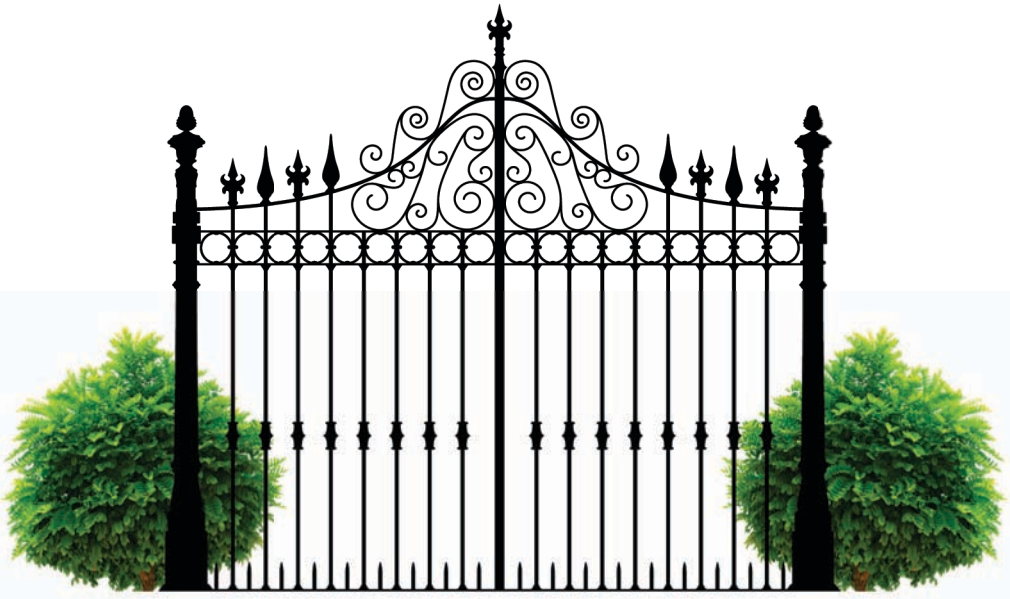
Novel Series

Jane Eyre

teacher resource



TheCenterforLearning

Jane Eyre

Charlotte Brontë

Curriculum Unit
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TheCenterforLearning

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About the Cover
Jane Eyre's entrance through the gates to Thornfield Hall leads to love, crushing disappointment, maturity, and, at last, fulfillment.

Manufactured in the United States of America.
♻ Printed on recycled paper.

This curriculum unit is a revision of the 1991 edition created by Mary Neelan.

ISBN 978-1-56077-948-3

Contents

Introduction

Jane Eyre in the twenty-first-century high school classroom! Is this even possible? A realistic view must admit that in many classrooms there are more popular choices—books less likely to irritate young male readers and more packed with action. It takes a certain amount of sophistication to appreciate and become immersed in this important novel from the mid-nineteenth century.

The story has mutated into countless variations. A young girl, an orphan, is raised by an aunt who has little affection for her, goes off to a boarding school where the situation is not always pleasant, and ultimately is employed in a great mansion owned by a somewhat mysterious gentleman to whom she is instantly attracted. There are secrets in the past and threatening events in the present, and the great mansion has a decidedly Gothic atmosphere. In the end, love prevails.

The novel is a good choice for Advanced Placement and honors juniors and seniors who have had some experience with a variety of literary works from Shakespeare to the present. There is a reason the book has survived well over a century and a half when so many others have simply disappeared. Charlotte Brontë may at times sound old-fashioned, but the novel is well crafted, and it raises timeless issues. What is the impact of being raised in a loveless environment? How should a person react to injustice? Can one actually benefit from adversity? Can duty be reconciled with passion and desire? Are happy endings possible?

At what may seem the opposite end of the academic spectrum, girls in junior high school and early high school grades often claim *Jane Eyre* as their favorite book. The novel presents a feisty heroine who survives a loveless upbringing, is capable of loyal friendship, falls head-over-heels in love, refuses to compromise her principles, and, in the end, finds happiness with the man she loves.

From the historian's perspective, the book provides a glimpse of the Victorian period in action, with its class distinctions, emphasis on an appearance of moral probity, and restrictive attitudes toward women. The last factor makes the novel an important reading in many women's studies programs.

When Charlotte Brontë published the novel in 1847, she used a pen name, Currer Bell, one designed to mask the gender of the author. Her sister Emily used a similar strategy with *Wuthering Heights*, also published in 1847. Neither woman wanted to be limited by the world of domestic fiction associated with female writers of the time. No doubt both women would be amazed and gratified to find that all these decades later their books are considered great classics.

Teacher Notes

This unit considers the novel in four main sections. The first covers Jane Eyre's stay with the Reed family and their somewhat brutal treatment of their orphaned relative. The second focuses on the formative events and associations at Lowood School. The third deals with Jane's employment at Thornfield Hall and ends with her flight after the debacle at the wedding and the discovery of Rochester's mad wife. The fourth describes Jane's experiences with the Rivers family and her ultimate return to Rochester.

The novel often seems long to students in our fast-paced culture, but it is not difficult to read. Reading assignments and time used for reading during class will vary according to your students' ages and levels of skill and motivation. Lessons use the following schedule.

Chapter 1 during Lesson 1

Chapters 2–4 for Lesson 2

Chapters 5–10 for Lesson 3

Chapters 11–16 for Lesson 4

Chapters 17–20 for Lesson 5

Chapters 21–27 for Lesson 6

The entire novel for Lessons 8–12

The lessons aim for understanding of plot and characters; procedures also stress connections between life today and life "way back then." Procedures include discussion, graphic organizers, research, role-plays, and visual interpretations. Every attempt is made to keep the interaction lively and to avoid the feeling of plodding laboriously through the text.

Supplementary activities include a reading guide and suggested answers. The guide takes the first chapters one by one and then groups chapters that deal with the same general sequence of events. You will also find a list of culminating activities, objective quizzes with answer keys, and a starter for vocabulary study if you want to emphasize that during this unit. A bibliography is also included.

Materials in this unit address state and national standards that challenge students to encounter a variety of texts and to derive insight into life and human nature. Procedures involve students in multiple learning strategies and draw on personal experiences to enhance understanding. Internet research is also included. The unit emphasizes students' responsible and informed participation in the learning community.

One sure proof of the staying power of *Jane Eyre* is the incredible number of movie adaptations that have been made over the years. Many are available to be borrowed from local libraries or purchased from online retailers like Amazon; you will also find numerous movie clips and trailers on the Internet. Students often enjoy comparing and contrasting various interpretations of nuances of the characters of both Jane and Rochester.

Answers to handouts will vary unless otherwise indicated. Students may need additional paper to complete some handouts.

Lesson 1

The World of *Jane Eyre*

Objectives

- To become acquainted with the life of Charlotte Brontë
- To read and analyze chapter 1 of *Jane Eyre*

Notes to the Teacher

The nineteenth century was a formidable period in the history of the British novel; Charles Dickens, Thomas Hardy, George Eliot, Charlotte Brontë, Emily Brontë, William Makepeace Thackeray—these are the big names, but many other people also contributed to the burgeoning field of fiction. Charlotte and Emily Brontë grew up in a vicarage in a pretty isolated area and became the authors of the towering classics *Jane Eyre* and *Wuthering Heights*.

We can only imagine what it was really like to live in England (or anywhere else, for that matter) in the first half of the nineteenth century. So many conveniences we take for granted were as yet undreamed of. Early deaths were commonplace because of diseases such as cholera, tuberculosis, and typhus. There was no such thing as childhood the way we know it today, and women had few rights. There was a huge gap between society's haves and have-nots. This is the world of *Jane Eyre*.

In this lesson, students first learn about Charlotte Brontë's life. You may also find it useful to show all or part of one of the videos entitled *The Brontës of Haworth*. They are available for purchase and can also be found online. Students then read and analyze the first chapter of the novel. At the conclusion of the lesson, you may want to give students copies of the reading guide in the supplementary materials section. The questions are not intended to be exhaustive; for complete analysis, a novel like *Jane Eyre* requires multiple readings and in-depth discussion beyond the time constraints of most high school classrooms. Some students seem to benefit from sharing answers to the reading guide as they proceed through the novel; others prefer to use them for individual study and then to go beyond them in classroom work. You will want to adapt your procedures to suit the needs and abilities of your class.

Procedure

1. Distribute **Handout 1**, and have small groups use the Internet and print materials to answer the questions.

Suggested Responses

1. Charlotte Brontë was born in 1816, the third of the six children of Patrick and Maria Brontë. Her father was a well-educated Anglican clergyman; both of her parents were writers. She and all of her siblings also enjoyed writing. Charlotte's mother died in 1821, and Charlotte's aunt did her duty in coming to help raise the six Brontë children.
2. Four of the daughters went to a boarding school especially funded for daughters of the clergy, but within a year, the two oldest contracted tuberculosis and died. Charlotte and Emily returned home, where their education continued.
3. Charlotte Brontë tried being a teacher and a governess but enjoyed neither job. She seems to have had no patience with foolishness.
4. Portraits show a pretty woman with a pleasant expression. She was well under five feet tall and thin with brown hair.
5. Like their parents, the children all liked to write stories and poems.
6. Charlotte Brontë's most famous writing is the novel *Jane Eyre*, which was first published in 1847. She also wrote poems and several other novels (*Shirley*, *Villette*, and *Professor*).
7. Charlotte married Arthur Bell Nichols, an Anglican minister, in 1854. She became pregnant and died the next year, probably of toxemia and tuberculosis.
8. Medicine was far less able to cope with diseases, and women had few opportunities besides marriage and childcare. Instant communication was not part of the culture.

2. Have students read aloud the first chapter of *Jane Eyre*, which introduces Jane and the Reed family.
3. Distribute **Handout 2**, and have students answer the questions.

Suggested Responses

1. Jane is clearly intelligent, reading far beyond the ability of most ten-year-olds. She admits a preference for the pictures and likes fantasizing about them, showing her imagination. She is far from athletic—in contrast to the Reed children—and Mrs. Reed is irritated that she is not more cheerful. She fears John, but his assault outrages her, showing that she is far from a passive person.
2. Jane is a serious child and does not exhibit the cheerful gratitude Mrs. Reed would like to see.
3. Mrs. Reed is arrogant and obviously dotes on her own children; she seems to resent Jane's presence. In Mrs. Reed's eyes,

her own children can do no wrong, and Jane can do nothing but wrong.

4. John has clearly been spoiled and has an exaggerated sense of his own importance. He is greedy and selfish and can be vicious, as is evident when he throws the book at Jane and obviously wants to hurt her.
5. Jane admits that she is usually timid and deferential with John, but she is outraged by his unwarranted attack and fights right back. Jane does have a temper and is not naturally a passive person.
6. Jane gets all the blame and no opportunity to explain. She is to be punished.

4. Remind students of the fairy tale about Cinderella, and ask students to brainstorm ways Jane Eyre and Cinderella seem similar. (Both are unwanted and ill-used where they live; in both tales the other children are pampered and spoiled; in both, the mother figure is arrogant and self-satisfied. We see the archetypal figure of the unwanted child who has nowhere else to go and so must submit to abuse.)
5. Assign students to read chapters 2 through 4 of *Jane Eyre*. For most students, you will want to allow several days for completion of the assignment.

Name:

Who Was Charlotte Brontë?

Directions: Use the Internet or print sources to find the following information.

1. Describe Charlotte Brontë's family.

2. Charlotte's father sent his daughters off to boarding school but soon brought Charlotte and her sister Emily back home. Why?

3. What employment opportunities did Charlotte Brontë have? How well did they work out?

4. Find a picture of Charlotte Brontë, and describe her appearance.

5. What interest was shared by all of the Brontë children?

6. What did Charlotte Brontë write?

7. When and how did she die?

8. How did life in Brontë's English moors differ from our lives today?

First Impressions

Directions: Carefully read the first chapter of *Jane Eyre,* and use the following points to describe your first impressions of the characters.

1. The narrator, Jane Eyre, is ten years old in chapter 1. Which of the following words seem to describe her?

athletic	imaginative	timid
cheerful	rebellious	intelligent
fearful	passionate	

2. Why has Jane been barred from the drawing room? What is ironic about this?

3. How would you describe Mrs. Reed? Is she a likable woman?

4. Is John Reed a typical fourteen-year-old boy?

5. What causes Jane to get into a fight with John? What does this show about her?

6. What happens when adults come upon the confrontation?

Lesson 2

Jane Eyre and the Reed Family

Objectives

- To understand Jane's position in the Reed household
- To analyze Charlotte Brontë's deft skills at characterization

Notes to the Teacher

Chapters 2 through 4 flesh out the description of Jane Eyre's life at Gateshead with the Reed family. To Mrs. Reed and her insufferable children, Jane is nothing more than an unwanted charity case, an orphaned relative foisted on them by unfortunate circumstances. She is easily victimized; to her, the idea of going away to boarding school seems quite wonderful. She knows of Mr. Reed's dying request that Jane be well taken care of by his wife; Jane seems to enjoy tormenting Mrs. Reed with this memory.

Like Charles Dickens and other Victorian writers, Charlotte Brontë had a gift for characterization that sometimes borders on caricature. We see the kindly Mr. Lloyd, who comes up with the idea of boarding school, as well as Bessie, whose stern exterior masks a loving heart. We also meet Mr. Brocklehurst, who will play a key role in Jane's life at Lowood school.

In this lesson, students first dramatize several sections of chapters 2 through 4. They then examine the adults in Jane's life, and they conclude with Jane's reflections about revenge.

Procedure

1. Ask students what happens to Jane in the dreaded red room. (Jane's imagination gets carried away by thoughts of ghosts; she is only a child, and she gets hysterical.)
2. Have volunteers dramatize the following passages.
    - The closing section of chapter 2 (narrator, Bessie, Abbot, Jane, and Mrs. Reed)
    - Chapter 3, starting with the question of what made Jane ill and closing with her statement that she would like to go to school (Mr. Lloyd, Jane, narrator)
    - In chapter 4, the very short dialogue in which Jane tells Mrs. Reed that the dead people in heaven know what she has done (Jane and Mrs. Reed), followed directly with the conversation between Jane and Mrs. Reed near the end of the chapter
    - The conversation between Jane and Bessie at the end of chapter 4

3. Ask students to look back at Jane's conversation with Mr. Brocklehurst and to find a moment of humor. (When Mr. Brocklehurst in all seriousness asks Jane how she can avoid going to hell, instead of talking about how good she will be, Jane just says she has to make sure she does not die.)
4. Distribute **Handout 3**, and ask students to complete the exercise.

Suggested Responses

1. Mrs. Reed is Jane's aunt by marriage; she is a widow with three children and a very nice house. She sees Jane as an annoyance and an unpleasant burden, someone who is not at all grateful for the roof over her head.
2. Bessie is a servant at Gateshead. Both she and Miss Abbot often seem critical of Jane, but Bessie later reveals that she actually likes Jane better than the other children. Bessie feels sorry for Jane and knows that she is treated unfairly, but there is not much she can do about it.
3. Mr. Lloyd is an apothecary who comes when Jane is ill after her fright in the red room. He seems to have little patience with the limitations of children. He sees that Jane does not like Gateshead and that everyone would probably be better off if she went away to school. (You may want to remind students of the Brontës' experiences when they went to boarding school.)
4. To Jane, Mr. Brocklehurst looks like a black pillar. He is stern and seems to be religious. To him, Jane probably looks like a potential problem child.

5. Ask students what words they would use to identify Jane's attitudes toward Mrs. Reed (anger, disappointment, resentment, jealousy, etc.). Ask students what most people would like to do when they feel angry, disappointed, resentful, or jealous. (Most people feel at least at first the desire to get even.)
6. Distribute **Handout 4**, and ask students to complete the exercise.

Suggested Responses

1. Vengeance involves getting even, demanding an eye for an eye, making someone suffer for the evil he or she has done.
2. Aromatic smells are delightful and pleasing.
3. Something that is racy is exciting and somewhat daring.
4. Jane verbally punishes Mrs. Reed for her years of coldness.
5. At first, the experience seems delightful and pleasant.

6. Subsequently, it seems distasteful and even dangerous. The comparisons suggest that when people seek vengeance, they actually destroy themselves.
7. Blake's poem also stresses the destructive power of the desire for revenge.
8. Charlotte Brontë's sister Emily wrote *Wuthering Heights*, a novel that stresses the corrosive power of the desire for revenge. When people seek vengeance, they make their own lives grim and miserable, although at first they may not realize what is happening.

7. Assign students to read chapters 5 through 10. Be sure to allow sufficient time for this substantial reading assignment.

Name:

Minor Characters' Views of Jane

Directions: In the chart below, record information about the characters, and describe their views of Jane Eyre. Be ready to support your ideas with references to the text.

Character	Description	Views of Jane
1. Mrs. Reed		
2. Bessie		
3. Mr. Lloyd		
4. Mr. Brocklehurst		

Jane's Experience of Vengeance

Directions: Carefully read the following passage from chapter 4 of *Jane Eyre*. Then answer the questions.

> Something of vengeance I had tasted for the first time. As aromatic wine it seemed, on swallowing, warm and racy; its after-flavour, metallic and corroding, gave me a sensation as if I had been poisoned.

1. What is vengeance?

2. What does the word *aromatic* mean?

3. What does it mean for something to be racy?

4. What gives Jane her first experience of vengeance?

5. What is her first reaction?

6. Then what does she experience?

7. Find a copy of William Blake's poem "The Poison Tree," and relate it to Jane's statement about vengeance.

8. Relate Jane's statement to other works of literature or to life today.

Lesson 3

Life at Lowood School

Objectives

- To understand characters and events in the chapters that describe Jane Eyre's stay at Lowood
- To analyze developments in Jane's character
- To recognize the hypocrisy in Mr. Brocklehurst's behavior

Notes to the Teacher

Chapters 5 through 10 begin with Jane leaving Gateshead for Lowood and conclude as she is ready to leave Lowood and move on into the broader world. Eight years elapse, and Jane grows from a frightened and somewhat angry young girl to an educated and remarkably brave young woman. The two most important influences in her life are Helen Burns and Miss Temple. There is melodrama in this part of the book and elsewhere, but there is also moral insight. Helen, Jane's young friend, dies of tuberculosis, but not before sharing her belief in dealing with injustice with perfect equanimity. Miss Temple, second-in-command at the school, is a model of kindness, intelligence, and professional behavior.

Near the end of the section, Bessie arrives to visit Jane and finds that she is neither much taller nor much heavier than she was years ago, but that she has matured and become quite an accomplished lady. Bessie herself is now married with two young children. The Reeds, however, have not fared so well; John especially seems bent on an irresolute life.

Mr. Brocklehurst is a character of Dickensian proportions and a complete hypocrite. The need for careful finances in running a charity school is certainly understandable. His vicious cruelty to a little girl, callous disregard of the students' needs, and different standards for the school girls and for his own family mark him as a character who would be laughable if he did not do so much damage along the way.

In this lesson, students discuss key moments and characters in the chapters. They then focus on Jane's maturation. Finally, they come to recognize and understand hypocrisy in action.

Procedure

1. Ask students how much time elapses in chapters 5 through 10 (eight years). Why do the adults at Lowood behave in such harsh and sometimes mean ways to the students? (Lowood, until after the typhus

epidemic, is not a happy place. The teachers seem to be as unhappy as the children; in this environment strictness can easily degenerate to cruelty.)

2. Distribute **Handout 5**, and have students work with partners to complete it.

Suggested Responses

1. Helen Burns is an intelligent and religious young student who is kind to Jane. She is also in frail health and dies of tuberculosis. Helen presents Jane with an entirely new way of viewing injustice; she believes in the idea of turning the other cheek and accepting cruelty without seeking revenge. Helen seems too good to be true, but she sees herself as flawed. Jane sleeps in the crib with Helen the night of her death; we learn that somehow, years later, someone (probably Jane) arranged for a proper stone for Helen's grave.
2. Miss Maria Temple is a tall and dignified lady who is second-in-command at Lowood. She does what she can to make the students' lives more tolerable, and she takes a special interest in both Helen and Jane. Miss Temple probably influences Jane's decision to be a teacher, and she is a model of professional dignity. When Miss Temple marries and leaves Lowood, Jane no longer wishes to stay there.
3. Mr. Brocklehurst is in charge at Lowood, but he does not live there; instead, he lives in his own great house with his privileged wife and daughters. Jane always emphasizes his dark rigidity, and it is evident that he is always pinching pennies in running Lowood, but not in running his own home. He is wantonly cruel to Jane in the incident with the stool, but after that, he seems to have little personal influence on her, and she is exonerated from his claim that she is a liar. She seems to lose the desire to get revenge against him.
4. Miss Scatcherd is a much more minor character and is noteworthy mainly because of her almost inexplicable hostility to Helen Burns. Miss Scatcherd is everything a teacher ought not to be. (Students may also mention Miss Miller, Mary Ann Wilson, or another minor character.)

3. Emphasize that between the ages of ten and eighteen, people change a lot in appearance, character, and personality. Jane is no exception.
4. Have three volunteers read aloud the pages at the conclusion of chapter 10 which describe Bessie's visit. You will need voices for a narrator, Jane, and Bessie.

5. Distribute **Handout 6**, and ask students to complete it.

Suggested Responses

1. At first, Jane does not recognize Bessie; then she is overcome with emotion and is unabashedly delighted to see her.
2. Bessie is still a servant at Gateshead, but she is now married with two small children. She and her family live in the porter's lodge, not in the main house.
3. The girls are forever quarreling, and John is a wastrel who got kicked out of college.
4. John's dissolute behavior is a terrible worry to his mother.
5. Bessie is blunt and frankly says that Jane is not very pretty; Jane keeps her thoughts to herself but wishes she did have physical beauty.
6. Bessie sees that Jane is genteel and clever; Jane can play the piano, and she is a good artist. She knows French, and she can do needlework.
7. After Jane left for Lowood, a man named Mr. Eyre came to Gateshead hoping to see her. This means that Jane did have living relatives. The man was on his way to Madeira, probably for the wine business.

6. Distribute **Handout 7**, and have students discuss the questions.

Suggested Responses

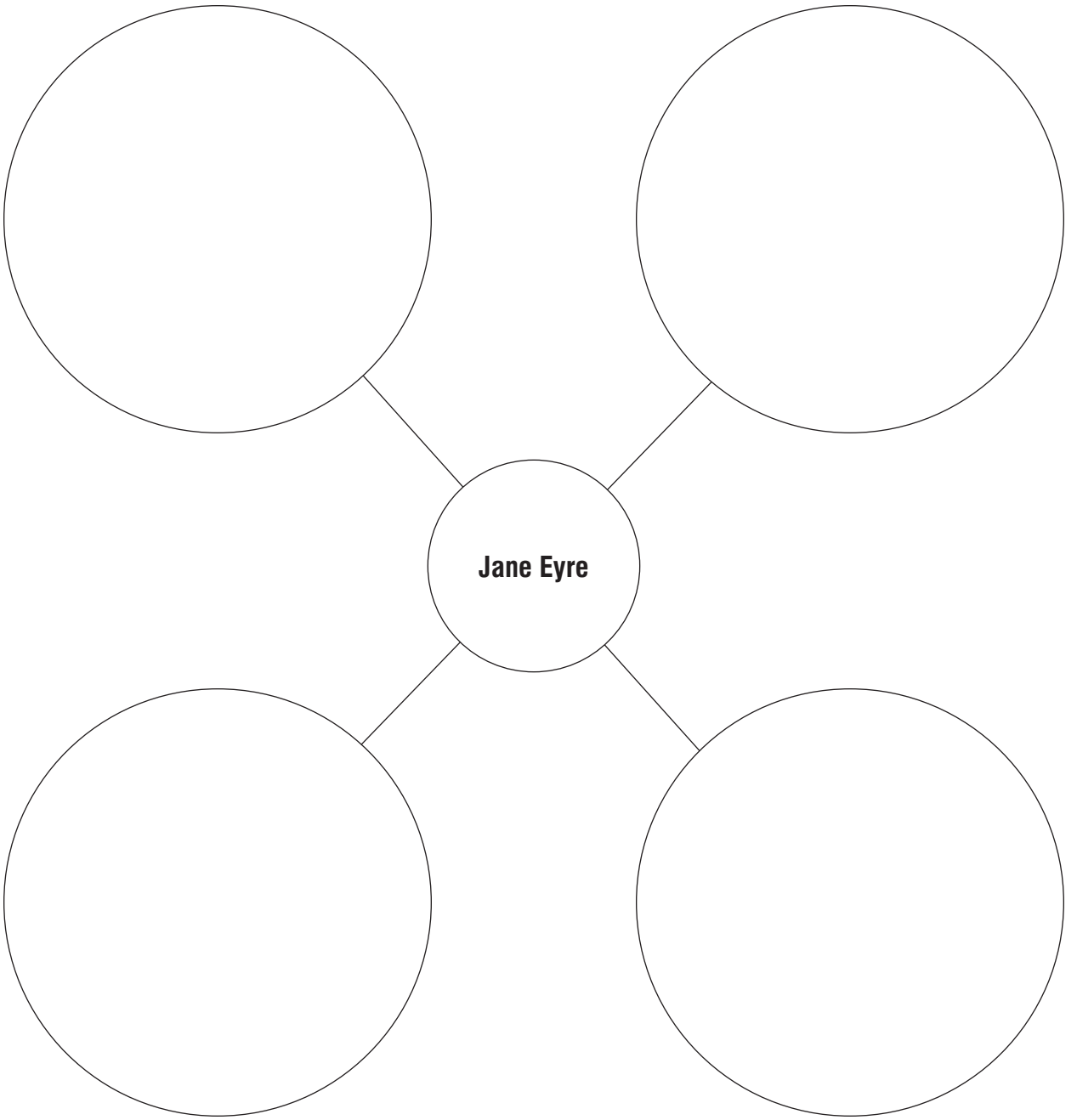
1. All three situations involve people who preach and pretend to practice a message but in reality violate it.
2. Hypocrites create false images of themselves; they preach one way of living but do not follow their own ideals.
3. Mrs. Gray may not be a hypocrite if she does not pretend to be a nonsmoker and simply wants her children to avoid the addiction that has enslaved her.
4. Mr. Brocklehurst preaches the Bible, plain living, hard work, self-control, and honesty.
5. The school girls are expected to be plain, with no care for a pretty appearance. He goes so far as to order a mass hair cutting!
6. His wife and daughters are well fed and expensively and fashionably dressed. They look down on the poor school girls.
7. Mr. Brocklehurst is a complete hypocrite, preaching a message of Christian austerity while he and his family want for nothing.

7. Assign students to read chapters 11 through 16.

Name:

Influences on Jane Eyre at Lowood

Directions: Identify four people at Lowood who have an impact on Jane's maturation. Describe each one, and state his or her impact on Jane.



Bessie and Jane: A Close Reading

Directions: Carefully read the description of the visit between Jane and Bessie at the end of chapter 10 of *Jane Eyre*. Then answer the following questions.

1. How does Jane respond to seeing Bessie again after all these years?

2. How has Bessie's life changed?

3. What has happened to the Reed children?

4. What seems to trouble Mrs. Reed the most?

5. What does Bessie bluntly say to Jane? How does Jane react?

6. What qualities in Jane amaze Bessie?

7. What new information does Jane get about her own family?

 Name:

What a Hypocrite!

Directions: Use the exercise to understand hypocrisy and to recognize Mr. Brocklehurst's hypocritical behavior.

1. What do the following situations have in common?
   - A history teacher always emphasizes the importance of acknowledging sources, but his own lectures are taken from Internet sources that he does not cite.
   - Melissa tells her little sister not to eat the last two cookies because their father will want them when he gets home from work. As soon as the little girl turns on the television, Melissa races out to the porch and eats the cookies.
   - The football coach always preaches the importance of fair play and good sportsmanship. At the annual golf tournament, the quarterback sees the coach move the ball to make his next shot easier.
2. What is a hypocrite?

3. Mrs. Gray always tells her children that she does not want them to smoke cigarettes; she emphasizes that smoking is dangerous to one's health and extremely expensive. She herself is a two-pack-a-day smoker. Is she a hypocrite?

4. What messages does Mr. Brocklehurst preach?

5. What does he demand of the students at Lowood?

6. Describe his wife and daughters.

7. Is Mr. Brocklehurst a hypocrite?

Lesson 4

Thornfield Hall

Objectives

- To understand characteristics of Gothic novels
- To understand characters and events in chapters 11 through 16
- To examine Jane's artworks

Notes to the Teacher

The move to Thornfield Hall starts an entire new chapter in Jane's life. Until now, her life has been very limited. After a lonely and isolated childhood with the Reeds, she lived in an all-girls school with other charity students and an all-female faculty. Although she is well educated and accomplished in both music and art, she has had little practical experience with the outside world. That is all about to change.

Jane meets the housekeeper, Mrs. Fairfax, and Adele Varens, a capricious and lively little girl. On a tour of the house, Jane hears a horrible laugh and is told of Grace Poole, a mysterious figure who lives on the third floor. Only after three months does Jane encounter Mr. Rochester, an event that occurs when he falls in a horse-riding accident. Rochester develops an interest in Jane, but she is very conscious of differences in social status. One night she awakens to discover a fire, and she is able to save his life. As chapter 16 ends, Jane's emotions are in tumult—she is falling in love.

In this lesson, students consider the nature of Gothic novels. They discuss characters and events in chapters 11 through 16. Finally, they examine Jane's artworks as sources of insight into her character. If you have students who are artistically inclined, you may want to modify procedure 5 by having groups attempt to reproduce Jane's art pieces.

Procedure

1. Distribute **Handout 8**, and use it to explain the nature of Gothic novels. Point out that Charlotte Brontë did not originate the form; however, many novelists over the decades have used *Jane Eyre* as a blueprint to write Gothic novels. Ask students to complete the handout with examples from chapters 11 through 16.

   #### Suggested Responses

   1. Thornfield is a stately mansion with servants. To Jane, everything seems quite elegant.

2. Rochester is a forceful and authoritative man; he is not conventionally handsome, but there is something attractive about him.
3. Jane is an innocent young woman who has had little experience of the world and no experience with romance. She is poor and alone in the world, so she must work to support herself.
4. Rochester finds Jane interesting and unique; Jane finds him interesting and somewhat forbidding and mysterious.
5. Adele's history seems mysterious, and little is known about Rochester himself.
6. Jane hears a strange laugh that is blamed on Grace Poole; there are gurgling and moaning sounds, and a mysterious fire starts. There is something odd on the upper floor, but Jane does not know what it is.
7. Traditionally, this combination tends to appeal to female readers.

2. Explain that many Gothic novels fit firmly into the category of escape fiction—stories read only for their entertainment value. Some, however, have emerged as classics in their own right, among them *Rebecca* by Daphne du Maurier, *The Turn of the Screw* by Henry James, and *Dracula* by Bram Stoker. Stories by Edgar Allen Poe and Nathaniel Hawthorne often have Gothic elements.
3. Read aloud the passage at the end of chapter 11 where Jane first hears a strange laugh and the passage in chapter 15 in which Jane awakens to strange sounds and ultimately discovers Mr. Rochester in bed with the curtains in flames. (Note: You may want to use a recording of Bach's Toccata and Fugue in D Minor for background music.) Point out the eerie and mysterious atmosphere characteristic of Gothic fiction.
4. Ask students to identify important characters they encountered in chapters 11 through 16 and to describe them.

   Mrs. Fairfax—the housekeeper; elderly and a little deaf; definitely in charge, especially when Mr. Rochester is away; probably knows all of Thornfield's secrets, but is not a gossip

   Adele Varens—Mr. Rochester's ward; a little French girl who seems vivacious, flighty, and maybe a little spoiled; Jane will be her teacher

   Grace Poole—a woman who works on the upper floor, ostensibly as a seamstress; Mrs. Fairfax directs her to keep the noise down

   Mr. Rochester—the master of Thornfield; a businessman; one of the few men Jane has ever met

   Blanche Ingram—as yet not actually seen in the story; a woman rumored to be an item with Rochester

5. Point out that as a little girl, Jane most enjoyed books with pictures. As a girl at Lowood, she liked to paint pictures, and in chapter 16, she creates two portraits.
6. Distribute **Handout 9**, and have students complete the exercise.

Suggested Responses

1. Watercolor 1 depicts a shipwreck and a drowned body in a rolling sea with no land in sight; a large seabird has a fancy bracelet from the body in its beak.
2. Watercolor 2 shows grassy, breezy hills with a woman's shape rising into the twilight sky; the woman is identified as the Evening Star.
3. Watercolor 3 is an icy scene with a large head leaning on an iceberg, an allusion to *Paradise Lost*. Jane feels that these pieces all came short of the ideas in her imagination when she worked on them. They are surrealistic. All three paintings suggest the artist's boldness and originality, as well as, perhaps, a kind of pessimism.
4. The crayon drawing is a self-portrait intended to emphasize her own plainness. Jane wants to convince herself that any thoughts of love between her and Mr. Rochester are ludicrous.
5. The ivory miniature, in contrast, stresses the perfect desirability and value of the as yet unmet Blanche Ingram.

7. Assign students to read chapters 17 through 20.

 Name:

What Is a Gothic Novel?

Directions: *Jane Eyre* is often classified as a particular kind of literature referred to as a Gothic novel. Read the following characteristics of Gothic novels, and give examples from Charlotte Brontë's book.

Gothic Novel Traits	Examples in *Jane Eyre*
1. The setting is a mansion or a castle—a large, old house with fine furnishings and a wealthy owner.	
2. The master is a somewhat forbidding man with a powerful and sometimes magnetic personality.	
3. The heroine, a young woman without family connections, is employed in the castle, often as a governess.	

 Name:

Gothic Novel Traits	Examples in *Jane Eyre*
4. A powerful and somewhat frightening attraction develops between the master and the young woman.	
5. The atmosphere is spooky and eerie; there are family secrets and mysteries.	
6. Particularly at night, there are strange sounds—diabolical laughter, screams, and moans, for example.	
7. The purpose is to rivet readers with a combination of horror story and romance.	

Name:

Jane Eyre: The Artist

Directions: Use the chart to record information about Jane's artworks.

Artwork	Description	Interpretations
1. Watercolor 1 (chapter 13)		
2. Watercolor 2 (chapter 13)		
3. Watercolor 3 (chapter 13)		
4. Crayon sketch (chapter 16)		
5. Ivory miniature (chapter 16)		

Lesson 5
Visitors at Thornfield

Objectives

- To focus on the description of Rochester's guests
- To examine events involved in the visit of Mr. Mason

Notes to the Teacher

Throughout chapters 17 through 20 Jane is painfully aware that she is in love with Rochester and incapable of changing that fact, even while she is certain that any hope of a relationship with him is futile. There is little time for solitary reflections, as Thornfield has visitors, and Jane is quite busy.

This lesson focuses first on the female visitors and their attitude toward Jane as revealed in chapter 17. Charlotte Brontë deftly reveals the chasm between the social classes in eighteenth-century England, as well as Jane's moral superiority to these high-class ladies.

In chapter 20, the arrival of Mr. Mason from Jamaica is quite a mystery to Jane, as are the events that lead to her late-night summons to the top floor to attend to his injuries. Jane sees Grace Poole's living area for the first time since her arrival, and she describes some sounds she does not understand. Mason is in considerable pain from being stabbed with a knife and then bitten. His departing words to Rochester implore, "Let her be taken care of: let her be treated as tenderly as may be . . ." Only later will Jane understand that Mason was talking about his sister and Rochester's wife, the madwoman in the attic at Thornfield.

Procedure

1. Ask students to describe Jane's attitude toward Mr. Rochester. (She is very attracted to him and believes that she is irrevocably in love with him, but she also believes that he will marry Blanche Ingram.)
2. Point out that this is a very busy time at Thornfield, and it broadens Jane's experience significantly. Refer students to the section of chapter 17 in which Jane describes the visiting ladies, beginning with Mrs. Eshton. Have a volunteer read aloud up to the statement that both Ingram women are dressed in white.
3. Distribute **Handout 10**, and have students complete the exercise.

Suggested Responses

1. Jane uses the amusing phrase "well preserved" to describe Mrs. Eshton. The tone of the description is objective; they are pretty good-looking.
2. Lady Lynn is somewhat gaudily dressed, especially with the blue feather and jewels in her hair. She exudes pride.
3. Mrs. Colonel Dent is less flashy and seems less arrogant; Jane likes her better.
4. The title means that she is minor royalty and her husband is deceased.
5. The Ingram women are all tall, and they are offensively arrogant.
6. Jane notes that Blanche Ingram is beautiful and that she has a nice figure; she laughs a lot and seems sarcastic and also self-conscious. She has a vitality that her sister lacks.

4. Refer students to the conversation a few pages later that begins when Rochester comments that schools are very expensive and ends when Blanche Ingram suggests that they switch to a new topic. Have volunteers dramatize the dialogue. Roles include Blanche, Jane, Rochester, Lady Ingram, Lord Ingram, Amy Eshton, and Louisa Eshton.
5. Ask students what is going on in that dialogue. (The ladies are asserting their superiority and making it clear that, to this group, Jane is an inferior outsider. Clearly, for a woman to have to work to support herself is below their dignity.)
6. Point out that another visitor arrives in chapter 20. Ask students to identify him. (Mr. Mason arrives; from the dialogue, it seems as if he came from Jamaica.)
7. Distribute **Handout 11**, and have small groups answer the questions.

Suggested Responses

1. Mr. Mason is in his thirties and is a reasonably good-looking man. He seems to have come from Jamaica, which was at that time a British colony.
2. Rochester is shaken by Mason's arrival, but the reasons for his response are unclear.
3. Everyone is awakened by a loud, shrill cry and by the sound of someone calling for help.
4. Only hints are given—sounds like a snarling dog and a low voice. Jane thinks it is Grace Poole.
5. Mason is bleeding heavily from wounds on his arm. He has been stabbed and bitten.

6. Rochester forbids Mason to talk to Jane. Perhaps he does not want Jane to have access to information about what occurred.
7. Mason was attacked by a woman, someone he knows. He says that at first she seemed quiet but then attacked and said she wanted to suck all of the blood out of him. Rochester indicates that he warned Mason about the danger and that going upstairs alone at night was foolish.
8. Jane is mystified about reasons for keeping such a dangerous person at Thornfield.

8. Assign students to read chapters 21 through 27. Be sure to allow sufficient time for this substantial reading assignment.

 Name:

Visitors at Thornfield

Directions: Read the descriptions in chapter 17, and answer the following questions.

1. What does Jane think of the Eshtons?

2. Describe Lady Lynn's appearance.

3. How does Jane see Mrs. Colonel Dent?

4. What does Jane mean when she refers to the "Dowager Lady Ingram"?

5. How do the Ingrams contrast with the other women?

6. What is Jane's assessment of Blanche Ingram?

Mr. Mason and the Incident on the Third Floor

Directions: Review the sections of the novel that deal with the arrival of Mr. Mason and his injuries on the third floor of Thornfield. Then answer the following questions.

1. What do we learn about Mr. Mason?

2. How does Rochester react to the news of Mr. Mason's arrival?

3. What happens in the middle of the night?

4. What is in the room behind the door Jane did not see on her earlier tour of the house?

5. What injuries has Mr. Mason sustained?

6. When Rochester goes to fetch a doctor, what does he forbid Mason to do? Why?

7. What details about the attack are revealed?

8. How does Jane react to these events?

Lesson 6

A Ruined Wedding

Objectives

- To analyze Jane's experiences when she returns to Gateshead
- To understand the mystery of the resident of the third floor

Notes to the Teacher

Chapters 21 through 27 tell of Jane's visit back to Gateshead, her engagement, the disastrous marriage ceremony, the revelation of the madwoman in the attic, and Jane's decision to leave Thornfield. Jane learns of the death of John Reed and finds that Mrs. Reed has insisted on seeing her. The visit to Gateshead shows Georgiana and Eliza at each other's throats and Mrs. Reed in very poor health. There is no happy reunion, but Jane is able to forgive Mrs. Reed for all the hardships of her childhood.

As the day of the wedding nears, Jane seems to be about to begin a fairy tale life—no longer the governess, but the lady of the manor with a wealthy and respected husband. Jane believes in omens, and we hear of dreams and weather. We also hear of a frightening experience when a strange and savage-looking woman appeared in Jane's room at night and tore the wedding veil.

The wedding ceremony is interrupted with the claim of an insuperable impediment, and an irate Rochester leads the company back to Thornfield, where he reveals the madwoman in the attic, his wife. Rochester appears to feel no guilt for deceiving Jane; he claims that he has a right to some happiness, and he would like to go on with Jane as if there were no wife upstairs. Jane decides that she must leave Thornfield and Mr. Rochester behind. For the third time in the novel, she embarks upon a whole new life, and she has a heavy heart.

In this lesson, students focus first on the visit to Gateshead. They then consider the role of omens and dreams, as well as the nighttime visit of the strange woman who rips the wedding veil. Finally, they analyze the way *Jane Eyre* works as a mystery novel and recognize that the mystery has now been solved.

Procedure

1. Point out that chapter 21 takes Jane away from Thornfield and back to Gateshead, where the novel opened. Ask students why Charlotte Brontë included this event. (The visit establishes closure on the anger and resentment Jane once felt toward Mrs. Reed. It also gives Jane

a letter linking her to family besides the Reeds. On a moral level, it shows that the way the Reeds lived does not bring happiness.)

2. Ask two students to role-play Jane's interactions with Mrs. Reed in chapter 21.
3. Distribute **Handout 12**, and have small groups complete the exercise.

Suggested Responses

1. When Jane lived at Gateshead, she was a neglected and needy child. She is now a grown woman with a mature character. She is able to pity Mrs. Reed; she no longer wants vengeance; she extends forgiveness.
2. Bessie's husband arrives with the news that Mrs. Reed is not well and has been asking for Jane.
3. John Reed died an early and miserable death because of his dissolute lifestyle.
4. Although Georgiana and Eliza are grown women, they behave more like quarreling children. Apparently, being a spoiled and pampered child can have negative consequences.
5. Mrs. Reed is very ill, and her grasp of present reality is tenuous, especially late in the day. She still resents Jane all these years later, and she is troubled by fear and guilt.
6. Mrs. Reed describes her feeling about Jane as hatred. She resented having to care for her years ago; she resented Jane's lack of gratitude then; that resentment was so strong that she did not want Jane to have the advantage of inheriting money.
7. Mrs. Reed gives Jane a letter from the uncle who went to Madeira. The letter expresses his intention to make Jane his legal heir.
8. Jane describes herself as passionate but not vindictive. She recognizes that Mrs. Reed is a poor, suffering woman. Jane is able to wholeheartedly forgive her aunt. We see Jane now living by the spirit that motivated her friend Helen Burns at Lowood.

4. Remind students that *Jane Eyre* is in part a Gothic novel, and Jane has heard mysterious sounds since her very first evening at Thornfield. The mystery has now been solved. Grace Poole is a caretaker for Rochester's wife, who has gone mad and is, for the most part, sequestered in her quarters on the third floor. Distribute **Handout 13**, and have students answer the questions.

Suggested Responses

1. A strange woman in Jane's room put the veil on her own head, then tore it in two and trampled on it.

2. Jane says that the woman was no one she knew; she was reminded of a vampire. The woman was tall and big, dressed in something white. She had long, thick, dark hair; Jane describes purplish skin and bloodshot eyes.
3. At first, Rochester insists that Jane had to have been dreaming; then he says the woman must have been Grace Poole.
4. Because Jane fainted, we do not know exactly what happened. The woman could easily have hurt or even killed Jane, but for some reason, she did not. Perhaps, even in her maddened state, she could sense and respond to Jane's innocence.
5. Grace Poole is actually a caretaker for Mr. Rochester's insane wife. Mrs. Poole does not seem to fear her charge at all, but she knows the woman can be very dangerous.
6. Jane can see the woman more clearly and describes her in bestial terms, pacing like an animal with long, unruly hair and bloated features. She is clearly violent, and Grace Poole describes her as sly.

5. Ask students what this series of events reveals about Rochester. Are his actions understandable? Are they evil? (He is clearly used to having his own way, and he seems to believe that he has a right to seek whatever happiness he can find. He has tried to keep his demented wife a secret, and he apparently thought he could keep doing that. He was not forthright with Jane about his situation, leading to her subjection to a humiliating wedding situation. In some ways, he seems to treat Jane as if she were a child, not a grown woman with a mind of her own and a clear sense of right and wrong. Perhaps he does not deserve her.)
6. Ask students what Jane has decided to do by the end of chapter 27 and what her motives are. (Jane decides to leave Thornfield. She still loves Rochester, but she believes they are not free to be husband and wife. She also knows it would be impossible to stay there under the circumstances.)
7. Assign students to read chapters 28 through 38.

Back to Gateshead

Directions: Use the following questions to examine the role of Gateshead in Jane's life.

1. Chapters 1 through 4 focus on Jane's early life at Gateshead, and chapter 21 brings her back to that place. How has Jane changed in the intervening years?

2. Why does she return to Mrs. Reed's home?

3. What has happened to John Reed?

4. What are your impressions of Georgiana and Eliza?

5. What is Mrs. Reed's state of mind?

6. What is Mrs. Reed's attitude toward Jane Eyre?

7. What does Mrs. Reed give to Jane?

8. What do events during her return to Gateshead reveal about Jane's character?

The Madwoman in the Attic

Directions: Mr. Rochester's wife is described in chapter 25 and in chapter 26. Reread the passages, and answer the following questions.

1. What happens to Jane's wedding veil?

2. How does Jane describe the woman who was prowling in her room?

3. How does Mr. Rochester respond to Jane's story?

4. The woman tore Jane's veil, but she did no harm to Jane herself. What does this suggest?

5. What does Jane learn when they return to Thornfield from the interrupted wedding?

6. What details does Jane include in her descriptions of Rochester's demented wife?

Lesson 7

The Rest of the Story

Objectives

- To understand the impact of the stay with the Rivers family on Jane's life
- To comprehend the resolution of the novel
- To review events in the entire novel

Notes to the Teacher

In leaving Thornfield, Jane takes a huge risk with no certainty of a happy ending. When St. John Rivers and his sisters take her into their home, she is very fortunate. In time, Jane discovers they are actually her cousins, and with them, she finds some of the simple, contented family life she never experienced before. She is only nineteen years old and is once again a teacher, using the name Jane Eliot so that she cannot be easily traced.

Jane discovers that her uncle left her twenty thousand pounds—a fortune in those days—so she is actually a wealthy heiress. St. John presses her to marry him and go with him as a missionary to India, but she resists. He is a cold man by nature with little interest in love or passion. Jane has a preternatural experience in which she hears someone calling her name, and she heads back to Thornfield, where she finds the mansion in ruins, just as she once dreamed.

Bertha set fire to the house and died, although Rochester tried to save her. In the process, he was injured and lost an eye; one hand had to be amputated, and he went blind in the other eye. Jane goes to Ferndean, where he lives, and the two are reunited. The final chapter brings the book to a happy close. They are married and have begun a family; they have friends; he has regained some vision.

In this lesson, students review events and characters in chapters 28 through 38. They then examine the experience that prompts Jane to return to Thornfield. Finally, they look back at events in the novel as a whole.

Procedure

1. Ask students to brainstorm the most important things that happen to Jane after she leaves Thornfield.

   #### Suggested Responses

   - After a few days living as a homeless beggar and nearly dying as a result, she is taken in by St. John Rivers and his sisters, Mary and Diana.

- She gets a position as a teacher in a charity school.
- She finds that her uncle, who died, left her twenty thousand pounds—a staggering sum when converted into today's values.
- St. John wants to marry her, but she resists.
- She hears a mysterious voice calling to her, and she responds by returning to Thornfield.
- She finds the ruin of Thornfield and hears the story of what happened.
- She finds the now blind and maimed Rochester, and in due time, they marry and live happily ever after.

2. Point out that Jane is in many ways a very ordinary young woman—not very pretty, with no great aspirations for the future. Yet she is well educated and talented in art, and she has had several experiences that indicate a kind of extrasensory perception. Ask a volunteer to read aloud the closing pages of chapter 35, beginning with St. John's assertion, "My prayers are heard!"
3. Ask another volunteer to read aloud the closing paragraphs of chapter 37, starting with Rochester saying, "Jane! You think me, I daresay, an irreligious dog."
4. Distribute **Handout 14**, and have small groups answer the questions.

Suggested Responses

1. The novel places little importance on religious institutions. It does seem to align integrity and purity of purpose with trust in God. When all else fails and the situation feels helpless and hopeless, both Jane and Rochester turn to simple faith, and they are rewarded.
2. Omens are linked with the earliest forms of religion, and superstition tends to play a role in most simple societies. The novel includes important dreams, and weather often plays a key role. In the end, Jane puts superstition aside and goes on faith.
3. At Moor House, Jane is part of a caring family, not an abused child, not a resident of a charity school, and not a lowly governess. Her sense of herself is becoming complete.
4. Jane's inheritance gives her an independence she never had before. Far from being greedy, she shares the money with her cousins.
5. Jane hears the voice calling to her and simply knows that she must go. Her intentions are not specified.
6. Rochester is blind and missing one hand; he is very unhappy; he misses Jane very much.

7. The legal impediment of an existing marriage has been removed; Rochester's injuries mean that he needs Jane as much as she needs him; her inheritance has given her some autonomy; she now has friends and family of her own; she has become a fully mature woman who can make her own decisions.
8. The tone is contented and intimate, as Jane ties up the loose strings in friendly dialogue with the reader.

5. Point out that students have finished reading a great classic in British literature—a fairly complicated novel that requires more than one reading for exhaustive comprehension. Distribute **Handout 15**, and have students complete the activity. Note: If students find this difficult, suggest that they first code the items as part of the Gateshead, Lowood, Thornfield, or final section of the story. (Events go in the following order: red room, Mr. Lloyd, Helen, Brocklehurst, consumption, Miss Temple, advertisement, Mrs. Fairfax, horse, saves Rochester, house party, stabbed and bitten, deathbed, Rochester proposes, wedding veil, Briggs and Mason, seeing Bertha, leaving Thornfield, shelter with Rivers, Morton, inheritance, Rivers proposal, voice, ruins, marry.)
6. Remind students of the four general types of conflict, and ask them to indicate which ones are most important in *Jane Eyre*. Lead them to see that person vs. self is central, but we also see person vs. society and person vs. person. Person vs. nature occurs only occasionally and is not the main concern of the novel.
7. Ask students where they see the climax of the novel. At what point does the rising action hit its highest point? (There is more than one way to view this issue. Some see the climax as the interrupted wedding and the revelation of Bertha in her depraved state. Others see it as the moment Jane hears the mysterious voice calling her. Both views can be supported.)

The Resolution of *Jane Eyre*

Directions: Use the following questions to consider the final outcome of the novel.

1. How important is religious faith in this novel?

2. What role does superstition play?

3. What does Jane gain in her experience living with the Rivers family?

4. How important is Jane's inheritance?

5. Why does Jane decide to return to Thornfield?

6. In what condition is Rochester when Jane first sees him?

7. What factors make it possible for Jane to marry Rochester now?

8. What is the tone of the final chapter?

 Name:

Jane Eyre: A Bird's Eye View

Directions: Review the story line by numbering events in order.

_____ Jane advertises for a job as governess.

_____ Jane saves Rochester from burning to death.

_____ Jane is locked in the red room.

_____ St. John Rivers proposes to Jane.

_____ Jane and Rochester marry.

_____ Mr. Lloyd suggests Jane should be sent away to school.

_____ Jane meets Rochester when he is thrown from his horse.

_____ Jane leaves Thornfield rather than give in to Rochester.

_____ Rochester proposes to Jane.

_____ Mason is stabbed and bitten by Bertha.

_____ Jane finds Thornfield Hall in ruins.

_____ Miss Temple leaves Lowood.

_____ Helen Burns dies of consumption.

_____ Jane arrives at Thornfield and meets Mrs. Fairfax.

_____ Jane is summoned to Mrs. Reed's deathbed.

_____ Rochester hosts a house party and invites Blanche Ingram.

_____ Jane becomes a teacher at the village of Morton.

_____ Rochester takes the wedding party to see Bertha.

_____ Jane meets Helen Burns.

_____ Briggs and Mason interrupt the wedding.

_____ Mr. Brocklehurst visits Lowood and brands Jane a liar.

_____ Jane's wedding veil is torn in two.

_____ Jane finds shelter with the Rivers family.

_____ Jane inherits a fortune from her uncle.

_____ Jane hears Rochester's voice calling her and returns to Thornfield.

Lesson 8

The Importance of Minor Characters

Objectives

- To examine the roles that other characters play in Jane Eyre's maturation
- To recognize Charlotte Brontë's extensive use of parallel characters and situations
- To understand how foils are used to enhance characterization

Notes to the Teacher

Although Jane Eyre most often seems a solitary individual, she does not grow to maturity in a vacuum. In her journey from an oppressed and unhappy childhood to contentment and maturity, she encounters others who help to shape her identity. Everywhere she goes there are two peers who contrast with her in interesting ways; there are demanding authority figures; there are often contrasting figures of kindness and cruelty.

Some of these minor characters are clear foils. Georgiana and Eliza Reed, as both children and adults, are rich and spoiled in contrast to Jane's simplicity and honesty. Helen Burns is long-suffering and devout in contrast to Jane's passion and sense of justice. Bertha's unrestrained passion and Blanche Ingram's cool urbanity highlight Jane's struggle toward a balance of passion and reason. Mary and Diana Rivers provide the accepting affection that helps Jane on the final steps of her journey to selfhood.

In this lesson, students examine the effects of other characters on Jane; students note parallels among the four main settings in which Jane lives in the course of the novel. Finally, they discuss Charlotte Brontë's use of foils.

Procedure

1. Point out that Jane is profoundly affected by some of the people she meets in her journey from childhood to maturity. Distribute **Handout 16**, and ask students to use it as a basis to discuss ways the subordinate characters affect the protagonist.

Suggested Responses

> At Gateshead, Mrs. Reed's hostility and injustice oppress Jane for years; rage erupts just prior to the departure for Lowood. John's physical cruelty and superior strength evoke fear and timidity until outrage causes Jane to strike back. Eliza and Georgiana are spoiled and selfish, and they have no regard

for Jane; Georgiana's physical beauty is a constant reminder of Jane's plainness. Bessie is Jane's only support in a hostile household; Abbot, another servant, refers to Jane as a toad. Jane's years at Gateshead leave her an angry girl with almost no self-esteem

At Lowood, Mr. Brocklehurst is every bit as cruel as Mrs. Reed, but he is not always present. His accusation before the entire school devastates Jane, but she comes to realize that others can believe in her. Miss Temple treats Jane and the other students with respect and demonstrates the behaviors of a positive role model; Miss Scatcherd, on the other hand, can be cruel, especially to Helen Burns; this makes Jane seethe with injustice. Helen Burns is Jane's first friend; her philosophy of patient endurance is very different from Jane's beliefs, but from her, Jane learns self-control. Mary Ann Wilson, another friend, provides acceptance but seems innocuous. The eight years at Lowood leave Jane educated and self-controlled; she experiences both success and self-esteem.

At Thornfield, Mrs. Fairfax accepts Jane as an equal and demonstrates a sensible outlook. Adele's affectionate, lively nature gains Jane's affection. Rochester's love for Jane causes her to blossom, but the realization of his deception leads her to choose self-esteem over passion. Bertha is uncontrolled rage, something Jane has learned to reject. Blanche Ingram's cold and calculating sophistication highlights Jane's sincerity. Thornfield teaches Jane that she can love and be loved and greatly enhances her maturity.

At Moor House, St. John is a model of cold virtue; Jane resists but then considers his marriage proposal. Diana and Mary have loving natures and provide a sense of supportive family, the exact opposite of Eliza and Georgiana at Gateshead. At Moor House, Jane finds family and financial independence; she can return to Rochester as an equal.

2. Ask students to observe the parallel individuals and situations in each of the diagrams on the handout. Use the following questions.
   - Who are the authority figures, and what do they have in common? (The authorities are all quite demanding, and Jane at some points must resist them all. In the end, at Ferndean, Jane and Rochester seem to be in perfect partnership.)
   - How does Charlotte Brontë present parallels in peer relationships? (In each situation, two female characters about the same age as Jane affect her growth. Diana and Mary contrast vividly

with Georgiana and Eliza. Mary Ann and Helen, like Diana and Mary, provide acceptance. Bertha and Blanche demonstrate opposite characters, neither healthy.)

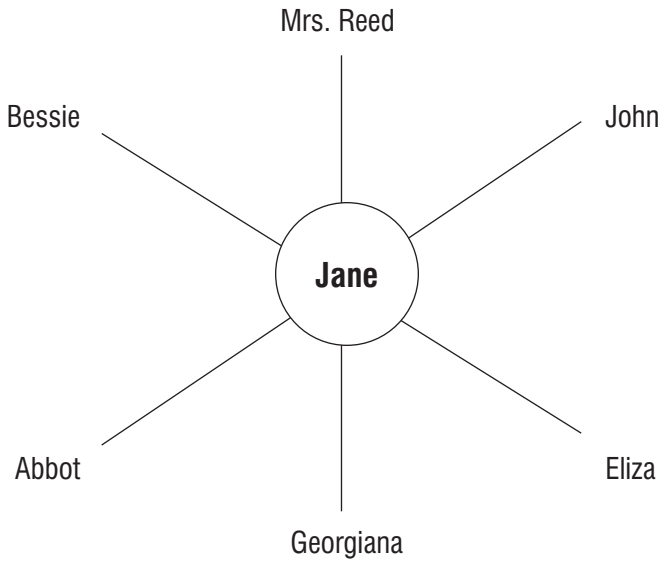
- How do older role models affect Jane? (Bessie and Miss Temple both demonstrate the positive effects of respect and affection. Miss Abbot and Miss Scatcherd show the ugly effects of coldness and cruelty. Mrs. Fairfax provides acceptance.)

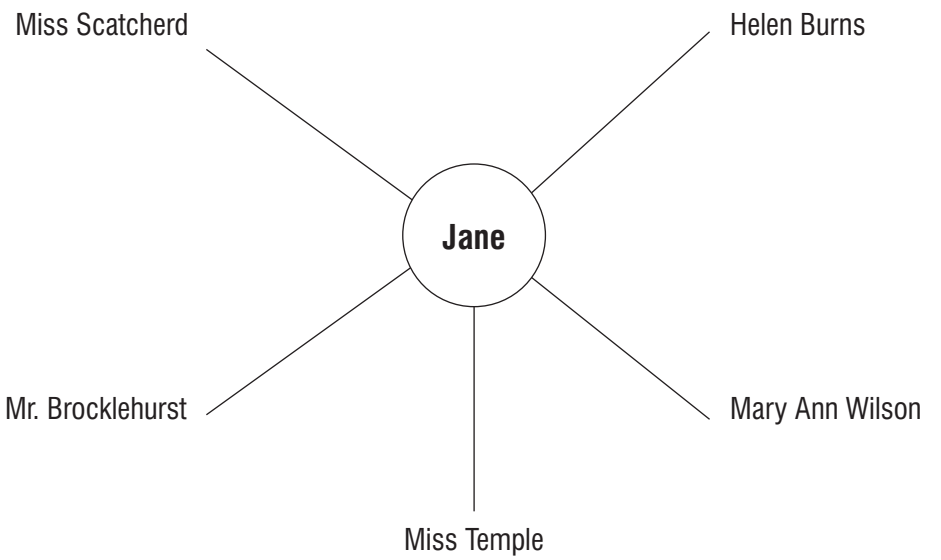
3. Distribute **Handout 17**, and use it to explain the concept of foil characters. Emphasize the importance of the basic similarity between the foil and the protagonist. Mrs. Reed would not be considered a foil because she is a grown-up with children when Jane is a child. Mr. Rochester is not a foil; he is a man who owns a big house, while Jane is a poor governess. Ask students to complete the graphic organizer on the handout. (Georgiana and Eliza are foils; they are spoiled and snobbish, while Jane is ostracized and abused; neither becomes much of anything, while Jane becomes an heiress and a happy wife and mother. Helen Burns is a clear foil; her religious devotion and peaceful acceptance of abuse highlight Jane's passion and sense of right and wrong. Blanche's beauty and coldness contrast with Jane's plain appearance and personal warmth. Bertha's deranged passion highlights Jane's discipline and self-control. Diana and Mary seem tame and ordinary in contrast to Jane's passion and bravery.)

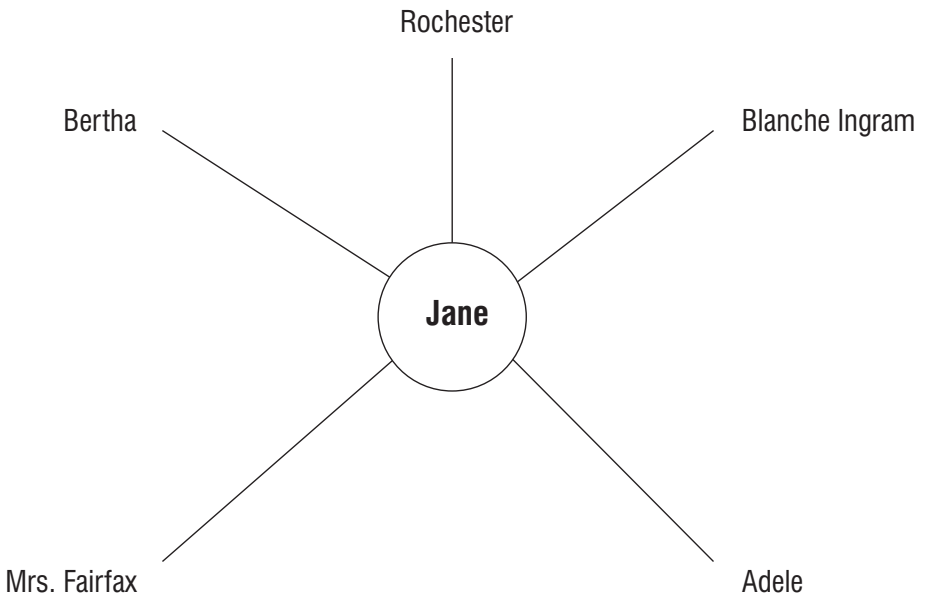
 Name:

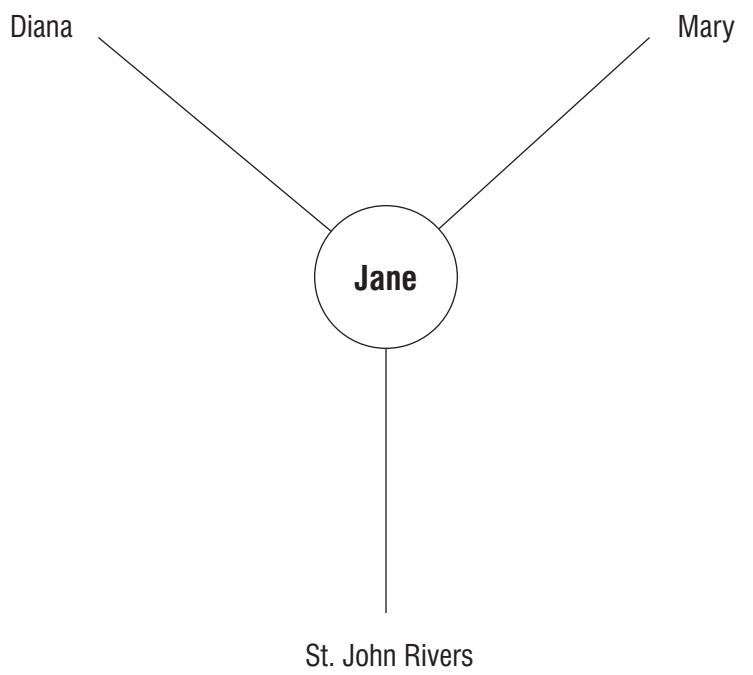
Minor Characters with Major Effects

Directions: The following four diagrams depict stages in Jane Eyre's journey to adulthood. Examine each one, and describe the effects of the minor characters on the protagonist.





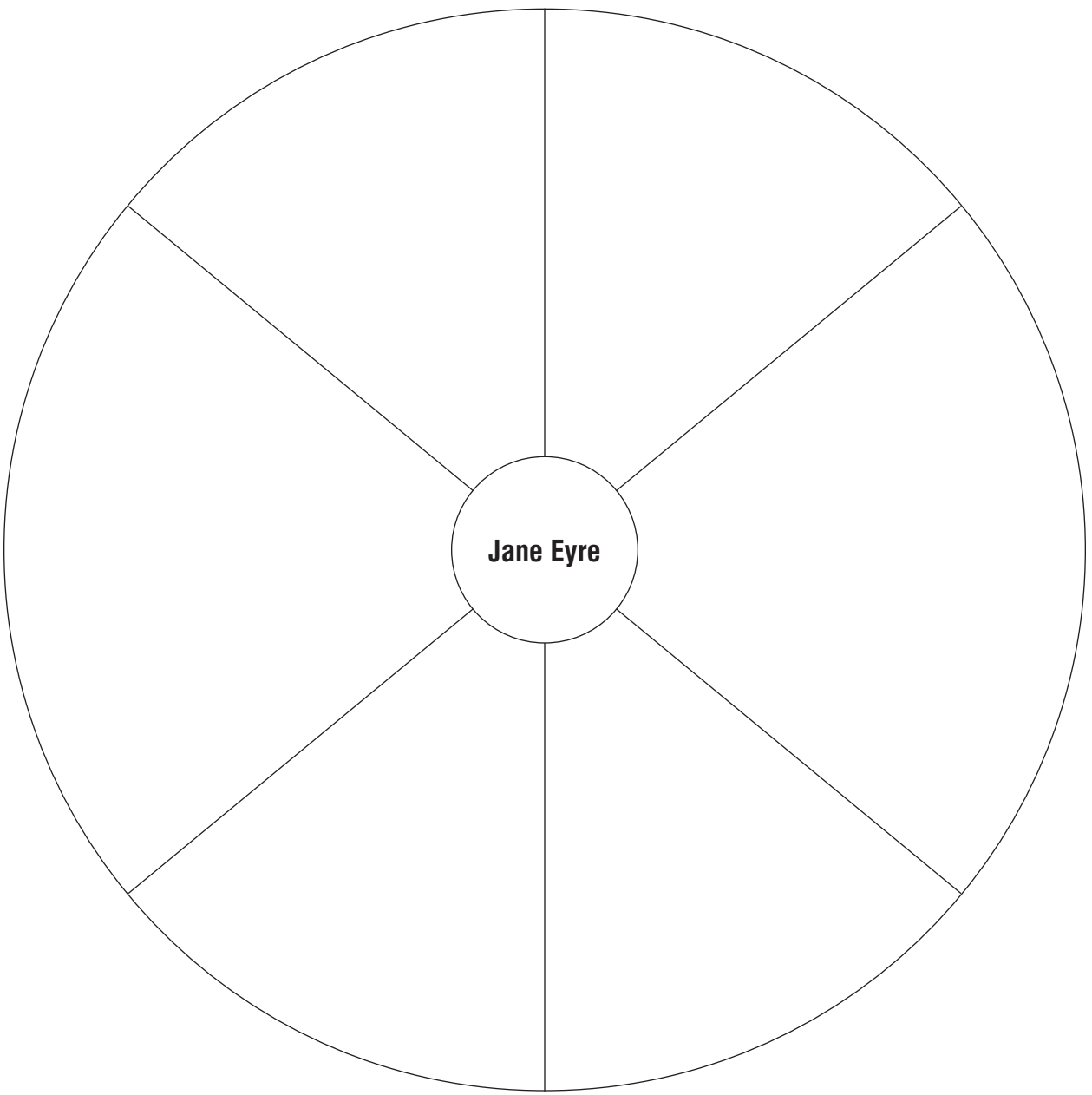




Name:

Foil Characters

Directions: In literature, foil characters have a lot in common with the protagonist but differ from him or her in substantial ways that help to enhance the reader's understanding of the nature of the main character. Use the wheel to identify six foils in *Jane Eyre,* and state what each reveals about Jane herself.



Lesson 9

Narrative Voice in *Jane Eyre*

Objectives

- To consider the effects of first-person point of view
- To consider qualities of the narrative voice in the book
- To use Jane's own words to trace her growth

Notes to the Teacher

Jane Eyre is certainly a first-person novel, so the only thoughts we can hear are those of Jane herself. Who is the speaker? Is it Jane Eyre at various points in her life, or is it Jane Rochester looking back on everything that led her to happiness at Ferndean? For the most part, the speaker seems to immerse herself in her persona at the time of the various events. The beginning of chapters 10 and 38, however, reveal a narrator with a vivid awareness of the whole story, the nature of writing, and the presence of a reading audience. Jane now describes herself as she was in the past, thus revealing more insight into her own identity than she would have had at points along the way.

Through her own words, readers can trace her development and maturation. Her growth involves development of self-esteem, as well as the resolution of various tensions: inferiority/superiority; needs of others/needs of self; submission/rebellion; reason/passion.

In this lesson, students analyze Jane's development by focusing on her own words. They then discuss the novel's point of view.

Procedure

1. Distribute **Handout 18**, and have students work with partners to complete the exercise.

Suggested Responses

1. Ten-year-old Jane has grown up in an atmosphere of insecurity and fear.
2. Jane already shares the snobbishness of a rigid class system.
3. Jane's eruption of anger at Mrs. Reed indicates that revenge can be both sweet and bitter.
4. Jane is outraged at the idea of allowing injustice to prevail.
5. Jane is desperate for love.
6. Lowood has begun to seem like a prison, and Jane has become eager to escape.

7. Jane contests Rochester's right to give commands.
8. Jane turns away from her fantasy of a romance with Rochester.
9. Jane realizes that she can hide her love, but she can never deny it.
10. Jane believes that there are mysteries.
11. Jane realizes that she is not the same person she was when she left Gateshead.
12. Jane has been pushed into revealing her hidden love, but she also reveals her insecurity.
13. Jane insists on maintaining her independence.
14. Rochester was becoming the whole world to Jane.
15. After the interrupted wedding, Rochester has been revealed as a false idol, leaving Jane devastated.
16. Jane decides to follow her principles even though it means losing her love; to do otherwise would be to desecrate the love.
17. Jane is happy to find herself connected to a family.
18. Jane feels that St. John has some kind of power over her.
19. Jane becomes aware of the importance of not just giving in to pressure.
20. Jane experiences inspiration and believes it to be right for her.
21. Jane fears that her return to Thornfield is too late.
22. Jane declares her independence but allows Rochester to decide the terms of their relationship.
23. Jane wants to be an equal in the relationship.
24. In a direct address to the reader, Jane announces her triumph.
25. After ten years, Jane asserts the perfect unity of her marriage with Rochester.

2. Ask students to describe the changes in Jane's character from the beginning of the novel to the end. Emphasize the following points.
   - *Inferiority/superiority*—Throughout the novel, Jane demonstrates ambivalence on this subject; she has low self-esteem, but she is also class conscious and sometimes believes in her own superiority. In the end, her marriage may resolve this conflict to some extent, but her comments about Adele make it clear that there is still a sense of superiority.
   - *Needs of self/needs of others*—Jane learns that she cannot just conform to others' wishes and needs. Life at Ferndean seems to synthesize the needs.
   - *Submission/rebellion*—Jane learns that she does not have to give up her real self.

- *Reason/passion*—Jane is a passionate person who comes to understand that reason and passion can be combined.
- *Reality/fantasy*—Jane chooses reality, but it brings with it the perfect contentment more often associated with fantasy.

3. Point out that Jane also changes in other ways, for example, her attitudes toward imprisonment/freedom and isolation/belonging.
4. Distribute **Handout 19**, and have students answer the questions.

Suggested Responses

1. Charlotte Brontë, the author, is assuming the identity of the protagonist. She indicates that she is very aware of selecting which events to include and which to leave out as insignificant.
2. There is surprise and excitement, maybe even triumph, in the voice.
3. The narrator is thirty-year-old Jane Rochester who is remembering or recreating the story of the life of Jane Eyre. Her past thoughts and feelings are processed through the words of a mature woman. Her feelings about injustice and hypocrisy suggest that she is a reliable narrator.
4. The thirty-year-old often assimilates her voice at earlier ages. For example, the first four chapters overlay the perspectives of ten-year-old and adult.
5. Addresses to the reader may indicate a shift in time or subject matter.
6. Rochester tells of his adventures in Europe with Celine. On her deathbed, Mrs. Reed tells of her deception regarding Jane's uncle. The innkeeper tells of the destruction of Thornfield. Through all of those stories, we are more focused on Jane's responses than on the stories themselves.
7. Books and pictures often reveal Jane's attitudes toward herself and others.
8. When Jane speaks of a past event, she often recounts it in such a way that past and present seem to merge. For a time, we forget about the adult narrator and are primarily absorbed in the agony of a little girl denounced before the whole school as a liar or a young woman who sees a gentleman thrown from his horse.

Jane in Her Own Words

Directions: Read the following quotations, which are taken in order from *Jane Eyre*. Explain what each statement reveals about Jane's changing character. Chapter numbers are given after the quotations.

1. "John had not much affection for his mother and sisters, and an antipathy to me. . . . [E]very nerve I had feared him, and every morsel of flesh on my bones shrank when he came near" (chapter 1).

2. "'No; I should not like to belong to poor people,' was my reply"(chapter 3).

3. "Something of vengeance I had tasted for the first time. As aromatic wine it seemed, on swallowing, warm and racy; its after-flavour, metallic and corroding, gave me a sensation as if I had been poisoned"(chapter 4).

4. "If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way. . . . When we are struck at without a reason, we should strike back again very hard . . . to teach the person who struck us never to do it again" (chapter 6).

5. "'[I]f others don't love me, I would rather die than live. . . . [T]o gain some real affection from you, . . . I would willingly submit to have the bone of my arm broken'" (chapter 8).

6. "I desired liberty; for liberty I gasped; for liberty I uttered a prayer. . . . I abandoned it and framed a humbler supplication. For change, stimulus. . . . 'Then,' I cried, . . . 'grant me at least a new servitude'" (chapter 10).

7. "'I don't think, sir, you have a right to command me, merely because you are older than I, or because you have seen more of the world than I have; your claim to superiority depends on the use you have made of your time and experience'" (chapter 14).

8. "Arraigned at my own bar, Memory having given her evidence of the hopes, wishes, sentiments I had been cherishing since last night . . . Reason having come forward and told, in her own quiet way, a plain, unvarnished tale . . . I pronounced judgment to this effect:—That a greater fool than Jane Eyre had never breathed the breath of life: that a more fantastic idiot had never surfeited herself on sweet lies, and swallowed poison as if it were nectar" (chapter 16).

9. "[T]hough rank and wealth sever us widely, I have something in my brain and heart, in my blood and nerves, that assimilates me mentally to him" (chapter 17).

10. "Presentiments are strange things! and so are sympathies; and so are signs: and the three combined make one mystery to which humanity has not yet found the key"(chapter 21).

11. ". . . I had left a hostile roof with a desperate and embittered heart . . . to seek the chilly harbourage of Lowood. . . . The same hostile roof now again rose before me . . . but I experienced firmer trust in myself and my own powers, and less withering dread of oppression. The gaping wound of my wrongs , too, was now quite healed; and the flame of resentment extinguished" (chapter 21).

12. "'Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you—and full as much heart'" (chapter 23).

13. "'I shall continue to act as Adele's governess; by that I shall earn my board and lodging, and thirty pounds a year besides. I'll furnish my own wardrobe out of that money, and you shall give me nothing but—. . . [y]our regard" (chapter 24).

14. "He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for His creature: of whom I had made an idol" (chapter 24).

15. "My hopes were all dead—struck with a subtle doom, such as, in one night, fell on all the firstborn in the land of Egypt" (chapter 26).

16. "If I were so far to forget myself and all the teaching that had ever been instilled into me, as . . . to become the successor of these poor girls, he would one day regard me with the same feeling which now in his mind desecrated their memory" (chapter 27).

17. "It seemed I had found a brother: one I could be proud of—one I could love: and two sisters, whose qualities were such, that, when I knew them but as mere strangers, they had inspired me with genuine affection and admiration" (chapter 33).

18. "By degrees, he acquired a certain influence over me that took away my liberty of mind: his praise and notice were more restraining than his indifference" (chapter 34).

19. "I was tempted to cease struggling with him—to rush down the torrent of his will into the gulf of his existence, and there lose my own. I was almost as hard beset by him now as I had been once before, in a different way, by another. I was a fool both times. To have yielded then would have been an error of principle; to have yielded now would have been an error of judgment" (chapter 35).

20. "I recalled the voice I had heard: again I questioned whence it came, as vainly as before: it seemed in *me*—not in the external world. I asked, was it a mere nervous impression—a delusion? I could not conceive or believe: it was more like an inspiration" (chapter 36).

21. "I looked with timorous joy towards a stately house; I saw a blackened ruin" (chapter 36).

22. "'If you won't let me live with you, I can build a house of my own close up to your door, and you may come and sit in my parlour when you want company of an evening.' . . . 'I told you I am independent, sir, as well as rich: I am my own mistress'" (chapter 37).

23. "'I love you better now, when I can really be useful to you, than I did in your state of proud independence, when you disdained every part but that of the giver and protector'" (chapter 37).

24. "Reader, I married him" (chapter 38).

25. "I have now been married ten years. . . . No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone, and flesh of his flesh" (chapter 38).

Focus on the Narrator

Directions: Use the following questions to consider the narrative voice in *Jane Eyre*.

1. Read the first paragraph of chapter 10. What does it reveal about the speaker?

2. Read the first sentence in chapter 38. What voice do you hear?

3. Who is the narrator of the novel? How old is she? How reliable is she?

4. How does Charlotte Brontë create a double viewpoint?

5. Why does the narrator on occasion directly address the reader?

6. What other narrators are present in the story? How does Jane's view still dominate?

7. What do books and pictures add to the story?

8. How do shifts in perspective affect the narration?

Lesson 10

Charlotte Brontë's Language

Objectives

- To analyze sentence structures in *Jane Eyre*
- To recognize Brontë's use of imagery and allusions

Notes to the Teacher

For most students, literary style seems like an elusive subject. Music and clothing styles are another matter entirely; young people recognize differences instinctively and usually know what they like. Style includes many aspects of a writer's work, including characteristic sentence structures, images, topics, figures of speech, and allusions. Examination of Charlotte Brontë's word choices and sentence patterns helps the reader to better understand how she uses language to convey meaning, create characters, evoke emotion, and bring the story to life.

Victorian novels have distinctive stylistic elements, just as contemporary works do. Commonalities include an awareness of the need for reform and an emphasis on moral rectitude. Some students find the vocabulary difficult and the sentence structures long and convoluted. Reading aloud can help the ear to pick up patterns easily.

In this lesson, students focus on language structures at the beginning of chapter 20 and at the end of chapter 26. In the first, which is action-centered, Jane awakens to sounds in the night when Mr. Mason goes upstairs to see his sister. The second one focuses on thought. Depending on the level of interest of the students, you may want to extend the examination to other portions of the novel such as Rochester's revelation of his wife after the interrupted wedding and Jane's reunion with him near the end. Students then consider specific examples of Brontë's sentence structure, imagery, and allusions.

Procedure

1. Ask students to listen while you read aloud the first few pages of chapter 20. Ask for examples of words, phrases, and figures of speech which make the passage vivid (short, sharp sentences; cries for help; emotional reactions; figurative language; sound repetitions; allusion to Shakespeare).
2. Lead to an explanation that an author's style is a combination of sentence structures, word choices, images, and figures of speech. Help students to see that Charlotte Brontë uses words in the selection just

read to convey a sense of action and urgency. The lines of dialogue include abrupt cries and sharp questions; these contrast with longer sentences of narration. Emotions are obvious.

3. Read aloud the last few pages of chapter 26. Ask students to comment on ways the language compares and contrasts with that in the previous reading. (The passage is like an inner monologue, with very long and complex sentences. The overall effect of the passage, aided by sentence length and inclusion of numerous adjectives and clauses and by negatives in words and images, is pensiveness and depression.)
4. Distribute **Handout 20**, and have students complete it.

Suggested Responses

1. The dialogue from Rochester is dominated by parallel structures and shows his complete emotional control. He was and is unmoved by Celine's responses and mentions a duel in an offhand manner.
2. The language emphasizes Rochester's rigid emotional control at the interrupted wedding; parallel structures again predominate; the repeated "without" creates a feeling of emptiness.
3. Parallelism and repetition build to a climax with an emphasis on Jane's self-respect.
4. Jane's description of St. John uses parallel structures and concludes with a sharply contrasting negative statement.
5. The parallelism in the description of the students at Morton seems to emphasize the dullness of the students' minds if manners are their most important accomplishment.

5. Point out that parallel structures are definitely part of Charlotte Brontë's style, and ask the class to find additional examples.
6. Distribute **Handout 21**, and have students complete the exercise.

Suggested Responses

1. Rochester compares Jane to a caged bird that would really love to be free. The effects of her past are still evident in her reticence.
2. Rochester again compares Jane to a bird, but she declares her own freedom.
3. Rochester compares Jane to a tiny, helpful bird.
4. Rochester again uses the caged bird image, but he sees that he cannot claim Jane's spirit.
5. The Rivers family cares for Jane as if she were a wounded bird.
6. This time Rochester is the bird, not a little one, but a captive eagle.

7. To Rochester, Jane's voice is sweeter than birdsong.
8. Rochester is again an eagle while Jane is a sparrow, on hand to help.

7. Point out that the novel includes many other images, especially references to heat and coldness and to weather.
8. Explain that another stylistic device often used in the novel is allusion—a reference to something in another literary work or in history. Distribute **Handout 22**. Allow students to use their own previous knowledge and the Internet to complete the handout.

Suggested Responses

1. Guy Fawkes was one of the ringleaders in a plot to blow up Parliament in 1605. Abbot seemed to see Jane as a violent troublemaker.
2. The biblical allusion stresses the noise and confusion of a short recess at Lowood.
3. The reference to the classical myth of the food and drink of the gods stresses the delight Jane took in the treat in Miss Temple's room.
4. The reference to the Bluebeard legend stresses the eeriness of Thornfield on Jane's first night there.
5. Rochester speaks in deliberate riddles.
6. Blanche is compared to the beautiful and unattainable goddess of the hunt.
7. The reference compares the disrupted wedding to the biblical story of children struck down by the angel of death.
8. In the Bible, Lot's wife is turned to stone for looking backward. St. John Rivers does not want Jane to return to her old life.
9. A glance from Medusa would turn people to stone. St. John notes Jane's impassive response to news of her inheritance.
10. In mythology, the apple of discord led to the Trojan War. St. John and Jane have vastly different and irreconcilable ideas about life and love.

Focus on Sentence Structure

Directions: Analyze the grammatical construction of the following sentences from *Jane Eyre*.

1. "Opening the window, I walked in upon them; liberated Celine from my protection; gave her notice to vacate her hotel; offered her a purse for immediate exigencies; disregarded screams, hysterics, prayers, protestations, convulsions; made an appointment with the vicomte for a meeting at the Bois de Boulogne" (chapter 15).

2. "Without speaking, without smiling, without seeming to recognize in me a human being, he only twined my waist with his arm and riveted me to his side" (chapter 26).

3. "'The more solitary, the more friendless, the more unsustained I am, the more I will respect myself'" (chapter 27).

4. "The heart was thrilled, the mind astonished, by the power of the preacher: neither were softened" (chapter 30).

5. "These soon took a pleasure in doing their work well, in keeping their persons neat, in learning their tasks regularly, in acquiring quiet and orderly manners" (chapter 32).

Bird Images in *Jane Eyre*

Directions: Discuss how the bird images of the following passages illustrate the characters of Jane and Rochester.

1. "'I see at intervals the glance of a curious sort of bird through the close-set bars of a cage: a vivid, restless, resolute captive is there; were it but free, it would soar cloud-high'" (chapter 14).

2. "'Jane, be still, don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation.'"

   "'I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you'" (chapter 23).

3. "'It seemed as if a linnet had hopped to my foot and proposed to bear me on its tiny wing'" (chapter 27).

4. "'Consider that eye: consider the resolute, wild, free thing looking out of it, defying me. . . . Whatever I do with its cage, I cannot get at it—the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape . . . '" (chapter 27).

5. "'My sisters, you see, have a pleasure in keeping you . . . as they would have a pleasure in keeping and cherishing a half-frozen bird some wintry wind might have driven through their casement'" (chapter 29).

6. "But in his countenance I saw a change: that looked desperate and brooding—that reminded me of some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe. The caged eagle, whose gold-ringed eyes cruelty has extinguished, might look as looked that sightless Samson" (chapter 37).

7. "'I heard one of your kind an hour ago, singing high over the wood; but its song had no music for me, any more than the rising sun had rays. All the melody on earth is concentrated in my Jane's tongue to my ear . . . : all the sunshine I can feel is in her presence'" (chapter 37).

8. "The water stood in my eyes to hear this avowal of his dependence; just as if a royal eagle, chained to a perch, should be forced to entreat a sparrow to become its purveyor" (chapter 37).

Allusions in *Jane Eyre*

Directions: Charlotte Brontë uses many allusions. Use the Internet as a tool to help you identify and explain the following examples.

1. "Abbot, I think, gave me credit for being a sort of infantile Guy Fawkes" (chapter 3).

2. "[I]n five minutes the confused throng was resolved into order, and comparative silence quelled the Babel clamour of tongues" (chapter 5).

3. "We feasted that evening as on nectar and ambrosia" (chapter 8).

4. " . . . looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle" (chapter 11)

5. "'You are afraid of me, because I talk like a sphynx'" (chapter 14).

6. " . . . Blanche was moulded like a Diana" (chapter 17).

7. " . . . struck with a subtle doom, such as, in one night, fell on all the first-born in the land of Egypt" (chapter 26)

8. "'. . . [I]t is too soon yet to yield to the vacillating fears of Lot's wife" (chapter 31).

9. "'I thought Medusa had looked at you'" (chapter 33).

10. "'[T]he very name of love is an apple of discord between us'" (chapter 34).

Lesson 11
Themes

Objectives

- To explore themes in *Jane Eyre*
- To relate those themes to life today

Notes to the Teacher

Jane Eyre is, in the end, an overwhelmingly positive book that is about as far away from tragedy as one can get without the silly aspects of comedy. Themes have undoubtedly surfaced during earlier discussions, but this lesson invites students to synthesize insights and apply them to life today. The discussion is not intended to be exhaustive; this is a fairly lengthy and complex novel with many insights into life and human nature.

Some ideas seem to emerge as paramount. In the world of this novel, good people in the long run are rewarded, while the evil are punished. In life, neither passion nor reason is sufficient; the two must be integrated. Forgiveness is desirable, while vengeance is destructive. Sincerity is desirable, and each person must follow his or her own sense of right and wrong. An unhappy childhood does not have to ruin a person's life; a kind and loving adult can make all the difference to a child. These are the themes emphasized in this lesson. Students conclude the lesson with reader responses to the novel.

Procedure

1. Review the concept of a literary theme by explaining that it is a central idea conveyed by a story or a poem. Sometimes people express a theme in only one word or phrase such as *love* or *parent-child relationship*, but it is more accurate to use a sentence or at least a phrase that conveys something about the topic. For example, a theme could be that people need love or that a parent-child relationship must involve compromise.
2. Ask students to brainstorm a list of topics that are concerns in *Jane Eyre* (love, friendship, promises, sincerity, abuse, education, integrity, lies, revenge, insanity, class differences, self-esteem, destiny, isolation).
3. Distribute **Handout 23**, and ask small groups to complete the chart.

Suggested Responses

1. Self-control is essential; the only one who can successfully control a person is the person him- or herself. Jane learns self-discipline from Helen Burns at Lowood; leaving Rochester after the interrupted wedding requires immense self-control and is necessary to her sense of her own integrity. Bertha is the personification of complete lack of self-control and its destructive power.
2. Passion is an inherent and important part of being fully human; it must be moderated by reason. Jane begins to learn to moderate her passion when she meets Helen at Lowood, and as she matures she learns to balance emotion and reason. St. John Rivers represents the cold result when a person is passionless.
3. Friendship is an important part of the maturation process and can be a source of healing. Jane's life is enriched by her friendships with Helen Burns and Miss Temple at Lowood and later with the Rivers sisters, as well as by her companionship with Mrs. Fairfax.
4. Lies and pretenses are damaging; the truth will prevail. Mrs. Reed's mind is tortured by her decision to deprive Jane of correspondence with her uncle; Rochester's façade is destroyed at the wedding, and all of his hopes for the future seem to be dashed.
5. Happiness depends on loving and being loved. Even as a little girl Jane seems to know the importance of love; she blossoms in her friendship with Helen and later in feeling loved by Rochester.
6. A person can survive abuse and go on to live a happy life; abusers poison their own characters. Jane experiences abuse when she lives with the Reeds and later at Lowood, yet she grows into a compassionate and forgiving woman. Mrs. Reed exemplifies the fact that abusers do not become happy.

4. Point out that *Jane Eyre* has survived all of these many years since it was written, while so many other books have gone out of print and virtually disappeared. It is regarded as a classic in part because it is well written. Students have already examined the plot and characters, as well as Charlotte Brontë's skillful use of language and literary devices. For a book to last this long, these qualities are not enough. It has to have something that evokes powerful reader responses. Distribute **Handout 24**, and have students complete it individually. Follow with whole class discussion.

Suggested Responses

1. Lead students to recognize that bullies like John Reed are also present in our own society. Is it better to fight back, as Jane does, or to suffer in silence, the way Helen Burns behaves? How hard is it to forgive someone who causes pain and does not apologize?
2. It would be nice but untrue to say that life and people are always fair. Exasperated authority can become abusive and often can get away with it. Students can usually cite numerous examples from classrooms and locker rooms.
3. Mason must have felt horror and shock, as well as pain based on the contrast between memories of his sister and her present reality. It would be painful to know that there was nothing he could do to help her. Dementia can cause the same kinds of conflicts today, but there are more resources to help to deal with it.
4. Rochester's situation is awful, and he probably knows Jane well enough to be sure she will not agree to stay with him if she knows about his wife. He is a normal man, and he wants physical and emotional intimacy. The problem is that he does not treat Jane like an equal adult who has a right to know the truth.
5. Jane shares the money and rejoices in the independence she has acquired. The self-control she has learned over the years helps her in this situation. There are loads of stories of people who win the lottery or acquire a fortune in some other way and find themselves miserable just a few years later.

 Name:

Themes in *Jane Eyre*

Directions: The following topics are important concerns in the novel. For each, write a theme statement, and cite supportive evidence from the text.

Topic	Theme	Textual Evidence
1. Self-control		
2. Passion		
3. Friendship		

 Name:

Topic	Theme	Textual Evidence
4. Truth		
5. Happiness		
6. Abuse		

 Name:

Responding to *Jane Eyre*

Directions: Use the following questions to try to connect the novel with your life.

1. Jane is treated very badly by her aunt and cousins at Gateshead. As an adult, she is able to forgive her aunt, and she changes her plans to meet the needs of Georgiana and Eliza after Mrs. Reed's funeral. Have you ever been treated very badly and been tempted to seek revenge? Were you able to forgive the other person, or did you find yourself seeking revenge?

2. Mr. Brocklehurst humiliates Jane in front of the whole school. Have you ever seen an authority figure do something similar to a child? What was the occasion? What were the consequences? Did friends help to rebuild the child's confidence?

3. Richard Mason goes upstairs to visit his sister, who at first looks quite calm. Then he finds himself attacked with a knife and teeth. Still, when he leaves, he asks Rochester to treat her with kindness. What do you think Mason's thoughts and feelings were? Could something like that happen today?

4. Edward Rochester finds himself stuck with a violently insane wife and chooses to hide her away with a caretaker and go on with life as usual, including an effort to marry again. Are his choices acceptable? What do you think he should have done? Is his desire to live with Jane after the interrupted wedding reasonable?

5. Jane inherits twenty thousand pounds—comparable to a huge amount of money today. She goes from having almost nothing to being an heiress. Do you agree with her choices of what to do with the money? What choices would you make in a similar situation?

Lesson 12

Jane Eyre: The Movie

Objectives

- To consider some of the challenges in adapting a lengthy novel to a movie
- To critically view and discuss a movie version of *Jane Eyre*

Notes to the Teacher

One of the challenges in adapting a long novel like *Jane Eyre* for a movie production is the choice of what to include, what to omit, and what to abbreviate. It is true that, as visual media, movies can say in a single shot what may take several pages in a written work. Still, movie producers have to be sure that the total piece is not so long that the audience will become restless and uncomfortable in their chairs.

In this lesson, students first imagine that they are planning a new movie adaptation of *Jane Eyre*, and they select the scenes from the novel that they consider indispensable. They then view one of the *Jane Eyre* movies and use a viewing guide to assist in analysis. The handout is intended for use with any specific movie you choose. The suggested answers in this lesson plan are based on the 2006 BBC/PBS version, which received very favorable critical reviews.

Procedure

1. Conduct a brief discussion of students' past experiences with movies based on novels. Lead to an understanding that the movie almost invariably involves some changes in the author's original intent. Point out that some movie versions are more satisfying than others.
2. Explain that over the years there have been an amazing number of movie adaptations of *Jane Eyre,* and there will probably be new ones in the years to come. Distribute **Handout 25**, and have students complete the activity. (Answers may vary somewhat. Strong possibilities include the following: the fight with John followed by the red room; the public accusation at Lowood; the death of Helen Burns; Rochester's horse accident; Jane saving Rochester from the fire in his bedroom; the attack on Richard Mason; Jane's return to Gateshead; the incident in which the strange woman tears the wedding veil; the interrupted wedding; the sight of Bertha in her upstairs quarters; Jane's flight from Thornfield; her return; the happy marriage that ensues.)

3. Ask the class to brainstorm a list of characters that could be omitted from the movie version without doing any substantial damage to the story. (Miss Abbot, Mr. Lloyd, Miss Scatcherd, Mary Ann Wilson, and Rosamond Oliver are among the possibilities, along with a host of other people who do not emerge in the novel as distinct personalities. Even someone like Miss Temple, who is fairly important in the Lowood section of the novel, could be dropped.)
4. Distribute **Handout 26**, and ask students to use it to take notes as they view a movie adaptation of the novel. (Note: You may want to interrupt viewing occasionally to allow students to record observations.)

Suggested Responses

1. The 2006 BBC movie emphasizes Jane's absorption in picture books and the terror of the red room. Her overt exclusion from the family portrait illustrates her isolation and loneliness.
2. The Lowood section of the movie, like those dealing with Jane's time at Gateshead and at Ferndean, is very truncated and emphasizes the school's extreme discipline. Miss Temple just about disappears from sight.
3. Few movies feature unattractive stars. In this version, both are attractive, sometimes very attractive, but in certain lightings and from certain angles seem less so.
4. There is a lot of spookiness at both Lowood and Thornfield, especially at night.
5. The movie reflects more modern understandings of mental illness and does not give Bertha the debased qualities of an animal that the book emphasizes.
6. The final scene emphasizes the happiness of Jane, Rochester, and their children. It incorporates the same family portrait idea that in the beginning excluded Jane, but the atmosphere is welcoming and inclusive.
7. Responses will be highly subjective. Ruth Wilson does a superb job of playing Jane Eyre and in an interview explained that the novel itself was like her bible as she was playing the role. Toby Stephens is a credible Rochester; his repeated allusions to witchcraft are an interesting touch. Mrs. Reed seems less sinister and more pathetic than in the novel. Mrs. Fairfax becomes almost a stereotype. Adele Varens seems strangely cast; she somehow does not come across as a child who would need a governess. Bertha is more of a force than a singular human being in the novel; in the movie, she seems enigmatic.

5. In contrast, show clips from the 1944 movie starring Orson Welles and Joan Fontaine. Point out instances where that movie seems to have influenced recent attempts, and highlight characteristics of an older style of moviemaking.

 Name:

Lights, Camera, Action!

Directions: Imagine that you are involved in creating a new movie adaptation of *Jane Eyre*. You have observed that if you try to include everything that is in the novel, the movie will be way too long. Your first task is to select eight scenes that you think are indispensable and that you want to be highlights in your movie. Use the boxes below to identify them in the order in which they occur.

Scene 1	Scene 2
Scene 3	Scene 4
Scene 5	Scene 6
Scene 7	Scene 8

Viewing *Jane Eyre*

Directions: Use the following questions for an analytical approach to viewing the movie adaptation.

1. How does the movie convey Jane's childhood of isolation and loneliness at Gateshead?

2. Jane is at Lowood for eight years. How does the movie handle the time period?

3. The novel makes it clear that Rochester is not handsome and Jane is not pretty. Does the movie adhere to that? Explain your answer.

4. To what extent does the movie incorporate Gothic elements? Be specific.

5. How does the movie portray Rochester's wife?

6. What do the movie's closing scenes emphasize?

7. Fill in the number of stars you would give the movie for the presentation of each of the following characters.

Jane Eyre	☆ ☆ ☆ ☆ ☆
Edward Rochester	☆ ☆ ☆ ☆ ☆
Mrs. Reed	☆ ☆ ☆ ☆ ☆
Mrs. Fairfax	☆ ☆ ☆ ☆ ☆
Adele Varens	☆ ☆ ☆ ☆ ☆
Bertha Rochester	☆ ☆ ☆ ☆ ☆

Reading Guide

Directions: Use the following questions to clarify your understanding.

Chapter 1

1. Identify the people in the Reed household, and describe their relationships.
2. Describe the place setting.
3. What happens?
4. What feelings does the first chapter evoke in readers?

Chapter 2

1. What new insights do we get about the Reed family?
2. Describe the red room. Why does Jane fear it?
3. Why does Jane feel like "a discard in Gateshead Hall"?

Chapter 3

1. What do we learn about Jane's family?
2. What is the difference between Bessie's and Abbot's treatment of Jane?
3. What are our impressions of Gateshead?
4. What happens to Jane in the red room?
5. What are her thoughts about poverty?

Chapter 4

1. How does Jane's situation change?
2. What is the importance of Jane's statement that "human beings must love something"?
3. Describe Mr. Brocklehurst.
4. What does Mrs. Reed fear?
5. What does Jane learn about vengeance?
6. What do we learn about Lowood?

Chapters 5–10

1. How does Mr. Brocklehurst humiliate Jane at Lowood?
2. Who is Miss Scatcherd?
3. What role does Helen Burns play in Jane's life?
4. What ironic effect does typhus have on Lowood?
5. Who is Miss Temple?
6. Why and how does Jane leave Lowood?

Chapters 11–20

1. Describe Thornfield Hall.
2. Who are Mrs. Fairfax and Adele?
3. How does Jane first encounter Mr. Rochester?
4. Who is Blanche Ingram?
5. What attracts Rochester to Jane?
6. How does Jane save Rochester's life?
7. Why does Rochester dress as an old gypsy woman?
8. Why does he question Jane's loyalty in chapter 19? How does she respond?
9. What happens to Mr. Mason when he visits Thornfield?

Chapters 21–27

1. How does Jane's return to Gateshead reveal the growth in her character?
2. Jane believes in presentiments and signs. What examples can you find?
3. What happens at the wedding ceremony?
4. Describe the scene at the top floor of Thornfield Hall.
5. What is Rochester's rationale in claiming that he has a right to marry Jane?
6. Why does Jane decide to leave Rochester?

Chapters 28–35

1. Who are the people at Moor House?
2. How does Jane's time there add to her personal growth?
3. How does St. John Rivers contrast with Rochester?
4. What does Rivers want from Jane?
5. What strange experience does Jane have at the end of chapter 35?

Chapters 36–38

1. Where does Jane go, and what does she discover?
2. What has happened to Rochester?
3. How does Jane summarize what happens next?

Reading Guide Responses

Chapter 1

1. Family members are Mrs. Reed and her three children—Eliza, John, and Georgiana; they treat Jane, an orphaned relative who lives with them, badly. Bessie and Abbot are servants in the house.
2. The drawing room is a cozy place used only by Mrs. Reed and her children. Jane often retreats to a curtained window seat in the breakfast room. The scene outside is dismal.
3. Jane, excluded from the family circle, takes refuge in the window seat. John discovers her and physically abuses her. Mrs. Reed sides with her son and orders Jane to be locked in the dreaded red room.
4. Readers usually feel sorry for Jane and recognize John as the pampered bully his mother has allowed him to become. We want Jane to escape this cruel place, but where can she possibly go?

Chapter 2

1. Jane is only at Gateshead because of Mrs. Reed's promise to her dying husband. John is vicious and cruel. The servants warn Jane to demonstrate humility and gratitude.
2. Mr. Reed died in the red room; the walls are pink, and everything else in the room is red. Jane is afraid she will see Mr. Reed's ghost.
3. Jane does not fit in with the Reed family; she dislikes them, and they reject her.

Chapter 3

1. Jane's father was a poor clergyman; her mother married him despite her family's objections. Both parents died of typhus when Jane was a baby.
2. Bessie seems to sympathize with Jane; Abbot sees her as sneaky, plain, and unlovable.
3. Gateshead is a wealthy and snobbish place, making boarding school look like a welcome escape.
4. After Jane faints in the red room, she awakens to the presence of Mr. Lloyd, a kind apothecary who offers school as a possibility.
5. The novel is set in a very class-conscious time; to Jane, poverty means hunger, ragged clothes, and rude manners. She does not want any of that.

Chapter 4

1. Jane is set to go away to Lowood, and Mrs. Reed is determined to ignore her in the meantime. Bessie seems so agreeable that Jane even hugs her.
2. Jane longs for someone to love and lavishes affection on her doll.
3. Mr. Brocklehurst is a grim man with an expressionless face.

4. Mrs. Reed fears the truth, that she has been cruel to Jane and has disregarded her husband's dying request.
5. Vengeance feels quite pleasant at first, but then it corrodes the person who harbors it.
6. Lowood sounds like a grim place in which the girls eat sparely, dress very simply, and are expected to be hardy.

Chapters 5–10

1. Mr. Brocklehurst, Lowood's director, condemns Jane as a liar before the entire school.
2. Miss Scatcherd is a teacher who seems to go out of her way to punish Helen Burns.
3. Helen Burns becomes Jane's best friend. The two girls have very different characters; while Jane is feisty, Helen believes in loving her enemies and accepting punishment without malice or vengeance. She introduces an entirely different way of thinking to Jane.
4. When children at the school begin to die of typhus, the regimen at the school becomes more relaxed, and food and clothing improve.
5. Miss Temple, the Lowood superintendent, does not agree with Mr. Brocklehurst's harsh measures. She provides Jane with kindness and support.
6. Miss Temple's marriage and departure from Lowood prompt Jane to advertise for a position as a governess.

Chapters 11–20

1. Thornfield is a three-story manor house; Jane finds it very impressive.
2. Mrs. Fairfax is the housekeeper at Thornfield Hall; this makes her a top-level servant with a lot of authority and power. Adele is Rochester's ward.
3. Jane first meets Rochester when he falls from his horse because of an accident; at the time, she does not know who he is.
4. Blanche Ingram is a beautiful and arrogant society woman who seems to want to marry Rochester; she exhibits disdain for people in Jane's position.
5. In contrast to other women Rochester has known, Jane is honest.
6. Jane awakens in the middle of the night and sees smoke coming from Rochester's room; she douses the fire. Jane thinks that Grace Poole is responsible.
7. Rochester wants to learn Jane's attitude toward himself.
8. Rochester's questions seem to indicate that there is a reason why people might turn against him. He provides no specific details. Jane says that she would accept criticism for his sake.
9. When Mason goes upstairs he is attacked with a knife and viciously bitten. Jane does not learn exactly what happened.

Chapters 21–27

1. Jane's bitterness against the Reeds has dissipated. She no longer hates them but now has the strength to extend forgiveness. She has matured greatly, and she wishes no one harm.
2. Both dreams and weather figure prominently. Jane dreams of a baby twice, once before Mrs. Reed dies and again before the interrupted wedding. She dreams of Thornfield as a ruin. The coldness at Gateshead is not just a matter of temperature. After Rochester's proposal, a storm rages and lightning splits the chestnut tree, and Bertha tears the wedding veil in two, both signs of the separation of the lovers.
3. The wedding is interrupted when someone declares an impediment. Rochester takes everyone back to Thornfield and reveals his deranged wife, who has been living on the third floor under the care of Grace Poole, although, as we know, she sometimes escapes.
4. Rochester's wife is described in bestial terms; she has completely degenerated into madness.
5. Rochester claims that he was tricked into the marriage in the first place. He wants some happiness and love in his life. He rationalizes that God will understand and forgive.
6. Jane knows that Rochester has not been truthful and open with her. She believes that his love for her will not last, and she will not live as his mistress.

Chapters 28–35

1. St. John Rivers lives at Moor House with his sisters—Diana and Mary. Jane discovers that they are her cousins, and she inherits money from her uncle.
2. At Moor House, Jane becomes an accepted part of a family. Later and rather suddenly, she is no longer a penniless orphan.
3. Rivers and Rochester are foils. Rivers is fair, slender, and almost beautiful in appearance; Rochester is dark, stocky, and not handsome. In terms of mythology, Rochester is Vulcan to Rivers's Apollo. While Rivers is dispassionate, Rochester is just the opposite.
4. Rivers wants Jane to marry him and come along with him as a missionary's wife. He does not promise her love. Jane resists him, but he applies a lot of pressure.
5. Jane hears a mysterious voice calling for her.

Chapters 36–38

1. Jane returns to the vicinity of Thornfield Hall and sees that the house is a burned-out ruin. She hears the story of the fire, of Rochester's effort to save everyone, and of Bertha's death.
2. Rochester was blinded in the fire at Thornfield. He also had to have a hand amputated. When Jane first sees him, he looks like a bitter man.
3. Jane describes her life with Rochester as blissfully happy; he has begun to regain some sight, and they are having a family together.

Culminating Activities

Directions: Select one or more of the following projects to complete your study of *Jane Eyre*.

1. Read *Wide Sargasso Sea* by Jean Rhys, and discuss its relationship with *Jane Eyre*.
2. Research Charlotte Brontë's life, and discuss autobiographical elements in the novel.
3. Read *Wuthering Heights* by Emily Brontë, and discuss ways the book compares and contrasts with *Jane Eyre*.
4. Read all or part of *The Madwoman in the Attic* by Sandra M. Gilbert and Susan Gubar, and relate your findings to *Jane Eyre*.
5. Write an essay in which you discuss *Jane Eyre* as a Gothic novel.
6. Research the meaning of the term *Byronic hero*, and discuss the extent to which it applies to Rochester.
7. Analyze Jane's development of a sure sense of herself during the course of the novel.
8. Write an essay analyzing the effects of friendships on Jane's development.
9. Write an essay in which you analyze the role of omens and dreams in the novel.
10. View a film adaptation of the novel, and write an essay in which you assess its effectiveness.
11. Create visual interpretations of key scenes in the novel.
12. Create a talk show in which you interview people who knew Jane at various points in her life.
13. Write an essay in which you discuss Charlotte Brontë's use of foil characters.
14. Research the Victorian era, and write an essay in which you analyze ways the novel reflects Victorian mores.
15. Write an essay or create a multimedia presentation in which you discuss the way the novel treats the tensions between passion and control.
16. Write a series of diary entries from Jane Eyre's point of view.
17. Write an essay in which you discuss the morality of Rochester's effort to marry Jane while his wife was still alive.
18. Create a one-act play based on a section of the novel, and recruit friends to help you act it out.
19. Write an essay in which you discuss the extent to which some of the characters can be seen as caricatures.
20. Research Haworth Place, and report on its history as a manse and as a tourist attraction.

Quiz 1: Chapters 1–10

Directions: Choose the best answers.

_____1. Jane's parents died from
- a. an accident.
- b. tuberculosis.
- c. diphtheria.
- d. typhus.

_____2. Mrs. Reed's main attitude toward Jane is
- a. affection.
- b. gratitude.
- c. jealousy.
- d. resentment.

_____3. Jane lives with the Reed family at a house named
- a. Felicity.
- b. Gateshead.
- c. Harmony.
- d. Heather.

_____4. Jane is tormented by her cousin named
- a. Frank.
- b. Robert.
- c. Matthew.
- d. John.

_____5. Jane's favorite activity as a child seems to be
- a. playing outside.
- b. reading books with pictures.
- c. sewing clothes for her doll.
- d. playing the piano.

_____6. Mrs. Reed punishes Jane by locking her in
   a. the basement.
   b. the red room.
   c. the attic.
   d. the purple room.

_____7. Mr. Lloyd is a
   a. teacher.
   b. minister.
   c. druggist.
   d. grocer.

_____8. When Mr. Brocklehurst asks Jane how she will avoid going to hell, Jane answers that she
   a. will be good.
   b. cannot avoid it.
   c. will be careful not to die.
   d. will sneak into heaven.

_____9. What does Jane compare to a drink that first seems delicious but then turns poisonous?
   a. laziness
   b. vengeance
   c. love
   d. jealousy

_____10. The teacher at Lowood who seems to persecute Helen Burns is
   a. Miss Scatcherd.
   b. Miss Temple.
   c. Miss Smith.
   d. Mr. Brocklehurst.

_____ 11. Jane is publicly accused and punished as a

a. liar.
b. thief.
c. glutton.
d. runaway.

_____ 12. Jane mentions her friendships with Helen Burns and

a. Mary Ann Wilson.
b. Matilda Motts.
c. Mary Jane Jones.
d. Martha Temple.

_____ 13. What causes the rules at Lowood to become more relaxed?

a. Mr. Brocklehurst's resignation
b. Miss Temple's authority
c. an epidemic
d. a new board of directors

_____ 14. What prompts Jane to leave Lowood?

a. the death of Helen Burns
b. a typhus epidemic
c. the cruelty of Mr. Brocklehurst
d. the departure of Miss Temple

_____ 15. Just before leaving Lowood, Jane has a visit from

a. Bessie.
b. Mrs. Reed.
c. Miss Abbot.
d. Georgiana.

Quiz 2: Chapters 11–20

Directions: Choose the best answers.

_____1. The housekeeper at Thornfield Hall is
   a. Mrs. Poole.
   b. Mrs. Fairfax.
   c. Mrs. Varens.
   d. Mrs. Rochester.

_____2. Jane is going to teach a young girl named
   a. Catherine.
   b. Renee.
   c. Marguerite.
   d. Adele.

_____3. Jane is told that Grace Poole was hired to
   a. help with the cooking.
   b. do some sewing.
   c. look after Mr. Rochester's ward.
   d. organize the house cleaning.

_____4. Jane first meets Rochester when
   a. she arrives at Thornfield for an interview.
   b. he is thrown from his horse.
   c. he throws a large party.
   d. he picks her up in Millcote.

_____5. Mr. Rochester examines and asks questions about some of Jane's
   a. watercolor paintings.
   b. sculptures.
   c. attempts to write stories.
   d. needlework.

_____6. Who tells Jane about Rochester's history with his father and brother?

a. Mrs. Fairfax
b. Leah
c. the coachman
d. Mr. Rochester himself

_____7. Jane saves Rochester from

a. drinking poisoned tea.
b. drowning.
c. burning to death.
d. falling off the roof of Thornfield.

_____8. Jane does a self-portrait in

a. watercolors.
b. oil paints.
c. crayon.
d. colored pencils.

_____9. Jane hears that Rochester is romantically interested in a woman named

a. Phoebe.
b. Millicent.
c. Amy.
d. Blanche.

_____10. Who dresses in disguise as an old gypsy woman?

a. Mrs. Fairfax
b. Grace Poole
c. Jane
d. Rochester

_____ 11. A visitor from Jamaica is named

a. Mr. Clifton.
b. Mr. Lamieux.
c. Mr. Mason.
d. Mr. Lennox.

_____ 12. The visitor is wounded when he is

a. thrown from a window.
b. stabbed and bitten.
c. thrown by a horse.
d. assaulted in a robbery.

_____ 13. Rochester questions Jane's

a. loyalty to him.
b. belief in God.
c. ability to teach.
d. willingness to work.

_____ 14. The guests

a. look down on Jane.
b. respect her position in the household.
c. notice how much Jane has taught her pupil.
d. never even notice Jane's presence.

_____ 15. It is evident that Jane

a. has fallen in love with Rochester and is determined to marry him.
b. loves Rochester but understands that nothing can come of it.
c. has quickly fallen in and out of love with Rochester.
d. is determined never to marry.

Quiz 3: Chapters 21–27

Directions: Choose the best answers.

_____1. Jane returns to Gateshead at the request of
- a. Georgiana.
- b. Mr. Lloyd.
- c. John.
- d. Mrs. Reed.

_____2. Mrs. Reed gives Jane
- a. money.
- b. a box of books.
- c. a portrait of her parents.
- d. a letter.

_____3. Jane stays at Gateshead for
- a. a week.
- b. two weeks.
- c. a month.
- d. a year.

_____4. The night that Rochester proposes to Jane, lightning strikes
- a. the third floor of the house.
- b. Mr. Rochester's horse.
- c. a horse chestnut tree.
- d. a church tower.

_____5. Jane describes a dream in which she is walking down a strange road carrying
- a. a baby.
- b. a suitcase.
- c. a pile of books.
- d. a large rug.

_____6. She also describes a dream about
   a. riding in a carriage in London.
   b. Thornfield in ruins.
   c. being in a small boat in the middle of the ocean.
   d. being buried alive.

_____7. A strange woman in Jane's room
   a. started a fire.
   b. stained her wedding dress with blood.
   c. ruined her wedding veil.
   d. told a story about life in Jamaica.

_____8. Who is responsible for the interruption of the wedding?
   a. Mr. Mason
   b. Blanche Ingram
   c. Mrs. Fairfax
   d. Grace Poole

_____9. Grace Poole is employed as
   a. a seamstress.
   b. a laundress.
   c. a cook.
   d. a caretaker.

_____10. Jane's descriptions of Rochester's wife stress her
   a. wildness.
   b. femininity.
   c. fragility.
   d. beauty.

_____ 11. Rochester calls his wife

a. Martha.
b. Helga.
c. Bertha.
d. Celine.

_____ 12. Rochester wants Jane to

a. seek a new life for herself elsewhere.
b. live with him as if they were married.
c. travel with him to India.
d. stay on as Adele's governess.

_____ 13. Jane has a strange dream that she is back

a. at Helen's graveside.
b. at Lowood standing on the stool.
c. in the red room at Gateshead.
d. at her parents' burial place.

_____ 14. In leaving Thornfield, Jane feels

a. devastated.
b. vindicated.
c. energized.
d. fearful.

_____ 15. Her traveling companion is

a. Adele.
b. Mrs. Fairfax.
c. Bessie.
d. no one.

Quiz 4: Chapters 28–38

Directions: Choose the best answers.

_____1. At Moor House, Jane uses the name
   a. Jane Rivers.
   b. Adele Evans.
   c. Jane Eliot.
   d. Helen Smith.

_____2. St. John has two sisters named
   a. Mildred and Jessica.
   b. Mary and Diana.
   c. June and Delphine.
   d. Agnes and Sophie.

_____3. Jane learns that she has inherited
   a. two thousand pounds.
   b. five thousand pounds.
   c. twenty thousand pounds.
   d. one hundred thousand pounds.

_____4. St. John wants to marry Jane and go to
   a. Africa.
   b. America.
   c. Jamaica.
   d. India.

_____5. When she lives with the Rivers family, Jane works as a
   a. governess.
   b. teacher.
   c. nurse.
   d. shopkeeper.

_____6. How many people died the night of the fire at Thornfield?

a. one
b. two
c. four
d. five

_____7. Jane finds Rochester living at a place called

a. Ferndean.
b. Leafdom.
c. Pinehaven.
d. Heathcliff.

_____8. Because of the burning house, Rochester lost

a. a leg.
b. a hand.
c. his hearing.
d. his sanity.

_____9. How old is Jane at the end of the novel?

a. about thirty
b. about forty
c. about fifty
d. about sixty

_____10. Jane says nothing about what happened to

a. Adele.
b. St. John.
c. Bertha.
d. Abbot.

Quiz Answer Keys

Quiz 1	Quiz 2	Quiz 3	Quiz 4
1. d	1. b	1. d	1. c
2. d	2. d	2. d	2. b
3. b	3. b	3. c	3. c
4. d	4. b	4. c	4. d
5. b	5. a	5. a	5. b
6. b	6. a	6. b	6. a
7. c	7. c	7. c	7. a
8. c	8. c	8. a	8. b
9. b	9. d	9. d	9. a
10. a	10. d	10. a	10. d
11. a	11. c	11. c	
12. a	12. b	12. b	
13. c	13. a	13. c	
14. d	14. a	14. a	
15. a	15. b	15. d	

Vocabulary in *Jane Eyre*

Directions: The novel reveals Charlotte Brontë's superb vocabulary and gives you a chance to add some new words to your own discussion and writing. The following words come from the first four chapters of the novel. Try to define them from context, and check your definitions against those in a dictionary. As you continue to read the novel, find at least fifteen additional words that can be useful to you. Define each one, and create a crossword puzzle to help your classmates learn the words.

Chapter 1

1. chidings
2. cavillers
3. promontories
4. vignettes
5. torpid
6. diffidence
7. visage
8. bilious
9. antipathy
10. pungent

Chapter 2

1. ignominy
2. riveted
3. acrid
4. indemnity
5. thwarted
6. opprobrium
7. consternation
8. sanguine
9. interloper
10. virulent

Chapter 3

1. apothecary
2. reverberation
3. reprimand
4. perused
5. doleful
6. caste
7. emulation

Chapter 4

1. aversion
2. execrations
3. hiatus
4. dearth
5. usurious
6. vehement
7. orthodox
8. recompense
9. devoid
10. mandate
11. sotto voce
12. sequestered
13. lea

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Common Core English Language Arts Standards

Jane Eyre

ISBN 978-1-56077-948-3

Entire Unit

RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
W.11-12.2b	Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
W.11-12.2c	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

W.11-12.3a	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.11-12.3b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.11-12.3d	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
SL.11-12.1b	Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
SL.11-12.1c	Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
SL.11-12.1d	Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization,

	development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
L.11-12.2b	Spell correctly.
L.11-12.3a	Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
L.11-12.4a	Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.4b	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
L.11-12.4c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5a	Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
L.11-12.5b	Analyze nuances in the meaning of words with similar denotations.
L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Source

Common Core State Standards (Washington, D.C.: National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010)

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ISBN 978-1-56077-948-3