

**ROSE
THEATRE**

A Rose Theatre, Mercury Theatre Colchester & Stowhouse co-production, in association with Northern Stage and supported by a grant from The Royal Theatrical Support Trust.



Charlotte Brontë's

JANE EYRE

Adapted by Sally Cookson, Mike Akers and The Original Company Directed by Lily Dyble

LEARNING RESOURCE PACK

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WELCOME

Welcome to this learning resource pack for *Jane Eyre*, a Rose Theatre production. Rose Theatre has one of the largest participation departments in London. Through creative and curriculum inspired in-school and on-site opportunities, the Rose opens its doors to surrounding communities and enables participants to join in, and take part in, exciting opportunities led by world class practitioners.

If you would like to hear more about our activities, please contact: participate@rosetheatre.org or visit our dedicated schools website [here](#)

CAST

John Reed/Reverend/St.John
Oscar Adams

Edward Rochester
Gabriel Akuwudike

Grace Poole/Teacher/Diana
Aamira Challenger

Bessie/Blanche
Millie Faraway

Helen/Adele
Andrea Gatchalian

Aunt Reed/Mrs Fairfax
Kate Kordel

Jane Eyre
Olivia Marcus

Bertha
Robyn Rose-Li

Brocklehurst/Mason
Leo Wan

CREATIVE

Based on the novel by
Charlotte Brontë

Adapted by
Sally Cookson, Mike Akers and the Original Company

Director
Lily Dyble

Set Designer
Anna Yates

Costume Designer
Khadija Raza

Movement Director
Natasha Harrison

Lighting Designer
Lucia Sánchez Roldán

Composer/Sound Designer
Joseff Harris

Fight Director
Rachid Sabitri

Intimacy Director
Haruka Kuroda

Casting Director
Helena Palmer

Associate Set Designer
Emily Nelson

PRODUCTION

Senior Producer
Antony Stuart-Hicks

Production Manager
Jill Robertshaw

Production Manager (tour)
Bekah Pattison for New Wolf Productions

Producer
Jenny Moore

Production Assistant
Tom Milton

Company Stage Manager
Jason Benterman

Deputy Stage Manager
Aislinn Jackson

Assistant Stage Manager
Matilda Wilkes

Head of Construction
Philip Attwater

Workshop Manager
Harriet Bonner

Deputy Workshop Manager
Jim Bonner

Scenic Artists
Christine Bradnum and David Thomas

Freelance Carpenter
Rob van der Parker

Costume Manager
Corinna Vincent

Costume Supervisor (tour)
Louise Worrall

Costume Assistant
Annie Proctor

Wardrobe Supervisor
Gemma Turner

Hervey Benham Wardrobe Placement
Megan Alder

Technical Manager
Sam Copus

Senior Technicians
Roger Mills-Lewis, Alex Ray, Joey Hawken

Technicians
Charlotte Beeby, Vadim Wilkie

Management Placement
Lizzie McKenna

Freelance Technicians
Adam Lloyd, Gabi Rudkin, Travis Roxborough

Production LX/Relighter
Tom Lightbody

LX Programmer
Philip Burke

Rehearsal photography
Johan Persson

PRODUCTION THANKS

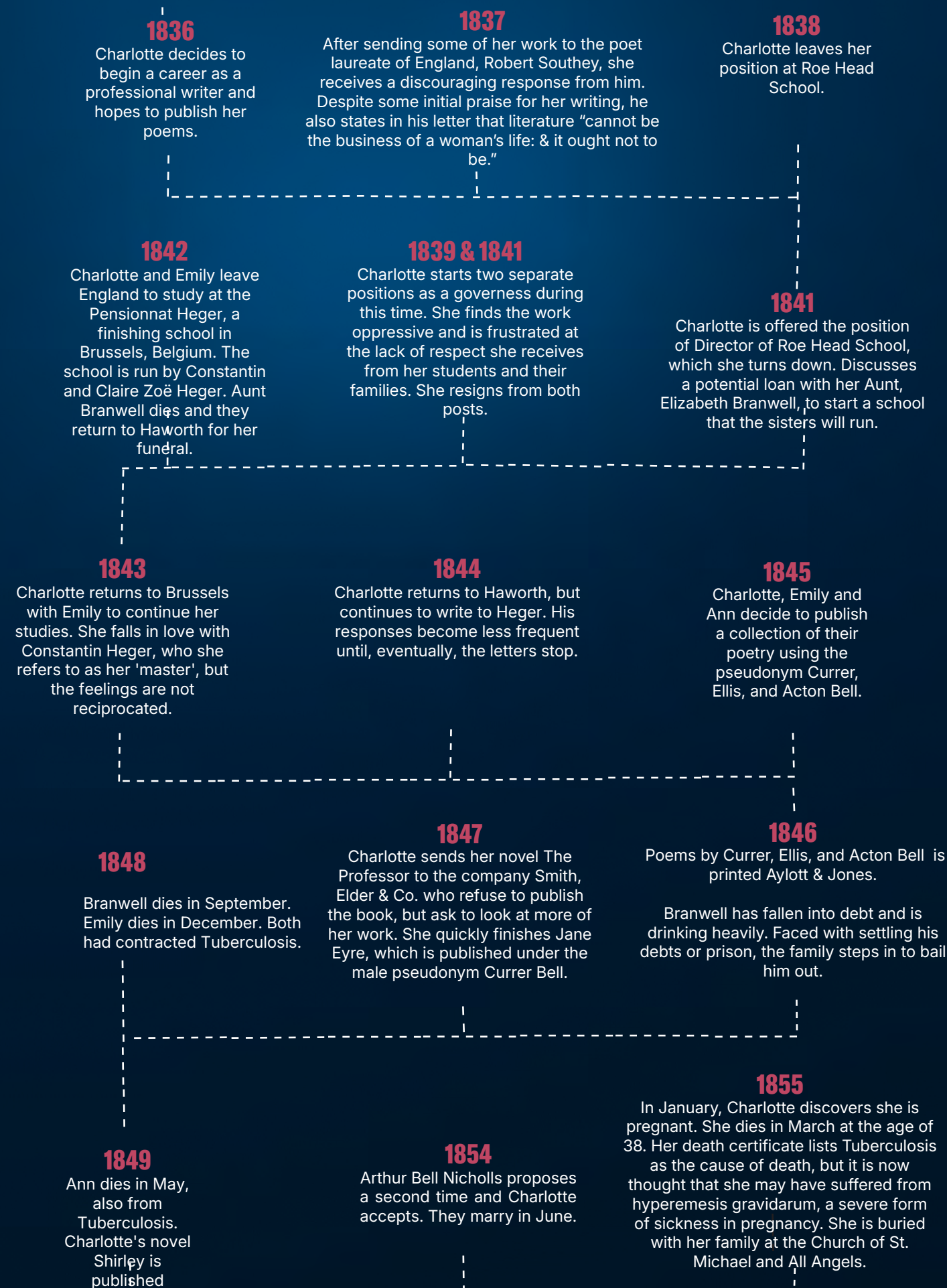
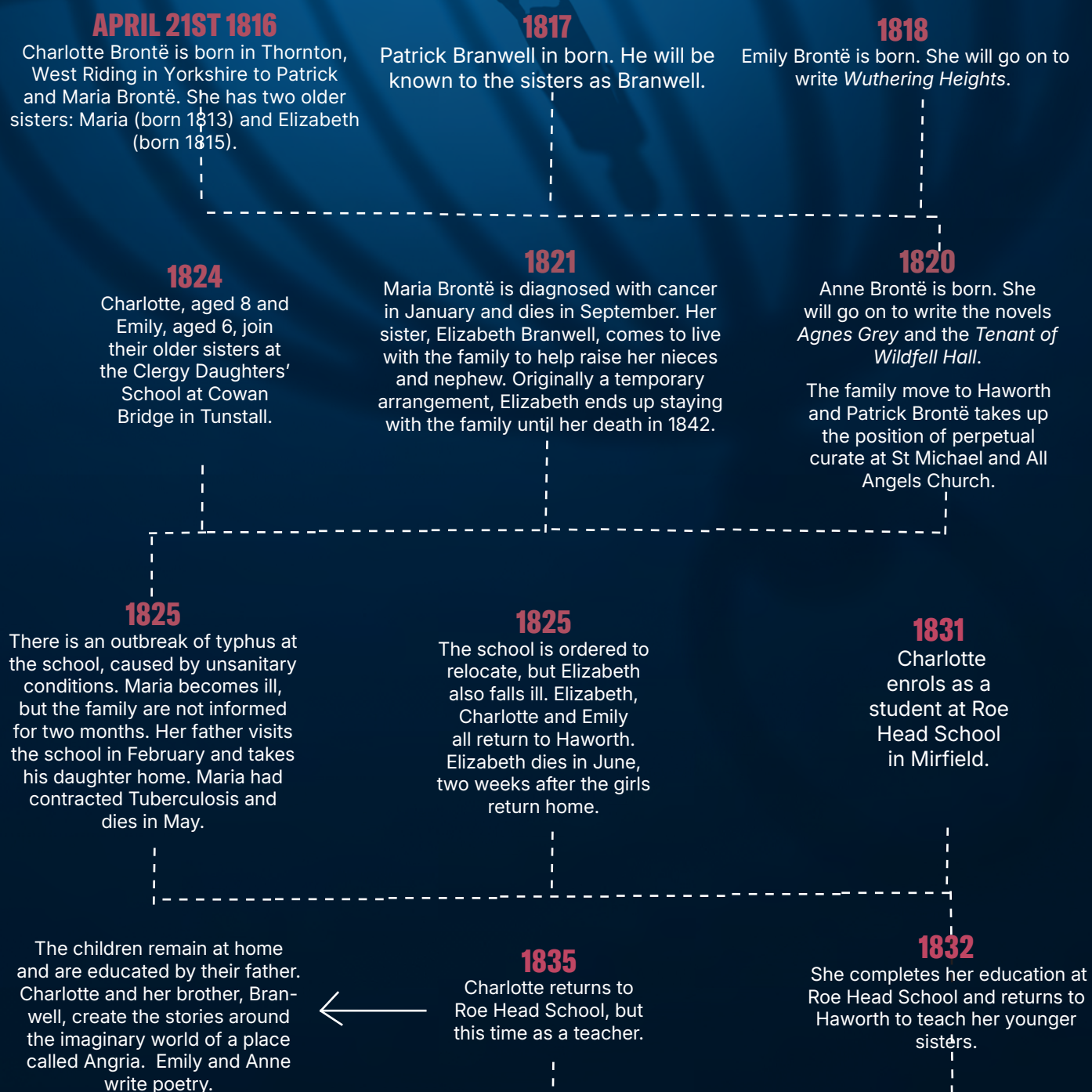
Lighting hire provided by White Light

Sound hire provided by Stage Sound Services

Special effects by Mark Thomas at Pyrotechnology Ltd

With thanks to Charley Ray Chatterley (Observer Director)

CHARLOTTE BRONTË TIMELINE



HISTORICAL CONTEXT

THE REIGN OF QUEEN VICTORIA BEGINS

ON 20TH JUNE 1837

Queen Victoria ascends to the throne. She will reign until 22nd January 1901, making her the longest reigning monarch until Queen Elizabeth II. The era marks the height of the British Empire's influence across the globe and is a key time of innovation in the industrial revolution.



Brontë Family Home. Photo: John Bond

SOCIAL CLASS AND WOMEN

During this time, employment as a governess was the only acceptable means of income for unmarried, middle-class women. Charlotte Brontë was acutely aware of the challenges this work entailed. In letters, she refers to the lack of respect she received from her students and the families she worked for. The same difficulties are reflected in Jane Eyre, who can see this as her only means of escape from Lowood institute.

Social class determined many factors for women in this time, including who they married. Families decided on a suitable match and a woman's dowry – money that would be paid to the husband – was a key factor in the choice. Women would be entirely financially dependent on their husbands. Charlotte Brontë challenges the social norms of the era, with Jane taking control of her own fate. Jane Eyre's relationship with Mr Rochester is conducted on her own terms and she turns down St. John's proposal, regardless of the status and security it will bring.

Women's financial independence and equality is also explored in Jane Eyre. Jane refuses to accept more salary than she is due from Mr Rochester, and opts to pay for her own wedding dress, refusing expensive gifts from her fiancé. Charlotte Brontë would eventually achieve her own financial independence as a writer, although she initially had to publish her work under a male pseudonym.

HEALTH AND DISEASE IN THE 1800S

Tuberculosis, also known as consumption, accounted for nearly 25% of deaths in the 1800s. In the latter half of the century, almost a third of people who died of this disease were between the ages of 15 and 34. The industrial revolution meant population numbers surged in cities in towns, which had inadequate housing to cope with the new influx of workers. Cramped living conditions and poor sanitation contributed to the spread of disease and life expectancy in 1837 was under the age of 40. Charlotte Brontë experienced the devastating effects of Tuberculosis, losing all of her siblings to the disease. In Jane Eyre, her close friend at Lowood Institute, Helen Burns, contracts the disease and eventually dies.

JANE EYRE SYNOPSIS

ACT 1 - PROLOGUE

Jane is born and shortly after her parents both die. The baby is passed on to her Uncle Reed and Aunt Reed. Aunt Reed reluctantly promises to raise the young girl.

SCENE 1

It is raining and the Reed children are beckoned inside by their mother. Aunt Reed discovers Jane, alone under the platform, and makes it clear that she is not entitled to the same comforts as her own children. Master John finds Jane reading one of his books. He throws the book at her and she retaliates. Aunt Reed sends Jane to the Red Room as punishment.

SCENE 2

Jane is forced to sit alone in the Red Room. A ghost of Uncle Reed appears to her and the maid, Bessie, runs back in after hearing Jane's screams. Aunt Reed accuses Jane of being deceitful and she is locked back in the room.

SCENE 3

Jane is finally let out of the Red Room and Bessie attempts to comfort her. Jane discovers that Aunt Reed intends to send her to school.

SCENE 4

Mr Brocklehurst arrives to interview Jane Eyre for a place at Lowood Institution. Aunt Reed tells Mr Brocklehurst that Jane is a deceitful child. He agrees to admit Jane to the school. After Mr Brocklehurst leaves, Jane confronts Aunt Reed about how she has been mistreated.

SCENE 5-7

Jane Eyre leaves for Lowood Institution and embarks on a long coach ride to the school. When she finally arrives, she is given supper and her uniform and is sent to bed.

SCENE 8

As Mr Brocklehurst preaches, the students of Lowood wash and get dressed, before attending a service at the church. During a needlework lesson the teacher slaps two of the students for sloppy work and lack of focus.

SCENE 9

Helen is reading and Jane joins her. Jane asks Helen about her family and Lowood Institution.

SCENE 10

During a lesson, a teacher checks whether the students have been listening to a chapter about King Charles I. Two students are unable to give the correct answer before Helen put her hand up and answers the question perfectly. The teacher inspects Helen's hands and she is caned for having dirty fingernails. A sign saying 'slattern' is then hung around her neck.



SCENE 11

Jane and Helen discuss her punishment in the lesson. Jane believes the teacher was cruel and unfair. Helen accepts the actions of the teacher and holds no resentment.

SCENE 12

Jane accidentally drops a book and is forced to stand on a stool by Mr Brocklehurst. He claims that Jane is a liar and should be avoided by the other children.

SCENE 13

Jane is still standing on the stool. Helen comes to visit with some of bread, which Jane refuses. Jane believes she is alone and hated, but Helen assures her this is not the case. The girls eat the bread together.

SCENE 14

Time passes and Helen becomes unwell. Jane sneaks out at night to visit her friend. Helen is aware of how ill she is but is unafraid of death and believes she is going to heaven. Jane stays with Helen until she dies.

SCENE 15

Jane is now a woman and a teacher at Lowood Institution. At points, a window appears and Jane is momentarily distracted, longing for freedom and change. She leaves Lowood Institute for a new position as a governess at Thornfield Hall.

SCENE 16

Whilst walking to the house, Jane is passed by Mr Rochester. His horse rears up and Mr Rochester falls, injuring his leg. Jane attempts to help, but he initially refuses. After realising he needs assistance, he allows Jane to help him mount the horse. He leaves, without introducing himself.

SCENE 17

Jane arrives at Thornfield Hall and is welcomed by the housekeeper, Mrs Fairfax. Jane briefly meets Adele, a young girl from France, who will be her new pupil. Jane is escorted to her room and discovers that the house is owned by Mr Rochester and Adele is his ward.

SCENE 18

Jane is exploring Thornfield Hall and hears a laugh, which frightens her. She questions Mrs Fairfax about the noise, who suggests it was the maid, Grace Poole.

SCENE 19

Jane begins teaching Adele, whose understanding of English starts to improve. Although Jane is comfortable at Thornfield Hall, she still feels unfulfilled. She hears the laugh again and notices Grace Poole, scurrying away.

The dog, Pilot, runs into the room and Jane recognises him from her first encounter with Mr Rochester. Mrs Fairfax explains that Mr Rochester has arrived and would like to meet Jane and Adele.



SCENE 20

Jane and Adele prepare themselves for a meeting with Mr Rochester. He recognises Jane from his accident on the horse. Mr Rochester inspects Jane's portfolio of paintings and interrogates her about her family and work. After they are dismissed, Mrs Fairfax explains to Jane that Mr Rochester is estranged from his

family, after a 'misunderstanding' with his father.

SCENE 21

Jane is teaching Adele times table. Mr Rochester passes and comments on Jane's teaching abilities. Jane watches Mr Rochester as he sits with his dog, deep in thought.

SCENE 22

Mr Rochester gives Adele a gift and sends her away to open it. He asks Jane if she finds him handsome. She says that she does not. In the conversation that follows, Mr Rochester is provocative and blunt, but Jane stands her ground. He tells Jane that he has many regrets from his past and confesses that he is Adele's father. He talks of Adele's mother, a French dancer called Celine Varens, who abandoned the child after running away with an opera singer.

SCENE 23

Jane reflects on her evening with Rochester.

SCENE 24

Mr Rochester is asleep and a fire starts in his room. A noise wakes up Jane. Realising there is a fire, she rushes to wake Mr Rochester. They put the fire out and Jane explains that she had heard laughter. She goes on to say that she has heard the sound before and believes it to be Grace Poole. Mr Rochester agrees this is the case. He thanks her for saving his life and they part ways.

SCENE 25

Grace is clearing up Mr Rochester's bedroom after the fire. Jane passes and Grace suggests that she locks her room at night. Mrs Fairfax arrives to explain that Mr Rochester has gone to visit Lord Ingram and his daughter, Blanche Ingram. Mrs Fairfax believes that Blanche is a good match for Rochester.

SCENE 26

Jane wrestles with her new found feelings for Rochester. She chastises herself for thinking that she might be of importance to him. Blanche arrives at Thornfield Hall.

SCENE 27

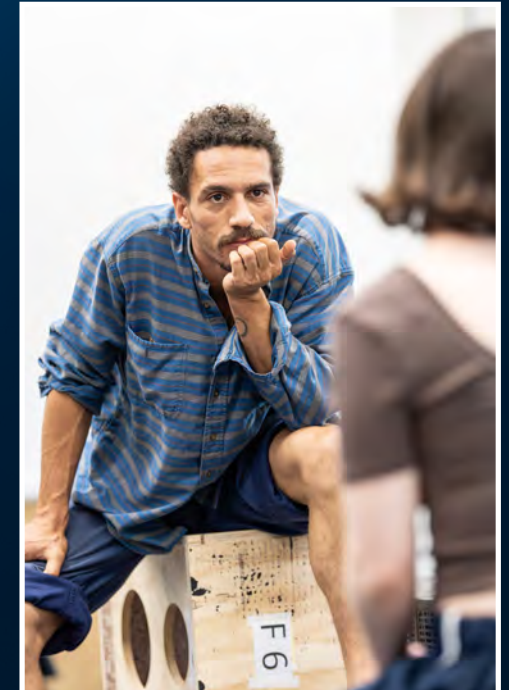
A party is taking place at Thornfield Hall. Jane watches on as Blanche and Rochester are deep in conversation. Mason arrives at house and Mr Rochester is shocked to see him.

SCENE 28

It is night time and Bertha and Mason are circling each other. Bertha lunges at Mason and bites him. Jane tends to his wounds while Mr Rochester fetches a doctor. He warns Mason not to talk to Jane.

SCENE 29

It is the next morning and Rochester explains that Mason is leaving the country. Jane believes that Mr Rochester is in danger and Grace Poole must be sent away. He alludes to regrets from his past as a young man and Jane discovers that Mr Rochester is engaged to Blanche Ingram.



ACT 2 - SCENE 1

Memories of Jane's past come back to her.

SCENE 2

Jane requests leave from Mr Rochester, so that she can visit her Aunt Reed, who is ill. She explains that she will seek a new job and Adele should attend school, now he is due to marry Blanche. Mr Rochester implores Jane not to advertise for another post and promises to organise a suitable governess position for her, elsewhere. Jane agrees, on the basis that this is arranged and Adele is placed in a school, before his marriage.

SCENE 3

Jane returns to Gateshead to visit her aunt. She is welcomed by Bessie, who is now married and has children. She discovers that Master John is dead. Aunt Reed has been asking to see Jane.

SCENE 4

Jane visits Aunt Reed, who is gravely ill. Aunt Reed stills feels animosity towards her niece, but admits to withholding a letter from her uncle, William Eyre. William had written from Madeira and wished to make contact with Jane. Aunt Reed confesses that she replied to William, saying that Jane had died at Lowood Institute. Jane forgives Aunt Reed for her mistreatment, who then dies.

SCENE 5

Jane returns to Thornfield Hall, after a month's absence. Jane asks Mr Rochester whether he has found her new employment, but his reply is vague.

SCENE 6

Adele and Mrs Fairfax welcome Jane home. Mr Rochester is due to visit Millcote and Mrs Fairfax assumes he is arranging his wedding suit. A letter arrives for Mr Rochester from Blanche.

SCENE 7

Mr Rochester tells Jane he has found her a new governess position in Ireland. She is dismayed at how far away it is from Thornhill Hall and reveals her feelings for Mr Rochester. Mr Rochester admits that he could not marry Blanche as he had no love for her. He proposes to Jane, who accepts.

SCENE 8

Mrs Fairfax is shocked at the news of the engagement and warns Jane to be on her guard. Mr Rochester gifts Jane a veil for the wedding. The next day she finds the veil in her bedroom, torn to pieces. Rochester suggests that Grace Poole must have entered her room. He agrees to explain more once they have been married for a year and a day.

SCENE 9

Jane changes into her wedding dress and they leave for the church.



SCENE 10

The wedding ceremony is interrupted by a solicitor and Mason. They declare that the wedding cannot go ahead as Rochester is already married to Bertha Antionetta Mason. The wedding had taken place in Jamaica 15 years ago. Rochester admits that Bertha is being held at Thornfield Hall, declares she is a 'lunatic' and had been responsible for the fire.

SCENE 11

Grace Poole describes Bertha's condition and how she is a danger to herself and others. Jane meets Bertha.

SCENE 12

Mr Rochester explains that his father arranged the marriage to Bertha for money. After the wedding, Bertha started to become violent. A doctor "declared her mad" and she was locked in the house. Mr Rochester chose to bring Bertha to Thornfield Hall, so she could be cared for, but kept their marriage a secret. Rochester implores Jane to stay, but she tells him they must part ways.

SCENE 13

Jane flees Thornfield Hall. Unable to find work or money, she is caught in a rainstorm and collapses.

SCENE 15

Jane begins teaching at the local school. St. John explains his intention to become a missionary in India. He is impressed with Jane's resilience and asks her to help him learn Hindustani.

SCENE 16 & 17

Time has passed and St. John is due to leave for India soon. He asks Jane to join him in India as his wife. She explains she will need to think about his proposal. Diana lists the benefits of a marriage to her brother.

SCENE 18

Jane consents to go to India, but as an equal and not as his wife. St. John refuses and accuses her of rejecting God.

SCENE 19 & 20

Jane is torn between a new life in India and her love for Mr Rochester. She resolves to return to Thornfield Hall. When she returns, she finds the house in ruin, following a fire. Mrs Fairfax explains that Bertha started the blaze and then jumped from the roof of the building. Mr Rochester had attempted to rescue her, but was caught in the house as it collapsed. He survived, but lost his sight in the accident. Jane and Mr Rochester are reunited. Time passes and their baby, a daughter, is born.



CHARACTER LIST

JANE EYRE – Jane is orphaned as a baby and placed in the care of her Aunt Reed. She is treated cruelly as a child at home, and again when she enrolls as a student in Lowood Institute. Jane refuses to accept this abuse and challenges the injustices she experiences. As a result, she is punished and isolated, but finds friendship with Helen, as fellow student. As an adult, she begins teaching at Lowood Institute, but longs for change and independence. The only option available to an unmarried woman in her social class is a life as a governess. She starts a new position as a governess at Thornfield Hall, which will change the course of her life forever. Mr Rochester is struck by her candour and intelligence and impressed that she holds her own in their conversations, even though their social status is so different. As time passes, their relationship develops and they acknowledge their love for each other. Once the secrets of Thornfield Hall reveal themselves, Jane has the courage to stand by her principles and leave, despite of her love for Mr Rochester.



UNCLE REED

Jane Eyre's uncle and brother to her late mother

AUNT REED

Entrusted to bring Jane up as her own child after her husband dies. She is unable to fulfil this task and believes Jane to be deceitful. Aunt Reed arranges for Jane to leave the family home to join the Lowood Institute as a student.

MASTER JOHN

Jane's cousin and son to Uncle and Aunt Reed. He is cruel to Jane as a child and Jane is punished by Aunt Reed when she retaliates. When Jane visits Aunt Reed as an adult, she discovers John has died. Bessie suggests that he killed himself after getting into debt and going to prison.

BESSIE

Maid to the Reed family and the only person who shows Jane kindness as a child. Later marries and has two children.

MR BROCKLEHURST

The headmaster of Lowood Institute, a school for poor, orphaned and abandoned girls. He is a strict and pious and the students are housed in cold, stark conditions.

HELEN BURNS

A student at Lowood Institute, who befriends Jane. Although she receives unfair treatment from the teachers, Helen accepts their punishment without resentment. When she falls seriously ill, she is unafraid of dying and believes she will be going to a better place in heaven.

PILOT

Mr Rochester's dog

MR ROCHESTER

The wealthy owner of Thornfield Hall. Jane Eyre is employed as a governess for his ward, Adele. Jane later discovers that Adele is his daughter from a relationship with a French opera dancer. Rochester proposes to Blanche Ingram, but he breaks off the engagement and declares his love for Jane. He asks for Jane's hand in marriage and she accepts. At the wedding it is revealed that he is already married to Bertha Mason.

MASON

Richard Mason is the brother of Bertha. He has travelled from Jamaica to visit his sister at Thornfield Hall.

ADELE

Adele is a young French girl, who has been brought to England as Mr Rochester's ward. She is the daughter of a French opera dancer and Mr Rochester has recently discovered that she is his daughter.

MRS FAIRFAX

The Housekeeper at Thornfield Hall. She is kind and welcoming to Jane, but has traditional views about social class. She is perplexed when she discovers Jane and Mr Rochester are due to get married.

GRACE POOLE

A maid at Thornfield Hall, who is in charge of Bertha Mason's care and keeping her presence a secret.

BLANCHE INGRAM

Blanche is the daughter of Lord Ingram. She is beautiful, wealthy and considered to be a good match for Mr Rochester. She is dismissive to both Jane and Adele, who she believes should be attending school, instead of having a governess.

ST JOHN

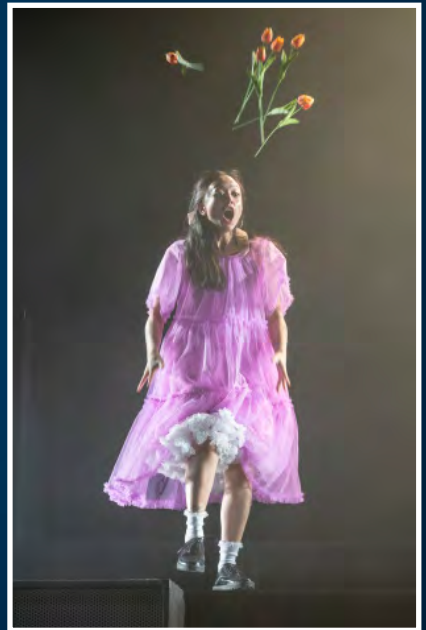
A clergyman who takes in Jane. He intends to become a missionary in India and asks Jane to accompany him, as his wife.

DIANA RIVERS

St. John's sister, who helps to nurse Jane back to health.

BERTHA MASON

Mr Rochester's first wife, who he married in Jamaica. After the marriage, her behaviour became violent and he describes how the doctors declared her mad. She is kept at Thornfield Hall in secret.



ARTISTIC DIRECTOR WELCOME NOTE

**CHRISTOPHER
HAYDON**

Welcome to the Rose and to this gorgeous new production of *Jane Eyre*. Charlotte Bronte's classic novel is so famous, and so widely loved that it can be a daunting prospect to take it on and find something new to say about it.

However, as soon as I met **Lily Dyble** – director of tonight's show – I knew we would be in safe hands. Lily is the winner of this year's Peter Hall Director's Award given out by the Royal Theatrical Support Trust. The aim with this scheme is to identify an emerging director of exceptional talent and to support them in their creative and professional growth as they develop their work on a larger stage.

Lily has had a passion for this story for years – and specifically for this particular adaptation which was originally created by **Sally Cookson, Mike Akers** and the original company. While Sally's production was iconic, Lily has brought an entirely fresh sensibility to the story – stripping it back to its core and allowing us direct access to Jane's inner world. It makes for a thrilling evening at the theatre and I am delighted to be sharing it with you now.

This production sits in a long line of radical reimaginations of classic texts at the Rose. Regular visitors here may well have seen our productions of Jane Austen's *Persuasion* and *Emma*, Dicken's *Christmas Carol* and of **Kazuo Ishiguro's** *Never Let Me Go*. Next year we have **Jeff James'** wild reinvention of Mary Shelley's *Frankenstein*.

Our aim is always to create work that will speak to the widest audience possible – from school children who might be making their first ever trip to the theatre via our Rose Routes scheme, to members of the local community who have known us for years and know that they can see theatre of the highest quality just around the corner from where they live.

After *Jane Eyre* finishes, we go into full Christmas mode as we prepare for our festive extravaganza – *The Wind In The Willows*. That show is taking absolutely thrilling shape and will be a great night (or afternoon) out for all the family. So if you haven't booked your tickets yet make sure you do so – Mole, Ratty, Toad and Badger are ready to take you on a wild ride!



Christopher Haydon
Artistic Director

Olivia Marcus in *Jane Eyre* Rehearsals. Photo: Johan Persson. Artwork by Feast Creative

THIS IS A REMINDER TO US ALL TO BE BRAVE

This show feels like a gift at exactly the right moment. It is a reminder to us all to be brave; a prompt not to compromise on what we know to be true, and to move through the world not in the absence of fear, but knowing that fear is an essential component of courage.

This is the spirit that we have tried to honour as we have approached *Jane Eyre*. Jane is a product of cruelty; and yet she does more than just survive. She reminds me daily that we always have a choice, as she insists over and over on the full and honest life that she knows she deserves. She maintains this belief in the face of great adversity forcing the central questions of how do we endure, and what are we willing to bear?

THERE ISN'T ANYTHING TO BE GAINED BY PLAYING IT SAFE

It is a challenge to articulate the scale and velocity of Jane's internal world within two short hours on the stage. We have tried to stay faithful to the heart of the novel – made possible through **Sally Cookson's** text, which honours Charlotte Brontë with rigour, tenacity, and grace. Embarking on our own version, as a creative team we have encouraged each other to take risks and tell the story that we see – infusing a classic story with a brand-new set of ideas. I'm so grateful to this creative team not only for their heroic collaborative effort, but for reminding me (like Jane) that there isn't anything to be gained by playing it safe. To be anything other than fearless in our creative endeavour would be doing a disservice to the very core of what this show is about.

IT IS A STORY OF LOVE AND COURAGE

The story that has emerged is both canonical and contemporary: a love story and coming-of-age that still feels vivid, messy, and raw. It is a story of passion, and pain; confusion, and tenderness; complexity, disaster, and repair. I think this is why we keep returning to *Jane Eyre*, why we're so fascinated by Jane and Rochester – because they're messy. In a way, I draw enormous comfort from being reminded that regardless of era, whether it's 1847 or 2026, love has never been simple. And my goodness, it can hurt.

And so we come to you with a story of love and courage; a story of a girl, a woman, seizing her ascendancy, and putting her powers into force and play. In doing so, we hope to do justice to what Jane knows: that our inner voices can be unbearably loud, and that the voices beyond are often louder still. Yet, in spite of everything – because of everything – if we are willing to be courageous, love will persevere.

Lily Dyble
Director of *Jane Eyre*

Rehearsals for *Jane Eyre*. Photo: Johan Persson. Artwork by Feast Creative

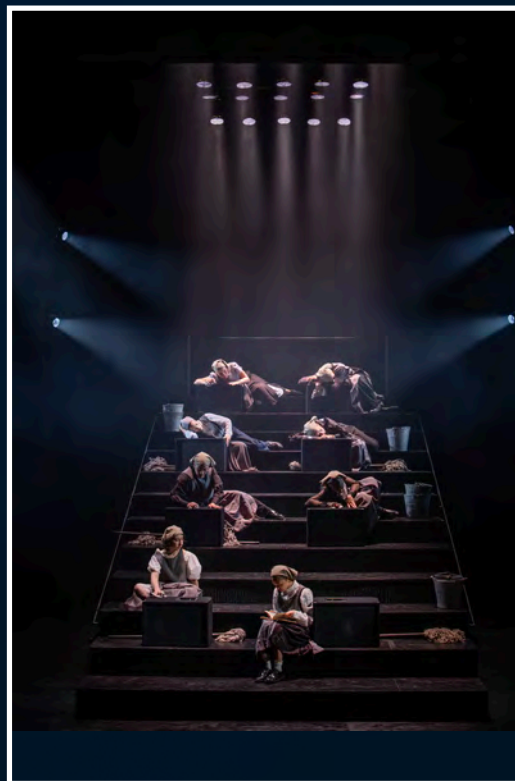


INSIGHT WITH ANNA YATES SET DESIGNER

Jane Eyre is one of my favourite novels so I was excited to be offered the opportunity to design the set for a new production directed by **Lily Dyble**. I love the intensity of opposing emotions in the novel, and the way we live through Jane's experiences against the backdrop of 19th Century British politics and Romanticism. It was a great challenge to design a set that could in some way evoke the power of a thunderstorm, the injustice of conditions for women after the industrial revolution and the brutality of British colonialism. **Lily Dyble** and I were inspired by paintings of stormy skies by Constable and Turner that were made around the time the novel was written. Jane must contend with rain, wind, fire, exposure, starvation, illness and heartbreak, so it was important to us to create an environment that would make our actors appear vulnerable and would present them with a real physical challenge.

JANE MUST CONTEND WITH RAIN, WIND AND FIRE

We were also keen for the set to dramatise the gothic horror of the novel in a way that could allow us to move seamlessly between locations. Jane is haunted by the ghost of her uncle in childhood, and later hears mysterious laughter on the third floor corridor of Thornfield Hall. We felt that translucent materials could help us with this ghostly atmosphere, allowing the space to be transformed by light. We also introduced movable speakers instead of walls, doors and windows, letting in sounds of the outside world, and amplifying Jane's thoughts and feelings. The speakers also create a powerful link between Jane and Bertha - Jane can hear, feel and imagine things she can't yet see. There are a few surprises, set-wise, in the production, and I hope the audience feels fear and amazement along with Jane.



JANE CAN HEAR, FEEL AND IMAGINE THINGS SHE CAN'T YET SEE

The speakers also give us the opportunity to create different spaces that evoke the many locations of the story, and to give the cast more opportunities for manual effort and movement, but also stillness in moments of listening.

I spent a wonderful time at the Rose with *Abigail's Party* in 2024, and I'm thrilled to be bringing another heroine of British culture to the stage in Kingston upon Thames!

Anna Yates

Set Designer for *Jane Eyre*



INSIGHT WITH JOSEFF HARRIS SOUND DESIGNER AND COMPOSER

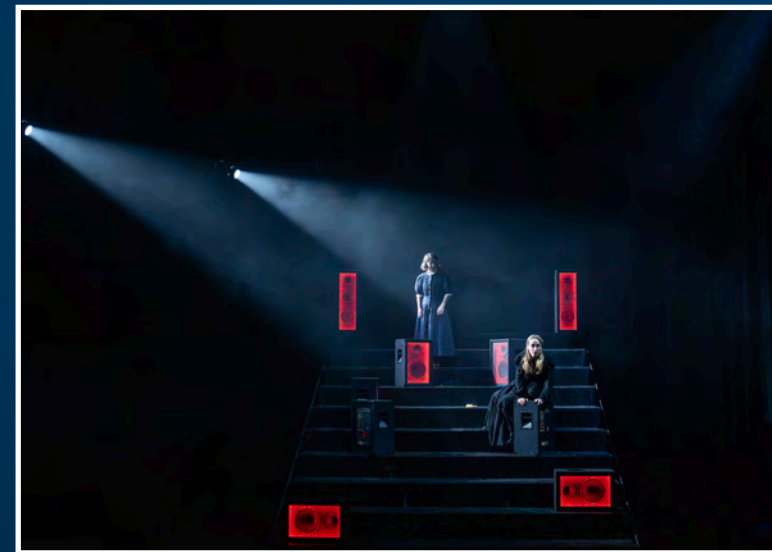
Joseff Harris is an award-winning composer and sound designer who works across a wide range of mediums; including theatre, film, audio dramas, podcasts, installation and commercials. Joseff gives us a unique insight into his process behind the sound design for Jane Eyre.

WHAT WAS YOUR STARTING POINT FOR THE MUSIC AND SOUND DESIGN IN JANE EYRE?

The music and sound journey for this show started about four months before we went into rehearsals. Music is such an integral storytelling tool and I knew I needed to spend significant time inside the story, to do it right. I quickly realised that I had to approach the design from Jane's perspective - her experiences, motivations and, ultimately, her strength.

I began to explore what Jane's musical theme could be, and I decided early on that I wanted it to have an element of flight. Jane also goes through some extremely traumatic experiences, especially as a child, and that led to me to embrace a darker edge to the score as well. With that in mind, I started to explore what the Red Room felt like for Jane, ultimately focusing on themes of entrapment, claustrophobia and her being haunted by voices.

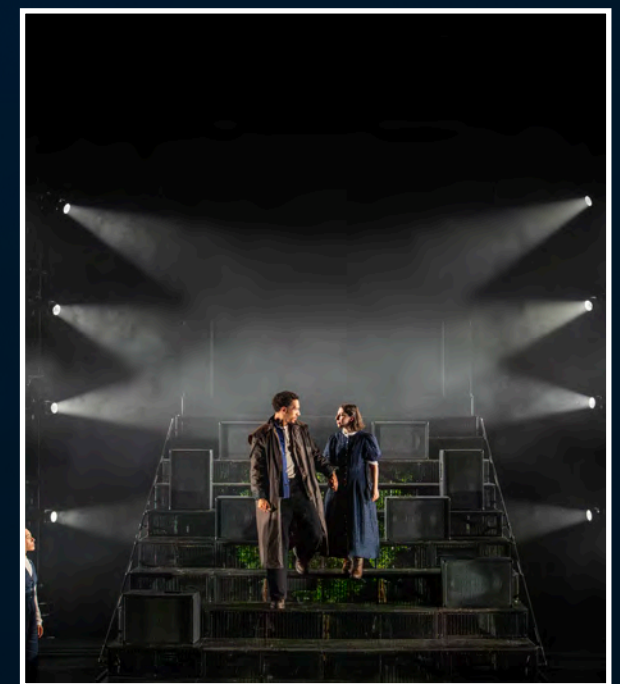
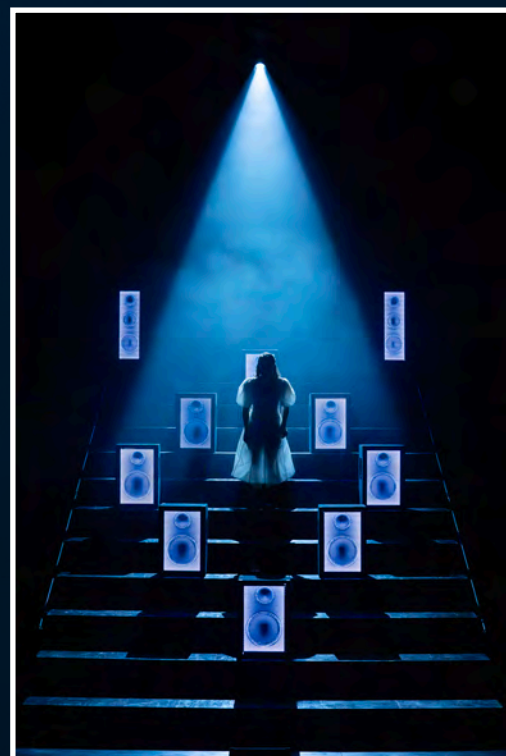
In some initial sketches, I recorded myself saying "Jane" in lots of different ways and turned it into a slightly experimental sound piece, which actually became a catalyst for the wider aesthetic of the play. We knew we wanted to embrace, not only a cinematic score for this adaptation, but also Jane's internal world; her thoughts, fears and memories. That became the foundation of the music and sound design.



HAVE ANY OF YOUR DESIGN CHOICES CHANGED DURING THE REHEARSAL PROCESS? IF SO, CAN YOU GIVE AN EXAMPLE?

The biggest shift for me, musically, was when I started to think more deeply about the language of Bertha; what her sonic quality was and how that related to Jane. I hadn't really considered guitar at first, but I found myself gravitating towards it as a way of helping to tell Bertha's story, particularly through song. I spent some time going through some of Charlotte Brontë's poems, using that as a starting point for lyrics.

Approaching this from the guitar unlocked a new musical language for me, in terms of the storytelling more broadly. I started using the electric guitar, often fairly distorted, and linking it to Rochester and his relationship with Bertha. I used the guitar extensively in the sound design creation also, recording lots of takes of feedback and making some unsettling drones that you'll find sprinkled all over the play. I find guitar a particularly useful instrument because it can offer so many different tones and textures. Creatively, it became very freeing to use it in both delicate and more full-on ways, and that contrast felt right for the emotional world of the piece.



CLASSROOM ACTIVITIES

TASK ONE

The first activity focuses on the physical control and collaboration required by the ensemble cast in Jane Eyre. We will then look at how students can use these exercises as a starting point for staging a scene.

Warm Ups:

Pace:

Ask the students to walk around the room. They need to start slowly, avoiding walking in a circle, and gradually increase to the highest possible pace that is safe and controlled, before slowing down to a stop. Repeat the exercise and work with the students to define a pace for each number between 1-10. 1 is the slowest pace and 10 is the fastest. Practice by calling out various numbers between 1 to 10, so the group can get used to moving as one at the same pace.

Experiment with different variations, with examples below:

Everyone at 1 and one actor at 9

Half of the group at 2, the other half at 8

Everyone at 10, one actor at 1

Discuss: How could you use this exercise in a scene and what narrative does it convey to an audience?

Jump as one:

Ask the students to form a circle. They must be completely silent and listen into the space. The aim is for the group to jump as one, without any prompt from anyone in the circle. Try a number of times until the group is fully focused and has managed to jump in unison.

Shoal of Fish:

The students gather in the centre of the room as a tight group. The aim of this exercise is to move as one, but without a clear leader. The group needs to respond as one to changes in direction, levels, speed.

Discuss: Ask the group to reflect on what happened when the group managed to move and respond as one.

Exercise:

Where Am I?

Ask one student to leave the room. The rest of the group are given a scenario to create. Examples could be: a classroom, a crowd at a football match, commuters waiting on a busy train platform.

Ask the group to create a freeze frame, before the student re-enters the room. They have 3 attempts to guess the scenario:

1. With the group in a freeze frame
2. With the group being able to move (but without sound)
3. With the group adding sound/speech

Repeat the exercise above, but this time using settings from Jane Eyre:

1. A church service at Lowood Institute
2. A classroom at Lowood Institute
3. A carriage and horse
4. A flock of sheep

Apply to a scene

Using the exercises completed so far, ask the students to work on the following scene from Jane Eyre. Groups of 6-8 would work well. Ask them to consider:

How do they make the setting immediately recognisable to an audience?

How does the ensemble work together to communicate any changes in pace, time of day, clear stops and starts on the journey?

SCRIPT EXTRACTS

SCENE SIX

JOURNEY TO LOWOOD

Jane picks up her bag and walks to the centre of the stage.

JANE: Goodbye box hedge. Goodbye gravel path. Goodbye

wet lawn... Goodbye Gateshead!!

On the count of four a stronger rhythm kicks in. The ensemble gather

around Jane, playing other passengers in the coach. When the rhythm

kicks in they all begin running on the spot.

BAND: First stop Sherriff Hill, Ayton Banks, Lamesley,

the beautiful Birtley, Painshaw, Walldridge, Lumley,

Kimblesworth, Burwin Gate, Greysdale, Durham.

The ensemble spread out across the stage and begin sprinting on the spot as the rhythm changes to double time.

BAND: Ferry Hill, Merrington, Windlestone, Blackwell,

Hurworth, Stanwick, Allerton, Topcliffe, Sandhutton,

Asenby, Richmond, Bedale, STOP!!

COACHMAN: Right ladies and gentlemen. Widdle break.

The ensemble scatter and find a place to go to the toilet. They are all very relieved.

COACHMAN: Right, shake a peg and down your leg, let's get

back on't' road!

There is another four count and the rhythm begins again.

The ensemble reassemble in the centre of the stage. One of them is almost left behind.

PASSENGER: Hey! Wait for me!

BAND: Next stop Flaxby, Leathley, Eccleshill, Churwell. Woh!!

The rhythm stops.

COACHMAN: What the bloody heck's this?

The ensemble transform into a flock of sheep. They circle around Jane.

COACHMAN: Get them animals out of the road! Come on

sheep, we haven't got all day.

The sheep disappear as the ensemble re-form around Jane. The band make a final four count and the rhythm kicks in again, the ensemble running asleep as if the coach journey is going on long into the night.

One by one they exit during this final section, until an exhausted Jane is running by herself.

BAND: Next stop Langthorpe, Arkendale, Ripon, Stanley,

Skelton, Hornby, Ouse Burn, Dishforth, last stop Lowood.

The rhythm slows and stops, leaving Jane alone in a spotlight.

CLASSROOM ACTIVITIES

TASK TWO

This activity looks at the physical and vocal control required by the ensemble cast. Students will experiment with repetition and unison, before exploring a scene from the play.

Mirroring:

Ask the group to get into pairs. The students should face each other and take turns in mirroring each other’s movements. Explain that the movements should be slow and encourage the students to be as accurate as possible.

Stop Start:

Ask students to walk around the room – making full use of the space and avoiding walking in circles. Ask students to respond to the following instructions: stop and start.

Add the following sounds for each instruction:

- Stop with a ‘Hah’
- Start is a sharp intake of breath, as if something has surprised them

Continue to move around the space and introduce two new instructions: jump and clap.

Add the following sounds for these instructions:

- Jump with a ‘Whoo’ sound sliding from a low to a high note
- Clap with a ‘Shhh’ sound

Now reverse the instructions, so stop now means start, and start now means stop.

Continue, by reversing the instructions for clap and jump.

Exercise:

Repetition ladder:

Ask the students to stand in two lines, facing each other. They should stagger themselves, so they are in a diagonal line. The aim here is to repeat a single sentence along the line, as accurately as possible. This will require concentration and listening. Try the exercise with the following sentences:

“He talked a lot”

“He said I was a good listener”

Unison:

Split the class into groups of 4-5. Give each group one of the above lines. Ask the group to practice saying the line in unison. Consider the listening and control that was required in the pace and shoal exercises in task one.

Ask each group to choose a single gesture for the line. This should be slow and considered. Ask the groups to practice saying their line, with the gesture, in complete unison.

Show some examples back to the rest of the class.

Apply to a scene

Using the exercises above, ask the students to work on the following scene from Jane Eyre. Ask them to consider the following:

It is possible to use more than one actor - or the whole group – to say a single line. Think how unison might be used to effect in this scene.

How will they stage the scene, to show the voices are Jane’s thoughts?

Can they emphasise particular words for effect?

How does a change in pace, pitch and volume affect a line?

SCRIPT EXTRACTS

SCENE TWENTY-THREE JANE REFLECTS

Scene twenty-three

Jane Reflects

The ensemble become Jane’s inner voices, gathering round the armchair.

JANE: That was an unexpected evening. He talked a lot.

VOICE: A lot.

VOICE: He talked.

VOICE: He talked a lot to me.

JANE: Why?

VOICES: Why? Why? Why?

JANE: He said I was a good listener.

VOICE: I am a good listener.

JANE: I think he was just drunk.

VOICES: I think he was drunk/He was on the brandy/Did you

see how much was left in the bottle?/Half a bottle

JANE: But he did say I have a peculiar mind.

VOICE: Is that good?

VOICE: Peculiar’s good.

VOICE: Is peculiar good?

VOICE: No. Peculiar’s not good.

JANE: He’s peculiar.

VOICES: He’s very odd/He is peculiar.

JANE: I will like it. I dare like it.

KEY STAGE 4

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 4 students coming to see *Jane Eyre*, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

ACTING

Consider how the following techniques have been used by the actors:

Vocal: Volume, tone, pitch, pace, rhythm, accent, pause, intonation, inflection, resonance.

Physical: Posture, facial expression, eye contact, tension, pace, gesture, space, mannerisms, timing, tempo

Character	Vocal Performance	Physical performance	How do the actors make it clear they are different ages or characters?

KEY STAGE 4

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 4 students coming to see *Jane Eyre*, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

SET

Think about how the set is used to create different spaces, such as Lowood Institute and Thornfield Hall. Also think about the fast transition between scenes.

Consider the following: Colour, levels, texture, space, shape, position, scale, transitions (scene changes), entrances and exits, set dressing (furniture), time period.

Location	Describe the set elements	Why do you think the designer has made these decisions?	What is the effect on the audience?

KEY STAGE 4

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 4 students coming to see Jane Eyre, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

COSTUME

What do the costumes tell us about each character? Consider how the following elements have been used by the costume designer: Colour, texture, fabric, style, accessories, shape, fit, condition, time period.

Character	Describe the costume elements	Why do you think the designer has made these decisions?	What does the costume tell the audience about the character?

KEY STAGE 4

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 4 students coming to see Emma, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

LIGHTING AND SOUND

Think about how the lighting and sound have been used to define locations in the play. Also think about the use of lighting and sound in key dramatic moments. Consider how the following elements have been used by the designers and the effect on the audience:

LIGHTING	SOUND
• Colour, direction of the light (is the set/character lit from behind/front or the side) • Focus - are the edges of light soft or sharp? • Use of shadow, intensity of light (bright/dim), patterns, shape • Transition – do the lights crossfade between scenes, is there a black out, or is the change quick and sharp?	• Use of live or recorded sound • Diegetic sounds – sounds that the characters can hear in the play • Non-diegetic sound – sound or music that is only heard by the audience • Amplification, direction and volume of the sound • Transition between scenes to show location changes • Use of music/songs/lyrics

Location	Describe the set elements	Why do you think the designer has made these decisions?	What is the effect on the audience?

KEY STAGE 5

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 5 students coming to see Jane Eyre, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

PRODUCTION CONCEPT

How are the main themes of the play conveyed to the audience? <i>Tip: Think about decisions the director and designers have made to achieve an effect.</i>
Describe the dramatic conventions and techniques that were used during one scene in the play and how this made you feel as an audience member. <i>Tip: Think about the following: how the space was used, sub-text, pacing, spatial relationships on stage, character interactions, vocal and physical performances, use of set, lighting, sound, props.</i>
How were the key dramatic moments in the play staged? <i>Tip: Think about stage positioning, spatial relationship between different characters, use of levels, pace, transitions between the scenes, dramatic climax, use of set, lighting, sound, props.</i>

KEY STAGE 5

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 5 students coming to see Jane Eyre, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

PERFORMANCE SKILLS

The play uses an ensemble cast in multiple ways during the play. Consider the effect this has in conveying atmosphere, location and Jane's inner thoughts.
Consider how the actors playing multiple roles are able to clearly define each character. Which performance skills have the actors used? <i>Tip: Vocal performance: Volume, tone, pitch, pace, rhythm, accent, pause, intonation, inflection, resonance.</i> <i>Physical performance: Posture, facial expression, eye contact, tension, pace, gesture, space, mannerisms</i>
Can you describe how the relationships between different characters are communicated to the audience? <i>Tip: Think about how sub-text is used and character's objectives and actions.</i>

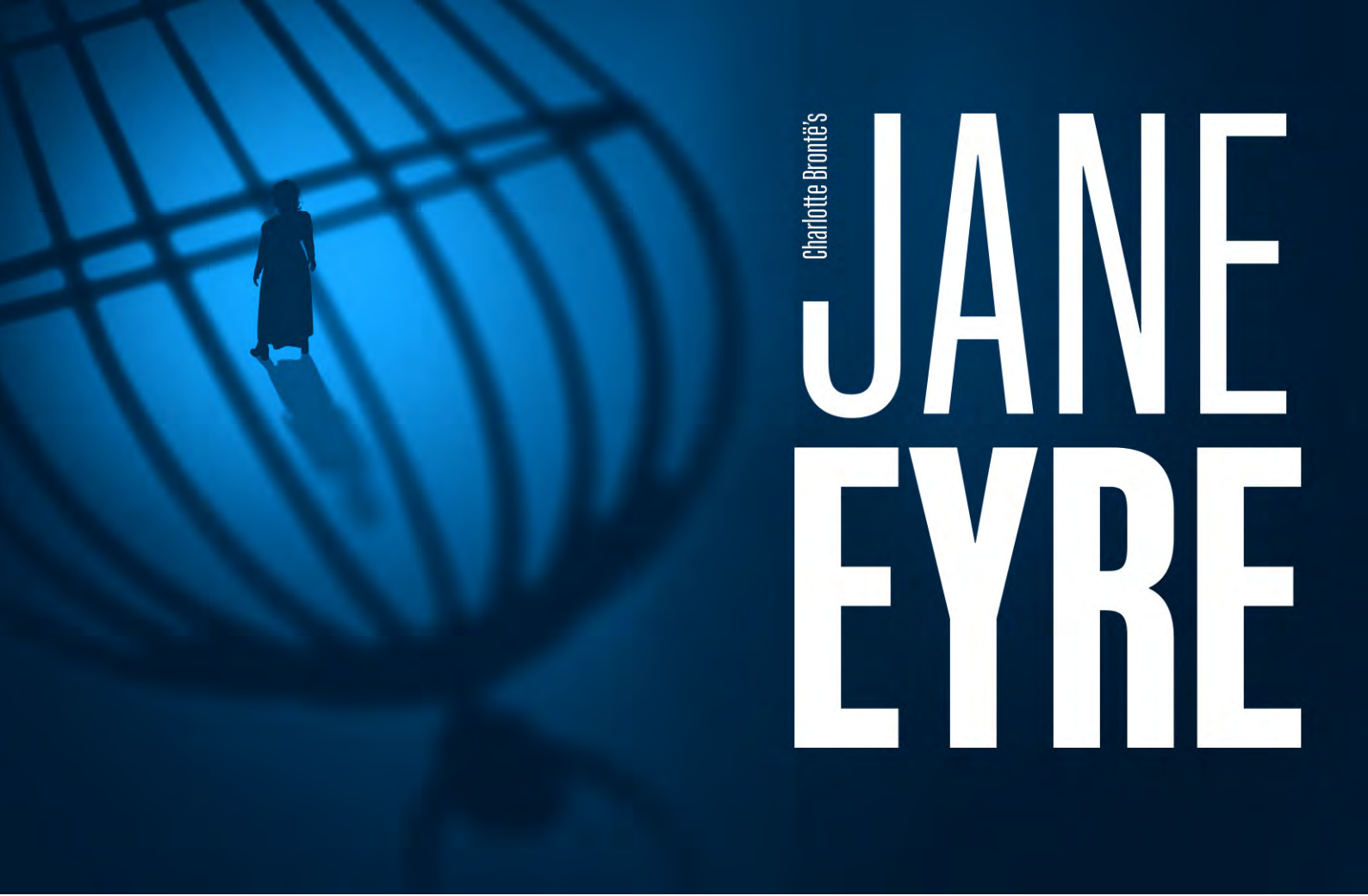
KEY STAGE 5

LIVE THEATRE PRODUCTION CHECKLIST

For Key Stage 5 students coming to see Jane Eyre, use the sheet below to analyse the production. You can use these notes to write about your experience in more depth.

DESIGN CONCEPT

How was the production designed to show different locations in the play? Tip: Consider how the platform is used and different levels create an effect. Also think about the use of set, lights, sound and costume. What choices have the designers made?
How did the design reflect the social and cultural context of the play? Tip: Think about the use of set, lights, sound and costume. How is social status defined? What choices have the designers made?
How was the production design used during the key dramatic moments of the play? Tip: Think about decisions the director and designers have made to achieve an effect.



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