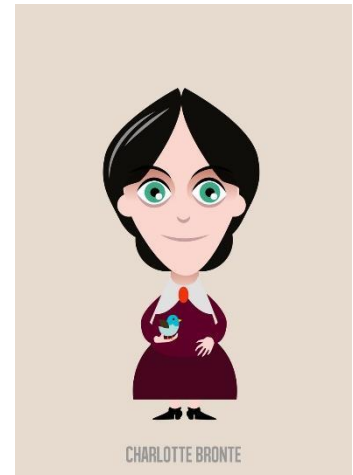




CHARLOTTE BRONTË

Biographical task - Charlotte Brontë

At this stop you are going to learn about another famous Victorian author named Charlotte Brontë; along with her sisters Emily and Anne, Charlotte is one of the most important female writers of her time and her work is still widely read today. Again this first task will require you to use the PiXL Edge skills of organisation and resilience in order to achieve the task effectively. You can work in teams or independently to undertake your research; if working in a team one of you will need to take on the role of the leader in order to allocate the research topics.



1. Charlotte was born in 1816 followed by her lesser known brother Branwell in 1817, Emily in 1818 and Anne in 1820. What was the name of the town that they were all born in?

A: Thornton, Haworth
B: Bradford, Yorkshire
C: Barnsley, Sheffield
D: Cramlington, Newcastle
2. As children, Charlotte and her brother Branwell wrote stories set in a fantasy world. What was the name of that world?

 Narnia
 Angria
 Rodania
 Eldasia
3. Under what male pseudonym did Charlotte Brontë publish some of her work:

 Currer Bell
 Charles Brontë

- Christian Brown
 - Cole Boseley
4. Which was the first novel Charlotte wrote, although it wasn't published until after her death?
- Jane Eyre
 - Shirley
 - Villette
 - The Professor
5. In Jane Eyre, Jane's friend Helen dies from tuberculosis. Which of Charlotte's sisters is this based on?
- Maria
 - Elizabeth
 - Both
6. One of Charlotte's author friends described her as "underdeveloped, thin and more than half a head shorter than I ... [with] a reddish face, large mouth and many teeth gone; altogether plain" (ouch). Who was it?
- William Thackeray
 - Elizabeth Gaskell
 - Charles Dickens
 - George Eliot
7. How many of Charlotte's novels were published in her lifetime?
- One

- Two
- Three
- Four

8. Charlotte lived the longest out of the Brontë sisters. What age was she when she died?

- 26
- 30
- 38
- 41

Contextual Task – Charlotte Brontë:

Read the two texts to find out more about the destination you have arrived in, Keighley. You will then need to answer the questions after the texts using full sentences and supporting your answers with evidence from the text.

Text 1 - Diary Entry from Emily Brontë:

Dear Diary

What a beautiful place it is in which we live, upon the Yorkshire moors; unoccupied grasslands full of heather, stone and un-farmed hills. The town of Keighley is where I live with my family: mother and father, brother and two sisters it is famous for its beautiful steam railway, connecting the towns of rural Yorkshire. It is also just a short walk into freedom, upon to the moors.

The endless grey horizons that stretch ahead of you at the top of the roads across Cock Hill, Holme Moss or Windy Hill are beautiful in comparison to the busy towns and even busier cities of Yorkshire. Upon the moors you may walk for hours and not come into contact with a single other soul, even after hours and hours of walking.

For miles around all that can be seen is rock and a dark stone, peeking out from amongst the hills. It gives one a feeling of being completely alone with nature.

My favourite place to visit is Top Withens, a dilapidated and bleak former farm building; I often sit and wonder what life would have been like here, before it was abandoned and nature was allowed to run wild, pulling it down brick by brick with vines, heather and the cold winds that blow through here so often.

One day I am sure this will make a beautiful setting for a story, for a story that will show sadness, isolation and despair.

Yours truly
Emily

Task 2: Text 2-Webpage:

Welcome to Bronte Country

Welcome to Bronte Country, an area which covers the West Yorkshire and East Lancashire Pennines in the North of England. A windswept land of heather and wild moors, it is hardly surprising that this region became the inspiration for the classic works of the Bronte sisters, Charlotte, Emily and Anne.

Bronte Country is made up of the Pennine hills in the West of Yorkshire.



Unlike the pastoral limestone valleys of the Yorkshire Dales which begin further to the north, the geology in Bronte Country is predominantly of Millstone Grit, a dark sandstone which lends the crags and scenery here an air of bleakness and desolation. Small wonder then, that this landscape fuelled the imagination of the Bronte sisters in writing their classic novels - including *Wuthering Heights* and *Jane Eyre*. Many of the Bronte associated locations lie within easy reach of the village of Haworth, where the Bronte family lived at the Haworth parsonage and where they wrote most of their famous works.

Other Bronte related attractions in the heart of Bronte Country include the Bronte Birthplace in Thornton on the outskirts of Bradford (where Charlotte, Branwell, Emily and Anne were born while their father was parson at Thornton church) and Ponden Hall near Haworth which is said to be there influence for Thrushcross Grange in *Wuthering Heights*.

Outside of Bronte Country but on edge of the Yorkshire Dales some forty or so miles to the north is the village of Cowan Bridge where the local school provided the inspiration for Lowood School in *Jane Eyre*, whilst the house at Norton Conyers is believed to be the setting for Thornfield Hall in the same novel.

Back in the Bronte Country area itself, attractions which are not directly associated with the Brontes (but which are well worth a visit in their own right) include the industrial village of Saltaire in Bradford, a UNESCO designated World Heritage Centre, the National Media Museum in Bradford, and the Keighley and Worth Valley Railway.

The Bronte Country also has connections with other famous writers: poet Ted Hughes was born in Mytholmroyd near Hebden Bridge and his wife Sylvia Plath is buried in nearby Heptonstall and playwright J.B. Priestley was born in Bradford, describing Bronte country as the '*pleasantest place in the world*'.

The Pennine Way long distance footpath passes through Bronte Country, as does the Bronte Way, the Bradford Millennium Footpath and the Great Northern Railway Trail. As such the area is popular for walking and cycling in particular.

Comprehension Questions:

1. Where do the Brontës live?
2. What is the name of the town?
3. What is the town famous for?
4. What is a moor?
5. Are the moors a busy place?
6. Where is Brontë Country situated?
7. What is Millstone Grit?
8. What was Charlotte Brontë's father's job?
9. What house is believed to be the inspiration for Thornfield Hall in *Jane Eyre*?
10. Name two other attractions near Brontë Country that are not directly linked to the Brontës?
11. Which footpaths pass through Brontë country?

Reading Task Charlotte Brontë:

This extract is from Charlotte Brontë's most famous novel *Jane Eyre*. Jane is an orphan who is adopted by her wealthy Aunt but is never made to feel part of the family. She is tortured and abused by her cousins for being poor. They blame her for things that were not her fault and take pleasure in seeing Jane get in to trouble. Here she is locked in 'The Red Room' after striking her cousin for taunting her about reading.

Have a look at the extract below and the annotations that highlight Brontë's uses of linguistic, literary and structural choices, how they make meaning and have an impact on the reader.

Have a look at the extract below and the annotations that highlight Stevenson's uses of linguistic, literary and structural choices, how they make meaning and have an impact on the reader.

The reader is shocked by the action of the adults here, not supporting Jane in the attack from her cousin and then locking her in a room alone to punish her. In particular a more modern reader would be shocked by these actions due to the increased focus on the treatment of children, especially those in care.

The room is decorated in dark colours that were not unusual for the time period. However, they seem very dark and overpowering to a modern reader. The colour red connotes a threat or danger.

The fact that this a large and grand room but is rarely used makes the reader suspicious. What has happened to mean that it is not used?

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

The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.

Jane's description of the chair is in stark contrast to the dark foreboding colours of the rest of the room. The use of the adjective pale gives a ghostly effect.

The use of the words chill, silent and solemn also support the ghostly feel of the room. In particular Victorian readers, who were known to be very superstitious, would associate these descriptions with the supernatural.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The housemaid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust: and Mrs. Reed herself, at far intervals, visited it to review the contents of a

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

The supernatural content of the extract is further supported by the fact that Mr Reed had died in the room. During the time in which *Jane Eyre* was published, gothic texts were very popular -- much of *Jane Eyre* including this extract meets the criteria to make it a gothic text.

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

Jane is shocked by her own appearance here, making the reader further sympathise with her situation. It seems only at this point does Jane truly realise the extent of her mistreatment.

The fact that Brontë describes Jane as ghostly and compares her to the supernatural creatures from fiction further emphasises the half-life she is living under the care of her Aunt.

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. Alas! yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked **colder** and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a **real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers.** I returned to my stool.

Superstition was with me at that moment; but it was not yet her hour for complete victory: my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigour; I had to stem a rapid rush of retrospective thought before I quailed to the dismal present.

In this extract, also from *Jane Eyre*, Jane returns to Thornfield Hall where she served and fell in love with the master of the house Mr Rochester. Now Jane has returned it seems the beautiful house has fallen into a state of disrepair. Have a look at the questions in the annotations boxes to help you analyse the meaning and Brontë's use of linguistic and structural devices. Don't forget, this is a tough challenge and won't be easy -- you will need to demonstrate the PiXL Edge skills of: organisation -- read through the extract first and then answer the questions so you have a better understanding of what is happening; resilience -- you may have to consider a few different meanings before you get the right one; initiative -- you may come across a few words that you are unsure of, so use a dictionary to help you; and communication --if you are really stuck ask a partner and then a teacher to help you.

How does Jane feel at the start of the extract? What kind of feeling does her narration provoke in the reader?	Brontë uses a lot of questions in this paragraph. What does this structural device show us about the way Jane is feeling? How does it impact the pace of the paragraph and what is the effect of this?	We are half way through the extract and Jane has still not seen Thornfield. Why do you think Brontë is drawing this description out? What effect does it have on the reader?
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How I looked forward to catch the first view of the well-known woods! With what feelings I welcomed single trees I knew, and familiar glimpses of meadow and hill between them!

At last the woods rose; the rookery clustered dark; a loud cawing broke the morning stillness. Strange delight inspired me: on I hastened. Another field crossed--a lane threaded--and there were the courtyard walls--the back offices: the house itself, the rookery still hid. "My first view of it shall be in front," I determined, "where its bold battlements will strike the eye nobly at once, and where I can single out my master's very window: perhaps he will be standing at it--he rises early: perhaps he is now walking in the orchard, or on the pavement in front. Could I but see him!--but a moment! Surely, in that case, I should not be so mad as to run to him?" I cannot tell--I am not certain. And if I did--what then? God bless him! What then? Who would be hurt by my once more tasting the life his glance can give me? I rave: perhaps at this moment he is watching the sun rise over the Pyrenees, or on the tideless sea of the south."

I had coasted along the lower wall of the orchard--turned its angle: there was a gate just there, opening into the meadow, between two stone pillars crowned by stone balls. From

behind one pillar I could peep round quietly at the full front of the mansion. I advanced my head with precaution, desirous to ascertain if any bedroom window-blinds were yet drawn up: battlements, windows, long front--all from this sheltered station were at my command.

The black **crow** is a **symbol** of cunning, death and war so it is believed when someone sees a **crow** that it is a **sign** that change is coming. Jane has now mentioned crows twice in this short extract -- what technique is Brontë using here? What effect does it have on the reader?

How does Brontë create tension up to this point?

The **crows** sailing overhead perhaps watched me while I took this survey. I wonder what they thought. They must have considered I was very careful and timid at first, and that gradually I grew very bold and reckless. A peep, and then a long stare; and then a departure from my niche and a straying out into the meadow; and a sudden stop full in front of the great mansion, and a protracted, hardy gaze towards it. "What affectation of diffidence was this at first?" they might have demanded; "what stupid regardlessness **now**?"

I looked with timorous joy towards a stately house: I saw a blackened ruin.

How does this shocking description make the reader feel? What do you think may have happened? Why did Brontë chose to make this a one-lined paragraph? What is the effect of the colon here?


How does Jane's narration change in this paragraph? She no longer maintains her feeling of excitement, but what replaces it? Is the pace still fast?

This sentence links to a form discussed in the previous extract. What is the form and how does this sentence link into the form?

No need to cower behind a gate-post, indeed!--to peep up at chamber lattices, fearing life was astir behind them! No need to listen for doors opening--to fancy steps on the pavement or the gravel-walk! The lawn, the grounds were trodden and waste: the portal yawned void. The front was, as I had once seen it in a dream, but a well-like wall, very high and very fragile-looking, perforated with paneless windows: no roof, no battlements, no chimneys--all had crashed in.

And there was the silence of death about it: the solitude of a lonesome wild. No wonder that letters addressed to people here had never received an answer: as well despatch epistles to a vault in a church aisle. The grim blackness of the stones told by what fate the Hall had fallen--by conflagration: but how kindled? What story belonged to this disaster? What loss, besides mortar and marble and wood-work had followed upon it? Had life been wrecked as well as property? If so, whose? Dreadful question: there was no one here to answer it--not even dumb sign, mute token.

In wandering round the shattered walls and through the devastated interior, I gathered evidence that the calamity was not of late occurrence. Winter snows, I thought, had drifted through that void arch, winter rains beaten in at those hollow casements; for, amidst the drenched piles of rubbish, spring had cherished vegetation: grass and weed grew here and there between the stones and fallen rafters. And oh! where meantime was the hapless owner of this wreck? **In what land?**



What emotions does Jane demonstrate within the extract? How does Brontë present the quick change in feelings? What is the effect on the reader?

Writing Task – Charlotte Brontë:

It should not be considered a crime to punish naughty children by use of physical or mental violence. **Do you agree or disagree with this statement? Use evidence from extract 1 as a starting point for your argument in a debate.**



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