

# stageNOTES™

A FIELD GUIDE FOR TEACHERS

A tool for using the theater  
across the curriculum to meet  
National Standards for Education

- Production Overview
- Lesson Guides
- Student Activities
- At-Home Projects
- Reproducibles

# JANE EYRE

THE MUSICAL

JANE EYRE

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A FIELD GUIDE FOR TEACHERS

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# Using the Field Guide

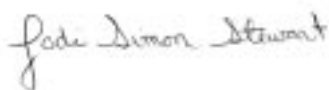
Camp Broadway is pleased to bring you the *Jane Eyre The Musical* edition of StageNOTES™, the fifth in our series. We are proud to be affiliated with this magnificent musical adaptation of Charlotte Brontë's timeless novel. This guide has been developed as a teaching tool to assist educators who are introducing their students to the story for the first time via the Broadway performance, or to complement study of the novel in preparation for seeing the show.

By using StageNOTES™, you will see how *Jane Eyre* exposes us to the past (**History**), expands our visual and verbal vocabulary (**Language Arts**), illuminates the human condition (**Behavioral Studies**), aids in our own self-exploration (**Life Skills**) and encourages creative thinking and expression (**The Arts**).

The Camp Broadway creative team, consisting of theater educators, scholars, researchers, and theater professionals, has developed a series of lesson plans that, although inspired by and themed around *Jane Eyre*, can also accompany class study of Brontë's novel and other literary, theatrical, or historical works. To assist you in preparing your presentation of each lesson, we have included: an **objective**; an **excerpt from the script** of *Jane Eyre The Musical*; a **discussion topic**; a **writing assignment**; and an **interactive class activity**. A reproducible handout accompanies each lesson unit which contains: an essay question; a creative exercise; and an "after hours activity" that encourages students to interact with family, friends, or the community at large.

The curriculum categories offered in the *Jane Eyre The Musical* study guide have been informed by the basic standards of education detailed in *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education, 2nd Edition*, written by John S. Kendall and Robert J. Marzano (1997). This definitive compilation was published by Mid-Continent Regional Education Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASDC) after a systematic collection, review, and analysis of noteworthy national and state curricular documents in all subjects.

The *Jane Eyre The Musical* study guide is for you, the educator, in response to your need for standards-compliant curriculum. We hope this study guide will help you incorporate *Jane Eyre* into your classroom activities.



Jodi Simon Stewart  
Director of Education  
Camp Broadway

*Opening Night*

# JANE EYRE

THE MUSICAL

ANNETTE NIEMTZOW JANET ROBINSON PAMELA KOSLOW and MARGARET McFEELEY GOLDEN  
 in association with JENNIFER MANOCHERIAN and CAROLYN KIM MCCARTHY  
 present

## JANE EYRE

based on the novel by  
 CHARLOTTE BRONTE

book and  
 additional lyrics by  
 JOHN CAIRD

music and lyrics by  
 PAUL GORDON

starring

MARLA SCHAFFEL JAMES BARBOUR  
 NELL BALABAN SANDY BINION ANDREA BOWEN STEPHEN R. BUNTROCK BRADLEY DEAN  
 ELIZABETH DeGRAZIA BRUCE DOW GINA FERRALL BONNIE GLEICHER RITA GLYNN  
 GINA LAMPARELLA MARGUERITE MacINTYRE LISA MUSSER BILL NOLTE JAYNE PATERSON  
 DON RICHARD ERICA SCHROEDER LEE ZARRETT  
 and  
 MARY STOUT

scenic design  
 JOHN NAPIER

costume design  
 ANDREANE NEOFITOU

lighting design  
 JULES FISHER & PEGGY EISENHAUER

associate scenic design  
 KEITH GONZALES

associate director  
 JAYNE PATERSON

projections design  
 JOHN NAPIER, LISA PODGUR CUSCUNA,  
 JULES FISHER & PEGGY EISENHAUER

casting  
 JOHNSON-LIFF  
 ASSOCIATES CSA  
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music director, vocal and  
 incidental music arrangements  
 STEVEN TYLER

orchestration  
 LARRY HOCHMAN

directed by  
 JOHN CAIRD & SCOTT SCHWARTZ

AMERICAN PREMIERE OF JANE EYRE PRODUCED BY LA JOLLA PLAYHOUSE, LA JOLLA, CA.  
 MICHAEL GREIF artistic director  
 NEEL KELLER, ASSOCIATE ARTISTIC DIRECTOR/DES MCHANUFF, managing director  
 THE PRODUCERS AND CREATIVE TEAM OF JANE EYRE WOULD LIKE TO THANK  
 LA JOLLA PLAYHOUSE FOR ITS CONTRIBUTION TO THE DEVELOPMENT AND PRODUCTION OF THE SHOW.

ORCH  
 3x  
 BROOKS ATKINSON THEATRE  
 256 WEST 47TH STREET  
 SUN DEC 18, 2000 3:00PM  
 NO REFUNDS/NO EXCHANGE  
 JANE EYRE  
 \$86.00  
 C

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# Producer's Note

Producing *Jane Eyre* is strange business. First, there is the matter of honoring one of the most loved novels of all times. Secondly, there is the matter of supporting the effort to musicalize it. As producers, we have been lucky.

Our creative team is notable, both in their credits and in their talents. John Caird, the writer/co-director, was one of the geniuses who brought *Les Miserables* and *The Life and Times of Nicholas Nickleby* to stage life. No one has a keener ability to honor source material, and yet triumphantly bring it to the stage. Paul Gordon, our composer, is a man of rare sensibility, who embraced Charlotte Brontë's words, and let them sing.

We added John Napier (set design), Andreane Neofitou (costumes), and Jules Fisher and Peggy Eisenhauer (lighting) to the mix, and wound up with a unique theatrical story telling machinery, which brings a dense novel to the stage in multiple scenes with ease. Through John's, Jules and Peggy's and the projection designer Lisa Cuscuna's efforts, we also used moving lights for the first time ever — a new technology — to create projected places and scenery with vivid visualizations.

Producing is strange business, indeed. It involves multiple voices, huge amounts of money, diverse and demanding activities. It humbles one, and it certainly humbles us to have brought *Jane Eyre* to its Broadway life. We must now depend on audiences to admire and embrace it.

Annette Niemtow  
Lead Producer



# Synopsis

## A Synopsis of *Jane Eyre The Musical*

The story begins in the attic of Gateshead Hall. The orphan child, Jane Eyre, is being raised in the home of her Aunt Reed. Jane endures the hateful treatment of her Aunt and cousin John Reed. Lost in books and daydreams, she sometimes escapes their cruelty. Whatever solace she has is temporary and is soon disturbed by John, who tortures and belittles her, and then blames his own cruelty on Jane. Mrs. Reed, unable to tolerate the sight of the young girl, sends her away to Lowood, a boarding school.

At Lowood, Jane befriends an older girl, Helen Burns. The kindly Helen teaches Jane that she must be willing to forgive even the harshest people. Helen and Jane become inseparable but Helen is struck with typhus and dies. Jane is inconsolable and maintains a constant vigil at Helen's grave.

The years pass at Lowood. Jane matures into a young woman and becomes a teacher at the school. With adulthood, however, comes a wanderlust that drives Jane to seek employment as a governess.

She accepts a position at Thornfield Hall, as the tutor of Adele Varens, a French child and ward of Edward Rochester, master of Thornfield. Jane finds a friend in Mrs. Fairfax, the chief steward of Thornfield, and becomes attached to little Adele. But Jane is disturbed by the strange sounds coming from the attic of Thornfield Hall.

Rochester arrives and Jane finds him rough but intriguing. He, in turn, is taken aback by her goodness. One evening as Rochester sleeps, Jane sees a strange figure setting his bedclothes afire. Jane saves his life and the incident drives them closer together.

Shortly, a crowd of aristocrats, Rochester's friends, arrives at Thornfield for a party. Blanche Ingram, one of the guests, is said to have won Rochester's heart and will soon marry the master.

During their revels, Mason, an unexpected guest from Rochester's past, arrives. When Rochester comes to Jane asking if she would leave him if Mason revealed some horrible secret, Jane pledges to remain faithful to her master. That night Mason ventures into the attic and is attacked. Jane and Rochester bandage his wounds and send him away from Thornfield.

Rochester seeks out Jane and asks her opinion of Miss Ingram. Jane demurs but insists she must leave Thornfield should Rochester marry. When Jane returns to her chamber she sketches herself and Miss Ingram as a reminder of her subordinate place in Rochester's house.

The next day, Rochester, disguised as a gypsy, suggests to Miss Ingram that he is not nearly as rich as she thinks. The young woman wastes no time in abandoning her suitor. Now Rochester, sure of his feelings, confesses his love to Jane and asks her to be his wife. On their wedding day, Mason reappears and reveals Rochester's secret: The master of Thornfield already has a wife. She is still living, although mad, hidden in the attic of Thornfield. Rochester recounts the horror of his marriage to Jane and begs her not to leave him. Jane cannot and flees Thornfield.

Jane wanders unable to find work. She is on the brink of starvation and comes back to Gateshead Hall, where she finds that her aging Aunt Reed is dying.

Although Jane learns Mrs. Reed never revealed that a loving uncle had wished to adopt her, Jane is able to forgive her aunt. During this time at Gateshead Jane grows close to a young curate, St. John Rivers, who proposes to her. In her rejection of Rivers, Jane hears the voice of Rochester calling her.

Jane returns to Thornfield only to find that it has burned to the ground. Rochester is now blind as a result of his brave but futile attempt to save his wife from the fire. Jane and Rochester are married and, as if consecrated by the perfect union, Rochester's sight returns partially so he is able to see his first-born son.



JANE EYRE Musical Numbers

Characters

Character Breakdown

ACT I

SECRETS OF THE HOUSE	Ensemble, Jane, Young Jane
LET ME BE BRAVE	Jane, Young Jane
CHILDREN OF GOD	Brockhurst, Schoolgirls, Mrs. Reed, Miss Scatcherd
FORGIVENESS	Helen, Young Jane
THE FEVER	Helen
THE FAREWELL	Jane, Young Jane
SWEET LIBERTY	Jane, Ensemble
PERFECTLY NICE	Mrs. Fairfax, Jane, Adele
THE ICY LANE	Jane, Ensemble
THE MASTER RETURNS	Mrs. Fairfax, Robert
THE GOVERNESS	Rochester, Jane
AS GOOD AS YOU	Rochester
SIRENS	Rochester, Jane, Ensemble
SOCIETY'S BEST	Mrs. Fairfax, Ensemble
FINER THINGS	Blanche
ENCHANTÉ	Blanche, Rochester, Ensemble
THE PLEDGE	Jane, Rochester
SECRET SOUL	Jane, Rochester

ACT II

SECRETS OF THE HOUSE (REPRISE)	Ensemble
SIRENS (REPRISE)	Mason, Ensemble
PAINTING HER PORTRAIT	Jane
IN THE LIGHT OF THE VIRGIN MORNING	Blanche, Jane
OH SISTER	The Gypsy
SECOND SELF	Rochester, Jane
THE CHESTNUT TREE	Ensemble
SLIP OF A GIRL	Mrs. Fairfax, Jane, Adele
THE WEDDING	Ensemble
WILD BOY	Jane, Rochester, Bertha, Ensemble
FAREWELL, GOOD ANGEL	Rochester
THE FEVER (REPRISE)	Jane
CHILD IN THE ATTIC	Jane
FORGIVENESS (REPRISE)	Jane, Mrs. Reed
THE VOICE ACROSS THE MOORS	St. John, Jane, Rochester
OH SISTER (REPRISE)	Mason
SECOND SELF (REPRISE)	Jane, Rochester
BRAVE ENOUGH FOR LOVE	Jane, Rochester, Ensemble

**Jane Eyre:** An orphaned girl searching for love and her place in the world; she finds happiness with Rochester

**Young Jane Eyre:** Jane as a child (through ten years old)

**Edward Rochester:** The master of Thornfield Hall

**Mrs. Fairfax:** The housekeeper of Thornfield Hall, who hires Jane as a governess

**John Reed:** Jane's cousin who torments her; Mrs. Reed's son

**Mrs. Reed:** Jane's aunt, the widow of her uncle, John Reed

**Brocklehurst:** Clergyman who runs Lowood charity school

**Helen Burns:** Jane's best friend; they meet at the Lowood School

**Miss Scatcherd:** Lowood School's nastiest teacher

**Marigold:** Miss Scatcherd's servant

**Robert:** Footman/Butler at Thornfield Hall

**Adele:** Jane's pupil at Thornfield Hall; Rochester's ward

**Lady Ingram:** Rochester's houseguest

**Blanche Ingram:** Lady Ingram's daughter, woman with whom Rochester carries on a flirtation

**Mary Ingram:** Lady Ingram's daughter

**Young Lord Ingram:** Lady Ingram's son

**Amy Eshton:** Rochester's houseguest

**Louisa Eshton:** Rochester's houseguest

**Mrs. Dent:** Rochester's houseguest

**Col. Dent:** Rochester's houseguest

**Bertha Mason:** Rochester's insane wife, who is kept locked in the attic of Thornfield Hall

**Richard Mason:** Bertha's brother

**Grace Poole:** Bertha's caretaker

**St. John Rivers:** Befriends Jane after she flees Thornfield Hall

A Vicar

A Gypsy

Schoolgirls

Servants

# About Brontë

## Charlotte Brontë: A Novel Woman

*A search for the identity* of the author of *Jane Eyre* began with the novel's publication in 1847.

Charlotte Brontë, purposefully murky about gender, had adopted a pseudonym, Currer Bell. She knew about bias against female writers. In 1837, she sent poetry to the important poet Robert Southey, who had frankly advised, "Literature cannot be the business of a woman's life and, ought not to be." Reviewers of *Jane Eyre* quickly suspected that the novelist was a woman, and disclosure became inevitable.

Yet Charlotte Brontë herself has remained somewhat of an enigma. Her sudden fame, less than ten years before her death (1855), has escalated in the subsequent decades (now centuries) and with that fame has come legends about her life. She has been the subject of numerous readings, changing interpretations, as biographers, often finding contradictions in descriptions of the novelist, continue to seek the true Charlotte Brontë.

Her first biographer, Elizabeth Gaskell (a well-known novelist herself) set out especially to vindicate Brontë's novels, admired by some critics for genius but attacked by others. Gaskell's *Life of Charlotte Brontë*, published in 1857, is a splendid melodrama about Brontë. She is seen as a victim of a harsh parent and the even more severe weather of the grim, vacant, and often physical challenging moors of Yorkshire, England. More recent studies, by feminist scholars and literary critics, among others, consider a wider range of intellectual, social and psychological contexts.

What emerges from these explorations is a tantalizing, complex and ambiguous range of portraits to frame the documented events of Brontë's life. The effect is a mystery quite worthy of the most gothic elements of a Brontë novel. Biographers often travel between, or attempt to reconcile, two understandings: Charlotte Brontë as a sad rebel, unfulfilled and isolated, retreating to a rich inner life as an exemplar of Romanticism; Charlotte Brontë as simultaneously struggling fiercely against and sometimes complying with the social restraints of family, class, gender and her time.

The current biographers do agree about essential and puzzling facts and, most importantly, that her life was the primary source for her art. Born in 1816, Charlotte Brontë was one of six children—five girls (Maria,



Elizabeth, Charlotte, Emily, Anne), one boy (Patrick Branwell, known as Branwell) — to arrive at Haworth, Yorkshire, England (1820) where her Anglican father, Patrick, had accepted an appointment as curate. In 1821, her mother, Maria Branwell Brontë died. Her mother's sister, Aunt Branwell, joined the household as a surrogate mother. According to Gaskell, both father and aunt were distant and unkind. Yet, Charlotte, whenever separated from the Brontë Parsonage, yearned only for home and family.

Patrick Brontë, sometimes a domestic despot, was also clearly a complex man. Like many in his era, he believed that men and women had differing intellectual and artistic capacities, but he also believed in education for his daughters as well as his son. He encouraged, as biographer Winifred Gerin has stated, an unusual "mental freedom." All the children read widely, even wildly, and imaginative literature became their ultimate playground.

Charlotte's training as an artist began in collaborations with her siblings. Intellectual, sedentary, and different from others in the industrial town of Haworth, the children depended entirely on each other for companionship. Together, they were inspired to make up stories around Branwell's toy soldiers; gradually, the children invented the fictitious world of Glasstown. Later, Emily and Anne partnered in the making of the fictional Gondal while Charlotte and Branwell became co-creators

of Angria. Branwell controlled the plot; Charlotte the characters. When away from home she worried about what Branwell was doing, and what was happening to her fictional people. Producing "little books" from precious scraps of paper, with writing so tiny only the initiated could read, Charlotte and her siblings began a long literary apprenticeship. Charlotte and Branwell remained collaborators—and competitors—until they were in their twenties.

Charlotte initially wanted to be a visual artist and displayed both more natural talent and discipline than her brother. Still, Patrick had hopes just for Branwell, the only son, who, while also talented, showed little focus or restraint. For example, Patrick encouraged Branwell to hope he could study at the Royal Academy of Arts. Ultimately the family's inability to afford his education, as well as his own subsequent missteps and bad luck, set him on a lifelong disintegration that would end in alcoholism, drug addiction, self-loathing, and an early death in 1848.

Still, the four girls from this poor but respectable family had to be readied to earn their livings. The female Brontës were tutored in housewifery, but also had the opportunity to read, write, study, paint, walk and think. In this early Victorian time, women were disenfranchised both politically and economically. It was only the domestic arena that provided any opportunities for women—ideally marriage and, if not, the meager life as a governess. Yet, for many, the occupation of governess, though respectable, was limiting. This profession became a cause for protest and reform — because a governess rarely received fair or livable compensation, with the threat of an unprotected old age, and often a denigrating social position.



*"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!"*

More educated than her employers, the governess was still not accepted as an equal in a rigidly hierarchical society. All the Brontë girls were to be prepared for this life. As she reached adulthood, Charlotte, like Jane Eyre, small and plain, with no money or property, accepted her father's determination that

she became a governess.

Charlotte's education began in 1824 at the Clergy Daughters' School, at Cowan Bridge, the model for the brutal Lowood in *Jane Eyre*. Quickly, Maria, the eldest, and then Elizabeth, were sent home from the school and died from tuberculosis and typhoid. The other children were removed. Later, Charlotte continued her education at Miss Wooler's School, Roe Head (in 1831), where she returned to teach in 1835. Dissatisfied, she resigned and in 1842, she left for Brussels with

Emily to study at the pensionnat Heger. There, Charlotte developed an unreciprocated love for an unusual man, M. Heger, the head of the school. Charlotte saw him as the unattainable, the much beloved male of the romantic fashion. He became the source for later characters, including Rochester.

By 1844, homesick, as she always seemed to be, Charlotte returned to Haworth, having relinquished any idea of teaching. By this time, the Brontës' adored father was himself blind. Like her sisters, Charlotte Brontë turned her energies to earning money as an author. Each sister wrote a novel, a novel she hoped would prove popular and would solve the family's precarious financial situation. Anne wrote *Agnes Grey*; Emily, *Wuthering Heights*; Charlotte, *The Professor*. Eventually the first two were published (1846). *The Professor*, alas, received rejection upon rejection and could not find a publisher. Determined, however, she began a new novel called *Jane Eyre*. This time, she had written a book that would be welcomed by a publisher and the public, both in England and America.

In 1847, when Charlotte Brontë was 32, this woman who had led a reclusive life, found herself embraced worldwide as a novelist. She was a popular writer and a sought out person. However, she remained true to herself and faithful to her love of the Yorkshire moors and the family parsonage. While she both enjoyed and relished the benefits of her new fame — thrilling trips to London, new acquaintances in the literary world — often she longed to return home.

True to the harshness and sadness which marked most of her life, even Brontë's success as a novelist was short-lived, and was accompanied by tremendous loss. Both her much loved sisters died within six months of each other. From 1848 to 1849, Charlotte continued to seek familiarity and comfort in the parsonage. Even when she finally married in June 1854, the condition was that she and her husband — an old acquaintance and assistant to Patrick — live with her father in Haworth. She died less than a year later. Yet, her literary life, an ongoing life, a global life, had just begun, as had the many questions about who was Charlotte Brontë.

# Brontë's Women

*Perhaps all art is autobiographical,* in that artists draw from their own perceptions and experiences. However, Charlotte Brontë is an especially compelling example of an artist remolding the shapes of her own life into fiction. Her friends, family, the social world she inhabited, all became metaphors for many forces within herself. Her writing reveals her search for spiritual, intellectual, and personal freedom. Her quest helps clarify what it meant to be a woman at the beginning of the Victorian period.

Brontë and her heroines labor under the idealization of women that pervaded England and America in the 19th century. In her book, *A Woman's Portion*, Linda C. Hunt summarizes a new model of the ideal woman that emerged with the 18th century development of a middle class. This new class sought ideals for womanhood that were neither those held by the working poor nor a dissolute aristocracy. These new models were promoted not only by clergy, but by didactic literature and books of manners.

The core Victorian ideal held that women were, as Coventry Patmore's 1854 poem, "The Angel In the House," proclaimed, "meek, submissive, chaste, modest, reserved, gentle and physically frail as well as religious, self-denying, emotional, and sympathetic." Furthermore, as Linda C. Hunt describes, "[These] women exist to meet the needs of others; to contribute to the comfort of their families, to elevate the sensibilities of the 'opposite sex' and to socialize children properly. Thus self-abnegation and submission are moral ideals particularly appropriate for women."

Brontë was surrounded by women who sometimes reconciled themselves to, sometimes strained against, this ideal — an ideal which, in reality more often proved a prison than a pedestal. There were wide-ranging consequences for this model of womanhood. Education, for example, might corrupt women's innocence, and so they were usually taught only basic reading, painting, and music. Brontë's own struggles with this Victorian ideal of women are

poignantly expressed in her response to the poet Robert Southey who advised her that the literary life was not for a woman. Although only 21, and writing to one of the most famous writers in England, she both held her ground and explained her dilemma, "I have endeavored not only attentively to observe all the duties a woman ought to fulfill, but to feel deeply interested in them. I don't always succeed, for sometimes when I'm teaching or sewing I would rather be reading or writing; but I try to deny myself."

Real women from Charlotte's life are often identifiable in her novels. For example, although Charlotte was not formally an orphan (only her mother, not her father, had died), she identifies with the orphaned Jane, having her raised by an aunt, as she herself was. Brontë's ideal eldest sister, Mary Brontë, who died so young, seems to have been the model for the angelic, unquestioning, religious Helen Burns.

To Charlotte, Mary owned all the qualities Charlotte and Jane berate themselves for not attaining. About her sister, Charlotte wrote: "She was real enough: I have exaggerated nothing there; I abstained from recording much that I remember respecting her, lest the narrative should sound incredible. Knowing this, I could not but smile at the quiet, self-complacent dogmatism with which one of the journals lays it down that 'such creatures as Helen Burns are very beautiful but very untrue.'" The fictional Miss Temple seems based on the actual Miss Wooler who ran a school Brontë attended both as student and teacher. She offers a vision of another essential female quality, Victorian but also personal to Jane: self-regulation.

The quintessential Brontë woman, though, was the author herself—often poor, plain, genteel, outspoken and aware of the injustices she faced. Brontë and her sisters were the daughters of a poor, but respectable family. Single, genteel poor females were a fixture of The Victorian period, and their large numbers caused a national problem in Victorian England. One, and only one, occupation other than marriage emerged as acceptable: a life as a governess. It promised little, only grueling years of servitude, ill-pay and personal and social mistreatment. Yet for women, with no property or money, a governess was the only respectable employment option. However, the abilities —

*The quintessential  
Brontë woman, though,  
was the author herself—  
often poor, plain,  
genteel, outspoken and  
aware of the injustices  
she faced.*

intelligence, education, good manners, integrity — that earned a woman a job as a governess provided these women with no recognizable place in the social system. This was an injustice that Brontë felt keenly.

Who then is Bertha? One mistaken legend claims the model was the unfortunate, “mad” and institutionalized wife of William Makepeace Thackeray, a famous author to whom Charlotte dedicated the second edition of *Jane Eyre*. It seems more psychologically compelling to find the source for Bertha in Jane herself, who declares an anguish and rage quite personal to the author, who suffered at the so-many doors closed to her special abilities. Jane declares:

*It is in vain to say human beings ought to be satisfied with tranquillity: they must have action; and they will make it if they cannot find it. . . . Women are supposed to be calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a constraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings...It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.*

This speech defines the feelings of many of Brontë’s women.

While the distinctions between Bertha and Jane are obvious, both physical and spiritual, modern criticism has made many connections between the two. Early in *Jane Eyre*, the Bertha in Jane lets free her rage at the

*...Charlotte Brontë unknowingly joined and helped to create the special traditions which define female novelists as a group.*

unjust treatment from her aunt whose want of compassion is fed by her biases for her son. Like Bertha, Jane is imprisoned in a room; she begs release; she comes to visions and the edge of insanity, a place Bertha will have crossed over. Seen this way, Bertha is not “other” but Jane/Charlotte’s private and unbounded self. She is an embodiment for author and character of a fear, a nightmare about what she harbors inside her self, what her soul may be or become. Bertha is the Jane mad at her aunt; the mad Jane enraged by a restrictive environment that will not respect her natural gifts, will not reward merit instead of class.

Brontë’s insight into the condition of Victorian women allows her to understand constraints on others, too. Rochester is prevented from self-fulfillment by his heritage and role. A character drawn from M. Heger, but also her childhood’s imaginary kingdom, Rochester shares Charlotte and Jane’s dream of equality. His quest is similar to hers — freedom. Eventually, when both are free, they can unite.

As the critic Elaine Showalter has stated, in *A Literature of Their Own*, by depicting Jane as a heroine struggling between wildness and self-regulation, rage and calm, with a thirst for independence and equality, Charlotte Brontë unknowingly joined and helped to create the special traditions which define female novelists as a group. Though it might have surprised Brontë, her personal struggles, articulated as they were, in her fictional renderings of women and men she knew, helped shaped public discussions on the role of women and men, in her time, and in our own as well.



# About the Authors

**John Caird** (Book and Additional Lyrics) is an Honorary Associate Director of the Royal Shakespeare Company. His productions of *Les Misérables* and *The Life and Adventures of Nicholas Nickleby*, both with Trevor Nunn, have won him numerous awards all around the world, including two Tony® Awards as Best Director.

**Paul Gordon** (Music and Lyrics) has written the music and lyrics for the musical, *Greetings From Venice Beach* as well as *Jane Eyre The Musical*. In the pop field, he has written for numerous recording artists, such as Bette Midler, Amy Grant, Smokey Robinson, Quincy Jones, Patti LaBelle and Vonda Shepard, among others. He is the recipient of nine ASCAP awards.

What was the first musical you ever saw? How did you begin writing?

JC: It was probably a Gilbert & Sullivan operetta. I saw *Ruddigore* when I was about seven.

PG: In the sixth grade, I went to the presentation day at the junior high school I was going into. I saw the junior high production of *Bye Bye Birdie*, and it blew my mind. I loved it, and I thought eighth graders were the best performers of musical theater. And at about age 11, I started playing guitar, writing and singing my own songs.

JC: I didn't actually do musicals or write musicals until long after I'd joined the professional theater. I started as an actor, and then I became a director of classical plays and new writing as well. The first musical I directed was *Song & Dance*. I became fascinated with

musicals, it was such a charge working with singers. It's become one of the other things that I do, as well as new plays and classics.

PG: What most people don't know about me is that since I was a teenager, I've been obsessed with musicals. My two greatest influences are probably the Beatles and Stephen Sondheim. That's the mixture of creative forces in me - I go for a certain melodic quality based on the Beatles of my youth, and draw on the Sondheim-ness, if I can invent a word, of my later work. I think both will help me make it accessible for those people who might not be musical theater fans, and enjoyable for those who are.

It's true I come from a pop background, but I'm also a theater composer. I hope people will look at *Jane Eyre The Musical* for what it is.

John Caird



Paul Gordon



## Additional Work by John Caird

### Direction

*Twelfth Night* (RSC)  
*Romeo and Juliet* (RSC)  
*The Merchant of Venice* (RSC)  
*As You Like It* (RSC)  
*The Merry Wives of Windsor* (RSC)  
*A Midsummer Night's Dream* (RSC)  
 RSC - Royal Shakespeare Company  
 Andrew Lloyd Webber's *Song and Dance* (original production in London)

### Direction and Adaptation

*The Life and Adventures of Nicholas Nickleby* (with Trevor Nunn, Tony Award® Best Director)  
*Les Misérables* (with Trevor Nunn, Tony Award® Best Director)

### Direction and Writing

*Siegfried and Roy Spectacular* (with John Napier)  
 Leonard Bernstein's *Candide*  
 Bulwer-Lytton's 1840 comedy *Money*

### Published Work

New version of John Gay's *The Beggar's Opera*  
 The musical *Children of Eden*  
 New version of J.M. Barrie's *Peter Pan*

## Additional Work by Paul Gordon

### Music and Lyrics

*Greeting from Venice Beach* (musical)

### Musicals (currently developing)

*Daddy Long Legs* (with John Caird)  
*The Magnificent Ambersons* (with Jay Gruska)

### Television

*Theme from Ally McBeal* (co-wrote with Vonda Shepard)

### Writing and Co-Direction

*Dirk and Betty* (independent film)

# Using the Lessons

**Discussion:** The focus is on facilitating an in-depth class dialogue.

**Writing:** The focus is on the expression of thoughts in written form.

**Experiential:** The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

**To go:** A student worksheet of additional activities to be completed outside of class.

**LANGUAGE ARTS to go**

NAME \_\_\_\_\_ DATE \_\_\_\_\_

CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

**① What do YOU think?**

Both the novel and the musical adaptation of Jane secrets and the negative effects that secrets have. Do you think that artists can change an audience's one's life once they leave the theater? Do you see that one faces in one's life, or do you see it as take life. (Explain your answer.)

**LESSON 2**

**Language Arts**

**Experiential**

**Discussion Objective**

Have students use a model of a rhetoric and conversation that they can practice and employ.

**Teaching Tips**

- Even though it is unnatural to sing conversations about operas and musicals do it all the time. What is the point of singing a conversation rather than speaking the same words in a musical?
- What other devices do we use in real life to make a point in a conversation or to emphasize what we think needs emphasis? What are some contemporary words that we use to validate or denigrate the things that other people have said?
- What can one accomplish by repeating what other people have said in the midst of a conversation? Give some different examples of repetitions that can have various meanings according to tone of voice, or words used as questions versus words used as statements.

Reproducible

Experiential

**LESSON 2**

**Language Arts**

**Writing**

**Discussion Objective**

Students will follow a writing process to develop a musicdrama scene using various communication methods including dialogue as well as solo and duet songs.

**Teaching Tips**

- Have you ever wished that you could know what someone else is thinking and feeling as you were speaking and listening to them? When was the last time that you asked someone to express his or her thoughts in keeping with what you expected, or were you surprised to find out what they were really thinking? When is it a good idea to keep one's thoughts to oneself and when is it good to speak out loud?

**LESSON 2**

**Language Arts**

**Discussion**

**Discussion Objective**

Gathering and analyzing audience reactions to a character's behavior and researching its possible effects upon the protagonists.

**Teaching Tips**

- Have you ever sworn a friend to secrecy about an event that has taken place in your life? Does that tend to make the person a better friend, or have they been a good friend all along? What sort of person might you choose to tell your secrets to? Typically is it a good idea to take responsibility for the actions of others? Why or why not?

**LESSON 2**

**Language Arts**

**Discussion**

**Discussion Objective**

Rochester is relating a shocking story to the new governess, Jane Eyre. In the end he has tested her to see if she'll remain with her new ward and with his household after hearing about the child's background.

**Teaching Tips**

- Have you ever sworn a friend to secrecy about an event that has taken place in your life? Does that tend to make the person a better friend, or have they been a good friend all along? What sort of person might you choose to tell your secrets to? Typically is it a good idea to take responsibility for the actions of others? Why or why not?

### Featured Lesson Units

- ① History
- ② Language Arts
- ③ Behavioral Studies
- ④ Life Skills
- ⑤ The Arts

**Each StageNOTES™ lesson includes the following components:**

- Objective:**  
An overall note to the teacher outlining the goals of the lesson to follow.
- From the script:**  
An excerpt from the script of *Jane Eyre* to help "set the stage" for the activity that follows.
- Teaching Tips:**  
Direct questions teachers may use to help guide the students through the activity.
- Exercise:**  
A detailed description and instructions for the activity to be facilitated in class.



# Overture to HISTORY

*The story* Charlotte Brontë tells in *Jane Eyre* takes place around 1800. England was emerging as a world power, with interests and influence in North America, the Caribbean, the Near East, and India. Yet England was being challenged by the forces of revolution. Less than twenty years before, the thirteen "American" colonies had been lost to radicals after a long, bloody war, and the establishment of a republic. Now, revolution in France, seemingly inspired by the same ideals that had ignited the Americans, threatened England's very existence. The French king and his wife had been murdered by the revolutionaries. French armies were spreading throughout Europe, invading Italy and Austria, carrying wild ideas about the "rights of man" wherever they went. A French army was fighting in the Near East, threatening British influence in an area so crucial to British trade. The French Revolution had just spawned a new threat in Napoleon Bonaparte, a military commander of

genius. In November of 1800, this Bonaparte overthrew the existing revolutionary government, and seemed well on his way to becoming France's emperor.

England resisted. It secured the home front by forbidding all political parties; they were just too dangerous. On the international front, England's prime minister, William Pitt, organized a coalition of powers, including Russia, Austria, and Turkey to wage war against France. Throughout the year, the war seasawed. French armies appeared to be winning everywhere. England sent an army into Holland, and then sent its fleet to blockade the Dutch coast. Toward the end of 1799, however, Russia abandoned the coalition, disappointed by the lack of victories. In the last week of the year, peace talks between Britain and France broke down. Early the next year, Napoleon crushed the Austrians at Marengo and captured Italy. It seemed as though England would be at war forever.

## Summary of Standard for HISTORICAL UNDERSTANDING

### 1. Understanding and analyzing chronological relationships and patterns:

- Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?
- Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

### 2. Understanding the historical perspective:

- Understand that the consequences of human intentions are influenced by the means of carrying them out.
- Understand how the past affects our private lives and society in general.
- Perceive past events with historical empathy.
- Evaluate credibility and authenticity of historical sources.
- Evaluate the validity and credibility of different historical interpretations.

In late 1799, after a year of warfare in which neither side seemed to gain the upper hand, peace talks between England and France broke down.

In 1800, Napoleon Bonaparte established himself as First Consul of France; in June, he defeated the Austrians at Marengo, one of his greatest victories, and reconquered Italy. That same year, Eli Whitney, in America, made muskets with interchangeable parts, paving the way for industrial production.

In 1816, riots occurred when a crowd demanding political reforms marched on London; Charlotte Brontë was born.

*Timeline* 1800 | 1816

## The Historical Context of Brontë's Readers

*Jane Eyre* was published in England in 1847. The world that Brontë's readers knew had changed radically from the setting of Brontë's story. England was the world's leading, indeed, its only, superpower. It literally ruled the waves; its colonial empire was global in extent. It had commercial ties in every nation; the Bank of England was the world's dominant financial institution. And yet, if the English could feel pride in their nation's accomplishments, there were aspects of life at home that troubled people profoundly. For many, in fact, it seemed as though the very ground had been cut from beneath their feet. For England had become an industrialized, urbanized nation, which created problems that few had ever faced before.

At the top of English society was the aristocracy, whose position was based on ownership of land. Challenging them were the "new men" who, as factory owners, had acquired sudden wealth. The giant factories, many employing a hundred or more workers, belched smoke into the English sky and dumped waste into English rivers. These newly rich owners were crude and obnoxious, hardly "gentlemen." Their employees were uneducated and dirty, overworked and racked with disease. They lived in cramped city slums, struggling to survive in a time of low wages and high prices. To many, England's great wealth would be her ruin.

But others worked for change. One German-born businessman, Friedrich Engels, wrote a book on *The Condition of the Working Classes in England*. John Stuart Mill wrote about *Unsettled Questions of Political Economy*. These and others called for dramatic reforms that would improve the lives of the urban industrial poor. Some reformers demanded free trade, especially in agricultural goods, which they believed would lower food prices. Others placed their hope in legislation, calling for laws prohibiting child labor, and protecting women workers by limiting the amount of time they worked to just ten hours a day.

Some women, however, wanted women to protect themselves. Mary Wollstonecraft had lived in poverty for many years, working as a governess before marrying the radical theorist William Godwin (their daughter, Mary, would write *Frankenstein*). In 1792, she published a book calling for the *Vindication of the Rights of Women*. Her work inspired a generation of women who demanded equal access to education, equal economic rights and, most dangerous of all, full political equality. Women, they insisted, should be respected, not for their beauty or charm or wealth, but for their accomplishments. They, in turn, would treat men the same.

It is highly likely, therefore, that Brontë's readers saw in *Jane Eyre* the very model of a new woman.

In 1824, Parliament permitted English workers to form organizations, which would quickly become unions; Joseph Aspdin makes Portland cement; Patrick Brontë sends his four oldest daughters, including Charlotte, to a school for the daughters of poor clergymen. After the two eldest die due to terrible conditions, Brontë withdraws Charlotte and her sister Emily from the school.

1824

In 1835, Tocqueville published *Democracy in America*; the United Kingdom produced a million tons of iron; Charlotte Brontë began work as a governess at Roe Head school, but hated the job, suffered a near-mental breakdown, and was forced to resign in 1838.

1835

In 1836, Charlotte sent some of her poetry to Poet Laureate Robert Southey. He advised her to give up writing: "Literature cannot be the business of a woman's life, and it ought not to be."

1836

In 1846, Elias Howe patented a sewing machine in America, and ether was first used as an anaesthetic; Charlotte, Emily, and Anne Brontë published a collection of poems under the pseudonyms of Currer, Ellis, and Acton Bell.

1846

In 1847, Parliament passed a law providing for a ten-hour day for women and children between 13 and 18 working in factories; gold was discovered in California; Charlotte Brontë completed her novel, *Jane Eyre*, and it was published that same year.

1847

LESSON  
1

# History Discussion

## Discussion Objective

This lesson is to enhance a student's understanding of the effect of English history and the Rochester family's history upon Rochester's own position.

## Teaching Tips

■ Have you ever spent a considerable amount of time with someone from another culture? In what ways were you similar and in what ways were you different? Did the differences make you fearful and uncomfortable? Why or why not?

## From the Script

Act 1, Scene 8

*Rochester has received a dark visitor from the West Indies. He is overwhelmed and clearly hiding some dark secret.*

**Blanche:**  
Edward. What secrets pray are these? Mm.

**Guests:**

**Rochester:**  
Forgive me, this is Mr. Richard Mason. An old. . .acquaintance. Just arrived from the West Indies.

**Mason:**  
Ladies and Gentlemen.

(Rochester puts on a good face in front of his guests.)

**Mason:**  
Ladies. Gentlemen.

**Lady Ingram:**  
The Indies

**Blanche:**  
The *West Indies*.

**Coldent:**  
Probably in sugar.

**Mr. Eshton:**  
Or rum.

**Blanche:**  
Mr. Mason, you must be exhausted. I'm taking you into the library. There's a fire there and a comfortable chair. We're all most intrigued to hear about the West Indies.

(...Rochester turns away, unseen by the departing GUESTS and runs from the house into the garden.)

## Exercise

England had become a world empire in the 19th century when Charlotte Brontë wrote her novel, *Jane Eyre*. Rochester, as a member of the aristocracy, inherited the legacy of the ruling class, namely the consequences of annexing other people and other cultures. Mr. Mason enters a very "English" and very "Upper Class" party and upsets the comfort of its master and lord. Thus the personal story of Edward Rochester and Thornfield might resonate for some readers as a metaphor for the consequences of the Empire with its responsibility and debt toward those it has dominated and conquered.

To stimulate a class discussion, break the class into two groups. Have one group brainstorm the gains of colonization and the other group brainstorm the alternatives. Begin the discussion after the two groups have had time to discuss the different points of view.

Have the class list nations that have annexed, colonized or gained a "sphere of influence" over another nation or people. Discuss the known and implied consequences of these events. What dark secrets might develop in the process of colonization? What are the positive gains to be gotten from colonization? Are there alternatives to colonization? What are they and are they being employed in our global politics today?

LESSON  
**1**  
**History**  
 Writing

### Writing Objective

Analyze the predictions you would make about current events based upon your belief and value system and the differing values and beliefs of others in your world.

### Teaching Tips

- What is the biggest crisis that you see ahead for your country, your family, your friends? If it were possible to avoid this crisis, would it be possible to tell others how to avoid it? If yes, how would you do it? If no, then why could you not do it?
- Think of a time in your life when you had to change or sever a relationship with someone significant in your life? Were you able to face them directly, did you need to employ a disguise? What other methods were you able to muster to leave or change this commitment?
- Imagine that you could travel back in time. What might you change if you could travel back to the 19th century in England as you know it? (See notes in *History Overture*)

### From the Script

#### Act 2, Scene 4

*A mysterious gypsy has come into the Rochester household and shaken the comfort of the very smug and confident upper class, crème de la crème guests.*

(The darkened library. The GYPSY, scarcely visible, is seated in an easy chair in the chimney corner. She is wearing a red cloak and black bonnet, tied down with a striped handkerchief under her chin. A single candle glows on a table next to her. Her shadowed face surrounded by dirty, gritty curls, she mutters to herself as BLANCHE and MARY INGRAM and AMY and LOUISA ESHTON come into the room. MARY sits on a little footstool in front of the GYPSY'S chair, and the GYPSY takes her hand.)

**Gypsy:**  
 I SEE A FLAME IN THE  
 PALM OF YOUR HAND  
 OH SISTER  
 YOU'RE PEEVISH AND PUNY  
 AND SPOILED AND BLAND  
 OH SISTER

(Mary is aghast. Amy and Louisa Eshton join her and they hold out their hands to the GYPSY who addresses Louisa first ...)

YOU HAVE NO PRINCIPLES  
 YOU HAVE NO TASTE

(. . . and then AMY)

YOUR EDUCATION WAS TRULY  
 A WASTE

DON'T BE UPSET GIRLS  
 THIS HAS TO BE FACED  
 SWEET SISTERS  
 (MARY, LOUISA and AMY stand to one side as BLANCHE sits on the stool.)

**Gypsy:**  
 I SEE A MAN IN YOUR  
 FUTURE, MY GIRL, SWEET  
 LADY  
 A PENNILESS SNAKE YOU  
 MISTAKE FOR AN EARL  
 SWEET LADY  
 YOU MARRY THE SCOUNDREL  
 AND SOON AFTER THAT  
 YOU BEAR HIM A CHILD AND  
 THEN YOU GET FAT  
 LUCKY FOR YOU HE LEAVES  
 BOTH OF YOU FLAT

OH SISTER  
 (The GYPSY whispers to BLANCHE who looks more and more shocked. JANE enters at the side of the room and stands in the darkness, watching)

**Blanche:**  
 (Snatching away her hand.) Scandalous!

**Mary:**  
 What is it, Blanche?

**Blanche:**  
 Mary! Fetch Mother!  
 Fetch!

### Exercise

Many beliefs and values are implied and challenged in this scene, such as: A belief in the invincibility of the elite upper class, the quality and outcome of an upper class education, and a belief that only a titled man could have the character to support a wife or a family properly and caringly. These were social beliefs prevalent in 19th century England.

- A) Imagine yourself as a gypsy today holding the hand of a prominent world leader or celebrity in sports, show business, etc. Pick someone whose values and beliefs are different from yours. Evaluate and compare their beliefs to yours.
- B) What do they consider their strong points to be, and what do you think about these strong points? What is their world-view and how does it differ from your world-view?
- C) Write this out in a scene based upon the model in the excerpt from the *Jane Eyre* script above. As a gypsy in disguise, tell them what you think of them and of their fate if they do not change their thinking. Also, still in this gypsy disguise, suggest an alternative fate for them in the world.

LESSON  
1

# History

## Experiential

### Experiential Objective

Have the students gather research data from their family tree that refers to the intentions of family members as they entered into marriage and the outcome as they tended to follow through with these commitments.

### Teaching Tips

■ Define marriage as you would like it to be defined. Look at marriages in the news and in the media, e.g. The Clintons, the Gores, the Bushes, Cokie and Steve Roberts, Nicole Kidman and Tom Cruise, etc. How do these and other contemporary marriages reflect our image of marriage in today's world?

■ In general, do you respect and agree with images of marriage today? Why, or why not? Is there something to be said for a marriage that is not equal, but rather complementary? Are there instances in a marriage whereby each partner provides something different in which the weight of power and significance is distributed unequally toward one partner? Can these marriages be successful in your opinion, and can they be a benefit to society? Why or why not?

### From the Script

#### Act 2, Scene 5

*Jane is planning to leave Thornfield, but Mr. Rochester has reasons to want her to stay.*

**Rochester:**

JANE, IS THAT A TEAR THAT'S IN YOUR EYE.

(Jane cannot contain her pent-up feelings any longer...)

**Jane:**

YES IT IS AND I CRY BECAUSE THE PAIN BECAUSE THE GRIEF IS SLOWLY TURNING TO RAGE I'M LIKE A BIRD UPON THE BRIEF WHO WISHES SHE WERE NEVER BORN INTO THIS CAGE I KNOW YOU THINK BECAUSE I'M PLAIN THAT I FEEL NOTHING INSIDE IF I WERE RICH, IF I WERE BEAUTIFUL...

then I should think I would make it as hard for you to leave me as it is for me to leave you.  
I love Thornfield, I grieve to leave

it, for here I have talked, face to face with what I reverence, what I delight in - with an original, a vigorous, an expanded mind - but I see the necessity of departure and it is like looking on the necessity of death.

**Rochester:**

JANE THERE IS A PLACE FOR YOU AND JANE IT IS HERE WITH ME

Where do you see the necessity?

**Jane:**

In the shape of your bride.

**Rochester:**

JANE, YOU ARE MY SECOND SELF AND JANE, DON'T YOU SEE THE TRUTH? THAT YOU ARE THE HEART OF MY LIFE

### Exercise

Marriage in Jane Eyre is a good metaphor for the feminist politics described in the History Overture of Charlotte Brontë's times. Marriage itself, can be as political an arrangement as it is a meeting of hearts and minds, if by political one means a distribution of power. In 19th century England, marriage in the upper classes was based upon gaining property. This left little opportunity for marriage between a poor governess like Jane, or like Charlotte Brontë who was a governess at one time, and an educated and worldly man like Edward Rochester. But Charlotte Brontë was seen by women of the 19th century as a "new woman" in a new time with equal access to education and to economic and political gain.

Interview a grandparent, or great aunt or uncle, etc. and report back. Do an informal survey of the marriages in your family tree. What was the basis of these marriages? How did these couples meet? How did they come together, and what were the expectations for marriages of their time? How close or how far away were these marriages from an equal partnership? How were the women meant to function in the marriage? How did the marriages work out? If equality was or wasn't a value when the marriage began, how did it work out during the marriage?

Bring in anecdotes based upon two or more family marriages and be prepared to discuss the effect of the presence or absence of equality on these marriages.

\*Additionally

- 1) Have the students interview couples separately and compare the responses.
- 2) Create inner monologues of the people you are researching and share them with the class.
- 3) It is also fun to have a conversation with people from different times in history about a topic such as marriage. Be sure to remain historically accurate to make this activity successful.



NAME \_\_\_\_\_ DATE \_\_\_\_\_

CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

## 1. What do YOU think?

Does the USA with its global dominance in the world market and its role as political leader and mentor for the world have anything to learn from England's experiences as a world power in the 19th century?

Similarly, do we have domestic issues requiring reform that compare with the 19th century reform issues of labor laws, health laws, equal rights for women, ownership of property, and education? Have these issues improved over time? How might they continue to evolve and improve?

## 2. EXPRESS yourself

If you could change an event listed in the timeline of 19th century history (for the greater good of human beings) which historical event would you change and why?

3.



Clearly the history of Charlotte Brontë's life is reflected in both the novel and the musical, *Jane Eyre*: her years in an unhealthy boarding school environment and the loss of her two sisters; the poverty yet richness of her education as the daughter of a poor clergyman; her potential for empowerment as a writer using a pseudonym; the reflected power and the imaginative visions that she had access to as an artist living in a vital and dominant country at the brink of revolution and the possible outbreak of war.

What personal events stand out for you in the history of your life thus far? What historical events stand out for you as a member of your society, country and the present state of the world?

Make a list of personal data and reactions to your world that come from several days of thinking about this topic and jotting down items in a pad. Bring the pad of items to class and be prepared to discuss these items informally with a small group of three other people under the heading of Thoughts and Reactions that I Might Use as the Subject of a Novel, Movie, Dance, or Play.

# Overture to LANGUAGE ARTS

## The Language of the Musical

### Summary of Standards for LANGUAGE ARTS

#### Writing

- Demonstrates competence in the general skills and strategies of the writing process

Prewriting, drafting and revising, editing and publishing

- Demonstrates competence in the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

#### Reading

- Demonstrates competence in the general skills and strategies of the reading process
- Demonstrates competence in the general skills and strategies for reading a variety of literary texts
- Demonstrates competence in the general skills and strategies for reading a variety of informational texts

#### Listening and Speaking

- Demonstrates competence in speaking and listening as tools for learning

*In the 19th century*

the novel was a new form of media and communication. Readers, by virtue of knowing how to read, were already relatively sophisticated. Women, if they could read, were usually great novel readers. Even when these same women could not voice their rebellious views in public, novel reading gave them private imaginative space. All that was needed was the privacy of a room, a chair, some daylight or gaslight. The drama of the novel was private yet resonant. Charlotte Brontë's narrator, Jane, in the first person, speaks to this, male or female, imagined reader.

In John Caird and Paul Gordon's musical, *Jane Eyre*, the storytelling is different as the story is now on the stage and the storytelling techniques vary. Though Jane addresses the "gentle audience," the stage equivalent of "dear reader," and though Jane's psychology guides the storytelling, this is no longer only a first person narrative. Sometimes, Jane's inner thoughts, emotions and what might be the narrator's description are delivered by songs, duets, choruses, and the ensemble. Sometimes, characters in scenes deliver the story via dialogue.

Present day Jane is the narrator who keeps us on track. When the story involves the child Jane, there are two Janes on the stage. The child engages in a dialogue that also delivers the plot and the adult reminds us that this is a story going forward and guided by one woman.

In the theater, the reader is transformed into an audience and brought into a staged theatrical world where spectacle - voice, design and acting - take turns in the storytelling. The stage revolves around more dramatic moments than the novel (even though *Jane Eyre* is a remarkable dramatic novel). Thus, Caird and Gordon have enlarged the character of the almost deaf housekeeper, Miss Fairfax, for humor and the stage is dramatically filled with tense arguments, like those between Jane and her master, Mr. Rochester.

The language in this rendition of *Jane Eyre The Musical* also becomes theatrical and stage worthy when the storytelling moves from a plot element into a musical, emotional crescendo. The following

examples of various and complex storytelling techniques are meant to keep the audience on its toes dramatically.

#### Dialogue with tension and conflict:

##### Example:

Rochester - Mason, why didn't you write and tell me you were coming?  
Mason - You would have told me not to come.  
Rochester - Yes, so I would have, damn you.  
Mason - I have to see her.  
Rochester - It'll do no good.  
Mason - Well, perhaps not.

#### Narration using 19th century language:

##### Example:

Jane - Spring drew on and the snows of winter melted.  
April dawned with  
sunshine and warmth. Helen and I would steal away  
to a secret hollow in the  
neighboring woods.

#### Songs that have built from the plot:

##### Example:

Jane - Are you ill, sir?  
Rochester - Jane, I've been dealt a blow - I've been  
dealt a blow, Jane.  
Jane - What is it, sir?  
Rochester - WILL YOU EASE MY TROUBLE?  
Jane - IF YOU TELL ME HOW  
Rochester - ONCE YOU OFFERED YOUR SWEET  
SHOULDER  
Jane - YOU CAN HAVE IT NOW  
PLEASE TAKE MY ARM, SIR, LET ME COMFORT YOU

#### Duets where two people can build the plot from two different yet simultaneous points of view:

##### Example:

Rochester	Jane
OH LET ME SAIL AWAY	FOR I BELIEVE THE GHOSTS OF SHAME
GET LOST AT SEA	THAT HAUNT HIS PAST
WHERE I WON'T HEAR	WILL REST AT LAST
HER VOICE	THE PAIN WILL CEASE
WHERE I AM BLIND	I'LL BRING HIM PEACE
AND FREE	
SHE CALLS ME NOW	

#### The Ensemble in which an unseen world is given voice:

##### Example:

SYMPATHIES EXIST  
PRESENTIMENTS AND SIGNS  
THAT BAFFLE OUR MORTAL COMPREHENSION  
TO DREAM OR TO SEE OR TO FEEL OR TO HEAR  
WHAT SEEMS NOT TO BE THERE  
BUT SUCH THINGS EXIST

LESSON  
**2**

# Language Arts

## Discussion

### Discussion Objective

Gathering and analyzing audience reactions to a character's behavior and researching its possible effects upon the protagonists.

### Teaching Tips

■ Have you ever sworn a friend to secrecy about an event that has taken place in your life? Does that tend to make the person a better friend, or have they been a good friend all along? What sort of person might you choose to tell your secrets to? Typically is it a good idea to take responsibility for the actions of others? Why or why not?

### From the Script

Act 1, Scene 5

*Rochester is relating a shocking story to the new governess, Jane Eyre. In the end he has tested her to see if she'll remain with her new ward and with his household after hearing about the child's background.*

**Rochester:**  
 Seeing her in that costume, my deepest feelings received something of a shock. She is the very image of her mother, Miss Eyre. A breaker of hearts in training.

**Jane:**  
 She is a child. And she craves your love.

**Rochester:**  
 Ah, love!  
 (He rises and starts to pace.)  
 LOVE IS LIKE A VIRUS  
 WE'RE INFECTED WITH  
 YOU'RE SO NAÏVE  
 WOULDN'T IT BE WONDERFUL  
 IF LIFE WAS JUST AS  
 YOU PERCEIVE  
 WOMEN ARE INHUMAN,  
 WORTHLESS  
 COARSE AND SAVAGE  
 ON THE AVERAGE  
 NEVER TO BE TRUSTED  
 COMPLETELY MALADJUSTED,

IT'S TRUE  
 AND IF I'D NOT LOVED A  
 FEW  
 I MIGHT HAVE BEEN AS GOOD  
 AS YOU

**Jane:**  
 A few?  
**Rochester:**  
 More than I care to remember, I'm afraid.

**Jane:**  
 I see.

**Rochester:**  
 But one in particular I suppose I ought to confess to. Sit down, Miss Eyre.

SHE WAS MY FLAME, MY  
 GALLIS SYLPH  
 I WAS HER FOOL'S DELIGHT  
 SHE PUT ME IN HER SPELL  
 AND TURNED MY RAGE  
 TO TRUST IN JUST ONE  
 NIGHT  
 WITH APPETITES FOR  
 PLEASURE

WE WOULD SEARCH FOR  
 BURIED TREASURE  
 IN THE EXCESS OF  
 TEMPTATION  
 I THOUGHT IT MY  
 SALVATION, IT'S TRUE  
 BUT IF I HAD THOUGHT  
 THINGS THROUGH  
 I MIGHT HAVE BEEN AS GOOD  
 AS YOU

**Rochester:**  
 So now you finally know the truth of her. The offspring of a French seductress.

I'M SURE YOU'LL WISH TO  
 MAKE ARRANGEMENTS NOW  
 TO LEAVE  
 I WOULD UNDERSTAND  
 YOU MUST STAND BY WHAT  
 YOU BELIEVE

### Exercise

Jane passes this test with flying colors. She believes that both the child and Mr. Rochester should not bear the blame for another's shame. After Jane agrees to stay, Mr. Rochester hears her swear an oath that she will never leave the child and that she will stay with both of them.

Have the class discuss the pros and cons of this sort of confrontation. Ask the class to comment on the following: In what ways, is it manipulative? In what ways is it effective? In what ways does it reflect the nature of a master/employee 19th century relationship? Ultimately, have the students decide if they agree or disagree with Rochester's method of dealing with Jane.

Should he be more direct about wanting to know if she can handle this secret? Why/why not?

Have the class divide into two groups. Have one half list the pros and cons of Rochester's confrontation

from Jane's point of view.

Have the other half list the pros and cons from Rochester's point of view. Each group might write their list on the board and discuss the issue given the list of reactions that they see before them.

Alternatively, have the class play On the Line on this same topic. In this activity the teacher creates a single line down the center of the classroom and explains that at one end of the line are those who agree with a given statement and at the opposite end of the line are those who disagree.

The statement can read: Rochester should be more direct and ask Jane if she can be loyal to him in spite of his secret marriage to a mad woman.

This activity can be extended as students try to convince those on the opposite ends to join them at their end of the line.



LESSON  
**2**

# Language Arts

## Writing

### Writing Objective

Students will follow a writing process to develop a music/drama scene using various communication methods including dialogue as well as solo and duet songs.

### Teaching Tips

■ Have you ever wished that you could know what someone else is thinking and feeling as you were speaking and listening to them? When was the last time that you asked someone to express his or her thoughts about you? Were their thoughts in keeping with what you expected, or were you surprised to find out what they were really thinking? When is it a good idea to keep one's thoughts to oneself and when is it good to speak out loud?

### From the Script

#### Act 1, Scene 4

*In this segment, the script shows two protagonists. They have equally strong points of view and speak and sing to one another about their differing feelings.*

**Rochester:**  
 You examine me, Miss Eyre, do you think me handsome?

**Jane:**  
 No, sir.

**Rochester:**  
 By my word, you are quaint. You have the air of a little nun – quiet, grave and simple. Then one asks you a question and you rap out the bluntest of rejoinders.

**Jane:**  
 Sir, I beg your pardon. I was too plain. I should have replied that tastes differ...Or something of the sort.

**Rochester:**  
 Tastes differ! So – under cover of stroking my wounded pride, you stick a sly penknife under my ear! Go on – what faults do you find with me, pray?

**Jane:**  
 Mr. Rochester, allow me to disown my previous answer. It was only a blunder.

**Rochester:**  
 And you shall be answerable for it. Criticize me.

.....  
 You are afraid. Your self-love dreads a blunder.

**Jane:**  
 Indeed, I have no wish to talk nonsense.

**Rochester:**  
 If you did, it would be done so gravely I should mistake it for sense. Do you never laugh, Miss Eyre?

(JANE looks back at him, surprised and thoughtful.)

Don't trouble yourself to answer. I see you laugh

rarely, but you laugh very merrily. Believe me, you are not naturally austere any more than I am naturally vicious.

(He looks at her very seriously now, puzzled and intrigued.)

I SEE A CAPTIVE BIRD  
 WHO PEERS BEYOND THE BARS  
 A RESTLESS VIVID THING  
 WHO LONGS TO SEE THE STARS  
 A WILD CREATURE  
 CRAVING FREEDOM  
 I CAN SEE HER  
 FLYING UP TO HEAVEN

### Exercise

After your students have read this scene in class have them create their own music/drama scene in which two characters meet each other for the first time and decide whether or not to pursue a relationship. For example, two people meeting for a blind date.

Begin with a free writing exercise in which each student can brainstorm various situations and plots that hold high drama for them. Then have them design a scene based upon what happens and in what order. This can be done either in an outline format or, once again, in a free writing (brainstorming) format. Once they are sure of what happens and what each character is thinking and feeling, have them write out a scene using spoken dialogue, solo songs,\* even duets to express the plot and the feelings of the characters. Have the class then break up into groups of three, where two students can act out an author's work and the three can discuss the writing. Finally give the students a chance to revise their writing and ask for volunteers to have their scenes read and sung aloud.

\* Students can set their lyrics to melodies from popular songs.

Alternatively, place the students in small groups. Have them brainstorm examples of high drama. Students then can create frozen images based upon their findings. With each frozen image have them create one line of dialogue that their character might say in the scene. The students begin dialogue/monologue writing by using the one line created in the frozen image as a start or end line.

LESSON  
2

# Language Arts Experiential

## Experiential Objective

Have students use a model of a rhetoric and conversation that they can practice and employ.

## Teaching Tips

- Even though it is unnatural to sing conversations aloud, operas and musicals do it all the time. What is the point of singing a conversation rather than speaking the same words in a musical?
- What other devices do we use in real life to make a point in a conversation or to emphasize what we think needs emphasis? What are some contemporary words that we use to validate or denigrate the things that other people have said?
- What can one accomplish by repeating what other people have said in the midst of a conversation? Give some different examples of repetitions that can have various meanings according to tone of voice, or words used as questions versus words used as statements.

## From the Script

### Act 1, Scene 7

*In this dialogue and song sequence Miss Fairfax is letting Jane Eyre know about the illustrious guests who will be arriving. She sings many of her responses and thereby heightens the dramatic rhetoric through song.*

Jane:  
What guests are these?

Mrs. Fairfax:  
THE USUAL CROWD  
THE NOBLE, THE PROUD  
THE RICKLY ENDOWED

Jane:  
A large party, then?

Mrs. Fairfax:  
SOCIETY'S BEST  
THE ELITE AND THE GREAT  
FROM THE INGRAM ESTATE  
FOR THERE LIVES A LADY  
THE MASTER ADMIRES  
COMMANDING THE CLASS  
THE MASTER DESIRES

Jane:  
Adele!

Mrs. Fairfax:  
THE CRÈME DE LA CRÈME  
SHE'S PROPER AND PURE

Jane:  
(Calling down the garden) Adele! Bien ici.

Mrs. Fairfax:  
A GENUINE GEM  
HE LIKES HER I'M SURE

Jane:  
Who, Mrs. Fairfax?

Mrs. Fairfax:  
Why, the honorable Blanche Ingram, of course.

ELEGANT, STATELY  
POISED AND IMPRESSIVE  
EVEN THE PRESS OF HER DRESS IS  
EXPRESSIVE

## Exercise

The rhetorical style here depends on dialogue that furthers the plot alternating with song that heightens the dramatic stakes of the plot. Have the class bring a verbatim conversation from the dinner table, heard on the subway, in the gym, or in the market into class for this writing exercise. In class, have the students work with a partner to devise these dialogue/song conversations together. They will be creating a musical language and choosing vocabulary that will enhance the conversation, following this model of dialogue followed by a song.

\*If possible have both a music teacher and a classroom teacher walk around the room and help the partners develop their work.

\*Ask for volunteers to perform these musical conversations aloud.



NAME \_\_\_\_\_ DATE \_\_\_\_\_

CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

## ①. What do YOU think?

Both the novel and the musical adaptation of Jane Eyre explore the world of dark family secrets and the negative effects that secrets have upon individuals within a family setting. Do you think that artists can change an audiences' mind about the way that one conducts one's life once they leave the theater? Do you see theater as an escape from the problems that one faces in one's life, or do you see it as taking a part in the process of changing one's life. (Explain your answer.)

## ②. EXPRESS yourself

What shows, either dramas, musicals or movies, have left the strongest impression with you and have been closest to changing your life? Where were you when you saw them? How old were you? Did you discuss them with other people and did they also find it to be moving and life changing? In what ways have they changed your private or public life?

③.



A musical can be most effective in telling a story that includes many characters, all with different private and public thoughts and feelings. Songs, duets and choruses can set these thoughts into a musical composition that make a diverse world of dissension feel unified as we see this world portrayed on the stage. Identify the most difficult and diverse environment that you see in the world. Could you see it as a musical? What would be the main conflict? Who would be the protagonists (sympathetic characters) and antagonists (unsympathetic characters)? How might the story or plot begin, and how might it end?

# Overture to BEHAVIORAL STUDIES



James Barbour has starred in two Broadway productions: as The Beast in *Disney's Beauty and the Beast*, and as Billy Bigelow in the Tony Award-winning revival of *Carousel*. He can be seen in the films *Waiting for Lefty* and *The Tell-Tale Heart*, and has appeared on television in HBO's *Sex and the City*, NBC's *Just Shoot Me*, CBS's *Beauty and the Beast in Concert* and PBS's *Some Enchanted Evening*. He performed as Rochester in *Jane Eyre The Musical*, Original Cast Recording, Sony Classical.



Marla Schaffel has appeared on Broadway in the musical *Titanic* and as Fantine in *Les Misérables*, as well as touring the U.S. as Eva Peron in *Evita*. Off-Broadway, she played

Christina in *Christina Alberta's Father*. She has made two independent films, guest starred on TV's *Kung Fu: The Legend Continues* and lent her voice to Garrison Keillor's *A Prairie Home Companion* for National Public Radio and *The Prince of Egypt*. She performed as Jane Eyre in *Jane Eyre The Musical*, Original Cast Recording, Sony Classical.

## Summary of Standards for BEHAVIORAL STUDIES

- Understands that group and cultural influences contribute to human development, identity, and behavior
- Understands various meanings of social group, general implications of group membership, and different ways that groups function
- Understands that interactions among learning, inheritance and physical development affect human behavior
- Understands conflict, cooperation, and interdependence among individuals, groups, and institutions

*In order to craft* well-rounded characters for the Broadway stage, actors Marla Schaffel and James Barbour have spent a lot of time exploring the lives that Jane Eyre and Edward Rochester might have lived. Barbour is intrigued by what we do not know about Rochester's youth and young adult life, and Schaffel is moved by the way Charlotte Brontë has written so truly of what it means to be in love. Camp Broadway spoke to both actors to find out more about the relationship they play out onstage.



### JAMES BARBOUR:

**On Rochester:**

*"He's an incredibly moral man, in the sense that he's got this deranged wife who, in today's terms, could have been institutionalized, yet he chose to take care of her as best he could. At the same time he's completely torn by the moral dilemma of wanting to lead a full life and being tormented by these demons of his upbringing."*

*"People say you can't make a change until the pain of doing something outweighs the pleasure of doing something. Rochester is living this moral life as justly as he can with these secrets, until the pleasure of that is finally crushed by the pain of losing Jane."*

*"The reason I like him so much is that he doesn't really care what people think of him. He's not concerned with appearance or pretense, and yet he has this strong abiding sense of morality underneath. Perhaps it's to combat whatever his father had done to him. It could be his inner struggle of fighting back against his father."*

*"We all have our dysfunctions in life. Here's this man who's had people leave him left and right, so in turn he's a rebellious sort of "wild boy" who has this odd sense of taking care of people."*

**On Jane:**

*"As much as Jane represents stoicism and conservatism and truth, there's also this underlying sense of trauma in her."*

*Rochester sees this turmoil and torment because she has been orphaned. And instead of becoming a "wild boy," she became a hard-line moralist."*

*"Jane lives her life so true to what she believes that there's an aura about her that Rochester has never seen."*

*And as time goes on she questions him on everything he does; she never backs down. He's cold and overbearing, but she does not back down. For the first time in his life he can't dissuade someone. She's the first person he's met who can match his intellect."*

### MARLA SCHAFFEL:

**On Jane as a feminist:**

*"I don't like the word feminist, personally. I think Jane believes in equality. I think she believes in the power of the intellect and that people should not be pigeonholed because of their class or their sex, that a human being should be respected on their own terms. I think that she is a humanist. She's perceived as a feminist because the world was then, and still is now, so much a man's world. But it's also a world of class, and that imbues her with her internal rebellion."*

*"She falls in love with Rochester, with his mind, when she finds he treats her as an equal. Someone—a man, the master—speaks to her and respects her mind and is intrigued by it."*

**On Rochester:**

*"He's very rough, but Jane is a very intuitive woman. She's seen that all the things that make him rough are because he's trying to be good. And just like Jane, at the beginning of her life telling the truth and being called a liar, he's looking after this child who's not his and this wife that he's been cursed with. She realizes that he does the right thing and he's angry because of the injustice of the world. And Jane has faced so much injustice herself that there's this common*

LESSON  
3

# Behavioral Studies

## Discussion

### Discussion Objective

Students can analyze their peer group to find ways in which their behavior has been shaped by cultural issues relating to their individual identities and personalities.

### Teaching Tips

■ Would you say that men tend to have a division within them concerning their roles as a protector and their feelings as lovers, partners and vulnerable human beings? What leads you to think that they do or do not have this division?

■ How do men tend to show that they care for other people? How do women tend to show that they care for other people? Is there a difference and what might that difference be?

■ Do modern men tend to have an expectation that they will be the strong and unemotional partners, to qualify as a bonafide man? Is this a dilemma that is changing in today's world? How is it changing? Can you give some concrete examples of this change, from your life and from your observations of the world around you?

### From the Script

Act 1, Scene 3

*Jane is standing by the hedges in the darkness, when she is surprised by the rearing up of Rochester's horse.*

**Rochester:**  
Damn you, blasted woman!

**Jane:**  
Are you injured, sir?

**Rochester:**  
Useless God-damned beast!

**Jane:**  
Can I do anything?

**Rochester:**  
Stand to one side, girl. Are you looking to be killed?

(He puts his weight on his bad foot and collapses to the ground.)

**Jane:**  
If you're hurt I can fetch someone.

(She reaches down to help him, but ROCHESTER pulls away from her with a snarl.)

**Rochester:**  
It's only a sprain. For God's sake, leave me. You've done enough damage for one night.

**Jane:**  
I cannot think of leaving you sir, at so late an hour, in this solitary lane, till I see you are fit to mount your horse.

**Rochester:**  
You should be at home yourself. What the deuce are you doing out here alone? Where do you come from?

### Exercise

In this excerpt we can see Rochester the protective master and the man who has inherited the land and the title of protector and Lord of the Manor. As such he must be stoical and strong in order to protect others. How is this an issue for men in modern times? Have the class break up into 5 groups. In each group have the men answer and discuss the following questions while the women listen and record their responses.

- 1) Do you see yourself as a protector? When and where?
- 2) What do you see as your responsibility to people in your life, spouses, family members, girlfriends or boyfriends, and others who may be dependent upon you, etc.
- 3) Do you believe in opening doors, giving up seats, etc.

With this data in hand, have the class respond to the following situation. A traveler from outer space is visiting the classroom and requesting a definition of an average modern man. Have the class discuss their data and come up with a definition of Modern Man 2000 at the approximate age of the class members.

LESSON  
3

# Behavioral Studies

## Writing

### Writing Objective

Students can understand the behavior of an individual who is formed by the complexities of inherited status, subsequent education and a particular temperament that receives and processes information in a particular way.

### Teaching Tips

- How would you describe your favorite friend? What adjectives would you use? List vocabulary that you could imagine your friend using and words and phrases that same friend would never use.
- How do you feel and act in the company of that friend that is different from the way you behave in the company of others?
- Do you know people who tend to reflect their education and background in obvious ways? Give an example. Do you know people whose behavior is more affected by the influence of the people immediately around them?
- Give an example if you do. How would you assess your behavior in terms of your ingrained learning and background versus the influence of others in your immediate company?

### From the Script

#### Act 1, Prologue

*Jane is a rare personality who can find a strong image and voice in solitude and in nature. This song is an example of that gift.*

Jane

IT'S SEVEN O'CLOCK IN THE MORNING  
I LIFT MY EYES TO AUTUMN SKIES  
I LOOKOUT THROUGH THE GRAVEYARD  
A SILHOUETTED SWALLOW FLIES  
HE FLIES TO DISTANT COUNTRIES  
I LOSE HIM JUST BEHIND A CLOUD  
I YEARN TO BE THAT SWALLOW  
AND GO WHERE I AM NOT ALLOWED

(She moves away from the graveyard and walks around the stage.)

OVER MOUNTAINS, OVER OCEANS  
HEAVEN TAKE ME AWAY  
FOR I LONG FOR MY LIBERTY  
FOR SWEET LIBERTY I PRAY

(A bell sounds. JANE sits on a stool, a book in her lap, teaching a lesson to a group of SCHOOLGIRLS, who sit and sprawl all around her.)

IT'S NINE O'CLOCK IN THE MORNING  
I TEACH WHAT'S BEEN INSTILLED IN ME  
BUT IS THIS ALL WE'RE MEANT FOR  
CONDEMNED TO MERE TRANQUILITY?

WELL, WOMEN FEEL AS MEN DO  
WE MUST ENGAGE OUR MINDS AND SOULS  
LET US LIKE OUR BROTHERS  
LET OUR WORTH DEFINE OUR ROLES

### Exercise

The following terms have been used in the Behavior Studies Overture by the actress, Marla Schaffel, to describe Jane Eyre: stoic, conservative, truthful, questioning, intelligent, a humanist, internally rebellious, persistent, traumatized. Create a character from those terms that you might choose as either:

- A) A candidate for office
- B) A defendant accused of embezzling funds
- C) A women character in your play proposing marriage to the man she loves.
- D) Other

Choose from these, or other situations, to write a speech, a defense, a monologue, etc. that this female character will deliver. Aim to create a character whose delivery will be both dramatic and sympathetic. In small groups, shape the monologues so that characters have opposing points of view and eventually choose the one that reads most convincingly, dramatically and sympathetically to the class.

LESSON  
3

# Behavioral Studies

## Experiential

### Experiential Objective

Have the students become aware of various social situations coming out of a society that challenge one's ability to stay true to oneself and to the group at the same time.

### Teaching Tips

■ If you were an actor playing the part of a character having to face a moral dilemma, how might you prepare for the role? Can you think of a time when you have been called upon to choose between your goals and wishes and those of your community? What was the situation and what did you eventually do? Is maintaining one's self-image an important or an unimportant part of you life? Explain your answer.

### From the Script

#### Act 1, Scene 8

*Rochester is afraid he will be revealed as a shady character because he had previously married a woman who has become insane. He believes that his life story must remain unstained in order to maintain his image as the Lord of the Manor. Jane is the only person he feels he might call a friend in spite of his fallen image.*

**Rochester:**

JANE, WHAT WOULD YOU DO?  
IF ALL THE PEOPLE THAT YOU SEE  
DENOUNCE MY NAME AND SPAT AT ME

.....

**Jane:**

I would comfort you . . .

.....

**Rochester:**

Good night, my friend. My Jane.

(She exits. He crosses the stage and faces front)

DAMN THE PASSION, DAMN THE SKIES  
DAMN THE LIGHT THAT'S IN HER EYES  
I KNOW TOO WELL WHERE IT HAS LED

BEFORE

SHE SAVES ME BUT I CAN'T BE SAVED  
FREES ME BUT I'M STILL ENSLAVED  
NOW I BATTLE WHAT I MOST ADORE

IF I COULD SAIL AWAY

I'D MAKE THIS VOW

THAT WHAT MY HEART WANTS I WILL NOT  
ALLOW

FOR AS SIRENS CALL THE SAILORS

SHE CALLS ME NOW

### Exercise

Rochester faces a moral dilemma. On the one hand, he wants to lead a full life, and on the other hand, he wants to fulfill his duty and maintain his image for society. What other characters in literature, movies or plays do you know of who face moral dilemmas?

Have the class create male and female characters in situations that force them to reveal and possibly confront moral dilemmas.

For example, a butler in a Victorian English Manor House is torn between his love for a woman in his employ and his duty to his position as the head staff member running a well-oiled hierarchy of servants. Or imagine an older man, the trusted, cool-headed accountant for a mafia family, who falls in love with a much younger woman, the daughter of the "Don."

Using either of these examples, or one of their own, have the class list these characters' situations and conflicts and create scenes (using the script as a model) that challenge the characters' morals. Looking at the inner-conflict at the center of the drama, what might be the breaking point for the most conflicted character?



NAME \_\_\_\_\_ DATE \_\_\_\_\_

CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

## ① What do YOU think?

The actors in *Jane Eyre The Musical*, James Barbour as Rochester and Marla Schaffel as Jane, have described characters that they may well easily relate to in their own lives. Do you think it is essential that an actor be able to relate to the character they portray? Or do you think that acting includes the ability to create and in a way become someone completely opposite and perhaps alien to oneself? Explain.

How could one prepare for a role that is opposite and alien to oneself?

Would an audience be unconvinced if this difference existed between the actor and the character?

## ② EXPRESS yourself

Marla Schaffel describes Jane's power in the relationship between she and Rochester and explains that Jane . . . "is the first person that he's met who can match his intellect."

Who in your life is the person who best matches your intellect? How did you meet them? Describe your relationship to them including topics that you like to discuss and activities that you tend to share.

③.



James Barbour has said in the Behavior Studies Overture that he "is intrigued by what we don't know about Rochester's youth and young adult life." Sometimes we get to know someone and have to surmise where he or she has come from and how he or she has been shaped. Challenge yourself to come up with a family background and a personality for people that you observe on a bus or subway. Choose one or two people who intrigue you and jot down notes about who they might be, where they might live, what their family upbringing and education might have been and what their occupation may be?

Point to a line or phrase that you overheard and use that to start or end the story you create about the background of this stranger.

If the observed stranger notices you staring and listening, be ready for some flattering explanation and you might get to compare your notes to some actual data about their lives. You might even meet a future soul mate in your life. Who knows? On the other hand you might need to carefully excuse yourself and move on to another subject. Writers, actors and artists often have to be invisible in order to observe life and create art. Make a note of your experience as an observer.



# Overture to LIFE SKILLS

## Summary of Standards for LIFE SKILLS

### Thinking and Reasoning

- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based in identifying similarities and differences (compares, contrasts, classifies)
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

### Working With Others

- Contributes to the overall effort of a group
- Uses conflict-resolution techniques
- Works well with diverse individuals and in diverse situations
- Displays effective interpersonal communication skills
- Demonstrates leadership skills

### Self-Regulation

- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restrains impulsivity

### Life Work

- Makes effective use of basic tools
- Uses various information sources, including those of a technical nature, to accomplish specific tasks
- Manages money effectively
- Pursues specific jobs
- Makes general preparation for entering the work force
- Makes effective use of basic life skills
- Displays reliability and a basic work ethic
- Operates effectively within organizations

*Jane Eyre is the third great novel* that John Caird has helped bring to the stage. In 1981 he was the co-director of the Royal Shakespeare Company's *The Life and Adventures of Nicholas Nickleby*, in which Dickens' entire novel was performed in eight hours over two evenings. A few years later at the Royal Shakespeare Company, he helped to rework and refine Schönberg and Boublil's musicalization as co-director of Victor Hugo's *Les Misérables*.

In both cases, his goal was to be as faithful to the source material as possible. For *Jane Eyre The Musical*, Paul Gordon had already written a draft of the piece when Caird came on as book writer:

*"I insisted that we go back and comb through the novel for every important thing we felt Charlotte Brontë was trying to say. The task we set ourselves from the beginning was to tell as much of the novel as we possibly could, and not to assume that a musical has to pare it down to its bare bones."*

*"The most important things that we concentrated on were the philosophical, emotional, and spiritual points that Charlotte Brontë is making, because that's why she wrote the book. You can leave out all sorts of local detail and sub-plots of one sort or another. But what you can't leave out is the wellspring of the piece."*

*"There was never any thought in our minds that we would produce something that would replace the novel — you can't improve on the novel in any way. I think the good thing about a musical is that it can harness and expand on the emotional and psychological states of the characters without interfering with the imagination of the audience. The audience still are using their imaginative faculties, but they are having their attention drawn to particular issues and themes in the book which we've chosen to elaborate on."*

*"The most basic idea at the heart of the story is that you should not judge people, who they are or what their past is about, or how much money they have, or what their social status is, but you should judge people by what they do, and the way they behave, and the way their hearts are shaped. You have to look into how you can help other people, how you can make life more tolerable for other people if you want to become a proper human being."*

*"The difficulties of adapting a novel for the stage are great. The difficulties of staging a musical are enormous. To attempt both at the same time is close to lunacy."*

— John Caird, on *Les Misérables*.

LESSON  
4

# Life Skills Discussion

## Discussion Objective

Students will discuss the argument made in the script of *Jane Eyre* that defines feminism as it's depicted in this story.

## Teaching Tips

■ In what way is the novel about both *Jane Eyre* and *Edward Rochester*? How is that feminist? Would you say that *Jane* is an independent woman? Is *Jane* a sensual woman? What evidence supports your opinion?

■ How do you evaluate her rejection of martyr-like *St. John Rivers* who wants to marry her and have an exclusively spiritual life? In what way is it feminist for her to state, "I resisted all the way"? What might this say about her spirit and her voice?

## From the Script

### Act 2, Scene 2

*Jane has left Rochester because she cannot see a higher purpose to sanction their marriage. Now St. John has asked her to marry him in order to serve a higher purpose. However, she does not want to follow his opinion blindly, and again seeks her own truth.*

**St. John:**

Marry me, *Jane Eyre*. Let God and time show us the worth of our love.

**Jane:**

If it were God's will I should marry you, I could vow to do it here and now!

**St. John:**

Then pray. Pray for His guidance. He will show you the way.

**Jane:**

WHAT CAN I DO NOW MY PRECIOUS LORD?  
WOULD THIS UNION BE MY BEST REWARD?  
IS THIS WHY I'VE LANDED HERE  
FROZEN ON HIS DOORSTEP?  
IS THIS PART OF OUR ETERNAL PLAN?  
DEEP IN MY SECRET SOUL  
OH GOD I PRAY  
SHOW ME THE ROAD TO TAKE  
AND LIGHT MY WAY  
GIVE ME A SIGN, MY LORD  
AND I WILL PROMISE TO OBEY

## Exercise

In the overture on *Life Skills*, *John Caird* says of his adaptation, that one can't improve on the themes of the novel. The theme of feminism is explored in this novel as both men and women make significant choices that affect their individual lives.

Discuss various opinions of feminism in class. Ask the class to evaluate ways in which individual's lives might connect in love and marriage, and the attention required for these lives to be equally and honestly chosen for both husband and wife.

First of all, have the class fill out an independent survey expressing their thoughts and feelings about feminism. Then have them discuss their answers and respond to one another's ideas. Before filling out the survey have the class discuss thoughts and impressions that come to their minds when they think of the term feminist?

## Survey

Look at a dictionary definition. (The teacher might write it on the board after the initial discussion.) How does the definition fit your impression of the word?

What are the long term pros and cons of feminism in terms of family, society, spiritual, emotional, and philosophical aspects of life?

What are the short term pros and cons of feminism in terms of relationships, career paths, and psychological realities?

Do you think of yourself as a feminist? Why or why not?

LESSON  
**4**  
**Life Skills**  
**Writing**

*Writing* **Objective**

Students can learn by using the technique of comparison to sharpen their power of analyses concerning situations in life.

**Teaching Tips**

■ Would you say that in general, people depend upon the facts of their backgrounds to get by? Give some examples.

■ Do you enjoy a piece of fiction or a movie or play that has a moral to it? Why or why not? Can you think of movies or plays that make no moral statements? List the ones that come to mind. Are you able to enjoy them? Why or why not?

■ How do you tend to judge whether or not you like someone? Would you say that morals are important to a culture? Why or why not? Would you say that morals and their importance change from culture to culture? Can you give some examples?

**From the Script**

**Act 1, Prologue**

*The play begins with a strong image of how one should not have to live and how another one should not behave.*

(Jane Eyre emerges from the darkness)

**Jane:**

My name is Jane Eyre. My story begins, gentle audience, in the dark and dusty attic of Gateshead Hall.

(YOUNG JANE appears through a trapdoor in the attic floor. A warm light flooding up from beneath her.)

Here I am, a girl of ten years, in hiding from the terror of the house below.

(YOUNG JANE pulls a worn and tattered doll from her apron pocket.)

All human beings must love something, and for lack of a worthier object of affection, I

had my rag doll. I doted on this little toy believing it alive and capable of feeling. For hours I rocked it gently in my arms, for as long as my doll was safe and warm, I could believe that I was too.

**John Reed: (O.S.)**

Orphan, orphan, parents dead! Stupid, stupid, in the head

(JOHN REED comes up from the open trap door. YOUNG JANE backs away, feeling terrible violence from JOHN REED. He is holding something behind his back.)

**John Reed:**

Ugly, ugly, ugly face! I'll teach you to know your place!

(The last word is bellowed in young Jane's ear. She is shaking now, fearing some terrible violence from JOHN REED. Instead, he changes to a gentle, helpful tone.)

Jane Eyre? Why don't you just kill yourself? (He produces a large pair of scissors from behind his back, and lifts them over his head. YOUNG JANE flinches away from him.)

Like this!

(He grabs YOUNG JANE'S doll from her and gleefully cuts its head off as YOUNG JANE sits helplessly watching.)

**Exercise**

Even as a child, Jane Eyre fights her way out of an abusive situation to one of inner strength and power. This play starts off with an example of what one should not do, a strong theme in the novel being that one should not judge people by their social background but by what they do. In class, have the students write a scene that shows an audience what one should not do.

Let the scene portray something the students dislike, a pet peeve. It can be a scene from real life, from the news (politics or sports) or from your imagination. You can use the scene above as a model. Set up a situation for two or three characters. Have one or two characters portray the perpetrators of the antagonistic behavior and one the recipient. This needn't have a resolution, but serve as an illustration of behavior in the world that needs addressing. In other words, let it illustrate what you wish people wouldn't do and the affect it has on others in the world.

Alternatively:

Have students establish and brainstorm a negative situation for which they create scenes that depict flashbacks of what led to the negative situation.

LESSON  
4

# Life Skills

## Experiential

### Experiential Objective

Have students explore anecdotes that illustrate decision-making based upon an evaluative mind (asking the question, what is most valuable here.)

*"Intelligence is the ability to apply knowledge to real life."*

—H. Gardner.

### Teaching Tips

■ Is it enough to help oneself only? Do you think that helping oneself leads to helping others? Is it always, never or sometimes a good choice to help other people when it means a sacrifice for you?

■ How would you describe a hero? When is a decision based upon judgment rather than evaluation and visa versa? How is it different to evaluate your teacher's performance versus judging your teacher's performance?

### From the Script

#### Act 1, Prologue

*As a child, Jane is sent to boarding school where she's immediately shamed by teachers for her wicked, rebellious spirit. A fellow student, Helen Burns, takes Jane under her protective wing.*

Helen:

Come, you must eat something.

(YOUNG JANE shakes her head again. HELEN looks round again)

Helen:

Please. . .

(She holds out the crust of bread, but gets no response, so she tucks it into YOUNG JANE watching her with great suspicion.)

Jane:

What is your name?

Helen:

Burns - Helen Burns.

Young Jane:

Why do you talk to a girl everyone believes to be a liar?

Helen:

Everyone, Jane? Only forty people have heard you called so, and the world contains hundreds of millions.

But even if all of the world hated you and believed you wicked, if your own conscience approved you, you would not be lonely.

Jane:

(Passionately) No, no! If others don't love me, I'd rather die than live.

Helen:

Hush, Jane! You think too much of the love of human beings. Apart from this earth, there is a kingdom of spirits.

### Exercise

Have the students bring in anecdotes from family, friends or articles in the human interest section of newspapers or magazines that describe acts of heroism and sacrifice for another. As a result of her childhood experiences and perhaps her native intelligence, Jane Eyre has developed an evaluative mind. The adult Jane decides that helping others to have a better life is a good standard upon which to base her own life. Introduce this exercise by explaining that non-fiction can be a better source for analysis and evaluation than fiction, and it can be valuable to analyze true stories to evaluate the human behavior they exemplify. Have the class break up into groups of four where each person tells a story of heroism drawn from life. Then have each group chose one or two stories to share with the class. Have the class discuss the human actions that take place in these anecdotes, and ways in which they might go about things similarly, differently and why. How might the human actions of people we've discussed change a school? What can we do to make a change?



NAME \_\_\_\_\_ DATE \_\_\_\_\_

CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

## ①. What do YOU think?

In your opinion, how can people best make life tolerable, "livable" or acceptable for other people? Check out the opinions of members of your family on this subject. Let people become specific and personal about what people in your family can do for each other. Then come up with some generalized statements on the subject.

## ②. EXPRESS yourself

What is your favorite novel? If you were to write a play about this novel, what themes would you have to include. List 5 important things that the author of your novel is trying to say. What is the main plot and what are the sub-plots? Which sub-plots might you include in the play and which might you eliminate? Why?

③.



Go back to considering your favorite novel. Choose 4 or 5 characters from the novel that you might want to portray in your play. Look for people in your life, on the street or in magazines, etc. that remind you of these characters. Bring in photos, pictures, written description or notes that help you to describe these people to the class. Explain in what ways they remind you of characters from the novel.

# Overture to THE ARTS

## Summary of Standards for THE ARTS

### Art Connections

- Understands connections among the various art forms and other disciplines

### Music

- Sings, alone and with others, a varied repertoire of music
- Performs on instruments, alone and with others, a varied repertoire of music
- Improvises melodies, variations, and accompaniments
- Composes and arranges music within specified guidelines
- Reads and notates music
- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music history and culture

### Theater

- Demonstrates competence in writing scripts
- Uses acting skills
- Designs and produces informal and formal productions
- Directs scenes and productions
- Understands how informal and formal theater, film, television, and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television, and electronic media are performed today as well as in the past

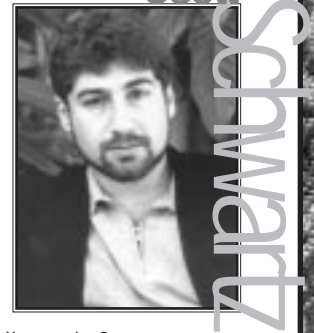
### Visual Arts

- Understands and applies media, techniques, and processes related to the visual arts
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
- Knows a range of subject matter, symbols, and potential ideas in the visual arts
- Understands the visual arts in relation to history and cultures
- Understands the characteristics and merits of one's own artwork and the artwork of others

Scott Schwartz, Co-Director

*On co-directing with John Caird:*

"What John said at the beginning and what's always held true is that we both have to fully speak our minds, that we should always say what we're feeling when we're feeling it and in front of everybody, but with respect and delicacy. Early on, John said specifically that he wasn't a fan of one of us working on something for an hour and then being pulled into the corner and whispering to each other, then going back and changing it. To the contrary, in rehearsals I might be working on a scene, and if John has an idea he might jump right in and just do it, and vice versa. It's actually made for a very open and exciting process."



*On bringing the novel to the stage:*

"When I read the book I was particularly impressed by the power of the imagery in the novel, and how well Brontë used images and metaphors to facilitate her storytelling. We try to realize some of the images literally, and then some of them have just been translated into the text. One of the major images has to do with flight and birds and liberty: the ability to rise above your earthly bounds. We can deal with that issue in the lyrics, but there are also a lot of bird songs in the play. You hear birds in the background constantly reminding you of that need for flight."

John Caird, Co-Director/Book:

"I see Thornfield Hall as a metaphor for the human psyche. It is a house haunted by history and cluttered with memory and madness, an attic sorely in need of housecleaning."

*November 17, 1996.*

"*Jane Eyre* is one of the great love stories of all time. When Paul Gordon brought his music to me and I reread the novel it was wonderful to discover how well the characters sing off the page. They have theatricality and introspection which are key ingredients for creating a musical. Brontë's story has a sweep and emotion that carry you along. At the same time it's a human scale story of the personal growth of two people."

*- Interview by Karen Kenyon for British Heritage magazine.*

Paul Gordon, Composer/Lyricist:

"I hesitate to say that it was 'easy' to write, but Charlotte Brontë's words and images are so powerful and have such a rhythmic and emotional flow to them, that the book was already musical to me the first time I read it. The difficulty was holding back writing the score until I finished reading the novel. I underlined words and phrases and sections as I read the book. When I was finished reading, I simply started from the beginning of the novel and just went through it one song or scene at a time...Lyrically, I used what I call 'work' lyrics, meaning, I knew I would go back later and re-write the lyrics. But the way I work, it was important to me that I captured the musical inspiration from the book first."

*- Interview by Bettina Pagalilauan for her Jane Eyre website:  
<http://members.aol.com/bpsprtfan3/jeyre.htm>.*

LESSON  
5

# The Arts

## Discussion

### Discussion Objective

Help students learn about composing and arranging music.

### Teaching Tips

- What is the most popular music today in your opinion? Name the groups. Would you say that the lyrics are particularly rhythmic? Would you say that the lyrics are meaningful? Would you say that the lyrics are imagistic?
- Do you find that some people are naturally rhythmic and lyrical in their speech?
- Can you think of an example of a phrase that is particularly musical and creates vivid images?

### From the Script

#### Act 1, Prologue

*Young Jane has been taken to a boarding school for orphans. Much of this language, including the lyrics, resembles the language of the novel.*

Mrs. Reed:

I should wish her to be brought up in a manner suiting her prospects- to be made useful - to be kept humble.

BUT I'M SORRY TO SAY  
SHE'S PRONE TO DECEIT  
I WOULD CAUTION YOU NOT TO BE  
FOOLED BY HER LIES

Brocklehurst:

DECEIT IS A CARDINAL SIN - SCATCHERD

Mrs. Reed:

SHE KNOWS NOT THE DANGER SHE IS IN.

Brocklehurst:

Do you know where liars go after death?

Young Jane:

They go to hell.

Brocklehurst:

And what is hell?

Young Jane:

A pit full of fire.

Brocklehurst:

And should you like to be falling into that pit, and to be swimming there forever?

Young Jane:

No sir.

Brocklehurst:

Then what must you do to avoid it?

Young Jane:

I must keep in good health and not die

Brocklehurst:

Children younger than you die daily!

THESE ARE THE CHILDREN OF GOD  
SHE WILL QUICKLY LEARN  
THAT A CHILD DECEITFUL  
FOREVER SHALL BURN

### Exercise

This exercise has two parts both led by a collaboration of an arts (music) teacher consultant and the classroom teacher. The first part involves classroom work. The second part calls for a demonstration of turning "work lyrics" into music.

1) In The Arts Overture, Paul Gordon, Composer/Lyricist, says "Lyrically, I used what I call 'work' lyrics, meaning, I knew I would go back later (to underlined words and phrases in the novel) and re-write the lyrics." Have the students in class use copies of *Jane Eyre* and practice this method of identifying language in prose that is musical, imagistic and meaningful. Students can take turns reading a chapter aloud, while others in the classroom suggest words or phrases that might qualify as "working lyrics." Write these selections on the board and discuss their potential as music.

2) Demonstrate to the class how these phrases might be set to music. The demonstration might include musical notation, color, rhythm and phrasing, showing how the rhythmic and emotional flow of the prose may be turned into composed lyrics for songs. Give the students an opportunity to create their own notation and songs which others may sing.

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LESSON  
**5**  
**The Arts**  
**Writing**

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### Writing Objective

Students will examine the conflict between their work and what they believe to be morally right.

### Teaching Tips

See how many metaphors and similes you can come up with for your school, the subway, a supermarket, a multiplex movie theater.

■ Think of a cliché that is also a metaphor/simile. e.g. "She's as quiet as a mouse." How can you make it more original? Try your hand at a few.

### From the Script

Act 2, Scene 3

*Students will learn how to see visual imagery as calling up a metaphor that tells a story.*

**Blanche:**

IN THE LIGHT OF THE VIRGIN MORNING  
I LOOK OUT THROUGH A MISTY HAZE  
THE ESTATE HAS AN ANCIENT BEAUTY  
MOTHER MUST APPRAISE

AS I WALK THROUGH THE PINKS AND ROSES  
AS I STROLL BY THE COLUMBINE  
I AM GRATEFUL FOR ALL  
HE IS  
AND WHAT WILL ONE DAY ALL BE MINE  
THE PERFECT PLAN  
IF ONLY I COULD LOVE  
THE MAN  
BUT I'M NOT QUITE SURE  
I CAN

*(JANE enters, unseen by BLANCHE, wandering through the garden, just as BLANCHE has done.)*

**Jane:**

IN THE LIGHT OF THE VIRGIN MORNING  
IN THE SHADE OF THE CHESTNUT TREE  
IF I LEAVE THIS UNHAPPY BLISS  
WHERE WILL MY EDEN BE?  
FOR I'LL MISS THIS ENCHANTED GARDEN  
WATCHING LEAVES AS THEY TURN TO BROWN

**Blanche:**

WE WILL SELL THE ESTATE, OF COURSE  
AND WE WILL MOVE TO TOWN

*(The two women sing together, each unaware of the presence of the other.)*

---

### Exercise

John Caird is quoted as saying, "I see Thornfield Hall as a metaphor for the human psyche. It is a house haunted by history and cluttered with memory and madness, an attic sorely in need of housecleaning."

The following is a brainstorming exercise to learn how to think metaphorically and extend a metaphor into a story:

- A) Begin by free writing for five minutes by completing the following sentence. My house is like \_\_\_\_\_ because \_\_\_\_\_
- B) Imagine a story that might take place in this house by completing the following sentence and once again writing for 5 minutes uninterrupted. My house became like a "bee hive" for example when \_\_\_\_\_
- C) Put a conclusion on the story by completing the thought, but all that ended one day when \_\_\_\_\_

Have students volunteer to put some metaphors on the board and encourage them to write a longer story based upon this brainstorming.



LESSON  
5

# The Arts

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## Experiential

### Experiential Objective

Students will understand how theater artists collaborate to create a larger meaning for their subjects through their various perspectives.

### Teaching Tips

- What is collaboration? Why is it important? Raising a family and bringing up pets are both examples of collaborations in family households. Give some examples of good collaborations and not so good collaborations in these areas.
- Who are your favorite music groups? What do you know about their collaborations?

### From the Script

Act 2, Scene 2

*Paul Gordon says of the following song, "The next song he suggested I write was "Painting her Portrait." I had heard the scene of course, but did not feel a song for Jane was necessary here. John's perception was different ...."*

Jane:

I'M PAINTING MY PORTRAIT  
AN ABSOLUTE LIKENESS  
FAITHFUL TO ILLUSTRATE  
EVERY FINE LINE  
I'M MASTERING DETAIL  
HIGHLIGHTING DEFECTS  
MAKING A PERMANENT MIRROR TO SEE  
ALL OF THE FAULTS THAT LIE HIDDEN IN ME

I'M PAINTING MY PORTRAIT  
IT'S PLAIN AND UNEVEN  
REMINDING ME WHAT I AM  
WHAT I MUST BE  
I'M LEAVING OUT NOTHING  
NO MATTER HOW PAINFUL  
ALL OF MY FLAWS ON DISPLAY TO BE SEEN

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### Exercise

The song "Painting a Portrait" came together as two artists conferred. In class discuss the collaborative process. Have students come up with examples of collaboration in other areas besides the arts. What is the nature of a good collaboration? What is the nature of a less than good collaboration?

Have the class break up into groups of four to collaborate on the staging of the song "Painting a Portrait." Have the group decide upon a common theme for the design. Each member of the group should choose their area of design, costume, lighting, set, music. Invite teachers from other disciplines, art, music, theater to help the groups collaborate on these designs.

Have the groups present their designs to each other. It should be interesting to see various designs for the same material.



NAME \_\_\_\_\_ DATE \_\_\_\_\_

CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

## 1. What do YOU think?

John Caird is quoted as saying, "Brontë's story has a sweep and emotion that carry you along. At the same time it's a human scale story of the personal growth of two people." If you were to choose two people whose story fit this description, who might you choose either in literature or in real life, and why?

## 2. EXPRESS yourself

We often use the metaphor of a journey, a spiritual, emotional or personal journey that bears great impact upon our lives. Talk about either an actual physical journey or a metaphorical emotional or spiritual journey that has had impact upon your life. Write it up as a diary entry that you can choose to share or not to share with others in class.

3.

## After HOURS

Imagine that you are an artist preparing to collaborate with your subject before creating a work of art, in this case the musical *Jane Eyre*. Begin by getting to know the Brontë family through portraits of them and poetry written by them. Bring all the resource materials you can find to class and come up with a useful classroom scrapbook to bring these subjects to life.

# Using the novel

In the following exercises, you are encouraged to present a portion of the novel, *Jane Eyre* in another medium (citations are from Official Broadway Edition, *Jane Eyre*, the Modern Library Edition, Random House)

## Exercise One – Theater

Read the following passage and find a dramatic way to put the action into dialogue. Action is defined as both what is happening, the plot, and what is meant, the subtext. For example, in this portion of the novel we have selected, Jane is demeaned by Blanche. How might this scene and the subtext be seen and heard on stage? You may use the characters as themselves or add an ensemble of voices to relate inner thought or emotions. Include any theatrical effects that will heighten the drama.

Novel Selection. P. 177. Section begins with "Coffee is handed." It ends on P. 178 with, "Oh, don't refer him to me, mama! I have just one word to say of the whole tribe; they are a nuisance."

## Exercise Two – Visual Arts

Sketch out, either a portrait, a landscape or an abstract painting to communicate what you consider to be the central theme of the following passages from the novel:

**Woman/man versus society** (Jane/Rochester facing a conventional world that opposes marriage between different classes.)

Novel Selection P. 270. Section begins with, "No: I am sorry to grieve you". It ends on P. 306 with, "Gentlemen in his station are not accustomed to marry their governesses."

**Man/woman versus his/herself** (Rochester or Jane facing their lack of trust in the love of one another because of circumstances of betrayal that have come into their lives.)

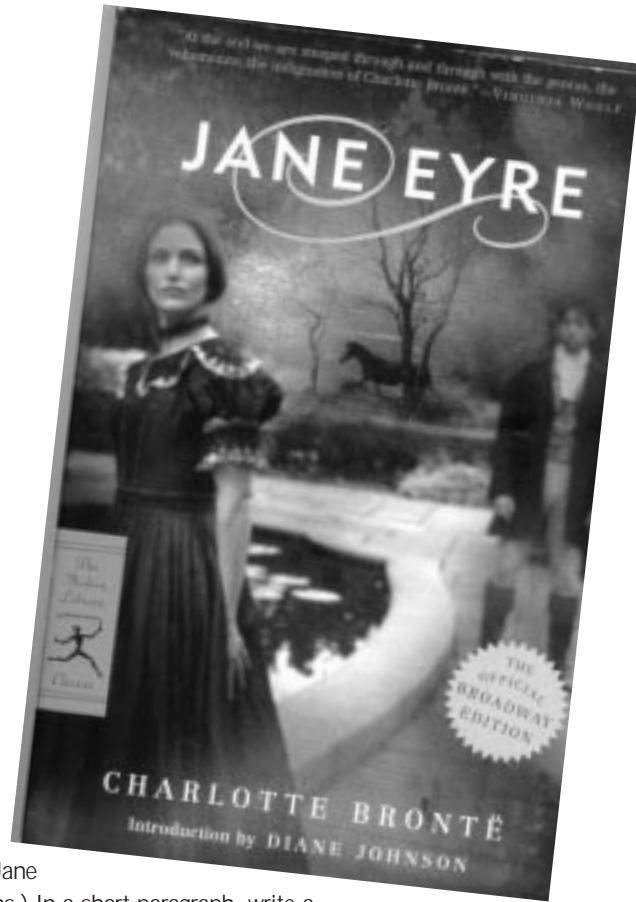
Novel Selection P. 306. Section begins with "Why, Jane? I will spare you the trouble of much talking": It ends with, "Adele must have a new governess."

**A spiritual conflict in which Jane/Rochester find a higher love.**

Novel Selection P. 448. Section begins with, "He replied not: he seemed serious-abstracted;" It ends with, "My very soul demands you: it will be satisfied; or it will take deadly vengeance on its frame."

What colors would form the basis of your palette? Would you use pastels, watercolors, oil paint or acrylics? How large would the canvas be and how would you suggest framing it? If you could see it hanging anywhere, where would you choose to hang it?

Additionally, the students can create a set design appropriate to the mood and theme of the scene. In this case it is good to discuss the palette, the textures and the materials to be used.



### Exercise Three – Film

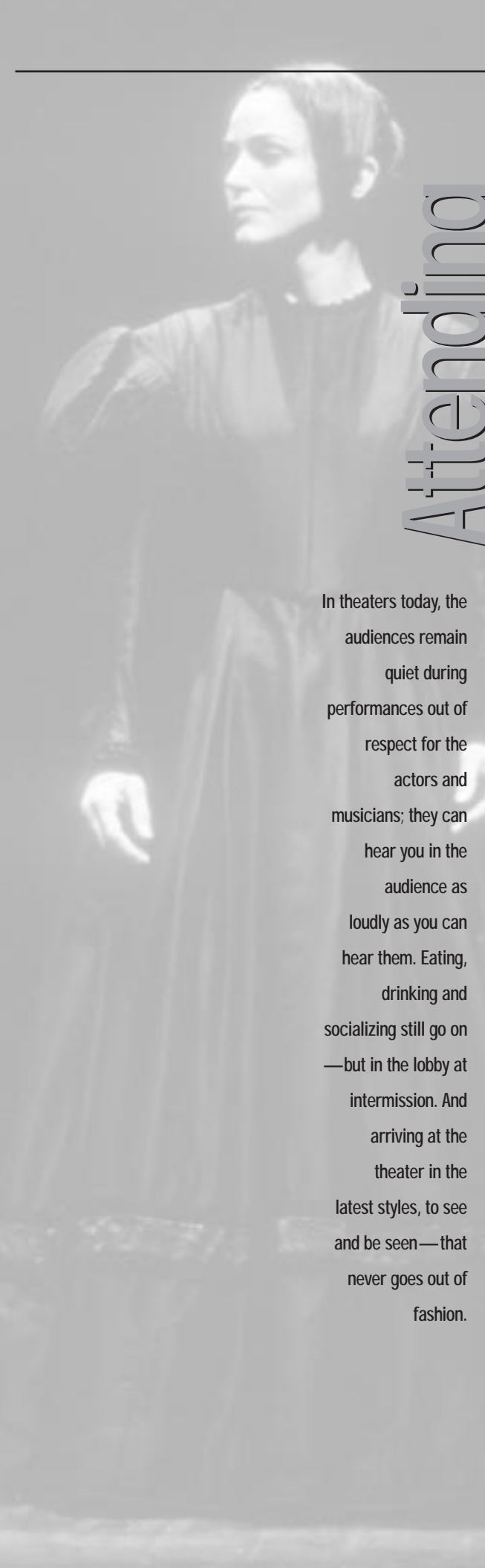
The characters who appear in the passages above are:

- Jane Eyre
- Edward Rochester
- Blanche Ingram
- Miss Fairfax
- and Mr. Rochester's ward, Adele.

A) Imagine that you are the casting director of the film *Jane Eyre* (of which there have been five different film versions.) In a short paragraph, write a casting memo to film agents describing each role. Include your casting ideas for the film director, as well. Cover the following aspects of the characters in your description for the casting memo:

- 1) A major personality trait
- 2) Specific information as to whether the character is introverted or extroverted, giving an example of their behavior
- 3) Specific information as to whether the character is conventionally attractive or not, explaining how you want to evoke a romantic or a non-romantic response from your audience.
- 4) Specific information as to whether the character is sympathetic or not, explaining their effect on the plot and the hoped for sympathies of the audience.

B) Cast these roles with movie actors and actresses whom you consider right for these roles. Budget is no concern in this exercise.



# Attending the theater

In theaters today, the audiences remain quiet during performances out of respect for the actors and musicians; they can hear you in the audience as loudly as you can hear them. Eating, drinking and socializing still go on—but in the lobby at intermission. And arriving at the theater in the latest styles, to see and be seen—that never goes out of fashion.

At the time Charlotte Brontë wrote *Jane Eyre*, theater in Britain was undergoing a transformation. Political decisions, social changes, and even architectural advances were all affecting the theater and its place in popular culture.

Since 1737, the British theater had been under strict governmental control. Only a few theaters were given permission to stage plays. Theater was an important means of mass communication, and the government kept a close watch on new plays for any "subversive" content. The Theatres Act of 1843 loosened some restrictions while tightening the grip of censorship. More theaters were allowed to put on performances; and the people, desperate for entertainment, filled the halls.

In the early part of the 19th century, theatrical performances usually began at six o'clock. An evening would last four or five hours, beginning with a short "curtain raiser," followed by a five act play, with other short pieces presented during the intermissions. It might be compared roughly to today's "prime time television," a series of shows designed to pass the time. With no television or radio, the theater was one place to find companionship, light, and warmth on a cold winter's evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o'clock for the full program of the evening, while half-price admission was offered at eight or eight-thirty to the working class. This accommodated their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Since theater was so popular, the theaters themselves were built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below, in contrast to the earlier style of receding tiers. This meant that the audience in the orchestra seats were out of the line of sight of the spectators in the galleries. As a result, people-watching and gossiping lessened, and the crowds became more interested in watching the performance. The theater managers began the practice of dimming the house lights, focusing the attention of the audience on the stage. The advent of gas lighting and the "limelight" (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience's rapt attention.

By the 1850's, the wealthier audiences were no longer looking for a full evening's entertainment. Curtain time was pushed back to eight o'clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee performances were not given regularly until the 1870's, allowing society ladies who would not have ventured out late at night the opportunity to attend the theater.

Now, one hundred and fifty years after Charlotte Brontë's time, many of these traditions are still with us. The theater is still a place to "see and be seen"; eight o'clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

# Jane Eyre Resources

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*Jane Eyre The Musical:* Original Broadway Recording. Sony Classical. 2000.

## EDUCATION:

McREL  
Mid-continent Regional Educational Laboratory, Inc.  
2550 S. Parker Rd. Ste. 500  
Aurora, CO 80014  
303-337-0990 phone  
303-337-3005 fax  
[www.mcrel.org](http://www.mcrel.org)  
e-mail: [info@mcrel.org](mailto:info@mcrel.org)

ASCD  
Association for Supervision and Curriculum Development  
1703 N. Beauregard St.  
Alexandria, VA 22311  
703-578-9600 phone  
800-933-2723  
303-337-3005 fax  
[www.ascd.org](http://www.ascd.org)  
e-mail: [member@ascd.org](mailto:member@ascd.org)

## Books:

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*Charlotte Brontë's Jane Eyre,* directed by Robert Young, III. Released by A & E Entertainment, 1997.
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- Jane Eyre,* directed by Julian Amyes. Released by BBC Video, 1983.
- Jane Eyre,* directed by Robert Stevenson, starring Orson Welles and Joan Fontaine. Released by Twentieth Century Fox, 1944.
- Educational and Informational Films:**  
*The Master Poets Collection – The Brontës of Haworth,* Released by Monterey Home Video, 1998.

*The Famous Author's Series – The Brontë Sisters,* Released by Kultur Video, 1996.

## Web Sites:

- For the latest news on Jane Eyre* The Musical [www.janeeyreonbroadway.com/](http://www.janeeyreonbroadway.com/)
- For more information about the story of Jane Eyre* [www.albion.edu/Fac/engl/diedrick/jeyre.htm](http://www.albion.edu/Fac/engl/diedrick/jeyre.htm)  
[www.storm.usfca.edu/~southern/eyre.html](http://www.storm.usfca.edu/~southern/eyre.html)  
[www.thepoint.net/~usul/text/eyre.html](http://www.thepoint.net/~usul/text/eyre.html)  
[www.janeeyre.cjb.net](http://www.janeeyre.cjb.net)  
[www.members.tripod.com/~Athenalris/jane.html](http://www.members.tripod.com/~Athenalris/jane.html)  
[www.windnet.com/mki/books/j/jane\\_eyre.html](http://www.windnet.com/mki/books/j/jane_eyre.html)
- For more information on Charlotte Brontë* [www.landow.stg.brown.edu/victorian/bronte/cbronte/bronteov.html](http://www.landow.stg.brown.edu/victorian/bronte/cbronte/bronteov.html)  
[www.geocities.com/Paris/LeftBank/8723/charlotte.html](http://www.geocities.com/Paris/LeftBank/8723/charlotte.html)  
[www.penguinclassics.com/UK/creators/000250.html](http://www.penguinclassics.com/UK/creators/000250.html)
- Additional Works by Charlotte Brontë**  
*Poems by Currer, Ellis & Acton Bell* (1846)  
*Shirley: A Tale* (1849)  
*Villette* (1853)  
*The Professor: A Tale* (1857)  
*The Twelve Adventurers and Other Stories,* ed. C. K. Shorter and E. W. Hatfield (1925)  
*Legends of Angria: Compiled from the Early Writings of Charlotte Brontë,* ed. W. Gérin (1971).

## Retailers of note:

- Applause Theatre Books  
211 West 71st Street, NYC  
212-496-7511  
[www.applausebooks.com](http://www.applausebooks.com)
- Drama Book Shop  
723 Seventh Avenue, NYC  
212-944-0595  
[www.dramabookshop.com](http://www.dramabookshop.com)
- Theatre Circle Books  
1 Shubert Alley  
346 West 44th Street  
212-586-7610  
800-223-1320  
[www.BroadwayNewYork.com](http://www.BroadwayNewYork.com)

[www.JaneEyreOnBroadway.com](http://www.JaneEyreOnBroadway.com)

# Area Map



Brontë Country covers an area of the West Yorkshire and Lancashire Pennines, lying to the north and east of Manchester, and the the north and west of the Bradford / Leeds industrial conurbation in Northern England.

# Notes

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