**Chapter 1: Story of the Door**

Write a bullet point summary of the chapter in the box below.

***Mr Utterson***

MR. UTTERSON the lawyer was a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable. At friendly meetings, and when the wine was to his taste, something eminently human beaconed 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 austere with himself; drank gin when he was alone, to mortify a taste for vintages; and though he enjoyed the theatre, had not crossed the doors of one for twenty years. But he had an approved tolerance 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. "I incline to Cain's heresy," he used to say quaintly: "I let my brother go to the devil in his own way." In this character, it was frequently his fortune to be the last reputable acquaintance and the last good influence in the lives of down-going men. And to such as these, so long as they came about his chambers, he never marked a shade of change in his demeanour.

No doubt the feat was easy to Mr. Utterson; for he was undemonstrative at the best, and even his friendship seemed to be founded in a similar catholicity of good-nature. It is the mark of a modest man to accept his friendly circle ready-made from the hands of opportunity; and that was the lawyer's way. His friends were those of his own blood or those whom he had known the longest; his affections, like ivy, were the growth of time, they implied no aptness in the object.

**Either answer questions 1-5 OR answer question 6.**

1. Which statements best sums up Mr Utterson?
2. Outgoing and friendly
3. Reserved and quiet, but likeable
4. Angry and passionate
5. Find 3 short quotations which show he is distant or controlled in his manner:

3. Find 3 short quotations to show his positive qualities



4. Stevenson presents Utterson as an educated man; how does he do this? Support your answer with short, relevant and embedded quotations.

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5. What do you think Stevenson is using the character of Utterson to represent in the novella? How does the style of the narrative help create this impression? Support your answer with detailed reference to the text.

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6. How does Stevenson present Mr Utterson in this extract? [15 marks]

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**Setting and contrast**

How does Stevenson introduce the idea of contrast and duality in this extract? **Annotate the extract below**. Cover all AOs:

AO1: Read, understand and respond to the text, using textual reference and quotations to support interpretations

AO2: Analysis of language, form and structure using subject terminology

AO3: View informed by knowledge of relevant context – historical, social, religious, political, biographical, literary.

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the week-days. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two stories high; showed no window, nothing but a door on the lower story and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Worked example on duality and contrast – potential material is underlined.

AO1: Comparison between the different buildings, people and reactions.

AO2: Use and effect of particular word choices, similes, personification, verbs. use of setting to mirror character, form of narrative, where extract placed in plot and impact of this.

AO3: Use of Victorian London stereotypes, religious modesty and expectations, “sinister”

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***Mark the following answers. Identify AOs where you can and comment on strengths and areas for development.***

**Answer 1.**

The extract is good because it shows that things are different and that is interesting for the reader. It tells you about a street which is a good street but sometimes it is busy and sometimes it is quieter. But it has a bad door. It uses some good words to make the reader read on.

**Comment**

AO1 /12 AO2 /12 AO3 /6 Total /30

**Answer 2**.

Stevenson introduces the idea of opposites in this extract, taken from the novella’s exposition. Stevenson presents this street as being exceptional from the rest of Victorian London in its prosperity and wealth, and then contrasts that further with the “certain sinister block of building” which looks out of place amongst the “general cleanliness and gaiety of note” around it. This prepares the reader for Enfield to describe the initial sighting and behaviour of Mr Hyde, a man who is equally incongruous and threatening.

AO1 /12 AO2 /12 AO3 /6 Total /30

**Answer 3**

Stevenson uses his third person narrator to establish the theme of duality and contrast from the novella’s exposition. His detailed description of a London street which is atypical in its “gaiety” and “thriving trade” is itself an enigma as it manages to be “busy” yet simultaneously “small and what is called quiet”. The more conversational tone of the narrative reflects the welcoming nature of the street and its “air of invitation” is created by Stevenson’s repeated use of personification. The shop fronts are compared to welcoming female company; the juxtaposition of the simile “like rows of smiling saleswomen” is then enhanced by Stevenson’s use of the semantic field of sexual temptation, the street has “florid charms” which must be modestly “veiled” on “Sunday” and its inhabitants engage in displays of “coquetry” to entice shoppers in. Despite the “general cleanliness” Stevenson potentially introduces an air of threat with the simile “like a fire in a forest” when comparing the street to its “dingy” neighbours. The street is inviting but potentially dangerous and the idea of forest fire foreshadows the lack of control of elemental forces which drives Dr Jekyll to destroy himself later in the novella.

In amongst the sections of the street that “shone out”, Stevenson uses a violent very to introduce Hyde’s house as the regularity of the “line was broken” by “a certain sinister block”. The use of the word “sinister” implies not only an element of the supernatural, but also that the house doesn’t belong; sinister has connotations of being wrong and out of place. Whereas the other buildings invite and “pleased the eye” this one “thrust forward its gable” – it is increasingly personified as aggressive and demanding. The house is presented as having neglected human features; a “blind forehead” and as neglected and injured with a “blistered” door. Stevenson uses repeated negatives to show damage and neglect – he lists what the house lacks, concluding the extract with the idea that no inhabitants or owners are repairing or maintaining the building, letting it instead be abused by the less desirable elements of Victorian London. The “random visitors” have no real purpose there. They are the “tramps” and street urchins who cause damage which contrasts with the aspirational inhabitants which live in the rest of the street.

Stevenson uses the contrast between not only the positive image of the street and the rest of London but also between the shop fronts and Hyde’s building to introduce the reader to a range of human emotions and motivations. In amongst one of the best places in London lurks a place of supernatural threat, decay and corruption and Stevenson uses setting in this way to foreshadow the appearance and impact of the seemingly good Dr Jekyll and his evil alter-ego, Mr Hyde.

AO1 /12 AO2 /12 AO3 /6 Total /30

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

Read the following extract from Chapter 1 and then answer the question that follows.

In this extract, Mr Enfield describes to Mr Utterson his memory of seeing Mr Hyde for the first time.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

"Indeed?" said Mr. Utterson, with a slight change of voice, "and what was that?"

"Well, it was this way," returned Mr. Enfield: "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—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view-halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural.

Starting with this extract, how does Stevenson present Mr Hyde as unnatural and threatening?

Write about:

* How Stevenson presents Mr Hyde in this extract
* How Stevenson presents Mr Hyde as unnatural and threatening in the novel as a whole.

**[30 marks]**

**Chapter 1: Mr Utterson**

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| **Quotation (and page number)** | **Reveals:** |
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**Mr Enfield**

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| **Quotation (and page number)** | **Reveals:** |
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**Mr Hyde**

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| **Quotation (and page number)** | **Reveals:** |
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**How many of the themes have been introduced in this Chapter? Where and how?**

The duality of man

Good v evil

Science v religion

Imprisonment

Addiction/weakness

Conflict (violence and psychological)

Failure or inadequacy of language

Instinct (Conjecture? Assumption?)

Secrets

Temptation

The Gothic

Reputation

Friendship

Poison/corruption/decay/erosion

**Symbols and motifs**

* London
* The fog
* Mirrors and windows
* Documents
* Locked doors
* Clothing
* The cane

**References to learn**

|  |  |  |
| --- | --- | --- |
| **Quotation and page ref** | **Source** | **Why used?** |
| “I incline to Cain’s heresy” p1 |  |  |
| “some damned Juggernaut” p4 |  |  |
| “wild as harpies” p4 |  |  |
| “like Satan” p4 |  |  |
| Coutts p5 |  |  |
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