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Home Instruction Packet for English 4 Honors

Mrs. Kowalski

<p>In this packet are materials and directions.....</p> <p>This work will be collected as it is completed online or at the conclusion of the quarantine period when you return to school (for the paper copy). This work will be graded and counted towards your marking period grade. If you complete the assignments online, you are not required to submit your work as a hard copy. If you did not have internet access, you should have a PDF or hardcopy where you typed or wrote your answers. Print and submit your work upon the first day back to school.</p>	
<p>I am available to support you during the hours 7:50am-2:50 pm to answer any of your questions. I will be responding to your emails within the hour. You contact me at: Kkowalski@rpsd.org. These assignments are also attached in GENESIS to the assignment labeled "LEARNING FROM HOME_additional assignment."</p>	
<p>Lesson: Title, Objective, Action and Assessment.</p>	<p>Assignment directions and due dates.</p>
<p><u>Week 1</u> <u>Lesson 1:</u> Students will be able to critically analyze plot, characterization, and feminism in literature by reading "Excerpts from <i>Jane Eyre</i>" on commonlit.org or in the paper packet provided. Your responses will be graded and you will be provided feedback on your open-ended responses. These responses should be one paragraph each. You will also be required to answer standard-based multiple choice questions.</p>	<p>Read the article and use the read aloud application to help you. Answer the questions next to the article. Aim to complete this by the end of the last day of quarantine.</p>
	<p><u>Directions for ALL Paper Assignments:</u> Read the articles and answer the multiple choice questions and open-ended questions in the packet. These should have been downloaded as a PDF when we were in class. If need be, obtain one by contacting the main office.</p>

Name: _____ Class: _____

Excerpts from Jane Eyre

By Charlotte Bronte
1897

Charlotte Bronte (1816-1855) was an English novelist and poet, as well as the eldest of the three literary Bronte sisters. Jane Eyre is her most famous novel and a classic of English literature. In the novel, a plain governess named Jane falls in love with her employer, Mr. Edward Rochester. As you read, take notes on the characters' points of view and how they contribute to characterization and tone.

From Chapter 17

At this point in Chapter 17, Mr. Rochester has been gone from the house for a week and it is rumored that he may not be back for over a year. However, Jane hears from the housekeeper, Ms. Fairfax, that he will return in three days time. He finally arrives with a party of elegant, aristocratic guests, including Blanche Ingram, a snobbish woman who it is rumored Mr. Rochester will marry. During the party, Jane watches them from a window seat.



"Untitled" by Greg Montani is licensed under CC0

[1] And where is Mr. Rochester?

He comes in last: I am not looking at the arch, yet I see him enter. I try to concentrate my attention on those netting-needles, on the meshes of the purse I am forming — I wish to think only of the work I have in my hands, to see only the silver beads and silk threads that lie in my lap; whereas, I distinctly behold his figure, and I inevitably recall the moment when I last saw it; just after I had rendered him, what he deemed, an essential service, and he, holding my hand, and looking down on my face, surveyed me with eyes that revealed a heart full and eager to overflow; in whose emotions I had a part. How near had I approached him at that moment! What had occurred since, calculated to change his and my relative positions? Yet now, how distant, how far estranged¹ we were! So far estranged, that I did not expect him to come and speak to me. I did not wonder, when, without looking at me, he took a seat at the other side of the room, and began conversing with some of the ladies.

No sooner did I see that his attention was riveted on them, and that I might gaze without being observed, than my eyes were drawn involuntarily to his face; I could not keep their lids under control: they would rise, and the iris would fix on him. I looked, and had an acute pleasure in looking, — a precious yet poignant² pleasure; pure gold, with a steely point of agony: a pleasure like what the thirst-perishing man might feel who knows the well to which he has crept is poisoned, yet stoops and drinks divine draughts nevertheless.

1. **Estranged (adjective):** no longer close, affectionate, or connected with someone
2. **Poignant (adjective):** causing a strong or sharp feeling of sadness

Most true is it that “beauty is in the eye of the gazer.” My master’s colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth, — all energy, decision, will, — were not beautiful, according to rule; but they were more than beautiful to me; they were full of an interest, an influence that quite mastered me, — that took my feelings from my own power and fettered³ them in his. I had not intended to love him; the reader knows I had wrought hard to extirpate⁴ from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously arrived, green and strong! He made me love him without looking at me.

From Chapter 22

Mr. Rochester has just returned from a trip to purchase a new carriage. Likewise, Jane has just returned from seeing her aunt. He and Jane see each other at the stile (or steps) and have the following exchange.

- [5] He did not leave the stile, and I hardly liked to ask to go by. I inquired soon if he had not been to London.

“Yes; I suppose you found that out by second-sight.”⁵

“Mrs. Fairfax told me in a letter.”

“And did she inform you what I went to do?”

“Oh, yes, sir! Everybody knew your errand.”

- [10] “You must see the carriage, Jane, and tell me if you don’t think it will suit Mrs. Rochester⁶ exactly; and whether she won’t look like Queen Boadicea,⁷ leaning back against those purple cushions. I wish, Jane, I were a trifle better adapted to match with her externally. Tell me now, fairy as you are — can’t you give me a charm, or a philter,⁸ or something of that sort, to make me a handsome man?”

“It would be past the power of magic, sir;” and, in thought, I added, “A loving eye is all the charm needed: to such you are handsome enough; or rather your sternness has a power beyond beauty.”

Mr. Rochester had sometimes read my unspoken thoughts with an acumen⁹ to me incomprehensible: in the present instance he took no notice of my abrupt vocal response; but he smiled at me with a certain smile he had of his own, and which he used but on rare occasions. He seemed to think it too good for common purposes: it was the real sunshine of feeling — he shed it over me now.

“Pass, Janet,” said he, making room for me to cross the stile: “go up home, and stay your weary little wandering feet at a friend’s threshold.”

3. to chain or shackle

4. to destroy completely; to remove

5. “Second-sight” refers to the ability to see remote or future events. While Mr. Rochester does often allude to Jane being other-worldly, here he is teasing her.

6. Mr. Rochester is unmarried, but by saying this he is suggesting that he intends to marry soon.

7. Queen Boudica or Boadicead was a queen of the British Iceni tribe who led an uprising against the occupying forces of the Roman Empire.

8. a potion or charm with magical power

9. **Acumen** (*noun*): the ability to make good judgements and quick decisions

All I had now to do was to obey him in silence: no need for me to colloquise¹⁰ further. I got over the stile without a word, and meant to leave him calmly. An impulse held me fast — a force turned me round. I said — or something in me said for me, and in spite of me —

[15] “Thank you, Mr. Rochester, for your great kindness. I am strangely glad to get back again to you: and wherever you are is my home — my only home.”

I walked on so fast that even he could hardly have overtaken me had he tried. Little Adèle¹¹ was half wild with delight when she saw me. Mrs. Fairfax received me with her usual plain friendliness. Leah smiled, and even Sophie bid me “bon soir” with glee. This was very pleasant; there is no happiness like that of being loved by your fellow-creatures, and feeling that your presence is an addition to their comfort.

From Chapter 23

After two weeks of bliss, Jane stumbles upon Rochester in the garden. He invites Jane to go on a walk with him. Rochester tells Jane of his intention to marry Blanche Ingram, and tells Jane of recommended new position she could take in Ireland. Jane complains of the distance. They sit under a chestnut tree in the garden and have the following exchange.

“In about a month I hope to be a bridegroom,” continued Mr. Rochester; “and in the interim, I shall myself look out for employment and an asylum¹² for you.”

“Thank you, sir; I am sorry to give — ”

“Oh, no need to apologise! I consider that when a dependent does her duty as well as you have done yours, she has a sort of claim upon her employer for any little assistance he can conveniently render her; indeed I have already, through my future mother-in-law, heard of a place that I think will suit: it is to undertake the education of the five daughters of Mrs. Dionysius O’Gall of Bitternutt Lodge, Connaught, Ireland. You’ll like Ireland, I think: they’re such warm-hearted people there, they say.”

[20] “It is a long way off, sir.”

“No matter — a girl of your sense will not object to the voyage or the distance.”

“Not the voyage, but the distance: and then the sea is a barrier — ”

“From what, Jane?”

“From England and from Thornfield: and — ”

[25] “Well?”

“From you, sir.”

10. to converse

11. Adèle is Jane’s student who Mr. Rochester cares for.

12. In this context, “asylum” means a place of shelter and security; he means to find her a new job and housing.

I said this almost involuntarily, and, with as little sanction of free will, my tears gushed out. I did not cry so as to be heard, however; I avoided sobbing. The thought of Mrs. O'Gall and Bitternutt Lodge struck cold to my heart; and colder the thought of all the brine¹³ and foam, destined, as it seemed, to rush between me and the master at whose side I now walked, and coldest the remembrance of the wider ocean — wealth, caste,¹⁴ custom intervened between me and what I naturally and inevitably loved.

"It is a long way," I again said.

"It is, to be sure; and when you get to Bitternutt Lodge, Connaught, Ireland, I shall never see you again, Jane: that's morally certain. I never go over to Ireland, not having myself much of a fancy for the country. We have been good friends, Jane; have we not?"

[30] "Yes, sir."

"And when friends are on the eve of separation, they like to spend the little time that remains to them close to each other. Come! we'll talk over the voyage and the parting quietly half-an-hour or so, while the stars enter into their shining life up in heaven yonder: here is the chestnut tree: here is the bench at its old roots. Come, we will sit there in peace to-night, though we should never more be destined to sit there together." He seated me and himself.

"It is a long way to Ireland, Janet, and I am sorry to send my little friend on such weary travels: but if I can't do better, how is it to be helped? Are you anything akin to me, do you think, Jane?"

I could risk no sort of answer by this time: my heart was still.

"Because," he said, "I sometimes have a queer¹⁵ feeling with regard to you — especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly and inextricably¹⁶ knotted to a similar string situated in the corresponding quarter of your little frame. And if that boisterous¹⁷ Channel, and two hundred miles or so of land come broad between us, I am afraid that cord of communion¹⁸ will be snapt; and then I've a nervous notion I should take to bleeding inwardly. As for you, — you'd forget me."

[35] "That I never should, sir: you know — " Impossible to proceed.

"Jane, do you hear that nightingale singing in the wood? Listen!"

In listening, I sobbed convulsively; for I could repress what I endured no longer; I was obliged to yield, and I was shaken from head to foot with acute distress. When I did speak, it was only to express an impetuous¹⁹ wish that I had never been born, or never come to Thornfield.

"Because you are sorry to leave it?"

13. salt-water

14. a rigid system organized by class and social status

15. strange or odd

16. **Inextricable** (*adjective*): impossible to separate

17. wild or stormy (when referring to weather or water)

18. the sharing or exchanging of intimate thoughts and feelings

19. **Impetuous** (*adjective*): acting quickly or thoughtlessly

The vehemence²⁰ of emotion, stirred by grief and love within me, was claiming mastery, and struggling for full sway, and asserting a right to predominate, to overcome, to live, rise, and reign at last: yes, — and to speak.

[40] “I grieve to leave Thornfield: I love Thornfield: — I love it, because I have lived in it a full and delightful life, — momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic and high. I have talked, face to face, with what I reverence, with what I delight in, — with an original, a vigorous, an expanded mind. I have known you, Mr. Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death.”

“Where do you see the necessity?” he asked suddenly.

“Where? You, sir, have placed it before me.”

“In what shape?”

“In the shape of Miss Ingram; a noble and beautiful woman, — your bride.”

[45] “My bride! What bride? I have no bride!”

“But you will have.”

“Yes; — I will! — I will!” He set his teeth.

“Then I must go: — you have said it yourself.”

“No: you must stay! I swear it — and the oath shall be kept.”

[50] “I tell you I must go!” I retorted, roused to something like passion. “Do you think I can stay to become nothing to you? Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you, — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; — it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal, — as we are!”

“As we are!” repeated Mr. Rochester — “so,” he added, enclosing me in his arms. Gathering me to his breast, pressing his lips on my lips: “so, Jane!”

“Yes, so, sir,” I rejoined: “and yet not so; for you are a married man — or as good as a married man, and wed to one inferior to you — to one with whom you have no sympathy — whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore I am better than you — let me go!”

20. intensity or passion

"Where, Jane? To Ireland?"

"Yes — to Ireland. I have spoken my mind, and can go anywhere now."

[55] "Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage²¹ in its desperation."

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

Another effort set me at liberty, and I stood erect before him.

"And your will shall decide your destiny," he said: "I offer you my hand, my heart, and a share of all my possessions."

"You play a farce,²² which I merely laugh at."

[60] "I ask you to pass through life at my side — to be my second self, and best earthly companion."

"For that fate you have already made your choice, and must abide by it."

"Jane, be still a few moments: you are over-excited: I will be still too."

A waft of wind came sweeping down the laurel-walk, and trembled through the boughs of the chestnut: it wandered away — away — to an indefinite distance — it died. The nightingale's song was then the only voice of the hour: in listening to it, I again wept. Mr. Rochester sat quiet, looking at me gently and seriously. Some time passed before he spoke; he at last said —

"Come to my side, Jane, and let us explain and understand one another."

[65] "I will never again come to your side: I am torn away now, and cannot return."

"But, Jane, I summon you as my wife: it is you only I intend to marry."

I was silent: I thought he mocked me.

"Come, Jane — come hither."

"Your bride stands between us."

[70] He rose, and with a stride reached me.

"My bride is here," he said, again drawing me to him, "because my equal is here, and my likeness. Jane, will you marry me?"

Still I did not answer, and still I writhed myself from his grasp: for I was still incredulous.²³

21. the feathers of a bird

22. a joking and mocking performance

"Do you doubt me, Jane?"

"Entirely."

[75] "You have no faith in me?"

"Not a whit."

"Am I a liar in your eyes?" he asked passionately. "Little skeptic, you shall be convinced. What love have I for Miss Ingram? None: and that you know. What love has she for me? None: as I have taken pains to prove: I caused a rumour to reach her that my fortune was not a third of what was supposed, and after that I presented myself to see the result; it was coldness both from her and her mother. I would not — I could not — marry Miss Ingram. You — you strange, you almost unearthly thing! — I love as my own flesh. You — poor and obscure, and small and plain as you are — I entreat to accept me as a husband."

From Chapter 27

Jane is distraught after discovering that Mr. Rochester was married all along — to a madwoman named Bertha who has been shut away in the house. Rochester pleads with Jane; he begs her to move with him to the south of France where they can live as husband and wife. Jane is doubtful and wonders aloud what would happen if she were to go mad like Bertha. The two have the following exchange.

"Jane, my little darling (so I will call you, for so you are), you don't know what you are talking about; you misjudge me again: it is not because she is mad I hate her. If you were mad, do you think I should hate you?"

"I do indeed, sir."

[80] "Then you are mistaken, and you know nothing about me, and nothing about the sort of love of which I am capable. Every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear. Your mind is my treasure, and if it were broken, it would be my treasure still: if you raved, my arms should confine you, and not a strait waistcoat²⁴ — your grasp, even in fury, would have a charm for me: if you flew at me as wildly as that woman did this morning, I should receive you in an embrace, at least as fond as it would be restrictive. I should not shrink from you with disgust as I did from her: in your quiet moments you should have no watcher and no nurse but me; and I could hang over you with untiring tenderness, though you gave me no smile in return; and never weary of gazing into your eyes, though they had no longer a ray of recognition for me."

[...]

"I have for the first time found what I can truly love — I have found you. You are my sympathy — my better self — my good angel — I am bound to you with a strong attachment. I think you good, gifted, lovely: a fervent, a solemn passion is conceived in my heart; it leans to you, draws you to my centre and spring of life, wrap my existence about you — and, kindling in pure, powerful flame, fuses you and me in one."

23. **Incredulous** (*adjective*): unwilling or unable to believe something

24. otherwise known as a "straitjacket"

Jane Eyre by Charlotte Bronte (1897) is in the public domain.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following statements best summarizes a central theme of the passage?
 - A. Status can be changed and is not an absolute barrier.
 - B. A betrayal of trust can be won back easily enough.
 - C. Love can change people in many unexpected ways.
 - D. Greed and wealth are not sufficient substitutes for actual affection and love.

2. PART B: Which of the following quotes best supports the answer to Part A?
 - A. "I had not intended to love him; the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously arrived, green and strong! He made me love him without looking at me." (Paragraph 4)
 - B. "colder the thought of all the brine and foam, destined, as it seemed, to rush between me and the master at whose side I now walked, and coldest the remembrance of the wider ocean — wealth, caste, custom intervened between me and what I naturally and inevitably loved." (Paragraph 27)
 - C. "'I will never again come to your side: I am torn away now, and cannot return.' / 'But, Jane, I summon you as my wife: it is you only I intend to marry.' / I was silent: I thought he mocked me." (Paragraphs 65-67)
 - D. "'What love has she for me? None: as I have taken pains to prove: I caused a rumour to reach her that my fortune was not a third of what was supposed, and after that I presented myself to see the result; it was coldness both from her and her mother.'" (Paragraph 77)

3. PART A: Which of the following best describes Jane's behavior in the excerpts from chapters 17 and 22?
 - A. She is harsh with Mr. Rochester because she is under the impression that he loves another.
 - B. She is distant and nervous around Mr. Rochester, attempting to keep her emotions for him under control.
 - C. She is jealous of Miss Ingram and refuses to engage with anyone but Mr. Rochester.
 - D. She is saddened by the rumor that Mr. Rochester is going to marry Miss Ingram, so she acts excited to mask her true emotions.

4. PART B: Which TWO of the following quotes best support the answer to Part A?
- A. "What had occurred since, calculated to change his and my relative positions? Yet now, how distant, how far estranged we were! So far estranged, that I did not expect him to come and speak to me." (Paragraph 2)
 - B. "that I might gaze without being observed, than my eyes were drawn involuntarily to his face; I could not keep their lids under control... I looked, and had an acute pleasure in looking, — a precious yet poignant pleasure; pure gold, with a steely point of agony" (Paragraph 3)
 - C. "Most true is it that 'beauty is in the eye of the gazer.' My master's colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth, — all energy, decision, will, — were not beautiful, according to rule" (Paragraph 4)
 - D. "he smiled at me with a certain smile he had of his own, and which he used but on rare occasions. He seemed to think it too good for common purposes: it was the real sunshine of feeling — he shed it over me now." (Paragraph 12)
 - E. "I got over the stile without a word, and meant to leave him calmly. An impulse held me fast—a force turned me round. I said—or something in me said for me, and in spite of me — " (Paragraph 14)
 - F. "Leah smiled, and even Sophie bid me 'bon soir' with glee. This was very pleasant; there is no happiness like that of being loved by your fellow-creatures" (Paragraph 16)
5. How does the idea of social status contribute to the plot of the excerpts?
- A. Jane believes the difference in class between herself and Mr. Rochester will keep them apart.
 - B. Mr. Rochester looks down upon Jane because of her inferior status.
 - C. Miss Ingram is considered a good match for Mr. Rochester, until she discovers his lack of wealth.
 - D. Jane is expected to interact with only the other employees of the household.
6. What does the proposal scene in chapter 23 reveal about Jane's and Mr. Rochester's different points of view in this passage? Reference evidence from the text in your response.

7. How does the following dialogue from paragraph 69 contribute to the irony of the passage: "Your bride stands between us"?

8. PART A: How does Mr. Rochester's language in chapter 27 contribute to his character's tone in said chapter?

- A. He speaks to Jane with soft words, which creates a patronizing tone.
- B. He describes his love using evocative imagery, which contributes to an intensely passionate tone.
- C. His word choice is pleading, bordering on begging, when he asks Jane to forgive him, which creates a desperate tone.
- D. His word choice is weak and clumsy, which contributes to a self-deprecating tone.

9. PART B: Which of the following quotes provides the best example of this type of tone?

- A. "Jane, my little darling (so I will call you, for so you are), you don't know what you are talking about; you misjudge me again" (Paragraph 78)
- B. "Then you are mistaken, and you know nothing about me, and nothing about the sort of love of which I am capable." (Paragraph 80)
- C. "I should not shrink from you with disgust as I did from her" (Paragraph 80)
- D. "a fervent, a solemn passion is conceived in my heart; it leans to you, draws you to my centre and spring of life, wrap my existence about you—and, kindling in pure, powerful flame, fuses you and me in one." (Paragraph 81)

