



# ***Strange Case of Dr. Jekyll and Mr. Hyde***

Adapted by Bruce Hall

From the novella by Robert Louis Stevenson

Directed by Michael McKelvey

October 31, 2014 - November 9, 2014



Our Education Programming is funded in part by the following:

- Literacy in Action*
- Student Matinee Field Trips*
- Theatre Mentor/Interns*
- Professional Development*
- Education Director*
- Teen Dating Awareness*



The Heinz Endowment



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Bringing Literature to Life

### **POST---SHOW CHAT SESSIONS**

Stay after the school matinees to ask questions of both the actors and the production crew! During the 15-minute post-show chat sessions, delve into the story and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required

### **THE LITERACY IN ACTION PROGRAM**

Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this FREE program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, [http://primestage.com/files/pdf/application\\_aas.pdf](http://primestage.com/files/pdf/application_aas.pdf).

### **TEEN DATING AWARENESS PROGRAM**

Prime Stage Theatre is proud to offer a touring production of You Belong to Me a 60 minute program designed to identify the warning signs of teen dating violence that can help save the life of a friend, loved one or even you. The three part program includes the testimony of a parent who lost a child, the one-act performed by Pittsburgh area teens, and a Q&A session. This program will make an impact at your school or community center. If you would our Teen Dating Awareness Program to come to your school or community center, please visit our website, [http://www.primestage.com/education/teen\\_dating\\_awareness.html](http://www.primestage.com/education/teen_dating_awareness.html)

### **OTHER OPPORTUNITIES FOR TEENS, FAMILIES AND ADULTS**

Prime Stage Theatre offers opportunities for people of all ages to get involved with the theater. Check out our website to learn about the Mentorships, Volunteering, Book Readings and many other exciting events. There is something for everyone at Prime Stage! <http://primestage.com/>

# Strange Case of Dr. Jekyll and Mr. Hyde - Resource Guide

**Welcome to Prime Stage Theatre:**  
*Bringing Literature to Life!*

10.31.2014



*Turn of the Screw, 2013-2014*



*The Importance of Being Earnest, 2013-2014*



*The Devil's Arithmetic, 2013-2014*

Dear Educator,

Welcome to Prime Stage Theatre's 2014-2015 season!

This year, we are pleased to bring you the *Strange Case of Dr. Jekyll and Mr. Hyde*, George Orwell's classic story – *Animal Farm*, and the world's longest running mystery, *The Mousetrap* by Agatha Christie.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature. We hope it will inspire you to use theatrical games and creative thinking in your classroom in order to spark personal connections with the theme and characters in the stories.

If you have any questions about the information or activities in this guide, please contact me. I'm happy to help and welcome your suggestions!

Linda Haston

Education Director

[lhaston@primestage.com](mailto:lhaston@primestage.com)

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All Prime Stage productions *and* Resource Guides address the following PA Core standards:

**CC.1.3.9-10.A:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CC.1.3.9-10.C:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**CC.1.3.9-10.D:** Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

**CC.1.3.9-10.E:** Analyze how an author's choices concerning structure, order events within it and manipulate time create an effect.

**CC.1.3.9-10.F:** Analyze how words and phrases shape meaning and tone in texts.

**CC.1.3.9-10.G:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

**CC.1.3.9-10.H:** Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements.

**CC.1.3.9-10.K:** Read and comprehend literary fiction on grade level, reading independently and proficiently.

**CC.1.5.9-10.A:** Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CC.1.5.9-10.G:** Demonstrate command of Standard English when speaking based on grade level and content.



# *Strange Case of Dr. Jekyll and Mr. Hyde*

The novella in 3 minutes or less...

*"If each, I told myself, could be housed in separate identities,  
life would be relieved of all that was unbearable..."*

— Henry Jekyll

Note that the original title was *Strange Case of Dr. Jekyll and Mr. Hyde*, omitting the "The" for some reason.

The book begins with a mystery. When a girl is brutally attacked late one night, her attacker, calling himself Mr. Edward Hyde, buys off the witnesses with a check for a small fortune, signed by the eminently respectable Doctor Henry Jekyll.

Jekyll's friend and legal advisor, Gabriel John Utterson, is disturbed when he learns this, since Jekyll has recently made Hyde his heir. While Utterson investigates this, Hyde is witnessed committing a savage murder of a prominent Member of Parliament. Jekyll claims there is nothing to worry about, but Utterson becomes convinced his friend is being blackmailed.

Before Utterson can do anything, Jekyll's butler Poole (Pauline in the script) contacts Utterson to report that a stranger has locked himself in the lab. When they break into the room they find Hyde, having committed suicide by poison, and two letters explaining everything.

Jekyll had been trying to invent a potion which could separate his good and evil sides. When Jekyll tested it, he was now transformed into 'Mr. Hyde', a manifestation of his evil side with no trace of morality, but his normal personality remained unchanged. In other words, as Dr. Jekyll - he was a man with mostly good and *some* evil urges, as Mr. Hyde - he was a man with only evil urges. After some cautious experimenting, Jekyll decided he *liked* this side-effect. As Mr. Hyde, he could indulge himself in every pleasurable vice, and never be suspected as Hyde looked completely different. However, Hyde eventually committed murder, Jekyll resolved never to use the potion again.

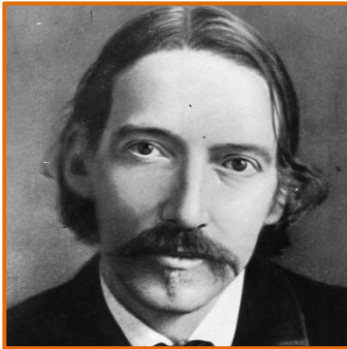
But after a few months, Jekyll began spontaneously changing into Hyde. Only by drinking the potion could he retain his own form, and the potion was running out — not to mention that ever since the murder, the police had been searching relentlessly for Edward Hyde. When Jekyll made a new batch of the potion, it didn't work; his original chemical samples had been contaminated, and it was the impurities that had made the transformation possible. At the end of his letter, Jekyll writes that he soon will change into Hyde, and thus his life will end.



Photos from PST production of  
*Strange Case of Dr. Jekyll and Mr. Hyde*

## Robert Louis Stevenson, Author

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*"Men are born with various manias: from my earliest childhood, it was mine to make a plaything of imaginary series of events; and as soon as I was able to write, I became a good friend to the paper maker."*

Stevenson was a 19th century Scottish writer notable for such novels as *Treasure Island*, *Kidnapped*, and *Strange Case of Dr. Jekyll and Mr. Hyde*. Which ones have you read?

Born on November 13, 1850, in Edinburgh, Scotland, Robert Louis Stevenson traveled often, and his global wanderings lent themselves well to his brand of fiction. His father Thomas belonged to a family of engineers who had built many of the deep-sea lighthouses around the rocky coast of Scotland. His mother, Margaret Isabella Balfour, came from a family of lawyers and church ministers. In 1857 the family moved to [17 Heriot Row](#), a solid respectable house in Edinburgh's New Town.

At the age 17, he enrolled at Edinburgh University to study engineering, with the goal of following his father in the family business. Lighthouse design never appealed to Stevenson, though, and he began studying law instead. His spirit of adventure truly began to appear at this stage, and during his summer vacations he traveled to France to be around young artists, both writers and painters. He emerged from law school in 1875, but did not practice, as, by this point, he felt that his calling was to be a writer.

His first published work was an essay called "[Roads](#)", and his first published volume at the age of 28, *An Inland Voyage*, is an account of the journey he made by canoe from Antwerp to northern France. A companion work, *Travels with a Donkey in the Cevennes* (1879), gives more of his thoughts on life and human society and continues to build the image of the narrator.

Stevenson has an important place in the history of the short story in the British Isles: the form had been elaborated and developed in America, France and Russia from the mid-19th century, but it was [Stevenson who initiated the British tradition](#). His first published fictional narrative was "A Lodging for the Night" (1877), a short story originally published in a magazine

### ***Treasure Island* and "Children's Literature"**

While on holiday in Scotland in the summer of 1881, cold rainy weather forced the family to amuse themselves indoors. One day Stevenson and his twelve-year-old stepson drew, colored and annotated the map of an imaginary "*Treasure Island*". The map stimulated Stevenson's imagination and, "On a chill September morning, by the cheek of a brisk fire" he began to write a story based on it as an entertainment for the rest of the family. It was his first volume-length fictional narrative, and the first of his writings for children. Later works are *A Child's Garden of Verses* (1885), *The Black Arrow* (1883), and *Kidnapped* (1886).

Stevenson was extraordinarily well-travelled, a lover of sailing on the seas, and of finding new adventures the world over. He died in December 1894 and was buried at the top of Mount Vaea above his home on Samoa. Appropriately it was a part of his own short poem, "Requiem" (from an 1887 collection), that was written on his tomb: "Under the wide and starry sky, / Dig the grave and let me lie..."

# *Strange Case of Dr. Jekyll and Mr. Hyde*

## Where did Stevenson get the idea?

The tale originally came to its author in a dream. Robert Louis Stevenson had always trusted to "brownies" – meaning his daydreams and nightmares. He felt that stories and characters were being channelled to him from elsewhere.

As a young man his fantasy life had been kept in check. He had grown up in a family of engineers and was himself destined for a career in the law. He lived with his family in a large house in Edinburgh's "New Town" (constructed to a rational, geometric design in the late 18th century).

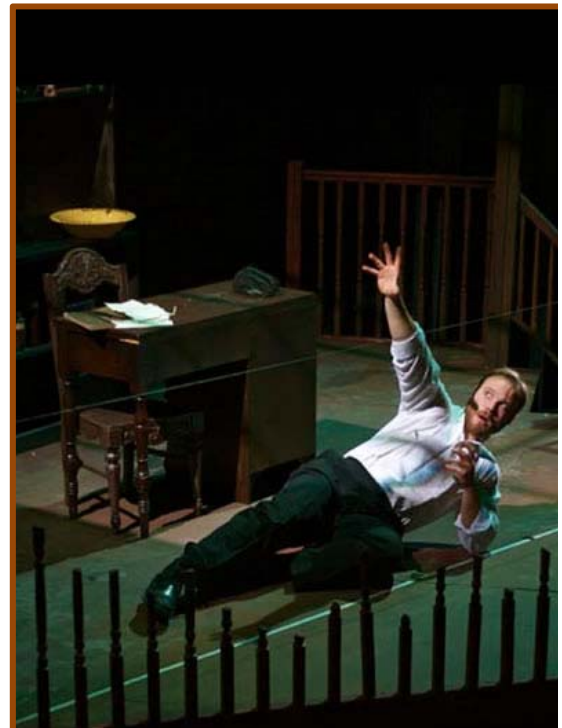
But New Town became the squalid, overcrowded and downright dangerous "Old Town" (the stretch of Edinburgh between Castle Rock and the Palace of Holyrood). Stevenson was captivated by the Old Town, and would tiptoe out of the house when everyone else was asleep, climbing the steep slope towards drink and debauchery.

He knew fine well that there were two sides to Edinburgh – he'd known it since childhood. In his bedroom there stood a wardrobe constructed by William Brodie, and young Stevenson's nanny would tell him the story of Brodie, who had been a respected citizen by day but housebreaker by night. Here was the duality of Man – not only in the figure of Brodie but also apparently built into the construction of the city itself – light and dark, the rational and the savage.

Stevenson suffered ill-health all his life, and was being dosed with an experimental drug by Doctor John Hunter at the time when his "brownies" assailed him with the story of the good doctor and his evil other self.

Hunter was known in all the right circles. He was married to a patron of the arts who would give grand parties at their home. But if you continued through the house you came to Hunter's surgery. You might also be shown his vast collection of weird and wonderful specimens. And eventually, you'd find yourself in the cramped accommodation used by his students, beyond which a door led out into a narrow alley off what is now Charing Cross Road. This was where, at dead of night, the grave-robbers arrived with fresh deliveries of cadavers.

John Hunter did like his little experiments. When you read *Dr Jekyll and Mr Hyde*, look for the similarities.



Prime Stage – *Strange Case of Jekyll and Hyde*

When Jack the Ripper began his work, the public began to suspect that Hyde himself might be real. And remember ... Jack, too, was reputed to be a medical man.





## Deacon Brodie – An Inspiration for Stevenson’s Dr. Jekyll and Mr. Hyde

The young ladies in the drawing-room could not stop talking about the handsome and prosperous bachelor who was coming to tea.

“What a wonderful husband he would make,” they said to each other. “He’s bound to marry soon. I wonder which one of us it will be?”

“Quiet!” said the girl keeping lookout at the window. “He’s knocking at the front door now. He’s dressed all in white – just like a saint.”

And saintly was how William Brodie appeared to wealthy merchants in Edinburgh society. A bachelor of temperate habits, a city councilor, a skillful cabinet-maker and carpenter, he seemed faultless. The only thing held against him was his shyness and modesty that made him a difficult person to really know.

They little guessed then that William Brodie was hiding plenty from them. A bashful bachelor, he maintained two “wives” in separate houses. He had children by both women, and the only relative to visit him before he was hanged was his favorite daughter Cecil.

Garbed in spotless white by day, after dark Brodie changed into a suit of black for his visits to low taverns, gambling dens, and the rowdy cock-fighting pits that were his favorite place of relaxation. And when engaged on actual break-ins and burglaries, he wore a mask of black crepe.

During his career as a burglar, Brodie preferred to work alone. His made putty impressions of the shop keys he had access to during his working hours, then used the keys to enter the homes at night. He robbed bank-houses, jewelers, goldsmiths, diamond merchants and even the private residences of some of his closest society friends.

But Brodie was not satisfied to keep his talents to himself. He wanted a gang to aid him and applaud his criminal genius. His hero was Captain Macheath, the highwayman in John Gay’s lyrical drama, *The Beggar’s Opera*. And, like “Mac the Knife,” he saw himself as a villain with dash, swagger and a gentlemanly disregard for the law and a cavalier regard for the ladies.

Brodie organized a raid on the General Excise Office for Scotland. His target was the hundreds of pounds of tax-money kept there. Already a price of one hundred pounds had been placed on his head by the Edinburgh police, and his foolish pride wanted to see the reward raised.

The planning and initial progress of the theft went smoothly. Then a returning official noticed something was amiss in the building and gave the alarm. Brodie and his men escaped, but the following day one of them thought that Brodie’s mismanagement had lost them their loot. He went to the police and turned King’s Evidence. Brodie was arrested in disgrace in the city that had offered him so much.

At fourteen, Stevenson wrote a crude play about Brodie. He revised it when he was twenty-five and had it staged, with little success, in London and New York. At thirty-six, Stevenson used Brodie as the model for *Strange Case of Dr. Jekyll and Mr. Hyde*.



There is a tavern named after William Brodie in Royal Mile Edinburgh within a short stroll of Edinburgh Castle, Waverley Station and George IV Bridge.

A statute of Brodie stands in front.





# *Jekyll and Hyde* Some Adaptations

## Stage

- 1887, stage play opened in Boston. The first serious theatrical rendering, it went on to tour Britain and ran for 20 years. Sullivan reworked the plot to center around a domestic love interest.
- 1991, stage play opened in London. Written by David Edgar for the Royal Shakespeare Company. The play is notable for its fidelity to the book's plot.
- 1997, musical U.S. *Jekyll & Hyde*. Music by Frank Wildhorn, book and lyrics by Leslie Bricusse. Originally conceived for the stage. This musical features the song "[This Is The Moment](#)".
- 2009, a new theatrical adaptation by playwright Jeffrey Hatcher.
- 2012, A re-vamped North American touring production, featured a contemporary rock score, [Constantine Maroulis](#) played the lead roles and was directed by *Newsies* director, Jeffrey Calhoun.
- 2013, a version of the story presented at the [Edinburgh Fringe Festival](#), explores Jekyll as a woman.

## Film

- 1912, USA, First USA production based on Richard Mansfield's stage performance.
- 1920, USA, A famous silent film version, starring [John Barrymore](#). Plot follows the Sullivan version of 1887, with elements from *The Picture of Dorian Gray*.
- 1920, Germany, [Der Januskopf](#) (literally, *The Janus-Head*, Janus being a Roman God depicted with two faces). Directed by F. W. Murnau.
- 1931, USA, Known for its acting, visual symbolism, and special effects, it follows the Sullivan plot. Fredric March won the Academy Award for his portrayal. The technical secret of the transformation scenes was not revealed until after the director's death.
- 1941, U.S., A remake of the 1931 movie, it stars Spencer Tracy, Ingrid Bergman, and Lana Turner. "This is when *JEEK-ull* became *JEK-ull*".
- 1972, Spain, [Dr. Jekyll y el Hombre Lobo](#), pits Dr. Jekyll against a werewolf.
- 1981, UK, with David Hemmings in the dual role. Jekyll's body turns into Mr. Hyde upon his death.
- 1989, U.S., [Edge of Sanity](#), a low-budget adaptation with Anthony Perkins as a Jekyll, whose experiments with synthetic cocaine transform him into Hyde, who is also Jack The Ripper.
- 2015, U.S. Starring Gianni Capaldi, Shaun Paul Piccinino, and [Mickey Rooney](#) in his last film appearance.

## Music

- The Who release the song "Dr. Jekyll and Mr. Hyde" on the *Magic Bus* album.
- Men At Work released the song "Dr. Heckyll and Mr. Jive" on their album *Cargo*

**Questions** --- *Jekyll and Hyde* has been adapted many times.

Why do you think this is the case?

In the play by Bruce Hall, some roles have changed from the novella. How could this affect the audience's understanding of the events in the play? Would it heighten or lessen the dramatic tension?

**Bruce Hall's stage adaptation of *Strange Case of Dr. Jekyll and Mr. Hyde*.**

When you see the play, think about how you might choose a cast to portray these characters.

*\*What physical characteristic would you look for in the actor playing each character?*

*Why? \*What vocal quality would you expect each character to have? Would they speak slowly, quickly, gravelly, squeaky?*

*\*Which roles might be shared by one actor? How would you make each character unique?*

## CAST OF CHARACTERS



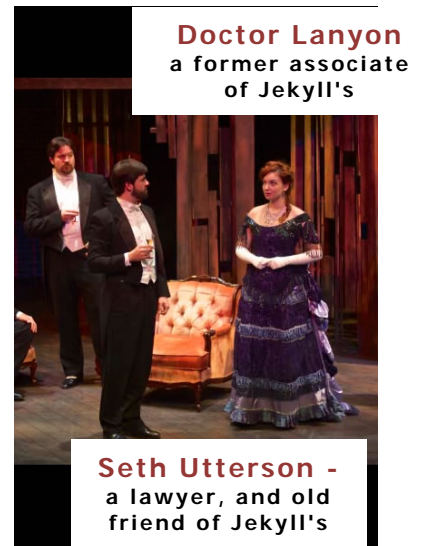
**Diana Carew**  
Jekyll's fiancée



**Sir Danvers Carew**  
Diana's father



**Doctor Jekyll**  
**Edward Hyde**



**Seth Utterson** -  
a lawyer, and old  
friend of Jekyll's



**Tobias**  
a Young Newsboy



**Street Urchin**



**Mrs. Odiom**  
Hyde's housekeeper



**Pauline**  
Jekyll's  
Housekeeper

## STUDENT ACTIVITY

DISCUSS WITH YOUR STUDENTS!

How would you adapt *Strange Case of Dr. Jekyll and Mr. Hyde* as a play?

***\*What is the most important message to you? How could you bring that message to the forefront for the audience?***

***\*What questions remain unanswered in the novella? How could you add scenes or dialogue to add to the story? \*Consider the events that happened before or after the events in the novel, or during the passage of time. \*Theater uses sight and sound! How could you use lighting, costumes, props, sound effects or movement***

***Discussion, essay or questions to help you create the adaptation:***

1. What are the differences between Stevenson's novella and Bruce Hall's adaptation?
2. From whose point of view are the events told?
3. Where do you think the source of evil lies in the play?

***Characters***

5. Does Jekyll's social and religious background influence his actions in the play? If so, how?
3. If you were Utterson, would you believe and help Dr. Jekyll? Give support to your argument.
3. Why do you think Pauline stayed with Dr. Jekyll? Would you?
1. Which character do you empathize with the most? Give support to your argument.
5. Do you feel Dr. Jekyll was making the right decisions? Give support to your argument.

**The Theatre Production Staff who create the Show**

The people who create a play are the Playwright, Set Designer, Lighting Designer, Costume Designer, Sound Designer, Technical Director/Carpenter, Stage Manager, Stage Managers, Production Manager, Director and the actors.

After you create your adaptation, form a production team to decide how you would create the production – what it would look like, who would direct it, and who would be cast in the roles.

# STAGE Watching the play

## What's it like to watch a play?



If you are into sports, it is like the difference between watching a game and reading about it. Or it is the difference between looking at a painting and hearing a description of it, or listening to music and reading a the way the author intended it to be, and the actors score.

When you watch a play, you are exposed to the play are pulling you into the drama (or comedy), rather than forcing you to create it in your own mind with your own imagination.

### What's so special about watching a play?

Watching is usually a far more emotional experience, and it can surprise you far more easily than can just reading the script. You get not only the art of the playwright, but also the art of those who interpreted it and directed it, acted it, etc.

(from <http://answers.yahoo.com/question/index?qid=20081006235215AAERMnT>).

### What will be so special about watching *Strange Case of Dr. Jekyll and Mr. Hyde*?

Watching this play may be new experience for you – because one actor plays both roles of Dr. Jekyll and Mr. Hyde without using any makeup. There is also a British Dialect used in the play and the set is a “Unit Set” which means many different locations will be performed in the space.



#### Curriculum Connection –

**How does *Strange Case of Dr. Jekyll and Mr. Hyde* compare to other plays or musicals you have seen or been in?**

Write a review of this production comparing it to other plays or theatre productions you have seen or been in.

Take a moment from the play and perform it in your classroom to see if others can see the ghosts or things your character sees.

Select a favorite story and adapt it into a play or take a moment from the story and create a scene for you or others to act out in the classroom.



## Putting it in Context

# THINGS TO LOOK

There are many objects, places, and special references used by the author to add deeper meaning to a story. Looking for and identifying special things in *Strange Case of Dr. Jekyll and Mr. Hyde* will bring a deeper meaning to the story and play.

### Secrets

Secrets are very important. What does keeping a secret mean to you?

What secrets are kept and which ones are revealed?

### Hyde's Flat (apartment) and Jekyll's lab

Hyde's flat and Jekyll's lab are very important to the story. Do you have special place where you like to go?

### Music

Music is very important to the story. How is it used in the story and the play to create tension and excitement?

What are your favorite songs and why?

### Letters and correspondence

Letter writing is very important to the story. How is it used in the story and the play to create tension and excitement?

How are letters different from text messages?

Create a story around a symbol or object or piece of music and share it with the class. If you were Diana Carew, Seth Utterson, Dr. Lanyon or another character, what would you write to Dr. Jekyll?

There are even more symbols and special things in *Dr. Jekyll and Mr Hyde*. How many can your class find?

## Cool Writing & Discussion Activities!

Inspire your students reflect on *Strange Case of Dr. Jekyll and Mr. Hyde*.

**What is a novella? It is a narrative work of prose fiction longer than a short story but shorter than a novel. A common length is about 50 to 100 pages. "Novellas" are also the Latin American version of soap operas. The stories usually run for about 6 weeks.**

So "novella" means two things as you hear it these days. The literary meaning is a short form novel (this is what Steve Martin wrote). It is the Latin American name for a serialized **TV show**.

*Strange Case of Dr. Jekyll and Mr. Hyde* is an excellent way to introduce several literary techniques, including point of view, foreshadowing and imagery. Discuss how the story is told.

\*What other films, books, or plays are left open for the audience to decide the ending?

**\*Do you believe Dr. Jekyll made the right decisions for the right reason or was he really evil? Write a paragraph or two to prove your ideas using specifics from the text and the play.**

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Prime Stage's mission, *bridging literature, life and learning*, encourages students to make personal connections to literature through meaningful, interactive exploration of the text and themes. The activities are intended to enliven, clarify and enrich text as they read and watch the novel.

### Personal Journals

***Dr. Jekyll keeps a journal. Have your student do the same!***

Ask students to keep their own personal journals so that they can have records of five days in their lives. They can bring in their own journals or provide them with composition books to be used as journals. Since these journals are private, don't read them. However, provide students with sustained silent writing time to work on journals. Encourage them to write about the trials and triumphs of the past week and what they are grateful for in the past week. At the end of that time, check to see that students have written in their journals and give students and opportunity to share their entry with the class if they'd like.

Students should be free to take them home to work on as long as they bring them to class.



# Point of View

Point of View – When writing, authors and playwrights must decide from what point of view they want to express their ideas – There are three different choices --- First person, second person and a variety of third person views. Pronouns can be a clue to identify the point of view being used.

## Types of Point of View

### First Person Point of View

In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting.

### Objective Point of View

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.

### Third Person Point of View

Here the narrator does not participate in the action of the story as one of the characters, but lets us know exactly how the characters feel. We learn about the characters through this outside voice.

### Omniscient and Limited Omniscient Points of View

A narrator who knows everything about all the characters is all knowing, or omniscient. A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view.

#### Classroom Activity

Divide the class into small groups and identify a point of view in one part of the story.

Consider how the story would change if the point of view changed?

What if the story was told by Mr. Utterson?

What if the story was told from Dr. Lanyon's or Diana's point of view?

Create and present a monologue or scene from the story as if someone else was telling it.

Create an original story with a character's point of view.

Read an article in a journal and determine the point of view.



As you read and/or watch *Dr. Jekyll and Mr. Hyde* consider these things:

V How does the point of view affect your responses to the characters?

V How is your response influenced by how much the narrator knows and how objective he or she is?

V First person narrators are not always trustworthy. It is up to you to determine what is true and what is not.

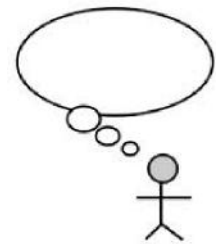
V Think about the ways that point of view by the characters in the play.

[http://www.mpsaz.org/rmre/grades/grade5/homework\\_help/files/point\\_of\\_view.pdf](http://www.mpsaz.org/rmre/grades/grade5/homework_help/files/point_of_view.pdf)

Prime Stage’s mission, ***bridging literature, life and learning***, encourages students to reflect on their learning. The activities below are intended to provide opportunity to synthesize the learning and make personal meaning after they have read the text or attended the performance.

### Meaningful Moments Bubble Mural

Students may choose 1 or 2 moments from the performance (or the novella) that made a lasting impression on them. Using pictures and words, create a Thought Bubble illustrating each moment. Students should try to capture the emotion as they experienced it. Try to use the same colors, light quality and textures each observed in the performance. Students may hang their Thought Bubbles on the wall to create a mural. The mural should give the viewer an authentic understanding of what it felt like to be an audience member.



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### Surprising Choices

What surprised you about this production by Prime Stage Theatre? Consider the costumes, set design, music, lighting, special effects, acting and directing. What do you think motivated the production team or actors to make the choices that surprised you? Were they trying to solve a unique problem, create a strong response from the audience, make a creative statement or address some other need? Write a statement describing the surprising choice. Explain why you think it was a part of the production and whether or not you thought it was a good choice.

### Set Symbolism

Discuss the imagery used in the set design. Why do you think the production team used these images? What impact did it have on your interpretation of the story? What impact did it have on the audience? What would you have done differently? Have student draw their interpretation of a set design for this or another story.



## House rules

It goes without saying that when most children today hear the word “theatre” they think “Oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.

But live theatre is just that: it’s LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, you are the final and most important component of this production.



## Thinking like a Critic

Critics play an important role in theatre. They are often the first to see the show and can write a wonderful – or horrendous – review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Read the following questions before the show.

Think about the questions as you’re watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

Remember—it’s all about choices!

Please review the following “house rules” with your students prior to attending our production:

-Please stay together with your group and wait for an usher to help you find your seat.

-Please turn all cell phones & pager completely off before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)

-No photography or videotaping.

-Please stay in your seat until the intermission or the end of the play.

-No eating, drinking, or chewing gum during the performance.

-We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!

-Be polite and attentive. Show your appreciation by clapping. (FYI – the actors really love to see how much you enjoyed the show!)

PDE Academic Standards 1.6, 9.1

### Actor choices

— How did they move and speak? Did they seem like people we know? How did they relate to other characters?

**Designer choices** — What design element captured your attention -the set, costumes, lights, or sound -and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? What symbols were in the designs?

**Director choices**—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story?

**Interpretation** — Did the director make a statement about life now? How did the characters, design, and play make you feel?

**Evaluation** — Why did the playwright write the play?

When were moments where the storytelling was very clear?

When were moments you were confused about the story?

Who would enjoy the play and why?

## LESSON PLANS FOR JEKYLL AND HYDE

### WORKSHOP I

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

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**Procedure:**

- Begin with movement/vocal warm-up

Start with head/neck roles

The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

**6-8 minutes**

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**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

**PA Core Standards:**

CC1.3.8-12.F, CC1.3.8-12.J, CC1.3.8-12.K

**Vocabulary**

**Sinister Synonyms**

Stevenson has a seemingly endless vocabulary to describe the depravity of Mr. Hyde. Students will enjoy learning the sinister synonyms that the author uses in his descriptions. Remind students that a synonym is a word that has the same or nearly the same meaning as another. Encourage students to use context clues to determine the nuances of meanings of the words and to check their definitions as they read. Ask them to list other unfamiliar words they encounter as they read/study Jekyll and Hyde.

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

- Sinister
- Detestable
- Odious
- Ghastly
- Spooky
- Good
- Evil
- Accursed
- Malign
- Villainous
- Depravity

Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that you find **detestable**?
2. When have you seen something that was **odious**?
3. Describe a **villainous** character from a movie.
4. Tell about a **sinister** event from the news.
5. What would you describe with the word **ghastly**?

**20 minutes**

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**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

**PA Core Standards:**

CC1.3.8-12.A, CC1.3.8-12.H, CC1.3.8-12.J, CC1.3.8-12.K

- **Comprehension Focus**

**Analyze Theme**

*Dr. Jekyll and Mr. Hyde* is often read as a tale of terror and suspense. However, Robert Louis Stevenson wrote it with a serious theme in mind—the comingling of good and evil in every human being. Remind students that the theme of a book is the message about life or society that the author is conveying to the reader. Ask students to decide what the theme of the book is by thinking about the characters, as well as, the author’s purpose. Ask students to use evidence from the text to support their interpretation of the theme.

Use the statement above to support students in examining the themes in *Dr. Jekyll and Mr. Hyde*. Ask them to list the traits and actions of both “characters” as they read. When they have finished the story, ask students to state its theme in one or two sentences using the traits from their list as support. Guide a discussion, encouraging students to share their answers and evidence.

1. Divide students into teams
2. Using all the characters in *Jekyll and Hyde* distribute “Character” cards to the teams.
3. Allow them to discuss amongst themselves for 4 minutes how the characters contribute to the theme and movement of the play. (You may use Jekyll as one character and Hyde as another).

**19-20 minutes**

**End of Workshop I**



## WORKSHOP II

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

### Procedure:

- Begin with movement/vocal warm-up from Workshop I

**6-8 minutes**

### Theatre Game:

#### Observing Change

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

**20 minutes**

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**Objective:** Students will develop and demonstrate qualities of being an “audience” member.

#### Theatre Etiquette

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.

Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

**20 minutes    END Workshop II**

## WORKSHOP III

### AFTER THE PRODUCTION

#### Evaluation, Reflection and Comprehension

**Objective:** Students will evaluate the learning experience of the play and comprehension quality of the experience. Students will reflect on their experience with peers and adults.

**PA Core Standards:**

CC1.3.8-12.G, CC1.3.8-12.H, CC1.3.8-12.J

**PA Academic Standards:**

9.3.12.A, 9.3.12.C, 9.4.12.A

**Procedure:** Initiate and participate with students in collaborative discussion on various aspects of the play. A Q&A period on paper and/or verbally for the entire session. To properly evaluate the learning experience for the students, the Education Director or Instructor can pose questions on paper from Workshops I and II and the theatre experience. This will be distributed at the end or during this Workshop to be picked up at a later by the Education Director.

**40 minutes**

We encourage you and your students to explore topics further by checking out the following resources:

Internet Source, [www.bookrags.com](http://www.bookrags.com), Lesson Plans for Dr. Jekyll and Mr. Hyde- Over 100 pages of tests, essay questions, lessons, and other teaching materials!

Internet Source, [www.brighthubeducation.com](http://www.brighthubeducation.com), High School English Lessons- Lesson plans for setting up and facilitating group discussions about the novella *The Strange Case of Dr. Jekyll and Mr. Hyde* in your classroom!

Internet Source, [www.novelguide.com](http://www.novelguide.com), Dr. Jekyll and Mr. Hyde- Study guide for the original novella written by the Scottish author Robert Louis Stevenson that was first published in 1886!

Internet Source, [www.scholastic.com](http://www.scholastic.com), Lesson Plan-Dr. Jekyll and Mr. Hyde- Teaching guide for grades: 6–8, 9–12!

Internet Source, [www.webenglishteacher.com](http://www.webenglishteacher.com), Lesson Plans and Teaching Ideas for *The Strange Case of Dr. Jekyll and Mr. Hyde*-

This page from the Victorian Web includes a variety of links to criticism and commentary!



# COMPREHENSION, CREATIVITY, AND PA CORE

Prime Stage Theatre aligns with the PA Core State Standards

English Language Arts College and Career Readiness Anchor Standards

Students attend theater performances of adaptations of Literature on the High School and Middle School reading lists.

**Reading** *Integration of Knowledge and Ideas* (7) **Speaking & Listening** *Comprehension and Collaboration* (2 & 3) **Language** *Knowledge of Language* (3)



Students participate in active discussions and Q&A sessions with actors, directors and designers after each performance.

**Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)



Students warm-up and improvise during in-school workshops led by specialized arts education teachers.

**Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)

Writing is an essential part of each workshop! Students create narratives, defend a claim, and convey experiences. They even collaborate on original plays, stories and poems.

**Writing** *Text Types and Purposes* (1 2 & 3) *Production and Distribution of Writing* (4 & 5) *Research to Build and Present Knowledge* (7 8 & 9) *Range of Writing* (10) **Language** *Conventions of Standard English* (1 & 2) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (6)



Our students read & analyze literature. They study and perform scenes! They examine characters and relate them to personal experiences.

**Reading** *Key Ideas and Details* (1 2 & 3) *Craft and Structure* (4 5 & 6) *Integration of Knowledge and Ideas* (7 8 & 9) *Range or Reading and Level of Text Complexity* (10) **Writing** *Text Types and Purposes* (3) *Research to Build and Present Knowledge* (7 & 9) **Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (4 5 & 6)



Students present their own original ideas and observations in our workshops.

**Speaking & Listening** *Comprehension and Collaboration* (1 2 & 3) *Presentation of Knowledge and Ideas* (4 5 & 6) **Language** *Conventions of Standard English* (1) *Knowledge of Language* (3) *Vocabulary Acquisition and Use* (5 & 6)

Students use technology, including the Internet, to communicate with other students from schools in Washington and Allegheny Counties!

**Reading** *Integration of Knowledge and Ideas* (7 8 & 9) **Writing** *Production and Distribution of Writing* (6) **Speaking & Listening** *Comprehension and Collaboration* (1 & 2) *Presentation of Knowledge and Ideas* (4 5 & 6)



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Thank you for using this Resource Guide.

To make sure we are meeting your needs and those of your students, we would appreciate hearing from you about how you used this guide and if there are topics or areas you would like us to address in future ones.

You are welcome to email your comments to Linda Haston at <mailto:LHaston@primestage.com>

Thank you.



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