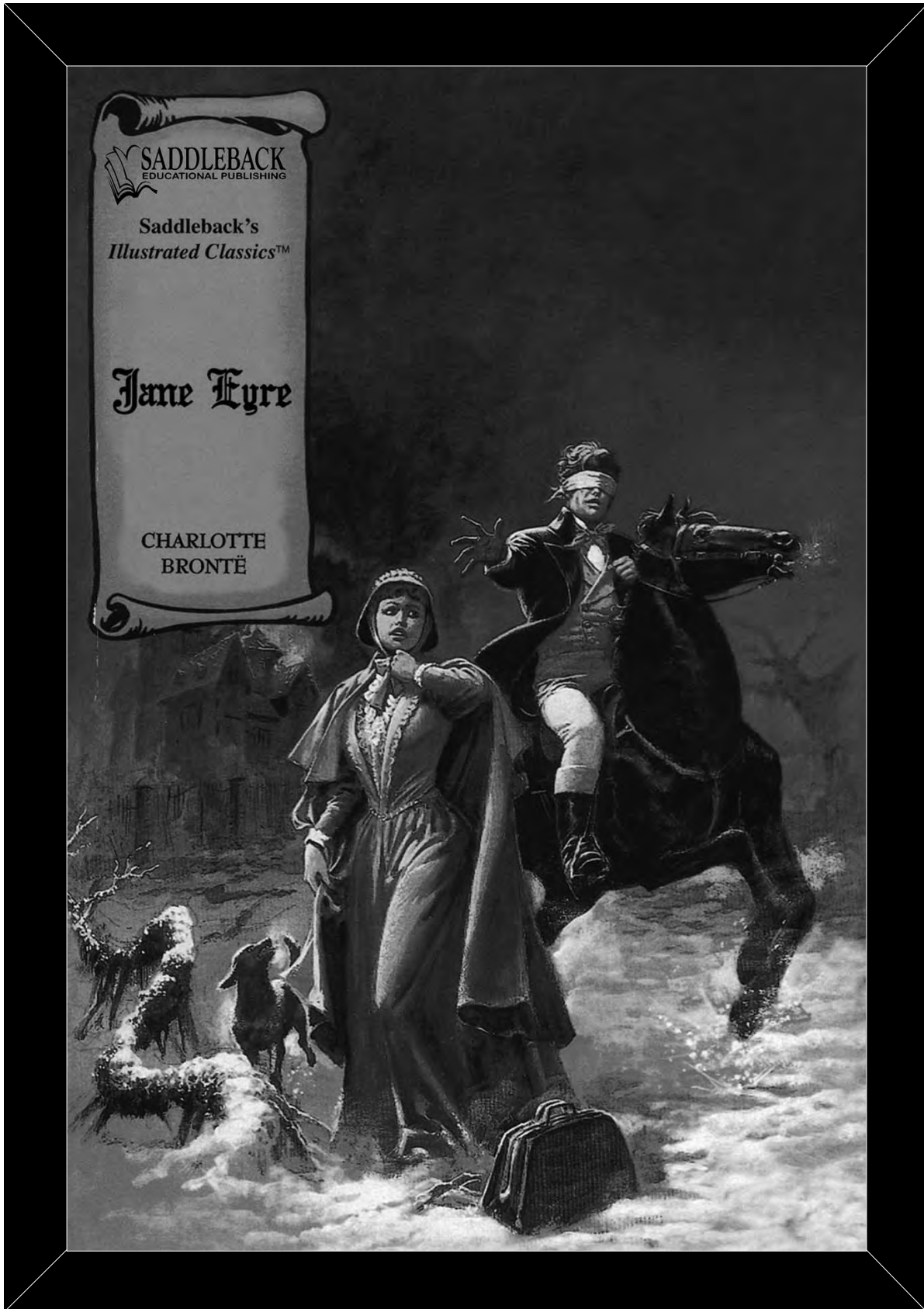


STUDY GUIDE



JANE EYRE

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NOTES TO THE TEACHER

SADDLEBACK'S ILLUSTRATED CLASSICS™ SERIES

What better way could there be to motivate struggling readers? Here are 45 of the world's all-time greatest stories—in the form of full-color graphic novels, no less! (Check the copyright page in this guide for a complete list of titles.)

THE REPRODUCIBLE EXERCISES

The eleven reproducible exercises that support each Illustrated Classics title are ideal for use in the academically diverse classroom. All written at a sub-5.0 reading level, they are designed to be “moderately challenging” for all learners—be they on-level recreational readers, older, struggling readers in need of skills reinforcement, or native speakers of other languages who are working to improve their command of language structure.

As a whole, the exercises focus on developing the traditional skillsets that underpin reading competence. The overall goal is to reinforce and extend basic reading comprehension while using the text as a springboard for acquisition of important language arts competencies. Specific skills and concepts targeted in the exercises include: following directions, vocabulary development, recall, cause and effect, recognizing details, generalization, inference, interpreting figurative language, understanding idioms and multiple-meaning words, etc.

All students—regardless of their range of exceptionalities and markedly different experiential backgrounds—can benefit from, and even enjoy, the experience of successfully “showing what they know” via the reproducible exercises.

DIFFERENTIATING INSTRUCTION: OPTIONS AND OPPORTUNITIES

Responsive teachers have always used a variety of methods and strategies to tailor instruction to the needs of specific students. To this end, the reproducible exercises lend themselves to a variety of presentation modes. Following are some suggestions for varying your approach:

- ▶ **Pre-reading:** Before students begin to read the story, hand out copies of the *Previewing the Story* and *About the Author* exercises. You, or student volunteers, might read them aloud before eliciting answers from the class. The *Interpreting Visual Clues* exercise also lends itself to introducing the story through class discussion.
- ▶ **Assign reading buddies or small reading groups.** Students not yet able to work independently can be paired off as reading buddies who consult with and reinforce each other as they answer questions or solve the puzzles. Small groups can also be formed to cooperatively complete the exercises. If appropriate, groups can compete as teams. (“Winners” might finish first or have the most correct answers.)
- ▶ **When possible, give your students a choice of response modes.** As an alternative to working independently, allowing students to respond orally to the exercise questions may give some students a better chance to demonstrate their grasp of the material. Many students can greatly benefit by “listening to how other people think” as they explain their answers. Choice also increases the struggling student’s sense of autonomy and engagement—which in turn enhances his or her sense of competence and self-esteem.
- ▶ **Native speakers of other languages** will especially benefit from the combination of the pictorial representations in the book and the follow-up printed matter in the exercises. While maintaining different performance expectations for students at different levels, use the vocabulary exercises to help these students add to their stock of English words and phrases. Students at the intermediate to advanced levels are ideal candidates for the *Word Study* and *Language Study* exercises that deal with idioms, figures of speech, and multiple-meaning words.
- ▶ **Suggestions for lesson extensions:**
 - Write a paragraph about your favorite character.
 - Do Internet research on the author or the story’s setting.
 - Write a three-paragraph book report.
 - Use the vocabulary words as the basis for a spelling test.
 - Have students rewrite lines of dialogue in their own words.
 - Ask students to write a new title for the book.



JANE EYRE

PREVIEWING THE STORY**1**

What's the story about? Read the summary before answering the questions. There are no right or wrong answers. Use your imagination!



Educated young women had few career opportunities 150 years ago. Prospects were even worse if that young woman had no family to support her. In this story, *Jane Eyre* faces just such a dilemma. In a boarding school for poor girls, she had learned French, music, good manners, and other subjects considered important for young women of that day. These skills prepared her to be a governess—a live-in teacher for the children of the wealthy. Jane could never have imagined the mystery and excitement that lay ahead when she arrived at Thornfield Hall, the grand manor house of her first employer.

- List three or four career choices available to today's educated women that wouldn't have been possible for women 150 years ago.

- In the story, Jane is sent to live with a cold-hearted aunt when her parents die shortly after her birth. What effects might this difficult situation have on a child? List one positive effect and one negative effect.
POSITIVE: _____
NEGATIVE: _____
- When a deadly disease called typhus kills many students at her school, Jane loses her best friend. How do you think a person could best recover from the loss of a dear friend? Give two ideas.

- At one point in the story Jane hears strange laughing and moaning in the middle of the night. She wonders if there are ghosts in the house. Do you believe in the existence of ghosts? Explain why or why not.

- Near the end of the story Jane is surprised to receive a large inheritance. In what ways do you think suddenly becoming rich would change your life? Do you think it would change who you are as a person? Explain your thinking.



JANE EYRE

ABOUT THE AUTHOR**2**

A. Read about the author's life on the page before the story starts. After reviewing what you have read, study the statements below. Then write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. _____ Charlotte's sister, Emily, also wrote a novel that is considered a classic of English literature.
2. _____ The Brontës' boarding school for girls was very successful.
3. _____ Charlotte Brontë was 31 years old when *Jane Eyre* was first published.
4. _____ Charlotte died before she had a chance to bear children.
5. _____ Charlotte was only a fair student when she attended the University of London.
6. _____ The sales of *Jane Eyre* provided Charlotte with enough money to live comfortably.
7. _____ After Charlotte's mother died, her father moved the family to a farm in France.
8. _____ Charlotte was a close friend of Jane Austen, another great English novelist.
9. _____ Today, Charlotte Brontë is better known for her poetry than for her novels.
10. _____ Charlotte Brontë's novels give us a good idea of what life was like in the 18th century.

B. Circle a letter to show the meaning of the **boldface** word in each sentence.

1. Someone who's described as **frail** is
 - a. short and slender.
 - b. gentle and kind.
 - c. weak and unhealthy.
2. Some authors decide to use a **pen name** in order to
 - a. protect their true identity.
 - b. pretend that they're famous.
 - c. show their creativity.
3. To **endure** suffering means to
 - a. never complain about it.
 - b. refuse to accept it.
 - c. put up with it bravely.
4. An **instant** success happens
 - a. over time.
 - b. immediately.
 - c. nearly too late.



JANE EYRE

3

INTERPRETING VISUAL CLUES

In illustrated novels, story events are revealed in a number of different ways. The drawings, as well as the words, can give you a lot of information. The illustrations can show you, for example, how a character feels about what is happening.

In your book, turn to the referenced page and look closely at the picture. Then circle a letter to answer the question or complete the sentence.

1. **Page 14—bottom righthand side.**
The expression on Mrs. Reed's face makes it very clear that she is
 - a. laughing at her own joke.
 - b. slightly annoyed about something.
 - c. a hard, cold, angry woman.
2. **Page 29—bottom lefthand side.**
In this illustration, the artist shows you that Mrs. Fairfax is
 - a. quite fond of Adele Varens.
 - b. curious about her visitors.
 - c. the child's grandmother.
3. **Page 9—bottom of page.**
What details in the illustration most clearly show you what is happening?
 - a. the clothes they are wearing
 - b. the boy's fist; the dropped book
 - c. the expressions on the characters' faces
4. **Page 17—top of page.**
What details in the drawing suggest that the story takes place more than 100 years ago?
 - a. the horsedrawn coach; the clothing
 - b. the crumbling stone wall
 - c. the size of the people and horses
5. **Page 20—bottom righthand side.**
How does the artist show you that Miss Temple must take orders from Mr. Brocklehurst?
 - a. She's dressed as a maid.
 - b. Her head is bowed.
 - c. She's begging him for mercy.
6. **Page 24—top righthand side.**
Without reading the words, how can you tell that Jane is reading the letter at bedtime?
 - a. It's very dark outside.
 - b. Jane looks sleepy.
 - c. Jane is reading by candlelight.
7. **Page 59—bottom lefthand side.**
What detail does the artist use to suggest that Mr. Rochester has lost his sight?
 - a. He's talking to Jane without looking at her.
 - b. He's not wearing his glasses.
 - c. He doesn't know she is there.