

JANE EYRE

ENRICHMENT GUIDE



By Erin Shields
Based on the novel by Charlotte Brontë

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members. To ensure the most positive experience, please review the following information prior to arriving.

THE FOLLOWING ITEMS ARE NOT ALLOWED IN THE THEATRE:

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

BASIC COURTESY:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

INAPPROPRIATE BEHAVIOUR:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

WHO'S INVOLVED?

CAST

HELEN BELAY	Bessie, Helen, Rosamund, Ensemble
NADIEN CHU	Mrs. Reed. Grace Poole, Diana, Ensemble
IVY DEGAGNÉ	Young Jane, Adèle, Ensemble
BRAYDON DOWLER-COLTMAN	St John. Mason, Mrs. Scatcherd, Ensemble
HAILEY GILLIS	Jane, Miss Abbott, Ensemble
GARETT ROSS	Mr. Brocklehurst, Lady Ingram, Hannah, Ensemble
MARALYN RYAN	Mrs. Fairfax
JOHN ULLYATT	Mr. Rochester, Ensemble
GIANNA VACIRCA	Miss Temple, Miss Georgiana Ingram, Mary, Ensemble, Understudy for Jane
JESSE GERVAIS	Understudy
CHRISTINA NGUYEN	Understudy
GIANNA VACIRCA	Understudy
STEPHANIE WOLFE	Understudy

CREATIVE TEAM

DARYL CLORAN	Director
ERIN SHIELDS	Playwright
ANAHITA DEHBONEHIE	Set and Props Designer
JUDITH BOWDEN	Costume Designer
BONNIE BEECHER	Lighting Designer
JONATHAN LEWIS	Sound Designer
AINSLEY HILLYARD	Movement Director
LIANNA MAKUCH	Assistant Director
WHITTYN JASON	Assistant Set and Props Designer
MADISON HENDRY	Stage Manager
NYSSA BEAIRSTO	Assistant Stage Manager
ADAM BLOCKA	Child Supervisor
JENNA KEREKES	Production Assistant
CAITLAN ARGUETA	Production Assistant
MEG WALKER	Production Assistant

CAST & CREATIVE TEAM BIOGRAPHIES

Helen Belay – Bessie, Helen, Rosamund, Ensemble

Helen Belay (she/her) is an Ethiopian-Canadian actor and storyteller who's been playing with words and obsessed with all things beautiful since she was a wee babe in Bedford, England. A UofA BFA Acting graduate, she's currently one of the Citadel Theatre's Associate Artists. Previous Credits Include: *The Fiancée, Heaven* (Citadel Theatre); *Here There Be Night* (WWPT); *The Blue Hour* (SkirtsAFire Festival); *The Society of the Destitute Presents Titus Bouffonious* (Theatre Network); *Cinderella* (Globe Theatre); *Lost Lemoine Part 1&2, Vidalia* (Teatro La Quindicina); *Lenin's Embalmers, All for Love* (Studio Theatre).

Nadien Chu – Mrs. Reed. Grace Poole, Diana, Ensemble

Nadien Chu is a theatre artist living and calling home Amiskwacîwâskahikan, Treaty 6 Territory. She is very grateful to be working with this incredible ensemble of Creators. Enjoy the show! Select theatre credits include: *Pretty Goblins*/Sterling Award (Workshop West); *The Roommate* (Shadow Theatre); *The Thin Man* (Vertigo Theatre); *All the Little Animals I have Eaten* (One Yellow Rabbit); *Vanya, Sonia, Masha and Spike* (Alberta Theatre Projects); *Space//Space* (Northern Light Theatre); *Macbeth, Titus Andronicus*/ Sterling Award (Freewill Shakespeare Festival); *The Tempest, The Penelopiad* (Citadel Theatre); *Pig Girl, Palace of the End* (Theatre Network).

Ivy DeGagné- Young Jane, Adèle, Ensemble

Ivy is delighted to return to the Citadel, where her production highlights include Tiny Tim (2021) and Susan Cratchit (2019/2020) in *A Christmas Carol*, and Agnes in *Slight of Mind* (2019, Theatre Yes co-production). You may also recognize Ivy as the 2019 Fringe Theatre Festival co-mascot, Max from *Where the Wild Things Fringe*. Ivy enjoys creating through theatre, music, and visual art and can be seen in Victoria School's upcoming production, *AWAKENING!* Ivy would like to thank her friends, family, and teachers for their support and encouragement.

Braydon Dowler-Coltman - St John. Mason, Mrs. Scatcherd, Ensemble

Braydon is an Edmonton-based theatre artist. Select theatre credits include: *Burning Bluebeard* (Edmonton Actor's Theatre); *Shakespeare's R&J* (Kill Your Television); *To Be Moved, Scaramouche Jones, Subway Circus* (Blarney Productions); *The Salon of the Talking Turk* (Teatro La Quindicina); *Fortune Falls* (Catalyst Theatre); *Passion Play* (Wild Side Productions); *A Christmas Carol, The Tempest, The Pillowman* (Citadel Theatre). Training: Citadel/Banff Centre Professional Training Program; University of Alberta BFA acting program. He is also a co-producer and host of *The Hattrick Sports Podcast* and *The Backyard Basketball Podcast*.

Jesse Gervais – Understudy

Jesse is a Métis actor and creator based in Edmonton. Some previous credits include: *Silver Arrow, Crazy For You, Alice Through the Looking Glass, One Man Two Guvnors, Measure for Measure, A Christmas Carol* (Citadel Theatre); *Romeo and Juliet, Love's Labours Lost* (Free

Will Players); *6.0, 4th Graders Present...Fat Pig* (NLT); *10\12, Passion Play, Realistic Joneses* (Wild Side Productions); *Buddy, Little One, Let The Light Of Day Through* (Theatre Network); *Tiny Plastic Men* (Super Channel); *Caution May Contain Nuts* (APTN); *Blind Ambition: The Wop May Story*. Jesse has a BFA from the University of Alberta.

Hailey Gillis – Jane, Miss Abbott, Ensemble

Hailey Gillis is a performer, composer, singer, writer, voice actor and arts educator, hailing from Grimsby Ontario. Hailey's work in many different mediums has taken her across Canada from Charlottetown PEI to Vancouver BC, as well as off-Broadway in NYC. She was acknowledged with a New York Times 'Critics Pick' award for her work as a musical theatre artist, and has been nominated for numerous Dora Mavor Moore awards. In addition to performance, Hailey Gillis has been composing music for the past ten years, working with acclaimed international producers. Most recently she has been working on a collaboration for a new Canadian musical with Crow's Theatre. Selected theatre credits: *Uncovered the Music of Dolly Parton* (Musical Stage Company), *Ghost Quartet* (Crow's Theatre), *Rose, Steinbeck Through Song, The Dybbuk, Marat/Sade, Blood Wedding, The Crucible, The Thirst of Hearts, The Dead, Alligator Pie, Idiot's Delight* (Soulpepper); *The Invisible* (Catalyst/Vertigo Theatre); *Onegin* (The Musical Stage Company/The National Arts Center); *Spoon River* (The Signature Theatre); *Hedda Gabler* (Necessary Angel/Canadian Stage); *Romeo and Juliet, The Merry Wives of Windsor* (Bard on the Beach). Recently she partnered with Penguin Random House to narrate the Audiobook: *Tell Me When You Feel Something*. She has a Diploma in Acting from Sheridan Institute of Technology and a B.A. Honours Degree in Theatre and Drama Studies from the University of Toronto. She is also a graduate of the Soulpepper Academy.

Christina Nguyen – Understudy

Christina is a mixed race artist hailing from amiskwaciwâskahikan (Edmonton). Selected credits include: *Agammemnon* (Bleviss Laboratory Theatre); *Michael Mysterious* (Pyretic Productions); *Much Ado About Nothing, Winter's Tale* (Freewill Players); *Sprouts!* (Concrete Theatre); *Here There Be Night* (Workshop West Theatre); and *Chrysothemis, Revolt. She Said. Revolt Again* (Studio Theatre). Upcoming: *Alina* (Pyretic Productions). Christina is a graduate of the University of Alberta's BFA Acting Program.

Garett Ross – Mr. Brocklehurst, Lady Ingram, Hannah, Ensemble

Garett Ross is a graduate of the theatre programs at the University of Alberta and Grant MacEwan. Previous credits include: *Shakespeare in Love, Peter and the Starcatcher, Hamlet, Romeo and Juliet* (The Citadel Theatre), *Fever-Land, I Heard About Your Murder* (Teatro La Quindicina), *Nevermore, The Soul Collector, Vigilante* (Catalyst Theatre), *Sherlock Holmes and the Raven's Curse* (Vertigo Theatre), *Liberation Days* (Theatre Calgary), *Jack Goes Boating* (Sage Theatre), *Outside Mullingar, The Best Brothers, Beginning of August* (Shadow Theatre), *Chicago, Hairspray, Sheer Madness* (Mayfield Dinner Theatre).

Maralyn Ryan - Mrs. Fairfax

For the Citadel Theatre- *The Humans, Christmas Carol, Cat on a Hot Tin Roof, Hamlet, Romeo & Juliet*, and *Lend Me A Tenor*. Selected acting credits: Vivian Bearing in *Wit* (Globe Theatre); *A Guide to Mourning* (Alberta Theatre Projects); *Cat on a Hot Tin Roof* (Theatre Calgary); *Homeward Bound* (the Grand Theatre/National Arts Centre); *Master Class* (Sudbury Theatre

Centre); *Joy and Shop at Sly Corner* (the Shaw Festival); *Crackpot* (Prairie Theatre Exchange/Belfry Theatre); *Thirteen Hands* (Canadian Stage/National Arts Centre); *Hamlet* (Freewill Players); *TrueWest* (Theatre Network); *Private Lives* (Northern Light Theatre); *Seed Savers* (Workshop West); *Terry and the Dog* (Edmonton Actor's Theatre); *The Last Romance* (Mayfield Theatre); *Rabbit Hole* (Persephone Theatre). In addition to Sterling Awards for Acting, the 2017 Sterling Haynes Award for Most Valuable Contribution to Theatre in Edmonton was presented to Maralyn acknowledging her extensive theatre career.

John Ulliyatt – Mr. Rochester, Ensemble

John is very familiar to Citadel audiences from 1996's *South of China* to *Every Brilliant Thing* right before the pandemic. Favourite roles include *Cabaret*, *The Pillowman*, *Matilda* (RMTC/Citadel/Arts Club), *Beauty and the Beast* (Citadel/Theatre Calgary), *Rocky Horror Show*, *Death of a Salesman*, *Billy Bishop Goes to War*. He has worked across the country in many theatres from The Segal Centre in Montreal to The Belfry Theatre in Victoria. For the past year and a half, John has been Head Distiller at Lone Pine Distilling.

Gianna Vacirca – Miss Temple, Miss Georgiana Ingram, Mary, Ensemble, Understudy

Gianna Vacirca is a dancer, actor, choreographer and performing artist. She is also an Italian pastaia and the creator of *bell'uovo*, a bespoke naturally colourful handmade pasta business based here in Edmonton (@bell_uovo). Coming up, Gianna will be performing in *Evelyn Strange* with Teatro La Quindicina as well as choreographing Tiny Bear Jaws' newest play for Toronto's Why Not Theatre's RISER. Previous Credits Include: *Bears* (Punctuate! Theatre & Dreamspeakers & Citadel Theatre); *Miss Bennet Christmas at Pemberley*, *A Christmas Carol* (Citadel Theatre); *Noises Off* (Mayfield Dinner Theatre); *Vague Harvest*, *Ludicrous Pie*, *A Second Round of Seconds* (Teatro La Quindicina); *Blood: A Scientific Romance* (The Maggie Tree); *Hamlet*, *Two Gentlemen of Verona*, *Comedy of Errors* (Freewill Shakespeare Festival).

Stephanie Wolfe – Understudy

Stephanie is an Edmonton Based actor, improviser, aerialist and podcast host. Previous credits: *Jason Kenney's Hot Boy Summer* (Grindstone Theatre) *The Silver Arrow*, *Peter and the Starcatcher*, *A Midsummer Night's Dream*, *How I learned to Drive*, *A Christmas Carol* (Citadel Theatre); *The Curious Incident of the Dog in the Nighttime* (Citadel Theatre /Royal Manitoba Theatre Centre); *Lend Me a Tenor*, *Boeing Boeing* (Mayfield Inn); *Othello* (Citadel / National Arts Centre); *The Merry Wives of Windsor* (Freewill Players); *Burning Bluebeard* (Edmonton Actors Theatre); *Meet Me at Christmas* (Hallmark Movie); *Abducted* (Horned Serpent Productions).

Daryl Cloran – Director

Artistic Director of the Citadel. Daryl has directed internationally in countries such as South Africa and Bosnia and Herzegovina, and across Canada, including: Shaw Festival, National Arts Centre, Theatre Calgary, Neptune Theatre (Halifax), Arts Club (Vancouver), Canadian Stage and Tarragon (Toronto). For the Citadel, Daryl has recently directed: *A Christmas Carol*, *The Fiancée*, *Shakespeare in Love*, *Matilda*, *The Silver Arrow*, and *The Candidate & The Party*. Daryl's award-winning, Beatles-infused adaptation of *As You Like It* has played at the Citadel, Bard on the Beach (Vancouver), RMTC (Winnipeg), Chicago Shakespeare Theater and Milwaukee Repertory Theater.

Erin Shields – Playwright

Erin Shields is a playwright and performer. Previous credits: *Paradise Lost* (Stratford Festival/Centaur Theatre); *Piaf/Dietrich* (Mirvish/Segal Centre); *Beautiful Man* (Factory Theatre), *The Lady from the Sea* (Shaw Festival), *If We Were Birds*, *The Millennial Malcontent*, and *Soliciting Temptation* (Tarragon Theatre), *Instant* (Geordie Theatre). Awards: Governor General's Award for *If We Were Birds*, QWF Prize for *Paradise Lost*, Dora and META for *Instant*. Books: *The Millennial Malcontent*, *Beautiful Man and Other Short Plays*, *Paradise Lost*, *Mistatim/Instant*, *Soliciting Temptation*, *If We Were Birds* (Playwrights Canada Press) Upcoming: *Queen Goneril* (Soulpepper Theatre).

Anahita Dehbonehie – Set and Props Designer

Anahita Dehbonehie is an Iranian designer and artist currently based in Toronto. She is drawn specifically to work that questions form and content while creating space for contemporary conversation. Previous Credits Include: *Revelations* (UpInTheAir/The Shadbolt Centre), *The Flick* (Outside the March/ Crow's Theatre); *Hand to God* (CoalmineTheatre); *Take Da Milk Nah* (National Arts Centre/ Theatre Passe Muraille); *The Lesson* (Modern Times Theatre); *Possible Worlds* (The Stratford Festival).

Judith Bowden - Costume Designer

Judith Bowden has been designing for the theatre for the past 25 years. Set and costume design credits include: Set for *Desire under the Elms* (Shaw Festival); *Paradise Lost* (The Centaur Theatre); *The Humans* (Citadel theatre/Canadian Stage); *London Road*, *The Other Place* (Canadian Stage); *Sense and Sensibility* (Royal Manitoba Theatre Centre); *Chimerica* (M.T.C./Canadian Stage); *Holiday Inn*, *LadyKillers*, *Grand Hotel*, *St Joan*, and *Sweeney Todd* at the Shaw Festival where she has designed for the past 20 seasons. Recent costume design credits include : *Junk*, *Watch on the Rhine*, *My Fair Lady* at Arena Stage in Washington D.C.; *Paradise Lost* and *The Changeling* at the Stratford Festival. She has had the pleasure of working across the country including the National Arts Centre, The Grand theatre, Prairie Theatre Exchange, P.O.V. Theatre Calgary, The Citadel, Crows Theatre, ATP.

Bonnie Beecher – Lighting Designer

Bonnie is a Lighting Designer from Toronto. She has lit over 400 shows for theatre, opera and dance across Canada and internationally. Her work for The Citadel includes *A Servant of Two Masters* and *The Tempest*. Bonnie's work has been seen at most theatres across Canada including The Canadian Opera, Canadian Stage, The National Ballet of Canada, Ballet B.C., Opera Atelier, Edmonton Opera, The Grand Theatre, and Soulpepper Theatre. Recent works include *ROOM* for the Grand, *Was Ihr Wollt* (Karlsruhe Ballett, Germany), *Geschlossene Spiele* (Ballet Am Rhein, Dusseldorf), and *The Runner* (Human Cargo). Upcoming projects include *Don Giovanni* (POV), *Triple Bill* (Ballet B.C.), *Swan Lake* (National Ballet), and *Just to Get Married* (Shaw Festival).

Jonathan Lewis – Sound Designer

Jonathan is a musician, composer, and sound designer from Vancouver, currently residing in Mexico City. He is very happy to be returning to The Citadel after his previous engagement creating the score for *Miss Bennet: Christmas at Pemberley*. Previous credits include designs

and compositions for companies such as Theatre Calgary, Alberta Theatre Projects, Vertigo Theatre, Western Canada Theatre, The Shakespeare Company, Quest Theatre, The Old Trout Puppet Workshop, The Green Fools, One Yellow Rabbit, and more.

Ainsley Hillyard – Movement Director

Ainsley Hillyard is an Amiskwaciwâskahikan (Edmonton)-based artist of settler descent. She is a choreographer, performer and educator who works in contemporary dance and theatre. Select choreography credits include; *Mr. Burns: A post electric play* (You are Here theatre and Blarney Productions) Sterling nomination for Outstanding Choreography, *Bears* (Pyretic Productions) Sterling Award for Outstanding Choreography; *Ursa Major* (Catch The Keys Productions) Sterling nomination for Outstanding Choreography, and assistant choreographer for *Hadestown* (Citadel Theatre). Ainsley enjoys long walks with her French bulldog Jezebel and reading sci-fi.

Lianna Makuch – Assistant Director

Lianna Makuch (she/her) is a second-generation Ukrainian Canadian theatre artist. She is a performer, playwright, and aspiring director. Lianna is a producer with Punctuate! Theatre and the co-Artistic Producer of Pyretic Productions. She is the playwright and principal performer in *Barvinok* (Pyretic Productions/Punctuate! Theatre), which has garnered her awards and recognition from across the country and in Ukraine. The show will be touring Alberta in Fall 2022. Her new play, *Alina*, will be premiering in Edmonton in May 2022. Lianna is thrilled to be a part of this incredible creative team!

Whittyn Jason – Assistant Set and Props Designer

Whittyn Jason (they/them/theirs) is a queer, non-binary, mixed-race artist of South African and Ukrainian descent. They are currently living and creating in Amiskwaciwâskahikan (colonially known as Edmonton), where they work primarily as a scenographer. Previous credits include: *The Fiancee*, *Heaven*, *A Brimful of Asha* (Citadel Theatre), and *Night* (Major Matt Mason Collective). They hold a BFA in Theatre Design from the University of Alberta, and are a member of Associated Designers of Canada (ADC). In addition to scenography, they're also the Festival Director for *Found Festival* (Common Ground Arts Society).

Madison Henry – Stage Manager

Maddy is a multi-discipline stage manager based in Kamloops, BC, and is so grateful to a part of this production at The Citadel! Big love to the team for having her, and to Greg for his unwavering support. Previous credits include: *Chelsea Hotel*, *A Broad's Way Cabaret*, *The Sound of Music*, *A Christmas Carol* (Western Canada Theatre); *Silent Light* (Banff Centre); *The New Canadian Curling Club*, *Buddy: The Buddy Holly Story* (Thousand Islands Playhouse/Western Canada Theatre); *Kamloopa* (Western Canada Theatre/The Cultch/Persephone Theatre/GTNT).

Nyssa Beairsto – Assistant Stage Manager

Nyssa is thrilled to return to Citadel for this production of *Jane Eyre*. Nyssa is an Edmonton based stage manager and graduate of the Technical Theatre program at the University of Alberta. Some of her recent stage-management credits include: *The Mountaintop* (Shadow

Theatre); *The World Goes 'Round* (MacEwan University); *Something Unspoken* (NLT); *Here there be Night* (WWPT); *Mr. Burns, a Post-Electric Play* (You are Here Theatre & Blarney Prod.); *The Invisible - Agents of Ungentlemanly Warfare* (Catalyst); *Matilda*, *Christmas Carol* and *Shakespeare in Love* (Citadel Theatre).

Adam Blocka – Child Supervisor

Adam has worked as a Child Supervisor, Wardrobe Maintenance /Dresser, Musical Theatre Instructor, and Performer for The Citadel Theatre. He is also a Community Programming Outreach Assistant for the Edmonton Arts Council. Previous theatre credits include: *The Bully Project*, *Are We There Yet?* (Concrete Theatre); *The Super Groovy '70s Show* (The Mayfield Dinner Theatre); *West Side Story* (The Citadel Theatre /Theatre Calgary); *Oliver!* *Matilda*, *Mamma Mia*, *A Christmas Carol* (The Citadel Theatre) *Onegin* (The Arts Club /Catalyst Theatre); *Boy Groove* (Azimuth Theatre, Ribbit Productions).

Jenna Kerekes – Production Assistant

Jenna is an emerging arts manager in Edmonton. She graduated with a diploma in Arts and Cultural Management at MacEwan University in 2021 and plans to go back for her degree in fall 2022. Jenna has also done several community theatre shows at Stageworks Academy of the Performing Arts Leduc participating as an actor, stagehand, and lighting technician. Select credits include *Mary Poppins*, *Mama Mia*, and *Legally Blonde*. She has spent the majority of 2021 and 2022 working as a Production Assistant and Health Captain at the Citadel Theatre.

Caitlan Argueta – Production Assistant

Caitlan is an Edmonton-based Latinx theatre technician, currently working as a Production Assistant with Citadel Theatre. She is a graduate of the Theatre Production Diploma from MacEwan University and has studied at the Banff Centre of Arts and Creativity. Previous credits include: *Guys and Dolls* (MacEwan); *Hamlet*, *Comedy of Errors* (Freewill Shakespeare Festival); *A Charlie Brown Christmas ft. The Jerry Granello Trio*; *Ruben and the Dark* (Banff Centre); *Scenes from a Sidewalk* (Plain Jane Theatre).

Meg Walker – Production Assistant

Meg Walker is a graduate of Victoria School of the Arts, where she developed her passion for theatre and directed the one act play *I Am Not Batman* for the Playworks Festival. She recently worked on the set of the feature film *Before I Changed My Mind* as a trainee AD before returning to the theatre as a Production Assistant in the independent, debut production of *Michael Mysterious*. In 2021 she joined the Citadel team for *A Christmas Carol* and continues her role as a Production Assistant into the 2022 season.

CHARACTERS

This play was written for an ensemble. The intention is that actors are on stage for the entire play. All actors should play multiple characters.

JANE EYRE, orphaned English girl, becomes a governess at Thornfield

JOHN REED, Jane's uncle and master of Gateshead

MRS. REED, Jane's aunt

GEORGIANA REED, Jane's cousin and Mrs. Reed's daughter

ELIZA REED, Jane's cousin and Mrs. Reed's daughter

BESSIE LEE, maid at Gateshead

MISS ABBOTT, maid at Gateshead

MR. BROCKLEHURST, master of Lowood School

MISS BROCKLEHURST, Mr. Brocklehurst's daughter, teacher at Lowood School

MISS TEMPLE, teacher at Lowood School

MISS SCATCHERD, teacher at Lowood School

HELEN BURNS, Jane's close friend at Lowood School

EDWARD ROCHESTER, Jane's employer and master of Thornfield

MRS. FAIRFAX, housekeeper at Thornfield Hall

ADÈLE VARENS, Jane's pupil at Thornfield, from France

GRACE POOLE, nurse and keeper at Thornfield Hall

BERTHA MASON, Rochester's wife

RICHARD MASON, Rochester's brother-in-law

HENRY, employee at Thornfield Hall

DR. CARTER, doctor called to Thornfield Hall

LEAH, servant girl

MISS BLANCHE INGRAM, a beautiful socialite

LADY INGRAM, Blanche's mother

LORD THEO INGRAM, Blanche's brother

AMY ESHTON, socialite, Louisa's older sister

LOUISA ESHTON, socialite, Amy's younger sister

ST. JOHN RIVERS, minister at Morton church

DIANA RIVERS, St. John's sister

MARY RIVERS, St. John's sister

HANNAH, the Rivers' housekeeper

MISS ROSAMOND OLIVER, benefactress of Morton's schoolhouse

UNCLE JAMES, Jane's uncle

MR. BRIGGS, James' attorney

ADDITIONAL ROLES: SCHOOL GIRLS, SERVANTS, DRIVER, SHOP KEEPER, CLERGYMAN, CHURCH LADY, MAMA, GIRL.

SYNOPSIS

One of literary history's great characters brought to life by one of Canada's most exciting playwrights. Jane Eyre explores a brilliant young woman's rise to her own potential and the trials by fire that shape her views on love and loyalty. This World Premiere takes a sharp, witty, and modern feminist dive into Charlotte Brontë's masterpiece in its romantic original setting.

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Autonomy: A person that has self-directed freedom and moral independence.

Bildungsroman: In literature, a story about the moral and psychological growth of the main character. A coming-of-age story.

Feminist: In regards to feminism, which is the belief and advocacy of the political, economic, and social equality between all people regardless of their sex or gender expression.

First-Person Narration: A style of narration in which the storyteller is a character in the story, and recounts the narrative from their own point of view. The narration usually uses the "I" pronoun.

Gothic: In literature, gothic refers to a style of fiction characterized by the use of desolate or remote settings and macabre, mysterious, or violent incidents.

Individualistic Culture: A culture that emphasizes the needs of an individual over the needs of the group as a whole.

Romance: Romance as a literary genre focuses on a romantic relationship, usually between two characters. While many of them have optimistic endings, there are subgenres of romance that end in tragedy.

Storyboards: In theatre, a storyboard is a sequence of graphic representations that represent the settings or stage pictures that will appear in a production. It is part of the production design process.

Voice: In literature, the voice expresses the narrator's emotions, attitude, tone, and point of view through artful, well thought out use of word choice and diction. Each character that narrates has a unique voice.

THEMES

LOVE VERSUS AUTONOMY

"I am no bird; and no net ensnarls me. I am a free human being with an independent will." – Jane, *Jane Eyre*

Throughout the play, Jane is searching for love and a sense of belonging that she has been missing since her childhood. She is often forced to make the difficult decision between love and her own autonomy, and it is this internal conflict that makes her such a relatable character.

This struggle is exemplified through her relationship with her Aunt Reed, who rejects her in her childhood, and she later manifests as a negative voice in Jane's head throughout the show. When Aunt Reed is on her deathbed, Jane goes to her, hoping that her aunt will finally show her love and acceptance. Aunt Reed does not show warmth to Jane, but she does admit that she wronged her as a child and again by keeping her Uncle James' inheritance a secret. Though Jane does not find the love that she wanted from her aunt, she does assert her **autonomy** by standing up for herself, and by choosing to forgive her Aunt Reed so they can both move on.

Jane also receives two marriage proposals. The first is from Rochester, whom she has grown to love very deeply. She is willing to put aside her fears and the difference in their social standing to pursue this love, until they get to the altar and it is revealed that Rochester is already married to Bertha Mason, the mad woman in his attic. Here, Jane makes the difficult decision to choose herself over love, as she is unwilling to compromise her reputation by marrying a man who is already wed to someone else. Because of this she breaks off the marriage and flees from Thornfield. Contrastingly, later in the story when St. John proposes to Jane she refuses him. While he tells her that their "mutual respect is more important than love," Jane feels like this is not enough for her. Once again, she chooses to take her own path.



Portrait of Young Jane at Lowood.
By Santiago Caruso, from The Folio
Society edition of *Jane Eyre*.

After the death of Rochester's first wife, Bertha Mason, Jane decides that she is ready to marry him. This time she makes the proposal by saying that to marry someone who truly loves her "will be [her] greatest freedom."

SOCIAL CLASS

"You will never be more than a lonely orphan girl." – Aunt Reed, *Jane Eyre*

Much like other 19th century literature, *Jane Eyre* is deeply concerned with the societal constraints of social class. The wickedness that Jane experiences as a child is largely due to her social standing since she has been orphaned from a young age. At Lowood School, Jane and the other children endure horrible living conditions, much like Charlotte Brontë and her

sisters did when they attended the Clergy Daughter's School in Lancashire. Mr. Brocklehurst, the master of Lowood School, even scolds Miss Temple for feeding the children an extra ration of bread and cheese, saying that they would have learned a greater lesson by starving. This mistreatment is likely part of the reason why the typhus outbreak in the school was so deadly, and why Jane's friend, Helen, dies of tuberculosis. Preference based on social class is also shown by the double standards that Brocklehurst has with his daughter compared to the other children and staff at Lowood. While he scolds a pupil, Julia, for her naturally curly hair—saying that she must get rid of it for the sake of piety and humility—he allows his daughter, Miss Brocklehurst, to curl her hair to keep up with the fashions in London.

Jane struggles in her role as the governess of Thornfield due to her social class as well. She often feels out of place as she tries to balance both her work and her budding relationship with Edward Rochester. In one scene, Mr. Rochester asks Jane to attend a gathering with some of his guests, and among them is the privileged Amy Ingram, who says, "Oh, I realize there's [a governess] hiding behind the curtains. And I have already deduced that she is in possession of the many faults of her class." Amy refers to Jane as if she is not even in the room, which demonstrates the blatant disrespect that the working class often faced in the Victorian period. However, this only emphasizes how far Rochester and Jane will go for their love. The fact that they must break the barriers of social class to be together, at that time, was a bold decision.

MORALITY

"Do you think I can stay here and become nothing to you? Do you think because I am poor, obscure, plain and little, I am soulless and heartless? Then you think wrong. I have as much soul as you – and full as much heart." –Jane, *Jane Eyre*

A central theme that *Jane Eyre* explores is that of morality, and the story often asks, "What makes someone good and what makes someone evil?" Young Jane is told by Miss Abbott, the maid at Gateshead, to "sit down and contemplate [her] wickedness" after she behaved outside her status. Mr. Brocklehurst and the staff at Lowood make similar comments to the young girls, insinuating that any type of indulgence or physical trait that makes them stand out is sinful.

In the Victorian era, the idea that people were inherently good or evil based on their circumstances was a common belief. Another example of this is when Rochester tells Jane about her new pupil, Adèle's parentage. He assumes that since she was born to an unmarried mother, that Jane will no longer want to be her governess. However, Jane replies, "Adèle is not responsible for her mother's faults. Or yours. In fact, it makes me care for her more." Jane's belief that people's goodness is determined more by their actions than where they came from is something that she grapples with throughout the entire narrative. Internally, she hears the conflicting voices of her Aunt Reed telling her she was born wicked, and the kind Miss Temple, or her friend Helen Burns, whose voices echo that she is inherently good because of her character. Ultimately, the narrative reinforces this idea by rewarding some characters and punishing others. For example, Jane is rewarded as she discovers living relatives who love her, she inherits her Uncle James' fortune, and eventually she is able to marry Rochester. On the other hand, Rochester tries to wed Jane when he is already married to someone else, which leads him to lose his home, fortune, and eyesight in a horrible fire. It is only after he reconciles with his misdeeds that he is able to marry Jane and live happily.

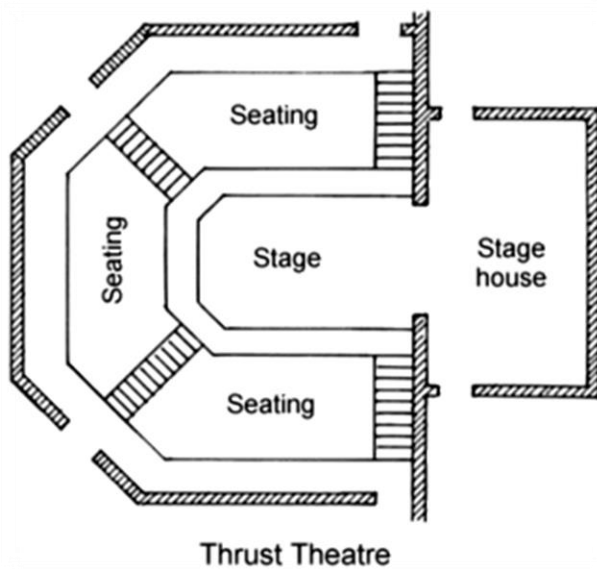
Reflection Question: Which themes stood out to you the most after watching *Jane Eyre*?

PRODUCTION ELEMENTS

THRUST STAGE

The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is an example of a thrust stage. This type of stage is used to extend the playing space out into the audience. Notice how the director utilizes the entire theatre and has actors entering and exiting through vomitoriums (voms) and onto the stage.



Map of the Maclab Theatre at the Citadel.

Reflection Question: How did the thrust stage change the production design of *Jane Eyre*?

MOVEMENT: AN INTERVIEW WITH AINSLEY HILLYARD

*An *Interview with Movement Director, Ainsley Hillyard.*

Q: What does the movement look like in *Jane Eyre*? Is it inspired by a specific style or type of dance?

A: *Jane Eyre* is a period piece that happens during the Victoria era, but Erin's adaptation has a contemporary lens and has contemporary language within. For that reason, the movement has one foot in contemporary and one in historical. I wanted to play with the movement as well, and I'd like to think that it lives in a place of "fluid contemporary realism." I am personally trained as a contemporary dancer, so a lot of the movement is drawn from that style of dance. There are also a couple of movement pieces that really convey the passing of time –there is actually a rotational sequence that will happen 2 or 3 times that indicates that more than one day has passed. The movement scenes are used to portray many different things throughout the show. One in particular portrays a nightmare that Jane is having, and that piece definitely is done

through a contemporary lens. The whole play really never stops moving! It never just settles into dialogue for too long. Even scene changes usually have the ensemble swirling around and moving furniture in a fluid way.

**Q: What was it like adding movement into a period piece?
How does this change the story?**

A: This was interesting for me. I have enjoyed the freedom of living in a period piece that is seen through a contemporary lens. This allowed me to explore a more pedestrian or modern approach to the movement in the show. There are some scenes that have dancing where we go quite literal –with a waltz or something time period specific. But then there are moments like the dream sequences, which are rooted in realism and pedestrian action more than dance choreography. That’s why I am credited as a movement director and not a choreographer;

I am using the character’s intentions and the storytelling in a more movement-oriented way. It’s more like “What is the character doing in this moment?” and then I make it into a dance movement that helps to tell the story.



Ainsley Hillyard.
[Good Women Dance](#)
[Collective](#)

Q: What is a movement director, and what does the role entail?

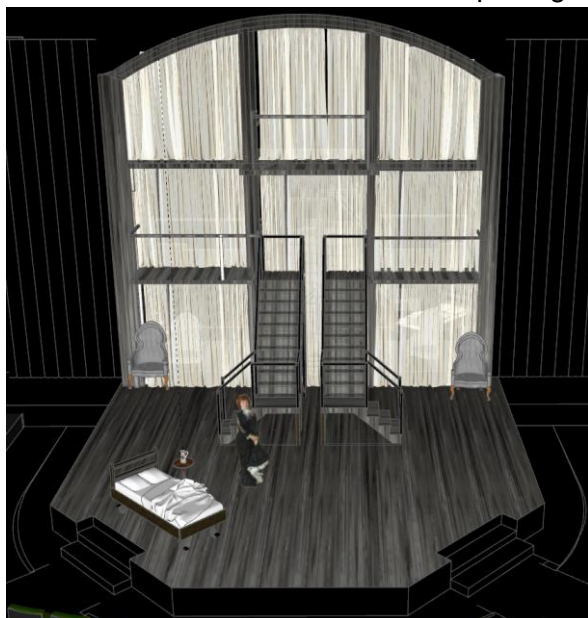
A: There isn’t a hard or fast answer across the board, but for me a movement director is more integrated into the entire flow and story of the play, whereas a choreographer is really more focused on dance sections. As a director, Daryl Cloran is usually very collaborative, so we work on things together. For example, I give input on the transitional blocking that he does, and he offers input about the movement. I find that movement has a bit more of a through line throughout the entire show than choreography. Also, as a movement director I do like to collaborate with the actors more as well, as opposed to teaching them specific steps or choreography. I am trying to provide a framework that they can add their character intentions to, and we kind of tighten it up and build it together in that way. There isn’t a clear path for becoming a choreographer for theatre –all of my training has been in contemporary dance and as a contemporary dance choreographer, which is very different. What got me into this line of work was connections that I made at [Nextfest](#), and meeting friends and people in the theatre community. I learned about this role by doing –so I didn’t go to university to choreograph theatre– but as I evolved and took on more projects I started to fall into that. I will say, having a background as a contemporary dancer was valuable when pursuing this as a career.

The Citadel would like to offer a special thank you to Ainsley Hillyard for providing this interview. Ainsley will be teaching the pre-show workshops for the Student’s Club nights for Jane Eyre. If you are in Student’s Club, you can learn more about her and her work then!

**Some of this interview has been edited to fit the written format.*

SET DESIGN

Erin Shields' adaptation of *Jane Eyre* is a world premiere on the Citadel stage. Bringing a new work to life is an exciting process that is made possible by the collaboration of countless designers and artists. The set designer for this production, Anahita Dehbonehie, took inspiration from windows and painting easels to create a functional set. From a symbolic standpoint, having a set full of windows implies that the protagonist is often watching life from a distance, rather than being fully immersed in it. In the story, Jane is also recognized as an excellent painter with a talent for reproduction. This plays into a similar theme, and helps to build a 19th century aesthetic for this show without interpreting the locations too literally.



Fire at Thornfield.

Preliminary storyboard for *Jane Eyre* (2022)
at the Citadel Theatre. Designed by Anahita
Dehbonehie.

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After a set designer reads a script, it is their job to create a design for a set that will best bring the playwright and director's visions to life. While there are often hints in the script about what a set might need, it is usually up to the designer to interpret those clues and create one coherent vision. Today, most designers use digital software to create 3D renderings of the concepts that they have in mind. Many of them will also often build miniatures of their designs so that the team has a more dynamic reference of their vision. When designing for a space like the Maclab Theatre, which has a thrust stage, a set designer must consider how their work will look from every angle to ensure the best audience experience. They also need to consider the functionality of their design. How easy is it for the actors to use and move these set pieces? How smooth are the transitions between each location? Finally, they must consider the artistic vision for this production, and they need to present it in a way that is dynamic and interesting for audiences to look at. For example, this adaptation of *Jane Eyre* includes chorus work, movement, and it has a few moments that verge on surrealism. Since the

script is less traditional than other adaptations of Brontë's work, Dehbonehie decided to design a set that was more abstract, rather than creating perfectly realistic spaces. This choice is an important part of the storytelling.

A designer will start by creating **storyboards** for their work. They will mark down every location mentioned in the script, and create a dynamic storyboard for each one. These preliminary designs are important, because they help to inform other aspects of the show like the direction, staging, and lighting design. Designers must consider every detail: the color palette, the measurements, the materials used, and the cost of all materials and labour. Preliminary designs are usually presented to, and then approved by the artistic team. Then a team of carpenters and scenic painters will work to bring the designer's vision to life.

Reflection Questions: *What parts of Anahita Dehbonehie's set design stood out the most to you? What other production elements made the Citadel's adaptation of Jane Eyre unique?*

HISTORY & REAL WORLD CONTEXT

ABOUT CHARLOTTE BRONTË

Charlotte Brontë was born on April 21st, 1816 in Thornton, Yorkshire, England. She is the third child born to the Irish Anglican clergyman, Reverend Patrick Brontë and his wife, Maria. In 1820, Rev. Brontë moved his family to the village of Haworth to take up a job at the St. Michael and All Angels Church. By 1821 his wife Maria passed away, leaving the Reverend to care of their six children: Maria (born in 1814), Elizabeth (born in 1815), Charlotte, Branwell (born in 1817), Emily (born in 1818), and Anne (born in 1820).

In 1824, Rev. Brontë sent his four eldest daughters to the Clergy Daughter's School at Cowan Bridge in Lancashire to better their education. The following year, both Maria and Elizabeth passed away from tuberculosis, and Charlotte and Emily were sent home. Charlotte used the poor conditions at this school as a basis for the fictional Lowood School in her novel, *Jane Eyre*.

Charlotte, Emily, Branwell and Anne spent much of their childhood playing and creating an imaginary world, which they named "Angria." Their dedication to creating Angria's lore is believed to have laid the foundation for their artistic careers, as the three sisters eventually became published authors, and Branwell became an accomplished painter and writer.

In 1831, Charlotte attended the school at Roe Head as a pupil for a year, and later returned as a teacher there from 1835-1838. Both of her younger sisters were students there for a time as well. In 1839, Charlotte became a governess for the Sidgewick family, but only stayed for 3 months before returning home to Haworth. In 1841 she was a governess for the White family for nine months.

The three Brontë sisters decided to open their own school in Haworth, which led Charlotte and Emily to go to Brussels to complete their studies. Charlotte remained in Brussels from 1842 to 1844. Unfortunately, their dream of opening a school never came to fruition as they had no students in the area who wanted to attend.

Charlotte found a series of poems that her sister, Emily, had written, and decided that the three sisters should try to get a selection of their poetry published together. In 1846, their poetry anthology was published under their pseudonyms, Currer (Charlotte), Ellis (Emily), and Acton (Anne) Bell. That same year, Charlotte finished her first novel, *The Professor*, which was rejected for publication.



Portrait of Charlotte Brontë.

However, in 1847, Charlotte's second novel, *Jane Eyre*, was published and became an instant success. That same year Emily published *Wuthering Heights*, and Anne published *Agnes Grey*. Though both of Charlotte's sisters' novels were well received, *Jane Eyre* was the most popular of the three. At that time, their work was still all published under their Bell pseudonyms. However, in 1848, Charlotte and Anne revealed the true identities of the "Bells" to their publishers in London.

Tragically, the family's success was short-lived, as Branwell died as a result of his substance abuse in 1848, and his sister Emily passed away shortly afterwards of tuberculosis. Anne died the following year of complications related to tuberculosis as well.

Rev. A.B. Nicholls proposed to Charlotte Brontë in 1845, which her father was strongly opposed to. Rather than marry right away, Charlotte spent a few years editing various works of her sisters, and making connections in London's literary societies with the likes of William Makepeace Thackeray, and Elizabeth Gaskell. She published her novels *Shirley: A Tale in* 1849, and *Villette* in 1853. The following year she finally married Rev. Nicholls.

In 1854, Charlotte was expecting a child, but sadly died of complications associated with pneumonia. Her novel, *The Professor*, was published posthumously in 1857, and that same year Elizabeth Gaskell published her famous work *The Life of Charlotte Brontë*, which was inspired by the hundreds of letters exchanged between Charlotte and her lifelong friend, Ellen Nussey.

JANE EYRE'S POPULARITY & THE SELF



Joan Fontaine in *Jane Eyre* (1944).
Directed by Robert Stevenson.

When Charlotte Brontë published *Jane Eyre* in 1847, it became an immediate success. In 1849, the playwright John Brougham staged a five act play inspired by the novel, and since then there have been well over 70 film, television and radio adaptations of the classic story. It has also inspired countless novels, plays and other works of art over the last 200 years. But what makes the story of an orphan girl who grows up to find love with her mysterious employer so compelling?

The novel *Jane Eyre* is written with **first-person narration**, and expresses a deep longing for identity, meaning, and agency. When it was first published the title was actually, *Jane Eyre: An Autobiography*, a marketing move that made the book fly off the shelves. The title, combined with the intimacy of Jane's narration, spoke so deeply to its 19th century audience that many people believed Jane to be a real person. Moreover, since Brontë did in fact use a lot of inspiration from her own life to write this novel it made her words feel more authentic.

Jane's literary **voice** was especially compelling because it helped to popularize the idea of 'the self.' Of course, humans in pre-modern times have always known that they as individuals existed, but it wasn't until the 16th century when the Protestant Reformation placed emphasis on personal will and consciousness rather than

tradition and authority that the modern concept of the 'self' began to form. Today, many literary critics credit *Jane Eyre* as being the first novel to truly express the idea of the modern self. This is not only because of the narrative style, but also because of Jane's quest for meaning and identity. As a child Jane seeks validation from her aunt and uncle, and then from her friends and the kind Miss Temple at Lowood school. Later, she looks for that validation at Thornfield, mainly from her employer and love interest, Mr. Rochester. But when Rochester's secrets threaten their relationship and her reputation, Jane makes the choice to leave him behind and to look inward. This honest self-reflection and self-reliance continues to resonate with modern readers.

Jane's look inward also shows that she is unwilling to submit to the destiny that has been laid out before her. Despite the constraints of social class, Jane is able to rise above her station and to create a new life on her own. In the Victorian era this was perceived as rebellious, but today this reflects the modern values of our more **individualistic culture**. We now believe that we have the capacity to create our own destinies, and this theme is repeated over and over in pop-culture. This is likely why *Jane Eyre* is still so beloved by audiences today.

Reflection Questions: *Why do you think Jane Eyre continues to be adapted for modern audiences? If you were adapting this story, what changes would you make?*

WHAT GENRE IS JANE EYRE?

One of the predominant genres that *Jane Eyre* fits into is the Victorian **gothic**. Gothic fiction is characterized by remote landscapes, violent or sensual fantasies, mysterious characters, vulnerable heroines, and supernatural or uncanny happenings. This genre first started with the publication of Horace Walpole's foreboding novel, *The Castle of Otranto*, in 1764, and has since branched off into many subgenres. These narratives often focus on a battle between humanity and some unnatural force of evil, and are set against an oppressive and bleak landscape. They rarely focus on romance, and never have happy endings. Instead, gothics explore complex themes like morality, philosophy and religion. Often, the evil in these stories represents some kind of temptation or moral dilemma that humans face.



Mia Wasikowska in *Jane Eyre* (2011).
Directed by Cary Joji Fukunaga.

Some of the most popular examples of this genre include: *Frankenstein* (1818) by Mary Wollstonecraft Shelley, *The Fall of the House of Usher* (1839) by Edgar Allan Poe, *The Woman in White* (1859) by Wilkie Collins, *The Strange Case of Doctor Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson and *Dracula* (1897) by Bram Stoker. Edgar Allan Poe used gothic themes in all of his work and is widely regarded as one of the most influential writers in the genre. Some modern examples of this genre include: *The Haunting of Hill House* (1959) by

Shirley Jackson, *Rosemary's Baby* (1967) by Ira Levin, and *Interview with the Vampire* (1976) by Anne Rice.

Jane Eyre is also often categorized as a **romance**. This is because the storyline between Jane and Mr. Edward Rochester uses many tropes of this genre. Romance novels often focus on a romantic relationship between two protagonists, and usually end optimistically (and more often than not, the love interests get married.) This is one of the broadest genres in fiction, and has led to countless subgenres. It is also one of the oldest and most popular types of fiction, dating as far back as the romantic poetry written by classical writers like Sappho, Catullus, and Virgil.

Some of the most popular examples of romantic literature include: *Romeo and Juliet* (1597) by William Shakespeare, *Sense and Sensibility* (1811) by Jane Austen, *Pride and Prejudice* (1813) by Jane Austen, *Emma* (1815) by Jane Austen, *Anna Karenina* (1878) by Leo Tolstoy, *Gone With the Wind* (1936) by Margaret Mitchell, and *The Princess Bride* (1973) by William Goldman. Some contemporary examples include: *Outlander* (1991) by Diana Galbadon, *The Notebook* (1996) by Nicholas Sparks, *Indigo* by (1996) Beverly Jenkins, *Twilight* (2005) by Stephanie Meyer, and *To All the Boys I Loved Before* (2014) by Jenny Han.

Finally, *Jane Eyre* is considered to be one of the best classic examples of a **bildungsroman**, or a coming-of-age story. These kind of narratives deal with a character's formative years, often exploring their psychological and moral education. One of the earliest examples of this genre is *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*) (1796) by Johann Wolfgang Goethe. While this genre was originally applied to literature, it is now usually used to describe films that explore a young character's coming-of-age.

Famous examples of this genre include: *Adventures of Huckleberry Finn* (1899) by Mark Twain, *To Kill a Mockingbird* (1960) by Harper Lee, *The Catcher in the Rye* (1951) by J.D. Salinger, *The Outsiders* (1967) by S.E. Hinton, *The Giver* (1993) by Lois Lowry, *The Perks of Being a Wallflower* (1999) by Stephen Chbosky, *The Harry Potter Series* (1997-2007) by J.K. Rowling, *The Kite Runner* (2003) by Khaled Hosseini, and *The Fault in Our Stars* (2012) by John Green.

BEHIND THE 'MADWOMAN IN THE ATTIC'

"I see ...

I see a woman.

I see a woman who has been confined like an animal.

I see a woman who is treated like a beast.

I see.

I see ... you, Bertha.

I see you, and in you I see my own fear.

I see my own rage.

I see my own pain life-like before me.

The only difference between you and me is that I can contain my rage." –Jane, *Jane Eyre*

In the passage above, we see Jane addressing Rochester's first wife, Bertha Mason, a character who is also referred to as "the madwoman in the attic." In the book, Bertha Antoinetta Mason is described as being the only daughter of a wealthy family from Spanish Town, Jamaica, and is said to be of Creole heritage. After attending college, Rochester courts Bertha

and decides to marry her because of her beauty. When she moves with him to Thornfield, Rochester says that she became violently insane, which led him to lock her in the third floor attic of Thornfield for over fifteen years.

From a narrative perspective, Bertha serves as a tool to create suspense and terror. She represents Rochester's dark past, and adds the more gothic or supernatural elements to the story. However, more modern readings suggest that Bertha is a parallel for Jane, and that she represents the darker parts of the heroine's psyche. In 1979, Sandra Gilbert and Susan Gubar published their work *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, which was considered a **feminist** reading of the character. Their critique details that women in classic literature were often categorized as either being an "angel" or a "monster." They describe the angel archetype as being pure, dispassionate, and submissive –while the monster archetype is passionate, sensual, and rebellious. While Charlotte Brontë succeeds in showing all of these traits in Jane, which makes her a complex character, she does not give as much depth to Bertha.



Bertha, Hidden Room.

Preliminary storyboard for *Jane Eyre* (2022) at the Citadel Theatre. Designed by Anahita Dehbonehie.

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Erin Shields' adaptation of *Jane Eyre* takes the story a step further and shows the viewer a more empathetic side of Bertha Mason. When we first see Bertha the production design depicts her as a monstrous shadow that is large than life, but later Shields reveals more of the character's humanity. The passage above highlights the similarity between her and Jane's story, and recognizes the unjust pressures that Bertha has faced in a society that punishes women for being passionate.

Reflection Questions: *What do you think about Bertha's depiction in this adaptation? What are the parallels between her and Jane throughout the narrative?*

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Elementary)

Goal III- To foster an appreciation for drama as an art form

Objectives- The Student should:

- Develop an awareness of, and respect for potential excellence in self and others.
- Develop a capacity to analyze, evaluate and synthesize ideas and experiences.
- Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration.

Emotional—explore emotion; control emotion; express emotion.

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses.

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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FURTHER READING & RESOURCES

[Brontë, a British play by Polly Teale \(2005\).](#)

[Brontë: The World Without, a Canadian play by Jordi Mand \(2020\).](#)

[The Wide Sargasso Sea, a prequel to Jane Eyre by Jean Rhys \(1966\).](#)

[The Gothic - The British Library](#)

[Jane Eyre Themes, by Dr. Regina Buccola of Roosevelt University. Youtube video.](#)

[Teaching Resource for Jane Eyre](#)

[Teaching Set Design –Resource for Teachers](#)