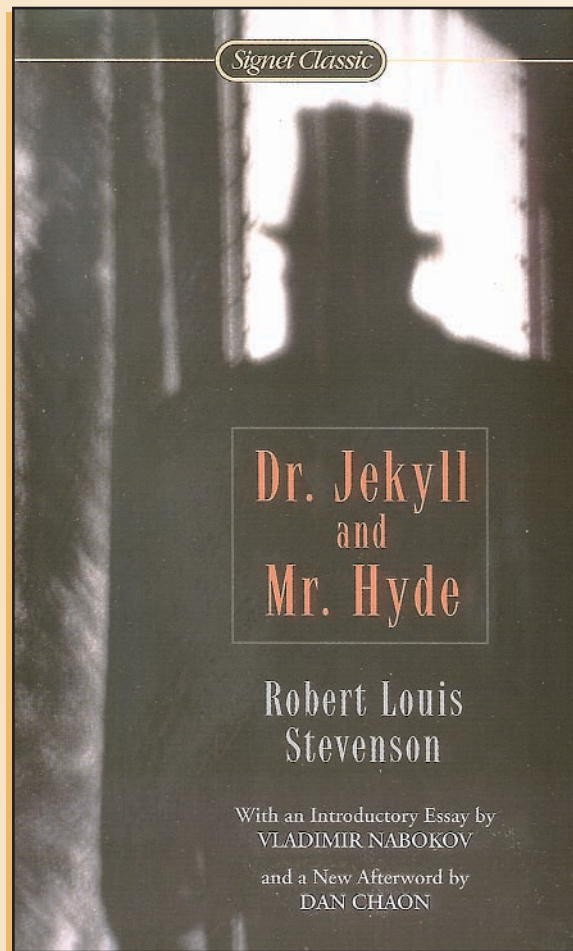
Signet Classic

A TEACHER'S GUIDE TO THE SIGNET CLASSIC EDITION OF

ROBERT LOUIS STEVENSON'S

DR. JEKYLL AND MR. HYDE

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INTRODUCTION

Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* is an appropriate addition to a high school or college class in British Literature or a general literature class. It is a brief work, often referred to as a novella, that offers an interesting plot, vivid characters, elegant writing, and a provocative treatment of themes that continue to be relevant today. We encounter the mystery of Jekyll and Hyde through the eyes of the mild-mannered lawyer Mr. Utterson and experience increasing suspense with him as he tries to understand how his friend Dr. Jekyll is connected to the repulsive Mr. Hyde. The suspense is relieved somewhat but the mystery still remains when Utterson breaks down the door to Jekyll's laboratory and finds Hyde dead on the floor with a crushed vial in his hand and "the strong smell of kernels that hung upon the air" (89). Utterson finally solves the mystery when he discovers the facts of Jekyll's horrible experiment upon himself in the letters left to him by Dr. Lanyon and by Jekyll himself before he disappeared for the last time into the body and mind of Hyde. Although the modern reader may have known all along the answer to the mystery, its gradual unfolding gives a sense of closure and satisfaction.

Dr. Jekyll and Mr. Hyde satisfies in other ways as well. Stevenson's skillful characterizations of the separate personae of Jekyll and Hyde, and of the ultimate Victorian, Mr. Utterson, contribute to the rich texture of the novel. Also, the descriptions of Victorian London with contrasting districts of stately homes and deteriorating buildings and deserted, fog-shrouded streets reflect the degeneration of Jekyll and create an air of mystery and impending horror. And *Dr. Jekyll and Mr. Hyde* is more than a well-crafted mystery novel. Its themes include consideration of human nature, the effects of addiction, and the struggle of science over the supernatural—all themes to which modern readers will respond.

This guide provides activities which will involve students in analyzing the plot, appreciating the richness of the novel, and reflecting on its themes. Although Stevenson employs a clear style of writing, his vocabulary includes many words infrequently encountered today. For this reason there are suggestions to help students handle the vocabulary as they read for meaning and also profit from their exposure to these words. Teachers can choose from a wide variety of teaching activities in order to meet their goals and the needs of their students.

LIST OF CHARACTERS

Mr. Utterson, lawyer and friend to Dr. Jekyll

Mr. Richard Enfield, a distant cousin to Mr. Utterson

Dr. Henry Jekyll, doctor

Edward Hyde, heir to Jekyll's fortune in the event of his "disappearance or unexplained absence for any period exceeding three calendar months"

Dr. Lanyon, friend to both Utterson and Dr. Jekyll

Poole, Butler to Dr. Jekyll

SYNOPSIS OF THE NOVEL

CHAPTER 1: STORY OF THE DOOR

One Sunday evening Mr. Utterson, a lawyer, and his friend Mr. Richard Enfield are taking their weekly stroll when they chance to walk down a side street in a busy part of London. On recognizing the neighborhood and seeing a particularly shabby door, with neither a bell nor knocker, Enfield remembers an event that he had witnessed there one early winter morning. He tells Utterson "a very odd story." He was just passing by when he saw a man run into and knock down a young girl when their paths crossed at the corner. The horrible thing is that the man just kept on walking, right over the screaming girl. Enfield was so upset that he ran after the man, a Mr. Hyde, and brought him back to the spot where the girl was lying on the pavement. Although the girl was not hurt, her family and the people who had gathered took such a dislike to the man's appearance that they began to threaten him. In order to appease them, Hyde agreed to pay a fine of 100 pounds. He went through this particular door to get some cash and a check, signed by another man, an upstanding citizen. Utterson asks if Enfield has been exactly precise in the details of the story because he has heard of this Mr. Hyde. He knows that this door is connected to the home of his friend and client Dr. Jekyll.

CHAPTER 2: SEARCH FOR MR. HYDE

Upon returning to his home, Mr. Utterson retrieves the will of Dr. Jekyll from his safe. It stipulates that all of his estate is to pass into the hands of his friend, Edward Hyde, upon his death or disappearance for a period of three months. Mr. Utterson does not like the terms of the will and begins to fear that Jekyll is being blackmailed.

He visits Dr. Lanyon, another mutual friend, to inquire if he has met Hyde. That night he cannot sleep as he imagines the worst about Hyde. He decides he has to meet Hyde in order to clear up the mystery. From that day he takes a post in the street to catch Mr. Hyde coming or going from the house. One evening his patience is rewarded, and he accosts Mr. Hyde.

After this encounter, Utterson tries to understand why Hyde creates such an effect of fear, loathing, and disgust. He fears for his friend and decides to check on him. Utterson questions the butler about the comings and goings of Hyde. He's told that Hyde is never on this side of the house; he only uses the laboratory. Utterson leaves for home with a heavy heart. He wonders what Jekyll has done that would account for his relationship with Hyde.

CHAPTER 3: DR. JEKYLL WAS QUITE AT EASE

A few weeks later Dr. Jekyll hosts a dinner party for several friends, including Utterson. After the other guests leave, Utterson questions Jekyll about the terms of his will. Utterson never "approved" of this will, and lets Jekyll know that he has been "learning something" about Hyde, whom he describes as "abominable." Jekyll protests that Utterson does not understand his strange situation and assures him that he can get rid of Hyde whenever he chooses. Jekyll also requests that if anything should happen to him, Utterson will take care of Hyde, make sure his rights are protected. Utterson agrees even though he avows that he will never like the man.

CHAPTER 4: THE CAREW MURDER CASE

Nearly a year later London is shocked by the vicious murder of Sir Danvers Carew. A maidservant who chanced to be gazing at the full moon and the lane below her window witnessed the attack. She saw an aged man inquire directions from another smaller gentleman whom she recognized as a Mr. Hyde who had once visited her master. Suddenly she saw Mr. Hyde blaze out "in a great flame of anger," raise his cane, and begin to beat the older man. He clubbed him to the ground and continued to beat him as he lay in the street.

The police ask Utterson to identify the body because the victim was carrying a letter addressed to him. Utterson recognizes the stick used in the murder as one he had given to Jekyll years ago. He tells the police he can lead them to the home of the murderer. When they arrive there, the maid tells them Hyde had already left earlier that morning. Utterson and Inspector Newcomen of Scotland Yard inspect Hyde's room, which has been ransacked for a hasty departure. The inspector thinks that it will be an easy matter to capture Hyde since he is sure to go to the bank for money. He can also distribute handbills with his description. However, the few persons who have seen him cannot agree on the particulars. The only thing they can agree on is that Hyde left them with a sense of "unexpressed deformity."

CHAPTER 5: INCIDENT OF THE LETTER

Later that afternoon Utterson visits Dr. Jekyll and is admitted into his private study. He finds Jekyll looking deathly pale and sick. When Utterson asks Jekyll if he is concealing Hyde, Jekyll promises that Hyde has gone into hiding and will not be seen again in this world. The lawyer hopes that Jekyll is right since a trial for murder could bring scandal to his client's name.

Ostensibly seeking Utterson's professional advice, Jekyll shows him a letter he has received from Hyde saying he has a means of escape. Jekyll allows Utterson to think that it was Hyde who dictated the terms of Jekyll's will that were so favorable to Hyde. Utterson agrees to safeguard the letter for his client. However, as Utterson is leaving, he learns that no letters have been delivered that morning. He suspects that Hyde wrote the letter in Jekyll's study and finds it difficult to decide what to do with it. He seeks the advice of his clerk Mr. Guest, who had often visited Jekyll and is an expert on handwriting. Guest compares the letter to an invitation Utterson receives from Jekyll as they are talking. He concludes that the two hands are remarkably similar, having only a different slant. Utterson suspects that Jekyll forgot the letter for Hyde.

CHAPTER 6: REMARKABLE INCIDENT OF DR. LANYON

Although a sizeable reward is offered for the apprehension of Mr. Hyde, he has disappeared as if he never existed. Dr. Jekyll comes out of seclusion and for almost two months socializes with his friends as in the old days. But one day, and every day thereafter, his door is shut to Mr. Utterson. Lacking companionship, Utterson visits Dr. Lanyon, only to find him totally changed physically. He seems to have suffered some shock, “some deep-seated terror of the mind.” Lanyon confides that he will never recover and is resigned to death. When Utterson mentions Jekyll's name, the doctor becomes angry. He tells Utterson that one day he may learn the truth. Upon reaching home that evening Utterson writes to Jekyll asking why he has cut himself off from his friends. Jekyll's reply is that he intends to live in seclusion and that he must suffer for the danger he has brought upon himself.

Within a few weeks Lanyon dies and Utterson receives an envelope from his friend with instructions not to open it until the death or disappearance of Jekyll. Resisting the impulse to get to the bottom of the mystery, Utterson files the letter away. He finds that his desire to see Jekyll waning following these sad events.

CHAPTER 7: INCIDENT AT THE WINDOW

Shortly afterwards, Utterson and Enfield are again going for a Sunday stroll and chance to pass by the same door associated with the story of Mr. Hyde. They decide to step into the courtyard to look for their friend. Jekyll is sitting at a window, looking like a prisoner. When they call to him to join them, he says he cannot but will visit with them from his window. Suddenly Jekyll utters a cry of terror and slams the window shut. The two friends leave instantly but they have seen something that makes them fear for Dr. Jekyll.

CHAPTER 8: THE LAST NIGHT

One evening Poole arrives at Mr. Utterson's home, saying that he fears there has been foul play. He begs Utterson to accompany him to check on Dr. Jekyll. Arriving at the house, Utterson finds the frightened servants huddled together in the entry hall.

Poole and Utterson go to the door of Jekyll's study where Poole announces that Utterson has come to visit. The person within answers that he cannot see anyone. Then Poole confers with Utterson saying the voice they have heard isn't the voice of his master. Poole believes his master was killed over eight days ago when they heard him cry out. All week long whoever is in the study has been sending out orders to find a particular drug. Although the handwriting appears to be that of Dr. Jekyll, Poole says it doesn't matter because he has seen the person and it isn't his master.

Acting on Poole's conviction that murder has been done, Utterson decides they must break down the door and investigate. They both confess they suspect that Mr. Hyde is within the study. When Utterson demands to see Jekyll at the door, the person within cries out for mercy. But Utterson and Poole break down the door with an ax. Within they find the body of Hyde, twitching in convulsions from the poison he has taken. They realize that they are too late and all they can do now is look for the body of Jekyll. However, the search is fruitless. When they reexamine the study, they find an envelope addressed to Utterson with a note from Jekyll directing him to read the narrative left by Lanyon. Utterson departs for his study to read through all the documents.

CHAPTER 9: DR. LANYON'S NARRATIVE

Lanyon describes a letter he received from Dr. Jekyll. He is instructed to go to Jekyll's study, to break the locks, and to secure a particular drawer and its contents. A man will come to his consulting room at midnight. Lanyon carries out all the details of the letter and admits a small and muscular man who creates a sensation of “disgusted curiosity.” Immediately the man begins to prepare a compound from the contents of the drawer. When it is ready, the man asks Lanyon if he wishes to let him go or to learn what will happen when he drinks the compound. Lanyon declares that he has gone too far not to see what will happen. Thereupon the man drinks the potion and begins to change and assume the form of Henry Jekyll. From that moment Lanyon feels his reason shaken and a deadly terror invades his thoughts. He knows he will not recover from this shock. He has seen the creature change from Hyde to Jekyll.

CHAPTER 10: HENRY JEKYLL'S FULL STATEMENT OF THE CASE

This last chapter is a full testament written by Jekyll concerning his history and his character. Jekyll describes himself as a proud man who wanted a reputation as a serious person. Early on he hid his natural high spirits and developed a double character. His scientific studies focused on the mystical and transcendental as he searched out these aspects of man, especially in the moral dimension. He wanted to learn how these two sides could be disconnected. At the same time he was studying drugs and discovered a potion that could transform his flesh and turn him into a creature that represented his baser nature. When he tries the drug on himself, he feels himself to be extremely wicked but at the time he was exhilarated by this sensation. He begins to live this dual life, one as the respectable gentleman and the other as a person who gives into every impulse. Jekyll continues to metamorphose back and forth between his two halves until one day the reversal occurs spontaneously. He realizes that the evil side of his nature is growing and is in danger of taking control of his life. He tries to resist the temptation but once again he gives in. This time he kills Sir Carew. He is penitent and tries to maintain a good and sober life until he forgets his terror. Now his evil side begins to take over even without the drug. He must use stronger and stronger doses of the potion to return to his original self. When he runs out of the salt he uses in the compound, he finds that the fresh supply he orders does not have the power to transform him.

As he writes this testament he knows he has limited time before his evil nature takes over. He wonders if Hyde will die on the scaffold or commit suicide. This is the end of the unhappy life of Henry Jekyll.

TEACHING *DR. JEKYLL AND MR. HYDE*

PREREADING ACTIVITIES

These activities are designed to build students' background knowledge about the plot, characters, and themes. Choose the activities that best fit the themes you plan to teach or your goals for students' learning. (Note: Consult other Teacher's Guides to Signet Classic novels; they contain many ideas that can be adapted to prepare students to read this novel.)

I. BUILDING BACKGROUND KNOWLEDGE

Problem Situation

This activity acquaints students with important ideas in *Dr. Jekyll and Mr. Hyde* by getting them to think about addiction, physiological and psychological changes that accompany the use of drugs or other addictive behaviors, and the responsibility of individuals to address destructive behaviors they observe in others. Students read the problem situation, respond in writing, and compare their responses in small groups or pairs. Have students discuss, clarify, and probe the main responses of the groups.

You have recently become worried about one of your close friends. In your mind he has always been a good person. He is kind to everyone and is recognized as a school leader. He has worked as an ESL tutor for some of the younger students and has started a recycling program in the school. He is good at science and talks of going to medical school someday.

The cause of your worry for your friend is his secret fondness for drinking. He has used his chemistry skills to learn how to make homemade beer. Since his parents wouldn't approve, he makes and stores the beer in an old shed behind his house which his parents never use. Your friend started off drinking only a beer or two but lately he is downing a six-pack an evening, and he is changing. He becomes uninhibited and mean. He drives recklessly, and when you tell him he shouldn't drink and drive he gets mad at you. Once he pushed you and told you what he did was none of your business. You fear that your friend is heading for serious trouble, and you wonder what you should do about it.

Free write about what you think might happen to your friend if he continues on this path. Also write down some ideas about what steps you might take to help him change his behavior. After you have written for about five minutes, join a partner and discuss your ideas.

Guided Imagery

1. In this exercise students listen to a detailed description of the setting (with excerpts taken from the novel, pp. 38-39) and then are encouraged to record the impressions provoked by the imagery. They can compare their descriptions and discuss the following ideas: how a writer builds expectations in readers, what happens when expectations are met or not met in the story, how judgments of character are based on outward appearances. Have students relax, close their eyes, and listen for the images of the setting as you slowly read the guided imagery to them.
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You are out for a Sunday walk. It is 1865, and you are in a busy quarter of London in a drab and dingy part of town. But you walk down a brightly decorated side street that is lined with shops on both sides. The storefronts are very attractive—they stand along the street with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veils its more florid charms and lies comparatively empty of passage, the street shines out in contrast to its dingy neighborhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly catches and pleases your eye.

Two doors from one corner, the line of shops is broken by the entry of a courtyard; and just at that point, a certain sinister block of building thrusts forward its gable on the street. It is two stories high; shows no window, nothing but a door on the lower story and a blind forehead of discolored wall on the upper story; and bears in every feature the marks of prolonged and sordid negligence. The door, which is equipped with neither bell nor knocker, is blistered and stained. Tramps have slouched into the recess and have struck matches on the panel. You stare at the sinister looking door and wonder who could be living behind it. A cold chill and feeling of dread creeps upon you.

Then, before your eyes, the door slowly opens and a man emerges from it. He gives you a long and menacing look. In spite of your fear, you look closely at the man. How does the man look? See his eyes, his mouth, his face, and his hair. How is he standing? What is he wearing? What does he do?

Now slowly open your eyes and return to this classroom. Take five minutes to quickly write a description of the man you saw emerge from the door. What does he look like? Describe the features of his face and his general appearance, and then write a sentence or two about what the man does when he sees you. You will share your descriptions with a partner, and then discuss as a class.

2. As an alternative imagery exercise, have students read the description of the shop-filled street and the sinister building on pp. 38-39 of the novel. Then have them draw a picture of the building and door. After they share their pictures with a partner, discuss as a class the features they noticed and what kind of mood or expectation Stevenson evokes in the reader with this description.

Vocabulary Study

Stevenson's novel was written in 1886 and so uses diction and vocabulary that students encounter less frequently today. Encourage the use of context for figuring out the meaning of words and text by use of a cloze passage.

First have students go through the passage below guessing at a word that best fits the context. Then ask students what they learned about Mr. Utterson. How does he look? What is his profession? What is his personality? What are his inclinations? After the discussion, read the first page of the novel while students follow in their books. Ask students what words were eliminated. Were they able to substitute words that fit the context? Did they get the overall meaning of the passage without reading every word? Explain to students that this novel, although short, is written in a formal diction of the 19th century. They should read for the overall meaning, not worrying about the definition of every word. They have shown through their predictions that they can get the main idea without knowing the meaning of each word. Using context clues will enable them to enjoy reading a rich and complex psychological study.

Mr. Utterson the lawyer was a man of a rugged _____ that was never lighted by a smile; cold, _____ and embarrassed in _____; backward in sentiment; lean, long, dusty, dreary and yet somehow loveable. At friendly meetings, and when the wine was to his taste, something _____ human _____ from his eye; something indeed which never found its way into his talk, but which spoke not only in these silent symbols of the after-dinner face, but more often and loudly in the acts of his life. He was _____ with himself; drank gin when he was alone, to _____ a taste for vintages; and though he enjoyed the theater, had not crossed the doors of one for twenty years. But he had an approved _____ for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove.

Internet Resources

Below are a variety of research and reading activities that use Internet resources to build students' background knowledge.

1. *Dr. Jekyll and Mr. Hyde* was a precursor to the detective novel, which formally began with the first Sherlock Holmes novel published in 1887. Law enforcement and detective work were in their beginning stages. If your students are mature users of the Internet and are able to perform unrestricted searches, assign the following topics to pairs of students to investigate on the Internet:

- The "Black Museum" of Scotland Yard
- Alphonse Bertillon (identification of criminals through body measurements)
- Francis Galton (finger printing)

2. Awaken student interest in the novel by having them look at a cover of the Jekyll and Hyde video game at: <http://www.dblin.it/shtm/cdgi1710.htm>

Ask students to first brainstorm on paper their impressions of what the Jekyll and Hyde images suggest about the two personalities. Then have students share these with the whole class. As a related post-reading project, have students return to this image and work in pairs to design a video game that reflects the plot of the novel. Have them write a description of the video game and draw a series of three images showing the plot line of the game.

3. Have students steep themselves in Victorian London by first scanning the pictures at:

<http://users.rcn.com/rogerc.ma.ultranet/lbg-pics.html>

Then have students individually choose one of the pictures, write a brief description of what they see and what they infer from the picture about Victorian life.

4. If you have access to a computer lab with sufficient stations or wireless laptop computers connected to the Internet, you can build upon student interests by assigning them to work in groups of two or three on a Victorian London Scrapbook. In the computer lab, have students go to the London Index at: <http://www.spartacus.schoolnet.co.uk/London.htm>

Have students follow these directions:

- Skim some of the sites in each of the four topics: Buildings and Institutions, Law and Order, Commerce, and Events. Decide which of the topics your group would like to explore.
 - Have each member of your group explore different sites under the topic by reading text and looking at the pictures.
 - Have each member of the group capture at least two images they think are interesting and save the images on a floppy disk.
 - Then get together with your other group members and prepare a slide show on PowerPoint composed of the pictures your group members have chosen.
 - Present the slide show to the class. As you show each slide under your topic, have the group member who collected the picture identify what it is and why it is interesting and what it tells about Victorian London.
 - Each group presentation will be limited to five minutes. Group grades will be assessed on the basis of the overall organization and clarity of the presentation. Individual grades, using the same criteria, will be assigned to students based on their presentation of their slides.
5. To give students a view of a seamier section of Victorian London with the attractions that might have appealed to the secret side of Dr. Jekyll, have them read the newspaper article of 1862 titled "Whitechapel Road on a Saturday Night," located at: http://www.casebook.org/victorian_london/whitesat.html

After they read the article, use levels of questions to discuss it. First ask students to identify the attractions that were offered in this part of town. Then have them compare these attractions to entertainment in a big city today. Next ask students to discuss why people are attracted by these kinds of entertainments, what impact they may have on society, and whether the city government should exercise a role in controlling or policing the entertainment sites or an individual's choices.

6. To build students' background knowledge about the work of the doctors who are the main characters in the novel, use a computer projector to have the class as a group read and discuss:
 - an overview of Victorian medicine at: <http://www.geocities.com/victorianmedicine/abstract.html>
 - a description of health care professionals of the time at: <http://www.geocities.com/victorianmedicine/practice.html>

Studying 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. For example, the Romantic artist, Theodore Gericault, was interested in the irrational states of the human mind and the idea that the mind affected the physical appearance of a person. He created many studies of the mentally ill and criminally insane.

Have students study paintings of one or more of these artists, depending on availability and time. Paintings can be found on the Internet or in illustrated art books. Students can first study the painting with a partner, listing details, and describing the painting as fully as possible. Then have the students write a poem as if they are within the painting. They can assume the persona of any person or object in the painting. Share these poems in small groups and post the poems with the paintings.

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

II. INITIAL EXPLORATION OF THEMES

A careful reading of *Dr. Jekyll and Mr. Hyde* can reveal multiple levels of meaning. At one level it is a story about a mad scientist gone wrong, at another level it is a reflection on human nature. Students can be supported in reading for different levels of meaning through activities that help them think about the themes in the novel before they begin to read. By establishing an atmosphere of mutual questioning and seeking insight at the beginning of the unit, students will be encouraged to openly question and discuss their attempts at developing understanding with other members of the class.

Dual Nature or Split Personality

1. In order to explore how persons can engage in both positive and negative behaviors, students can free write about a time when they showed kindness to an animal or another person and then about a time when they were cruel or unkind. After they have written, students should privately read their journals to analyze why they might act in these opposite ways at different times. With the class, students should analyze the causes of different types of behaviors. What causes a person to act in such radically opposite ways and what does this suggest about human personality or human nature?
 2. Many religions use the concept of dual nature to explain the struggle within a person to choose between good and evil. In the Hebrew Bible evil is personified as a force outside the person in the story of Adam and Eve. In another story, evil nature and good nature are personified as existing in two separate persons, Cain and Abel, who struggle against each other. Read together as a class the story of Cain and Abel. Through questioning lead students to see that this story can be interpreted at different levels—as a story about a brother's envy and a story about the qualities of human nature. Have students write in their journals about human nature. Is it essentially good or evil or somewhere in between? Is the evil that humans do caused by an outside force or forces or is it an expression of a dark side of our human nature? Ask students to reflect on how they formed their views. Then have students share their writing in pairs followed by a whole class discussion.
 3. Twins have intrigued scientists and psychologists because they are often two separate individuals with remarkably similar patterns of behavior. Ask students if they are twins or do they know any twins. Are the twins fraternal or identical? What differences are evident in their behaviors? How do twins explain their insights into the mind of each other?
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- Horror and 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. Also Darth Vader in *Star Wars* shows a complex mixture of good and evil. Ask students to share some examples of this dual personality from these or other films. Discuss: Why do writers and directors include these “positive” elements in their characterizations of an essentially evil person? Do they make the characters sympathetic or more sinister? Do these behaviors lead us to empathize with the criminal? How do these characterizations affect us in thinking about our own behavior?

Reason Versus the Supernatural

- In making the transformation of Jekyll into Hyde believable, Stevenson shows the limits of reason and science in dealing with the supernatural. The reasonable Utterson is unable to figure out the mystery until it is revealed in letters at the end of the novel, and the scientific Dr. Lanyon collapses when he sees the transformation occur. Students can consider the limits of reason and science in their everyday lives. Have them list three important ideas or factual statements that they believe are true. Then have them list why they believe these things are true. Among students' reasons may be: personal observation, faith, intuition, the report of a trusted expert, or scientific reports. Have them contrast those things they believe on the basis of empirical knowledge or reason and those based on non-scientific proof. Discuss the extent to which science can discover the truth of all that exists.
- Have students think about the basis of popular superstitions. Discuss what the emotional effects of these superstitions are and whether reasoning with the person who believes them will lessen their emotional impact. This can also be applied to horoscopes that some students read.

Limits of Scientific Experimentation

- Dr. Jekyll decides to test his theory of the two sides of human nature by performing an experiment on himself with potent drugs. He knows death is possible but decides the potential knowledge is worth the risk. Today scientists explore the possibilities of cloning and creating life. Bring in an article from a newspaper or the Internet that discusses advances in cloning or genetic manipulation. After reading and discussing the article, engage students in a structured debate about the issue.

Divide the class into groups of four for a Constructive Controversy on this issue: There should be limits to scientific experimentation. Assign one pair of students in the group to support the statement, the other pair to refute it. Student pairs prepare their arguments separately for about five minutes. Then form groups of four to present the two sides. After about ten minutes or when it is clear the main points have been argued for both sides, switch the debate, so the pairs must now argue from the opposite point of view. Give the pairs a few minutes to assemble their arguments and then have them debate as before. After the debate in groups, the whole class should list on the board all of the arguments. Finally, students can either free write or write a more formal short essay responding to the statement, using their own views and the strongest arguments they learned in the debate.

- Interview science teachers and science professionals in the community about the ethics of experimentation. What guidelines do they follow when conducting research? How do they decide if the potential benefits override the risks of the experiment? Do they consider experimentation on animals acceptable?

Here are the guidelines for a successful interview: contact the person to arrange a time for the interview and state your purpose, prepare questions on the topic but be sure to follow the conversation and pursue the ideas that emerge, take brief notes and review them immediately following the interview to add details, thank the person for her/his time, make a copy of the interview available.

Students can write up the interview in a question-and-answer format. Conclude with a summary of the main ideas they learned about the ethics of scientific experimentation.

- Read with the class the short story, “The Birth Mark” by Nathaniel Hawthorne. Discuss: What does Hawthorne say in this story about the limits of science?
- Read aloud the chapter from Mary Shelley's *Frankenstein* where he succeeds in creating a Creature (Volume I, Chapter 4). Discuss with the class: What is Frankenstein's reaction? Do you blame him for his decision to create and then reject the creature? What is Shelley's point of view? How do you know? What does this story suggest about the responsibility of the scientist?

The Effects of Society on the Individual

1. In *Dr. Jekyll and Mr. Hyde*, Stevenson shows the civilizing influence as well the restricting and debilitating effects of society. The benefits of society can be seen in the compassion shown to the little girl trampled by Hyde and the social outrage and response to the murder of Carew. The negative effects of society can be seen in the repressed and restricted behaviors of Mr. Enfield and Mr. Utterson and the duplicity shown by Dr. Jekyll, a member of elite society who is a reputed social benefactor. Students can think about the positive and negative effects of society on the individual by having them imagine a situation in which they find themselves totally alone on a deserted island. Ask them to describe how they would dress, what kinds of things they would do, and what they would think about. Then have them imagine they are in a typical social situation such as in school, church, or with a group of friends and make a parallel list. Then in pairs have them identify the positive aspects of being alone that are lost when in a social group, and the positive aspects of being in a social group that are lost when they are alone.
2. Another way to get students thinking about how social expectations shape their behavior is to have them think about social situations in which they dramatically change how they act. For example, have them compare their behavior in a private space at home with the way they act in the public sphere of school, sports, or work. Have them make a chart with three headings: home, school, and work (or sports or any other situation in which they interact with adults outside of home or school) indicating the setting and then listing their behaviors in each situation including the type of language they use, colloquial or formal; how they address other persons; the body language they use; whether they smile or laugh freely or are more serious; how they interact—as equals with the other persons or as inferior or superior.

Students can share their charts with a partner and discuss what factors affect how a person behaves.

Note: If your students are comfortable with each other, they could shadow each other for a day, gathering notes about the ways people react in different situations.

3. Whenever Dr. Jekyll wants to change into his “darker” side, he seeks isolation. He wants to maintain his respectable role in the community while he engages in activities not acceptable to society. Novels and films explore what happens when people are freed from the restraints of society and the role of the community to maintain moral behavior. Your students may have read William Golding’s *Lord of the Flies*, Joseph Conrad’s *Heart of Darkness*, or Mary Shelley’s *Frankenstein*. Show a film clip from one of these classic novels where the theme of isolation vs. civilization is dramatically demonstrated. For example in a recent film version of *The Lord of the Flies*, the boys throw off all the restraints of rules and civility when they attack the child who is most vulnerable because of his size and inability to see without eyeglasses. Their personality changes are shown by the way they dress in “native” costumes and paint their faces. Show a brief film clip and then ask students to respond in writing: What happens to people when they are not restrained by social conventions?
4. In Mary Shelley’s *Frankenstein*, the main character describes the intense isolation and alienation from family and friends that preceded his creation of the creature. Read a few pages from Volume I, Chapter 3 where he describes how he broke all family ties and immersed himself in his scientific work. Ask students to react to this passage. What is the author’s attitude about this behavior? Does she approve or disapprove and how do you know from clues in the writing?
5. Read the first chapter of *Dr. Jekyll and Mr. Hyde* in which Mr. Utterson and Mr. Richard Enfield are described. Discuss: What are the ways that Victorian society has shaped their behavior? Why does Stevenson emphasize their behaviors, their routine, and their philosophy of “minding their own business”? Do you agree with Enfield that it’s not good to ask too many questions? Do you think Stevenson is using irony and what is its impact?
6. Sigmund Freud explored the role of civilization in helping individuals to control their destructive urges and impulses. Read a section from *Civilization and Its Discontents* describing the destructive behaviors of humans and how these can be channeled. An appropriate section from this essay can be found on the Internet at: http://www.historyguide.org/europe/freud_discontents.html
Diagram Freud’s ideas, and discuss as a class: Do humans have a drive towards self destruction? Where is destructive behavior evident today? How do individuals/society deal with their destructive impulses?

DURING READING ACTIVITIES

These reader response prompts and discussion questions will elicit students' initial responses while reading the novel and lead to more in-depth analysis of the themes and ideas explored in the prereading activities. There are also activities to develop vocabulary and to lead students to analyze the art of the novel.

I. NOTING INITIAL REACTIONS

1. Students can note their responses to the story in a double-entry journal for each chapter. Direct students to divide their paper in half with a vertical line. On one side they write one or two quotes from the chapter that strike them as most interesting. On the other side they write why they chose the quote. What does it mean? How does it add to their understanding of the characters or events?

Or you might wish to make this a dialogue journal in which students exchange journals with a classmate. After reading the entry, students respond in writing in the margins of the journal. Survey responses to the assignment. This initial sharing of reactions can be used as a review of the assigned reading or lead right into the discussion for the day.

2. Until the last two chapters, the story of Dr. Jekyll comes to the reader through the eyes of Mr. Utterson, Jekyll's lawyer and friend. Ask students to create a graphic organizer for the character of Utterson. Put his name in a circle in the center of a blank sheet of paper. Then as they read, students jot down images or bits of description about him. Each day begin discussion with a review of what students have learned about Utterson and how his point of view affects the story. Make a class poster on which you add attributes that the students suggest.
3. Descriptions of the setting are important to this story because they often serve as metaphor for the state of being of Jekyll and Hyde. Ask students to read the descriptions carefully, underlining phrases or jotting down quotes of description that are particularly rich and suggestive about what is happening to the characters. Convene small groups to compare their choice of descriptive details. As a group prepare a poster that shows the connections between the setting and one character, either Jekyll or Hyde. On one side of the poster, draw or write a description of the setting of the section of London and the homes of Jekyll or Hyde. On the other side of the poster, draw a silhouette of the main character and select quotes that work as metaphors for Jekyll's or Hyde's state of being.
4. Using a standard text on psychology, outline the stages of addiction. Also, a discussion of these stages with reference to teens can be found on the internet at: <http://collections.ic.gc.ca/drug/articles/drugbook/stages.html>

Ask students to make a bookmark that lists these stages and has some space for page numbers. Direct students to keep this list of stages with them as they read and to note the page number when Stevenson is describing the main character going through one of these stages. Students can write about the stages of Jekyll's addiction as a post reading activity.

II. READER RESPONSE

Give students an opportunity to express their initial reactions to the reading by asking open-ended questions or letting them choose a particular element of the story that they wish to explore. Here are some of the possible prompts:

- Choose an event in this section that puzzled you and tell why.
- Choose a striking quote from the novel and write about your reaction to it.
- What was the most important word, phrase, or sentence in this section? Why?
- Which character do you like in this section? Why?
- As you think about the novel, describe the image that comes to your mind.

Ask questions that require students to express an opinion supported with details from the story. Avoid response questions that can be answered in one word, such as "Did you like the story?" When the students say "No!" it's difficult to get them engaged again. However, if you get the students to write about their reactions, even when they are negative, they are engaged in critical analysis of the novel. After students have written their responses, they can share them in small groups or you can begin the discussion of the novel, using their responses as initiating ideas.

The following quotations may lead to rich responses:

1. " 'I incline to Cain's heresy,' he [Mr. Utterson] used to say quaintly: 'I let my brother go to the devil in his own way.'" (37)
 2. "I had taken a loathing to my gentleman at first sight. ...But the doctor's case was what struck me. He was the usual cut and dry apothecary, of no particular age and color, with a strong Edinburgh accent, and about as emotional as a bagpipe. ...he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with desire to kill him..." (40)
 3. "You start a question, and it's like starting a stone. You sit quietly on the top of a hill; and away the stone goes, starting others; and presently some bland old bird (the last you would have thought of) is knocked on the head in his own back garden and the family have to change their name." (42-43)
 4. " 'I thought it was madness,' he [Mr. Utterson] said, as he replaced the obnoxious paper [the will] in the safe, 'and now I begin to fear it is disgrace.'" (46)
 5. "...the man [Mr. Hyde] seems hardly human...or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent?" (52)
 6. "I [Jekyll] only ask for justice; I only ask you to help him [Hyde] for my sake, when I am no longer here." (58)
 7. "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." (60)
 8. "The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare." (62)
 9. "...I [Dr. Jekyll] swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world." (66)
 10. "...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...and I shall never recover. It is a question of weeks.'" (72)
 11. "If I am the chief of sinners, I am the chief of sufferers also." (74)
 12. "But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below." (77)
 13. "Have I been twenty years in this man's house, to be deceived about his voice? No, sir; master's made away with; he was made away with eight days ago, when we heard him cry out upon the name of God; and who's in there instead of him, and why it stays there, is a thing that cries to Heaven, Mr. Utterson!" (82-83)
 14. "Will you be wise? will you be guided? will you suffer me to take this glass in my hand and to go forth from your house without further parley? or has the greed of curiosity too much command of you?" (101)
 15. "It was thus rather the exacting nature of my aspirations than any particular degradation in my fault, that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature." (103-104)
 16. "Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay....none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil." (108)
 17. "I was the first that could plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty." (110)
 18. "...I became, in my own person, a creature eaten up and emptied by fever, languidly weak, both in body and mind, and solely occupied by one thought: the horror of my other self." (122)
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III. MINI-LESSONS IN READING LITERATURE

Reading for Setting

Stevenson includes lots of details about the weather or atmosphere to create a mood for the events in the novel, starting with Enfield's description of his encounter with Mr. Hyde: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church..." (39). Ask students to mark these passages in their reading and to choose the phrases that are most vivid or create the clearest picture in their minds. Then have students write these phrases in one column of a reading journal. In the other column they should record personal responses to the description, thinking about mood, the setting of Victorian London, and what they are learning about the characters.

Reading for Character

Assign one of the four main characters (Utterson, Lanyon, Jekyll, or Hyde) to pairs of students, making sure each character is covered by one-fourth of the class. Have students prepare a graphic organizer on poster paper by putting the name of the character in the center. Then as they read students look for details about the character, including physical descriptions, what is said about the character, how others respond to the character, what the character says and does. Students jot down details on lines coming out from the central circle. Post these charts around the classroom for ready reference during discussion. Also point out the details noted by different pairs and discuss with the class how readers notice different details in a story and how this affects readers' responses to the story.

Reading for Theme

In prereading activities you may have developed students' background information about one or more of the main themes: limits of science, dual nature of humans, reason vs. supernatural, and effects of society on the individual. Assign groups of students to be responsible for following one of these themes. First, in small groups have students prepare a graphic organizer listing their ideas about the meaning of the theme. Ask students to include at least three concrete examples of this theme from their experience. For example, the group explaining the limits of science might describe ESP, brain research, and holistic medicine. Groups will present their graphic organizers to the class.

Then as students read the novel, each group will keep track of their particular theme by listing quotes or details related to the theme in a reading log. During the class discussion of each chapter, these groups will serve as a resource for the quotes and ideas related to the theme. You can also call on group members to start the discussion of a particular theme by reading a quote they have recorded and explaining why they chose it.

Reading for Metaphor or Allegory

Metaphor is a comparison of two unrelated things which leads readers to make associations and connections. Allegory is an extended metaphor in which one thing is compared to another, leading to connections at a variety of levels. For example, when Stevenson describes the two connected houses of Jekyll and Hyde, he is creating an allegory for the physical, psychological, and spiritual condition of the man and by extension the human condition. Allegory adds depth to a story. Once we become aware that the author is not just describing reality but also suggesting a number of different ideas, the story begins to pulse with meaning.

Ask students to use their reading logs to explore allegory. Divide the paper in half. On one side jot down details that stand out in the particular chapter. In the other column, brainstorm what these things could mean on different levels. What is Stevenson saying about human nature, society, and good vs. evil? Share these insights in whole class discussions.

Reading for Point of View

Stevenson uses a limited third person point of view in order to create a sense of mystery or suspense. This effect may be lost on modern readers because of the common knowledge of the Jekyll/Hyde story. Still students can analyze why Stevenson chose this approach to telling the story. After students have read the first chapter, ask them to imagine how it would be different if Jekyll was telling it. What details would be emphasized? How would the story change? How would the effect on the reader be different? What does Stevenson gain or lose by using this point of view?

Reading for Mood

In Chapter 2, “Search for Mr. Hyde,” Utterson’s imagination tortures his dreams as he ponders the mystery of Hyde’s relationship to Jekyll. The description of the imagined happenings is so vivid that the reader can almost see them and feel the malignant presence of Hyde. As a form of guided imagery, have students close their eyes and try to picture the images as you read aloud the section describing Utterson’s imaginings (48-49). Have students share what they saw and how they felt toward the girl and the figure of Mr. Hyde. Ask students whether Stevenson has been successful in conjuring an atmosphere of fear or horror and why.

IV. DISCUSSION QUESTIONS

Students’ personal responses to the novel can be deepened through small group and class discussion. The goal of discussion is to go beyond literal recall of the events of the plot to make connections between what characters say and do and what it means in terms of larger ideas.

CHAPTER 1 STORY OF THE DOOR

1. What is Mr. Utterson’s relationship to Mr. Enfield? How are the two men alike, different?
2. Compare and contrast the description of the building and door used by Mr. Hyde and Enfield’s description of him (43-44). How does Stevenson seem to be using setting to convey a sense of the man?
3. What is the story of Cain and Abel? What does it mean that Mr. Utterson says he inclines to Cain’s heresy in his dealings with others? Explain why you agree or disagree with this way of dealing with your acquaintances. Do you feel you would want to ignore or confront them with their failings or foolishness so they would improve their lives?
4. Although both Utterson and Enfield protest that they prefer to mind their own business, both men actively seek to help others. Describe Enfield’s reaction to Hyde’s collision with the little girl. Do you think a citizen today would respond similarly to a wrong doer? Why or why not? What does this say about basic assumptions of how a gentleman should act in Victorian London?

CHAPTER 2 SEARCH FOR MR. HYDE

1. Describe the reason that Dr. Lanyon became estranged from Dr. Jekyll. What does this indicate about Lanyon’s character?
2. Why is Utterson so obsessed with images from Enfield’s story about Hyde that he cannot sleep?
3. Once Utterson confronts Hyde, how does he feel toward him? What reasons does Utterson give for his feelings about Hyde? In Utterson’s response to Hyde, what does Stevenson tell us about Hyde?
4. Why doesn’t Stevenson ever tell us what Hyde’s face looks like?
5. Describe the appearance of the street and house in which Dr. Jekyll lives. What can we infer about Dr. Jekyll from this setting?
6. Utterson’s speculation on Jekyll’s connection to Hyde makes him reflect on his own vices and failings. What could Stevenson be implying about human nature in Utterson’s reflection?

CHAPTER 3 DR. JEKYLL WAS QUITE AT EASE

1. How does Jekyll describe Lanyon? What does this suggest about Jekyll’s feelings about his own abilities?
2. What does Jekyll ask of Utterson at the end of the chapter? Why does Utterson have strong misgivings about this request?

CHAPTER 4 THE CAREW MURDER CASE

1. What is revealed about the levels of Victorian society in the first page of this chapter?
 2. How is Hyde described as he kills Sir Danvers Carew? How does this image fit with the other physical descriptions Stevenson has given of Hyde?
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3. As Utterson takes the police officer to arrest Hyde, Stevenson gives a vivid description of “the dismal quarter of Soho” (62) where Hyde lives. What is the effect of this description on our mood? What is the effect of this description on our understanding of Hyde?
4. Why do you think that Utterson feels “a terror of the law and the law’s officers”? (62)
5. Is there any significance in the fact that although Hyde’s specific facial features cannot be recognized, everyone remembers the sense of deformity he conveyed?

CHAPTER 5 INCIDENT OF THE LETTER

1. Dr. Jekyll is a changed man when Utterson greets him in this chapter compared to the last time Utterson saw him. What accounts for this change?
2. What lesson do you think Jekyll has learned?

CHAPTER 6 REMARKABLE INCIDENT OF DR. LANYON

What happens to Dr. Lanyon? Is there any suggestion about what has caused his illness?

CHAPTER 7 INCIDENT AT THE WINDOW

Why does Utterson mutter “God forgive us” after the incident at the window?

CHAPTER 8 THE LAST NIGHT

1. Why does Poole believe that his master has been murdered?
2. What is the evidence that a troubled person had lived in the room where Hyde was found dead?

CHAPTER 9 DR. LANYON’S NARRATIVE

1. What caused Lanyon to become mortally ill? How do we know that Lanyon was so vulnerable to shock? Has Stevenson sufficiently prepared us for the disastrous effect of Jekyll’s revelations? Why did Stevenson need to kill Lanyon off for purposes of plot?
2. Why did Jekyll want to reveal his transformation to Dr. Lanyon?

CHAPTER 10 HENRY JEKYLL’S FULL STATEMENT OF THE CASE

1. What led to Dr. Jekyll’s “profound duplicity of life”? (103)
 2. What does Jekyll mean when he says that man is “truly two” (104) and that “in the agonized womb of consciousness, these polar twins should be continuously struggling”? (105)
 3. Why did Jekyll enjoy being Hyde? In other words, what aspects of Hyde’s persona were attractive to Jekyll?
 4. Was Jekyll ever able not to feel guilty for the sins of Hyde? Why or why not?
 5. Jekyll describes his descent from the undignified to the monstrous. What caused this descent?
 6. What are the main reasons that Jekyll tries to cast off his Hyde nature forever?
 7. Why does Jekyll’s lower nature come to dominate him?
 8. Why does Hyde commit suicide?
 9. What morals or lessons can we draw from the strange case of Dr. Jekyll and Mr. Hyde?
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V. VOCABULARY DEVELOPMENT

Because the novel has a high density of little used words, it can be used as a good resource for building vocabulary.

1. Vocabulary Journal

Students can keep a vocabulary journal as they read the novel. Assign them to collect three to five unknown words each day from the novel. They write the sentence or clause that uses the word, and, after looking up the word in a dictionary, give a brief definition or synonym for the word that fits the context. Every fifth day, students can pair up and teach each other five words to be included on the other's list.

To provide accountability, circulate among the students and give them credit for completed work while they are teaching each other their words.

2. Vocabulary Self-Collection Strategy

After reading and discussing a section of the novel, have students in teams of two to five identify a word that they think is important to understanding the section. They then present their word to the class by reading a part of the section containing the word, giving their team's definition of the word, and explaining why the word is important to understanding the story.

The teacher can teach the strategy by modeling it for the students first (Vacca & Vacca, pp. 373, 377).

AFTER READING ACTIVITIES

After reading the novel and discussing themes, students are ready to engage in activities that will deepen their interpretation, help them see connections between the novel and other literature and media, and provide a creative outlet.

Deepening Interpretation

Here are some topics and questions that build on students' initial reactions and lead them to make connections and to analyze the novel more deeply.

1. Compare the reaction of the doctor in Mr. Enfield's initial description of an incident involving Mr. Hyde and the reaction of Dr. Lanyon to the transformation of Hyde into Jekyll. How are the reactions of the doctors similar? What is it about their role as men of science that affects their reaction to Mr. Hyde? Why is his transformation such a difficult thing for them to accept? What is Stevenson suggesting about the way science understands reality?
 2. This novel is often cited as a precursor of the detective novel. Utterson sets out to discover the truth about the relationship between Hyde and Jekyll despite his principle of not probing into the lives of other persons. Now that you have read the whole story, go back to see what hypotheses or generalizations Utterson makes and how he goes about checking the accuracy of his theory.
 3. In addition to the psychological study of a divided nature, the novel also provides some details about social class in Victorian London through the description of the behaviors of the servants of Dr. Jekyll and his behavior in regard to his daily living arrangements. Go back through the novel, especially in the description of "the last night" and collect details that show the social class behaviors and divisions. Discuss: How does this social arrangement affect Dr. Jekyll, in positive and negative ways?
 4. "Henry Jekyll's Full Statement of the Case" is the first time readers see events through his eyes. How does he explain his fascination with Hyde? Do you empathize with his attraction to this side of his character? Do you think he is still rationalizing his behavior? Where do you think he goes wrong? Was there a point at which he could have stopped himself?
 5. "With friends like these, who needs enemies." Apply this idea to the novel. Were Utterson and Lanyon good friends to Jekyll? Did they help him? What could they have done to help him more directly? Are they culpable in any way for what happens to Jekyll? Explain your thinking about their responsibility towards their friend.
 6. Having read this novel, what moral or lesson do you think Stevenson is teaching? State the moral and provide your reasons for assigning this moral to the story. Discuss the events that make this lesson clear to the reader. (We have also suggested a post-reading project to write a moral for the story.)
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Group and Individual Projects

These projects will deepen students' initial responses and develop their understanding of the novel. Some may be assigned for individual work; others are group projects. Choose among these suggested activities and adapt them as needed.

1. Some folk or fairy tales end with an explicit moral that teaches the meaning of the story. Write a moral for this novel on a large index card. In a small group, share your moral and explain why or how you arrived at this statement of the main idea of the novel. After hearing these explanations, with your group choose the moral that best represents Stevenson's purpose in writing the novel.
2. The last two chapters are written as letters, almost like depositions, recounting the individual's memories about events. Stevenson has us read over Mr. Utterson's shoulder as he pieces together the strange history of Jekyll. After reading chapter 9, "Dr. Lanyon's Narrative," consider how you react to this narrative device. To help you see how this device works, in small groups, prepare a dramatic presentation of this chapter. One of you plays the part of Utterson in his study reading brief excerpts from the letter. The others present four silent tableaux of the scenes described in the letter. You will have time to choose the passages you wish to emphasize and to plan the scenes so that you can move freely from one scene to the next.

After the presentations, discuss with the class: Why did Stevenson choose to use these written narratives for the unraveling of the story? What does he gain by using this device? Why is Utterson the ideal person to bring together the "evidence"?

3. Pulp fiction or classic? Read a brief description of the critical reception of Stevenson's writing at the following web site: http://www.westerni.unibg.it/siti_esterni/rls/critrec.htm

Using this information and based on your reading of the novel, make a case for including Stevenson in the canon of classical works of literature. What are the enduring elements of this novel? What make this a novel that future generations of students should continue to read?

4. Throughout the novel we hear reports of Dr. Jekyll and Mr. Hyde from various eyewitnesses, including the servants in Jekyll's household. Utterson questions the butler Poole about his master, and we see the fearful anxiety of the servants in the chapter, "The Last Night." Imagine that you are one of the servants reporting on the events at the house of Dr. Jekyll on the night Poole and Utterson break into his study. Create a dramatic monologue, using phrases and lines from the chapter, but putting in your own fears and anxieties as one of the servants who has been witnessing the strange comings and going of Hyde for some time.
5. Create a "found poem" using lines and phrases from the novel that resonate about its ideas and themes. First, go through the novel underlining words, phrases, and sentences or write out your list. Then organize these lines into a free verse poem. Write a final copy of the poem. Share these poems in small groups or mount on construction- paper and post in the classroom.
6. Imagine that after the death of Dr. Jekyll and the revelations about the true nature of Mr. Hyde, Utterson and Enfield are taking their Sunday walk and come up to the same door as they did in the opening chapter. What do you think 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. Practice several times until you feel comfortable in the roles. Present your role-play to several other groups.
7. Create a newspaper for the day in March 1880 when the news reveals the double identity of Dr. Jekyll. Write the headline, a feature story about the events of his passing, a biographical sketch of Dr. Jekyll, and an obituary. Using large newsprint or flip chart paper, design your front page. Include several pictures or images to add interest to the story.
8. After Dr. Jekyll's history is revealed, social and religious commentators of the day use his life as an emblem for how not to conduct one's life. Write a slogan these commentators might have used to succinctly state where he went wrong.
9. After his death, Dr. Jekyll's servants go through his study to clean out his possessions. Several of these are specifically described in the novel. Make a list of what the servants might find by drawing from your reading of the novel and also imagining what else Dr. Jekyll may have valued in his last days.
10. Create a drama presentation in which you show the two sides of Dr. Jekyll —Jekyll and Hyde — in a debate in which they argue for their particular way of life: restraint and conformity to moral laws vs. passion and unbridled indulgence of all impulses. With a small group go through the novel gathering arguments that could be used by each persona. Set the scene by having one student act the part of Dr. Jekyll asleep or dozing in front of his fireplace. The other students in the group can take the part of the spirits of Jekyll and Mr. Hyde, arguing for their approach to living.

After watching the presentations, write in your journal about your reactions to Stevenson's exploration of the psychology of living as a whole person in whom drives and impulses are balanced by deeply engrained and accepted restraints.

This drama may remind students of the theory of the human psyche proposed by Freud in which the id (the seat of human instincts which follows the pleasure principle) and ego (the manager of the id) are balanced by the superego (the moral conscience which monitors behavior).

Does Stevenson provide insight into the struggle to balance the conflicting drives of the human personality? What solution does he seem to propose to this human dilemma?

11. Scientific societies were important arenas for the exchange of information gained through empirical experimentation. Imagine that Dr. Jekyll is attending one of these meetings and is presenting information about his experiment to separate the two sides of human personality. Prepare a series of diagrams he might use in the lecture to accompany his description of the human personality and what he wants to achieve.
12. Read the introductory essay, "The Strange Case of Dr. Jekyll and Mr. Hyde" by Vladimir Nabokov in which he describes the complex nature of Jekyll and Hyde in which three personalities reside (10-12). Explain how Nabokov understands the transformation of Dr. Jekyll, and agree or disagree with his description, using examples from your own understanding of human nature.
13. There are many film versions of *Dr. Jekyll and Mr. Hyde*. As of this writing, the most recent is *Mary Reilly* (1996), starring John Malkovich as Jekyll and Hyde and Julia Roberts as a maidservant for Jekyll. In this version, Mary is attracted to Hyde. Although the film has been praised for its psychological depth (see "Mary Reilly," a film review by James Berardinelli at: http://movie-reviews.colossus.net/movies/m/mary_reilly.html), it is rated R for violence and sexual content.

The 1931 version of *Dr. Jekyll and Mr. Hyde*, directed by Rouben Mamoulian and starring Frederic March is considered the classic film treatment of the novel (Drury, n.d.). Spencer Tracy stars in a 1941 remake of the 1931 film. This version has been described as "pretentious and overlong" (Drury, n.d.). These films may be unavailable at local rental stores but can be purchased online.

Jack Palance stars in the 1994 video *The Strange Case of Dr. Jekyll and Mr. Hyde*. This video is rated highly by reviewers at Amazon.com for Palance's acting and the treatment of the story. It is also available on DVD.

There are also comic versions and take-offs of the Jekyll and Hyde story. One version worth mentioning is *Abbot and Costello Meet Dr. Jekyll and Mr. Hyde* with Boris Karloff as Jekyll and Hyde (1953). Although some of the Amazon.com reviewers of this film do not think it very funny, it is praised for Karloff's acting and the movie's success as a horror film.

Another comedy based on the Jekyll and Hyde story is *The Nutty Professor*. There are three versions of this title, the 1963 film starring Jerry Lewis and the more recent versions *The Nutty Professor* and *The Nutty Professor II—The Klumps* starring Eddie Murphy. Although all three versions emphasize low humor, they do mirror certain aspects of the Jekyll and Hyde plot, and it might be fun to have students try to identify the similarities between one of the film versions and the novel.

A good source for a complete listing of film versions and critical reactions is: Drury, J. (n.d.) Film versions of *Dr. Jekyll and Mr. Hyde*. Retrieved on June 11, 2003 from The Robert Louis Stevenson Web site: http://www.westerni.unibg.it/siti_esterni/rls/films-jh.htm

SELECT LISTING OF FILMS:

2000 *Nutty Professor II—the Klumps*, directed by Peter Segal (Universal Studios); actors: Eddie Murphy, Janet Jackson.

1996 *Nutty Professor*, directed by Tom Shadyac (Universal Studios); actors: Eddie Murphy, Jada Pinkett Smith, James Coburn.

1996 *Mary Reilly*, directed by Stephen Frears (Tristar Pictures) actors: John Malkovich, Julia Roberts, Glenn Close, Michael Gambon, George Cole; screenplay: Christopher Hampton.

1994 *The Strange Case of Dr. Jekyll and Mr. Hyde*, directed by Charles Jarrott (MPI Home Video); actors: Jack Palance, Billie Whitelaw, Denholm Elliot.

1963 *The Nutty Professor* (Paramount); actors: Jerry Lewis, Stella Stevens, Del Moore; screen play: Jerry Lewis & Bill Richmond.

1953 *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (Universal Studios); actors: Bud Abbott, Lou Costello, Boris Karloff.

1941 *Dr. Jekyll and Mr. Hyde*, directed by Victor Fleming (MGM); actors Spencer Tracy, Ingrid Bergman, Donald Crisp, Ian Hunter, Lana Turner; screen play: John Lee Mahin.

1931 *Dr. Jekyll and Mr. Hyde*, directed by Rouben Mamoulian (Paramount Pictures); actors: Frederic March, Holmes Herbert (Lanyon), Halliwell Hobbes (Carew); screenplay: Samuel Hoffenstein & Percy Heath.

READING OTHER LITERATURE CONNECTED TO THE THEME

Read a novel that concentrates on the theme of the impact of society on the individual. Make a list comparing and contrasting Dr. Jekyll with the main character in one of the following novels. How does the character isolate himself from society? What is the impact on the person? How is society a positive influence? How is society detrimental to the development of the individual? Why does the character turn away from society? What is he seeking that he sees society as a barrier?

Novels:

<i>The Chocolate War</i>	Robert Cormier
<i>1984</i>	George Orwell
<i>Brave New World</i>	Aldous Huxley
<i>The Giver</i>	Lois Lowry
<i>Catch 22</i>	Joseph L. Heller
<i>The Catcher in the Rye</i>	J.D. Salinger
<i>A Girl Named Disaster</i>	Nancy Farmer

READING CIRCLES

Book Clubs or Literature Circles can be created for a period of two to four weeks for students to engage in reading, responding to, and discussing self-selected novels from the list of novels above. Book Clubs are designed to give students:

- the opportunity to choose a work of literature they want to read
 - control over the pace of the reading
 - opportunities to respond to a novel and discuss it in detail
 - choices for how they will contribute to the discussion
 - opportunity to develop vocabulary and skills of literary analysis
 - time to develop independent thinking
 - time to engage in creative group projects
-

INSTRUCTIONS FOR STUDENTS:

1. Choose a book

You will have an opportunity to survey each of the books using a "Book Pass-Around" strategy. When you get the novel, look it over and read several pages. After you have reviewed each novel, list your first and second choices. Groups will be set up according to students' choices. Most of you will get your first choice if there are enough students who chose the same book.

2. Plan the Reading

When the group meets for the first time, decide how members want to read the novel (independently, in pairs, groups, silently, aloud) and the pace of the reading (how many chapters per day). Your teacher will give you a deadline for completion of the novel and the projects designed to extend your background knowledge and show your responses to the reading.

3. Choose roles

In *Literature Circles: Voice and Choice in the Student-Centered Classroom*, Harvey Daniels gives the following titles to the roles of group members: Discussion Director (develops questions for the group discussion), Vocabulary Enricher (chooses several important words in the reading that may be new or puzzling), Literary Luminary (chooses several key sections of the novel to read aloud to the group), Connector (makes connections between students' experiences and the novel), Summarizer (prepares a brief summary of the day's reading), Illustrator (draws a picture related to the reading in some way), Travel Tracer (describes where the action takes place), and Investigator (looks up background information on any topic related to the book).

Since most groups will be no larger than five students, some of the roles, suggested by these labels, can be combined. The teacher will explain the role of each group member. Your group will be counting on you to accomplish your part of the whole group's effort.

4. Goals

During each group meeting, students need to accomplish the following:

- A. Discuss the reading thoroughly, using questions prepared by group members;
- B. Work on vocabulary;
- C. Work on a creative project (usually assigned by the teacher; see suggestions in After Reading Activities).

5. Evaluate

As a group, assess the work of the group at the end of the Book Club. How effectively did group members work together? Did you keep to your schedule? What can you do to improve the quality of your reading circle?

PROFESSIONAL RESOURCES

Daniels, Harvey. *Literature Circles. Voice and Choice in the Student-Centered Classroom*. York, Maine: Stenhouse Publishers, 1994.

Teacher's Guides to Signet Classic Editions on the Web: <http://www.penguinputnam.com/static/html/us/academic/teachersguides.html>

Vacca, Richard T. and Jo Anne L. Vacca. *Content Area Reading: Literacy and Learning Across the Curriculum*. Boston: Allyn and Bacon, 2002.

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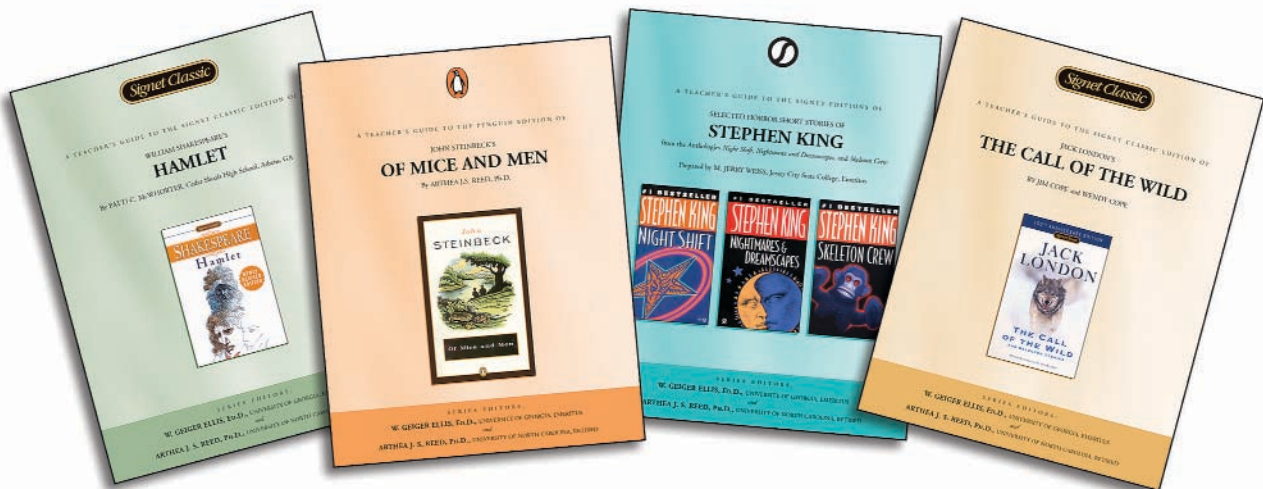
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