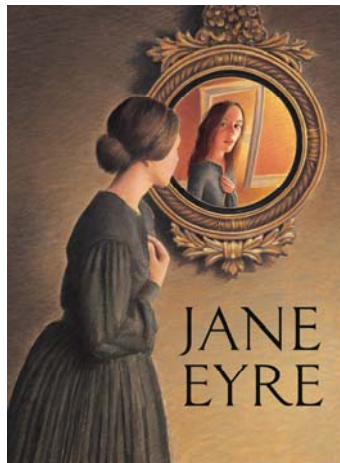




Margot Harley
Producing Artistic Director

JANE EYRE



Written by **Polly Teale**
Adapted from the novel by **Charlotte Brontë**
Directed by **Davis McCallum**

Paul Michael Fontana,
Director of Education

Justin Gallo
Education Associate

Lois Walden
Teaching Artist

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Teacher Resource Guide
by **Paul Michael Fontana**

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Women are supposed to be very 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 restraint, 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, to playing on the piano and embroidering bags.

Charlotte Brontë, *Jane Eyre*, Chapter 12

Section 1: Introduction

Thanks for taking some of your classroom time to work on *Jane Eyre*! Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the workshop production. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Shakespeare for Teachers: The Bard Unbound**, and a variety of specially-designed outreach programs for high school students, college students, and adults. We also provide **The Student Workshop Series**, a series of performance-based workshops for young theatergoers meant to introduce them to Shakespeare. This year, the play in this series is *Love, Shakespeare*.

If you need more information on any of these programs, please call Justin Gallo, Education Associate at 212-258-3111 or e-mail him at jgallo@TheActingCompany.org. You might also wish to invite your students to visit and become The Acting Company’s friend on our brand new Myspace page at www.myspace.com/theactingcompany. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
Director of Education
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Section 2: Who was Charlotte Brontë?

- **Overall Objective:** The students will know the facts of the life and career of Charlotte Brontë and her work.

"I'm just going to write because I cannot help it."

Charlotte Brontë - Roe Head Journal fragment, October 1836

Interviewing Charlotte Brontë (1843-1916)

Objective:

- The students will learn about Miss Brontë's life
- The students will write interview questions based on Miss Brontë's life.

In 1836, 20-year-old Charlotte Brontë was a teacher at Roe Head School, a small academy just 18 miles from her home at Haworth in Yorkshire, England, where she herself had once been a student. Homesick, bored and exasperated with her students and oppressed by a terrible sense of futility, she poured her frustrations into her journal: "Stupidity the atmosphere, school-books the employment, asses the society, what in all this is there to remind me of the divine, silent, unseen land of thought, dim now and indefinite as the dream of a dream, the shadow of a shade." Roe Head was "a continual waking Nightmare," but she knew the way out: "I'm just going to write because I cannot help it." A passionate yearning for the "unseen land of thought" may have seemed eccentric at Roe Head; but at home, at Haworth Parsonage, imagination, fantasy and intense creativity held absolute sway – for, as one of Brontë's biographers, Winifred Gerin, has written, Charlotte Brontë and her remarkable siblings are that miraculous thing: "a rare, almost unique example ... of collective genius."

Charlotte Brontë was born at Thornton in Yorkshire, England on April 21, 1816, the third daughter of the Rev. Patrick Brontë, himself a native of County Down in Ireland, and Maria Branwell. In 1820, the Brontë family (by then there were six children) moved to Haworth, an isolated village surrounded by the Yorkshire moors. Crusty, droll, hard-driven and hard-working, Patrick Brontë would serve as perpetual curate (or "vicar") of this moorland parish until his death in 1861. After their mother died in 1821, Charlotte and her sisters – Maria, Elizabeth, Emily and Anne -- and her brother Branwell were raised by their aunt Elizabeth Branwell.

In 1824, the four eldest daughters were sent to the Clergy Daughters' School at Cowan Bridge, a grim and ill-run charitable institution, which Charlotte would later portray, unforgettably, as Lowood in Jane Eyre. After Maria and Elizabeth died of tuberculosis the following year, Charlotte and Emily were withdrawn from Cowan Bridge. For the next six years, the surviving children were educated at home by their father. They became each other's constant companions, sharing a rich imaginative life that was fired by their voracious reading. Their "highest stimulus ... lay in attempts at literary composition," and the Parsonage was indeed overrun by what Charlotte accurately called "scribblemania." They wrote stories, poems and plays that chronicled the exploits of the heroes and heroines of their intensely imagined fantasy worlds. And they produced scores of the hand-stitched, minutely lettered, almost unbelievably microscopic magazines that many years later so startled Elizabeth Gaskell, Charlotte's great friend and biographer. "They gave one," she would gravely note, "the idea of creative power carried to the verge of insanity."

For a brief period in 1839, and then again for nine months in 1841, Charlotte worked as a governess, an occupation that made her intensely miserable. In February 1842, she and Emily entered the *Pensionnat Heger* in Brussels, Belgium, for they hoped one day to open their own school and wanted to improve their skills in French and German. But they were recalled to Haworth in early November by Aunt Branwell's death. Charlotte returned alone to Brussels early the next year to both study and teach at the *Pensionnat*. Her growing love for Monsieur Heger, the kind and cultivated husband of the school's directress, caused her great torment. She later portrayed him as Paul Emmanuel in *Villette* (1853), a book the great Victorian novelist George Eliot would later describe as "almost preternatural in its power." She returned to Haworth early in 1844, and later that year plans for the sisters' school collapsed. They had received not one response to a prospectus that announced "The Misses Brontë's Establishment for the Board and Education of a Limited Number of Young Ladies" (at £35 per annum).

In 1845, Charlotte "accidentally lighted" on a manuscript book of Emily's poems, and was stunned by what she found there: "peculiar music -- wild, melancholy, and elevating." The next year, the sisters "committed the rash act of printing a volume of poems." Paid for by the Brontës themselves and published under masculine pseudonyms because the sisters wanted to be judged as writers, not as "authoresses," *Poems* by Currer, Ellis and Acton Bell received a few warm notices, but it sold poorly.

The sisters were undeterred, for "the mere effort to succeed had given a wonderful zest to existence." Each immediately set to work on a prose tale. Emily's *Wuthering Heights* and Anne's *Agnes Grey* were eventually accepted for publication, but Charlotte's first novel, *The Professor*, was rejected six times. By August 1846, Charlotte was writing *Jane Eyre*, and within a year it was snapped up by one of the publishers who had turned down *The Professor*.

Published on October 16, 1847, *Jane Eyre* – purportedly an "autobiography" edited by one "Currer Bell" -- caused a sensation in literary London. Thackeray proclaimed it "the master-work of a great genius" and Fraser's Magazine hailed it as "an utterance from the depths of a struggling, suffering, much-enduring spirit." Even critics who were shocked by *Jane Eyre* acknowledged its force. Elizabeth Rigby, whose assault on the novel and its author in the Quarterly Review (December 1848) is so vituperative as to now seem almost unhinged, grudgingly admitted the point: "It is a very remarkable book: we have no remembrance of another combining such genuine power with such horrid style."

Excerpted from the New York Public Library Collector's Edition of *Jane Eyre*, copyright 1997 by the New York Public Library, Astor Lenox, and Tilden Foundations.

http://www.salon.com/promo/1997/09/29classic_bronte.html

Exercise: Provide each student a copy of the biography of Charlotte Brontë above (a copy is found in the Reproducibles Section at the end of this Resource Guide).

After everyone has read it, discuss what aspects of her life the students think contributed to her ultimate career as a novelist.

Ask each student to look, again, at the biography of Miss Brontë. Have them individually devise a list of 8-10 interview questions that they might ask her about her life.

As an extension, have a volunteer play Charlotte Brontë and, with the help of the class, answer some of the questions on the other student's lists.

Exercise: Look up Miss Brontë' grave at Find-a-Grave (www.findagrave.com) and examine the pictures of Miss Brontë and her family's memorial. Notice too which of the Brontë's is not buried under the monument.

I try to avoid looking forward or backward, and try to keep looking upward.
Better to be without logic than without feeling.

Charlotte Brontë

Section 3: What to Look for in *Jane Eyre*

Overall Objective: The students will have an introduction to the world of *Jane Eyre* which was inspired by the fiction of Charlotte Brontë

"While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ears. It was a curious laugh – distinct, formal, mirthless. I stopped"

Charlotte Brontë – *Jane Eyre*, Chapter 11

Brainstorm from the Title: Charlotte Brontë' Novel

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will explore the title of Miss Brontë's *Jane Eyre*

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *Jane Eyre*. Write the list on newsprint. Post it before seeing the play.

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their expectations of *Jane Eyre* from looking at the words and images on the poster for The Acting Company production and on a copy of the novel.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in a copy of *Jane Eyre*. Ask the students to look at the cover of the book.

Is there a picture or image? What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the novel? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Miss Brontë choose this title? Did she feel the title would help sell copies of the book? Is it a better title than those of her other novels: *Shirley: A Tale* (1849), *Villette* (1853), *The Professor: A Tale* (1857)?

Do the same exercise with the poster or handbill for The Acting Company production which you can get from the theater. You can also show them the image on our website: [www. TheActingCompany.org](http://www.TheActingCompany.org)

Post Performance follow up: Ask the students to create a theatrical poster or book cover for *Jane Eyre*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

Characters in *Jane Eyre*

This exercise is designed to be used BEFORE seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.
- The students will become aware of the importance of names in *Jane Eyre*

Exercise: Write the following list for the class on the board. Discuss what each of the names makes us feel about them. Predict which characters might have the most important roles in the play.

CHARACTERS in *Jane Eyre*

Jane Eyre
Bertha
John Reed
Mrs. Reed
Bessie Lee
Abigail
Helen Burns
Mr. Brocklehurst
Teacher
Mrs. Fairfax
Adèle
Grace Poole
Rochester
Rochester's Horse
Pilot, *Rochester's Dog*
Blanche Ingram
Lord Ingram
Richard Mason
Clergyman
Diana Rivers
Mary Rivers
Saint John (pronounced *SIN-jinn*) Rivers
Old Woman Scavenger

What synonyms does the title character's name conjure up? Remember, Miss Brontë is a contemporary of Dickens who used punning names like "Uriah Heep", "Miss Havasham", and "Mr. Bumble".

- Eyre = Air (nothing? insubstantial?)
- Eyre = Air (one of the four elements along with Earth, Water, and Fire?)

- Eyre = Err (making mistakes?)
- Eyre = Heir (family member with an inheritance?)

Have each student choose one of the names on the list. Pondering that character from his or her name, the students can imagine what that person's mystery might be and write it out as a speech in the voice of that character.

Note: Poet and critic Adrienne Rich points out that the Rivers sisters bear the names of the pagan and Christian versions of "the Great Goddess": Diana, the Virgin huntress, and Mary, the Virgin Mother. Unmarried and independent, the Rivers sisters love learning and reciting poetry and live as intellectual equals with their brother St. John.

Sparknotes.com

If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends
Charlotte Bronte, *Jane Eyre*

Choral Reading

NOTE: Teachers are ENCOURAGED to teach this exercise BEFORE seeing the play. The performance uses the incident in the Red Room as a key element in the storytelling!

Objective:

- The students will read excerpt from *Jane Eyre*
- The students will create a Poem using the excerpt as inspiration

Exercise: Provide each student with the passage from *Jane Eyre* (both excerpts are found in the Reproducibles Section of this guide). Ask one student to read the entire passage aloud.

I resisted all the way – a new thing for me... Like any other rebel slave, I felt resolved, in my desperation, to go all lengths.

They went, shutting the door, and locking it behind them.

The red-room was a square chamber, very seldom slept in, yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret

drawer, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room — the spell which kept it so lonely in spite of its grandeur.

Mr. Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

Discuss the passage's meaning, use of literary devices, words that might be interesting to say aloud (like "tabernacle," "half shrouded," and "grandeur"), and rich descriptive words and phrases (like "deep red damask" and "jewel-casket"). How many different words are used to describe red things? What is the mood? Is the Red Room creepy? What elements make it a rotten place for a 10-year-old girl to be locked inside of?

Divide the class into three groups (they can remain in their seats for this exercise) and ask volunteers to be Solo 1, 2, 3, 4, 5 & 6 (Solo 1 and Solo 2 act somewhat as Jane's persona). Then read it using the soloist-group divisions as indicated. Remind them that they have to listen to one another and create a common value for the punctuation.

Solo 1: I resisted all the way: a new thing for me...

Solo 2: Like any other rebel slave, I felt resolved,

Solo 1: in my desperation,

Solo 2: to go all lengths.

Solo 1: They went, shutting the door, and locking it behind them.

Group 1: The red-room was a square chamber,

Group 2: very seldom slept in,

Group 3: yet it was one of the largest and stateliest chambers in the mansion.

Group 1: A bed supported on massive pillars of mahogany,

Group 2: hung with curtains of deep red damask,

Group 3: stood out like a tabernacle in the centre;

Group 1: the two large windows,

Group 1: with their blinds always drawn down,

Group 1: were half shrouded in festoons and falls of similar drapery;

Group 1: the carpet was red;

Group 1: the table at the foot of the bed was covered with a crimson cloth;

Group 1: the walls were a soft fawn colour with a blush of pink in it.

Solo 1 & Solo 2: This room was chill,

Solo 3: because it seldom had a fire;

Solo 1 & Solo 2: it was silent,

Solo 4: because remote from the nursery and kitchen;

Solo 1 & Solo 2: solemn,

Solo 5: because it was known to be so seldom entered.

Solo 6: Mrs. Reed herself, at far intervals, visited it to review the contents of

Group 1: a certain

Group 2: secret
Group 3: drawer,
Group 1: where were stored divers parchments,
Group 2: her jewel-casket,
Group 3: and a miniature of her deceased husband;
Solo 1: and in those last words lies the secret of the red-room—
Solo 2: the spell which kept it so lonely in spite of its grandeur.
Group 1: Mr. Reed had been dead nine years:
Group 2: it was in this chamber he breathed his last;
Group 3: here he lay in state;
All: hence his coffin was borne by the undertaker's men;
Solo 1 & Solo 2: and, since that day, a sense of dreary consecration had guarded it
from frequent intrusion.
— *from Charlotte Brontë' Jane Eyre*

Using the quote as a base, the students will write a short Poem in free verse. Each Poem must contain words or phrases from the original passage. Remind them of some of the literary devices they have studied (alliteration, repetition, metaphor, etc.) that you want them to use in their Poem.

Your class might enjoy working on breaking down another passage from *Jane Eyre* or a different novel or poem by Miss Brontë into a Choral Reading.

'...Even now the fire though smothered, slacked, repelled, is burning at my life's source'

from Charlotte Brontë's *Reason*, c.1845

Psychology of *Jane Eyre*: Jane and the Madwoman

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will understand the playwright's approach to *Jane Eyre*

AUTHOR'S NOTES

Playwright Polly Teale writes about setting out to adapt *Jane Eyre*.

Returning to *Jane Eyre* fifteen years after I read it as a teenager I found, not the horror story I remembered, but a psychological drama of the most powerful kind. Everything and everyone in the story is seen, larger than life, through the magnifying glass of Jane's psyche.

Why though, I asked myself, did Bronte invent a madwoman locked in an attic to torment her heroine? Why is Jane Eyre, a supremely rational young woman, haunted by a vengeful she-devil? Why do these two women exist in the same story?

I had forgotten that the novel began with another image of incarceration: another female locked away for breaking the rules of allowed behaviour. Jane Eyre is locked up in the Red Room when, for the first time in her young life, she allows her temper

to erupt, losing control of herself in an attack of rage. Jane is told that God will strike her dead in the midst of one of her tantrums'. She is so terrified she loses consciousness. The message is clear. For a Victorian woman to express her passionate nature is to invite the severest of punishment. Jane must keep her fiery spirit locked away if she is to survive.

Could it be that Jane and the madwoman are not in fact opposites? That like all the most frightening ghosts Bertha Mason exists not in the real world, but in Jane's imagination?

I have to see the novel as a quest, a passionate enquiry. How is it possible for Jane as a woman to be true to herself in the world in which she lives? Each of the women in the novel suggests a possible role: from the excessive artificiality of Blanche Ingram to the silent stoicism of Helen Burns, we see the range of choices available. Jane, like Brontë, is "poor, obscure and plain" and yet hidden inside is a "secret self": the huge imagination glimpsed in Jane's visionary paintings of foreign lands. Although Brontë spent most of her life in a remote Yorkshire village, she had a great longing to overpass the horizon of her restricted existence. It is significant that Bertha is a foreigner. She comes from the land of Brontë's imagination, from a land of hot rain and hurricanes. She is both dangerous and exciting. She is passionate and sexual. She is angry and violent. She is the embodiment of everything that Jane, a Victorian woman, must never be. She is perhaps everything that Brontë feared in herself and longed to express.

Polly Teale. September 1997

Discussion: Did the students feel the play made clear Ms Teale's idea about Jane Eyre and Blanche being two aspects of the same woman? Are, in fact, all the female characters part of Charlotte Brontë's "quest... passionate enquiry" into how "as a woman to be true to herself in the world in which she lives"?

Section 5: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theater.

Let your performance do the thinking.

Charlotte Brontë

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Jane Eyre* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. Charlotte Brontë the author of the novel *Jane Eyre* and Polly Teale is the playwright who adapted her book for the stage.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager. Davis McCallum is the director of *Jane Eyre*.

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night. This year, the Company includes Deborah Friedman who plays the Cello in *Jane Eyre* as well as acting in *Love, Shakespeare!*

The Stage Manager

According to Carissa Dollar’s stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor’s Equity Association (AEA) *at least* the following duties: organizes all rehearsals, before or after opening; assembles and maintains the Prompt Book; works with the Director and the Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; maintains the artistic intentions of the Director and Producer after opening; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and maintains discipline.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They often do historical or sociological research to make the world of the play come to life. In this production of *Jane Eyre*, the costumes are from the nineteenth century.

The Composer, the Set Designer, the Sound Designer, and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. Original music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

The Staff and The Crew

The theater staff - house manager, ushers, box office people, and others - assist the

audience in many ways and support each performance. In a large-scale performance, backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links or by posting comments on The Acting Company's Myspace page (www.myspace.com/theactingcompany).

Casting

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will create a cast list for a movie of *Jane Eyre*

Exercise: Ask the students, "If you were casting a movie of *Jane Eyre*, what stars would you get to be in it?" Would Jane be played by a mega-star? Rochester a heartthrob? What ethnicity would Bertha be? Why?

While considering the film, where would each of the segments be filmed?

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will be able to identify different types of theaters.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theater was **The Acting Company's** production of *Jane Eyre* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theater:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theater-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theater-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Why Theater?

This exercise is designed to be used BEFORE seeing the play with a follow-up section AFTER the performance.

Objective:

- The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (found on page 29 of the Reproducibles section of this guide) from George Cram Cook (1873 –1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in our time. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *Jane Eyre* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook, founder of New York’s Provincetown Playhouse, 1918

Discussion: How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)?

Theater Etiquette

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will know standard rules of behavior in the theater.

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theater lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.

❖ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice?

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? Where did the actors originally come from? And where are they from originally? (Have any of the students ever been in NYC?) What is the best part of living in New York? What is the worst?

What about **Jane Eyre**, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? What do the actors think the themes of the play are? What's it like to play a dog, a horse, a little kid, a madwoman, or an old person?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

Section 5: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-258-3299**. We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a monologue for one of the characters in *Jane Eyre* (perhaps some words from the silenced Bertha).
- Write a review of our production.
- Write a theatrical adaptation of another piece of literature, perhaps a Poem.

Draw

- Draw the world of one or more of the characters.
- Draw images from the production.
- Draw a poster for our production of *Jane Eyre*.
- Create a collage of images from magazines in response to the play.

Create a Performance of Sections of *Jane*

Get a few copies of Miss Brontë's novel *Jane Eyre* and distribute them to small groups of students. Have each group write a short play based on part of the story. The plays can be an adaptation of the source material, a reflection on the themes in the story, or whatever the students devise. Ask them to present their work to the other groups. Send us copies of the plays if you wish.

View one of the Film Versions of the Story

Try Franco Zeffirelli's 1996 film with William Hurt as Rochester, Joan Plowright as Mrs. Fairfax, model Elle Macpherson as Blanche and a young Anna Paquin as young Jane. Timothy Dalton played Rochester in 1983, as did George C. Scott in 1970 to his wife Susannah York's Jane (with Jean Marsh as a non-ethnic Bertha). The most recent versions starred Ciarán Hinds (Julius Caesar in HBO's *Rome*) in 1997 and Bond villain (and *Great Gatsby* star) Toby Stephens in 2006 (not yet available on DVD). Our beloved co-founder, John Houseman wrote the screenplay for the 1944 version starring Orson Welles as Edward Rochester and Joan Fontaine as Jane Eyre Agnes Moorehead as Mrs. Reed and, as the doomed Helen Burns, Elizabeth Taylor.

The entire novel is available on-line at the Literature.org website:

<http://www.literature.org/authors/bronte-charlotte/jane-eyre/>

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
Telephone: 212-258-3111
Fax: 212-258-3299

By E-Mail

Paul Fontana, Director of Education
Pfontana@ TheActingCompany.org
Justin Gallo, Education Associate
JGallo@ TheActingCompany.org
Education@TheActingCompany.org

On the Internet

www.TheActingCompany.org
www.myspace.com/theactingcompany

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 31 and 32 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Jane Eyre*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 6: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 125 plays for more than 3 million people.

2003 TONY Honor for Excellence in the Theater

In the professional theater, the highest honor one can achieve is to be recognized by the American Theatre Wing with an Antoinette Perry Award, called the "Tony"®. This year, The Acting Company was presented with a special Tony Honor celebrating our years touring America with classical plays and newly commissioned works. To learn more about the Tony Awards, go to the Tony website: www.tonys.org.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map. You can also read the actor's accounts of life on the road on our Myspace Blog (www.myspace.com/theactingcompany).

Gentle reader, may you never feel what I then felt? May your eyes never shed such stormy, scalding, heart-wrung tears as poured from mine. May you never appeal to Heaven in prayers so hopeless and so agonized as in that hour left my lips; for never may you, like me, dread to be the instrument of evil to what you wholly love.

Charlotte Brontë, *Jane Eyre*, Chapter 27

Section 7: Cast List and Information

THE ACTING COMPANY

In

JANE EYRE

adapted by **Polly Teale** from the novel by **Charlotte Brontë**

Set Design, **Neil Patel**

Costume Design, **Christal Weatherly**

Lighting Design, **Michael Chybowski**

Music and Sound by, **Michael Friedman and Fitz Patton**

Dialect Coach **Gillian Lane-Plescia**

Movement Director, **Tracy Bersley**

Casting by **Liz Woodman, C.S.A.**

Production Manager, **Rick Berger**

Stage Manager, **Josiane M. Lemieux**

Assistant Stage Manager, **Christine Whalen**

Staff Repertory Director, **Jason King Jones**

Directed by

Davis McCallum

CAST

(in order of appearance)

Cellist.....Deborah Friedman
Jane Eyre.....Hannah Cabell
BerthaCarie Kawa
John Reed Christopher Oden
Bessie Amy Landon
AbigailKelley Curran
Mrs. Reed Liv Rooth
Brocklehurst..... Jeffery M. Bender
Helen BurnsKelley Curran
Mrs. Fairfax..... Liv Rooth
AdeleKelley Curran
Rochester Christopher Oden
Pilot *the dog*..... Matt Steiner
Grace Poole..... Amy Landon
Blanche Ingram..... Amy Landon
Lord Ingram Matt Steiner
Richard Mason..... Jeffrey M. Bender
St. John Rivers Matt Steiner

Appendix: Reproducibles

For use with **Interviewing Charlotte Brontë**, p. 4-5

In 1836, 20-year-old Charlotte Brontë was a teacher at Roe Head School, a small academy just 18 miles from her home at Haworth in Yorkshire, England, where she herself had once been a student. Homesick, bored and exasperated with her students and oppressed by a terrible sense of futility, she poured her frustrations into her journal: "Stupidity the atmosphere, school-books the employment, asses the society, what in all this is there to remind me of the divine, silent, unseen land of thought, dim now and indefinite as the dream of a dream, the shadow of a shade." Roe Head was "a continual waking Nightmare," but she knew the way out: "I'm just going to write because I cannot help it." A passionate yearning for the "unseen land of thought" may have seemed eccentric at Roe Head; but at home, at Haworth Parsonage, imagination, fantasy and intense creativity held absolute sway – for, as one of Brontë's biographers, Winifred Gerin, has written, Charlotte Brontë and her remarkable siblings are that miraculous thing: "a rare, almost unique example ... of collective genius."

Charlotte Brontë was born at Thornton in Yorkshire, England on April 21, 1816, the third daughter of the Rev. Patrick Brontë, himself a native of County Down in Ireland, and Maria Branwell. In 1820, the Brontë family (by then there were six children) moved to Haworth, an isolated village surrounded by the Yorkshire moors. Crusty, droll, hard-driven and hard-working, Patrick Brontë would serve as perpetual curate (or "vicar") of this moorland parish until his death in 1861. After their mother died in 1821, Charlotte and her sisters – Maria, Elizabeth, Emily and Anne -- and her brother Branwell were raised by their aunt Elizabeth Branwell.

In 1824, the four eldest daughters were sent to the Clergy Daughters' School at Cowan Bridge, a grim and ill-run charitable institution, which Charlotte would later portray, unforgettably, as Lowood in Jane Eyre. After Maria and Elizabeth died of tuberculosis the following year, Charlotte and Emily were withdrawn from Cowan Bridge. For the next six years, the surviving children were educated at home by their father. They became each other's constant companions, sharing a rich imaginative life that was fired by their voracious reading. Their "highest stimulus ... lay in attempts at literary composition," and the Parsonage was indeed overrun by what Charlotte accurately called "scribblemania." They wrote stories, poems and plays that chronicled the exploits of the heroes and heroines of their intensely imagined fantasy worlds. And they produced scores of the hand-stitched, minutely lettered, almost unbelievably microscopic magazines that many years later so startled Elizabeth Gaskell, Charlotte's great friend and biographer. "They gave one," she would gravely note, "the idea of creative power carried to the verge of insanity."

For a brief period in 1839, and then again for nine months in 1841, Charlotte worked as a governess, an occupation that made her intensely miserable. In February 1842, she and Emily entered the *Pensionnat Heger* in Brussels, Belgium, for they hoped one day to open their own school and wanted to improve their skills in French and German. But they were recalled to Haworth in early November by Aunt Branwell's death. Charlotte returned alone to Brussels early the next year to both study and teach at the *Pensionnat*. Her growing love for Monsieur Heger, the kind and cultivated husband of the school's directress, caused her great torment. She later portrayed him as Paul Emmanuel in Villette (1853), a book the great Victorian novelist George Eliot would later describe as "almost preternatural in its power." She returned to Haworth early in 1844, and later that year plans for the sisters' school collapsed. They had received not one response to a prospectus that announced "The Misses Brontë's Establishment for the Board and Education of a Limited Number of Young Ladies" (at £35 per annum).

In 1845, Charlotte "accidentally lighted" on a manuscript book of Emily's poems, and was stunned by what she found there: "peculiar music -- wild, melancholy, and elevating." The next year, the sisters "committed the rash act of printing a volume of poems." Paid for by the Brontës themselves and published under masculine pseudonyms because the sisters wanted to be judged as writers, not as "authoresses," Poems by Currer, Ellis and Acton Bell received a few warm notices, but it sold poorly.

The sisters were undeterred, for "the mere effort to succeed had given a wonderful zest to existence." Each immediately set to work on a prose tale. Emily's Wuthering Heights and Anne's Agnes Grey were eventually accepted for publication, but Charlotte's first novel, The Professor, was rejected six times. By August 1846, Charlotte was writing Jane Eyre, and within a year it was snapped up by one of the publishers who had turned down The Professor.

Published on October 16, 1847, Jane Eyre – purportedly an "autobiography" edited by one "Currer Bell" -- caused a sensation in literary London. Thackeray proclaimed it "the master-work of a great genius" and Fraser's Magazine hailed it as "an utterance from the depths of a struggling, suffering, much-enduring spirit." Even critics who were shocked by Jane Eyre acknowledged its force. Elizabeth Rigby, whose assault on the novel and its author in the Quarterly Review (December 1848) is so vituperative as to now seem almost unhinged, grudgingly admitted the point: "It is a very remarkable book: we have no remembrance of another combining such genuine power with such horrid style."

Excerpted from the New York Public Library Collector's Edition of Jane Eyre, copyright 1997 by the New York Public Library, Astor Lenox, and Tilden Foundations.

http://www.salon.com/promo/1997/09/29classic_bronte.html

CHARACTERS in Jane Eyre

Jane Eyre

Bertha

John Reed

Mrs. Reed

Bessie Lee

Abigail

Helen Burns

Mr. Brocklehurst

Teacher

Mrs. Fairfax

Adèle

Grace Poole

Rochester

Rochester's Horse

Pilot, *Rochester's Dog*

Blanche Ingram

Lord Ingram

Richard Mason

Clergyman

Diana Rivers

Mary Rivers

Saint John (pronounced *SIN-jinn*) Rivers

Old Woman Scavenger

I resisted all the way – a new thing for me... Like any other rebel slave, I felt resolved, in my desperation, to go all lengths.

They went, shutting the door, and locking it behind them.

The red-room was a square chamber, very seldom slept in, yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room — the spell which kept it so lonely in spite of its grandeur.

Mr. Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

from Chapter 2 of *Jane Eyre* by Charlotte Brontë

For use with **Choral Reading**, pp. 9-10

from Chapter 2 of *Jane Eyre* by Charlotte Brontë

Solo 1: I resisted all the way – a new thing for me...

Solo 2: Like any other rebel slave, I felt resolved,

Solo 1: in my desperation,

Solo 2: to go all lengths.

Solo 1 & Solo 2: They went, shutting the door, and locking it behind them.

Group 1: The red-room was a square chamber,

Group 2: very seldom slept in,

Group 3: yet it was one of the largest and stateliest chambers in the mansion.

Group 1: A bed supported on massive pillars of mahogany,

Group 2: hung with curtains of deep red damask,

Group 3: stood out like a tabernacle in the centre;

Group 1: the two large windows,

Group 1: with their blinds always drawn down,

Group 1: were half shrouded in festoons and falls of similar drapery;

Group 1: the carpet was red;

Group 1: the table at the foot of the bed was covered with a crimson cloth;

Group 1: the walls were a soft fawn colour with a blush of pink in it.

Solo 1 & Solo 2: This room was chill,

Solo 3: because it seldom had a fire;

Solo 1 & Solo 2: it was silent,

Solo 4: because remote from the nursery and kitchen;

Solo 1 & Solo 2: solemn,

Solo 5: because it was known to be so seldom entered.

Solo 6: Mrs. Reed herself, at far intervals, visited it to review the contents of

Group 1: a certain

Group 2: secret

Group 3: drawer,

Group 1: where were stored divers parchments,

Group 2: her jewel-casket,

Group 3: and a miniature of her deceased husband;

Solo 1: and in those last words lies the secret of the red-room—

Solo 2: the spell which kept it so lonely in spite of its grandeur.

Group 1: Mr. Reed had been dead nine years:

Group 2: it was in this chamber he breathed his last;

Group 3: here he lay in state;

All: hence his coffin was borne by the undertaker's men;

Solo 1 & Solo 2: and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

Returning to *Jane Eyre* fifteen years after I read it as a teenager I found, not the horror story I remembered, but a psychological drama of the most powerful kind. Everything and everyone in the story is seen, larger than life, through the magnifying glass of Jane's psyche.

Why though, I asked myself, did Bronte invent a madwoman locked in an attic to torment her heroine? Why is Jane Eyre, a supremely rational young woman, haunted by a vengeful she-devil? Why do these two women exist in the same story?

I had forgotten that the novel began with another image of incarceration: another female locked away for breaking the rules of allowed behaviour. Jane Eyre is locked up in the Red Room when, for the first time in her young life, she allows her temper to erupt, losing control of herself in an attack of rage. Jane is told that God will strike her dead 'in the midst of one of her tantrums'. She is so terrified she loses consciousness. The message is clear. For a Victorian woman to express her passionate nature is to invite the severest of punishment. Jane must keep her fiery spirit locked away if she is to survive.

Could it be that Jane and the madwoman are not in fact opposites? That like all the most frightening ghosts Bertha Mason exists not in the real world, but in Jane's imagination?

I have to see the novel as a quest, a passionate enquiry. How is it possible for Jane as a woman to be true to herself in the world in which she lives? Each of the women in the novel suggests a possible role: from the excessive artificiality of Blanche Ingram to the silent stoicism of Helen Burns, we see the range of choices available. Jane, like Brontë, is "poor, obscure and plain" and yet hidden inside is a "secret self": the huge imagination glimpsed in Jane's visionary paintings of foreign lands. Although Brontë spent most of her life in a remote Yorkshire village, she had a great longing to overpass the horizon of her restricted existence. It is significant that Bertha is a foreigner. She comes from the land of Brontë's imagination, from a land of hot rain and hurricanes. She is both dangerous and exciting. She is passionate and sexual. She is angry and violent. She is the embodiment of everything that Jane, a Victorian woman, must never be. She is perhaps everything that Bronte feared in herself and longed to express.

Polly Teale. September 1997

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

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George Cram Cook,
founder of New York's Provincetown Playhouse, 1918

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To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- ❖ Be on time for the performance.
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- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Jane Eyre*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.

None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Jane Eyre*, please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Jane Eyre*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

Jane Eyre was better than other plays I have seen before.

Disagree

Agree

**I have
never
seen a
play.**

1 2 3 4 5 6 7

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *Jane Eyre* taught me something about life.

Disagree

Agree

1 2 3 4 5 6 7

Some Lessons in Jane Eyre are:

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:
