

## IB DP HL Literature II: Unit 4: NOVEL: *Jane Eyre* by Charlotte Bronte

Name: Ulysse

Circle Block: 2A 3A 2B 3B

**Directions:** Practice observing the text carefully by gathering and organizing relevant information. Every reading assignment must include at least four pieces of textual evidence with MLA in-text citation and notes & analysis. Develop self-management skills to plan strategies in order to meet deadlines. By completing this on time, you may use it to help you on the quizzes. Show perceptive knowledge with examples of literary conventions identified and explained.

### Close Reading Journal Chapters 1-4

**Complete**

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<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>The red-room: "The red-room was a spare chamber, very seldom slept in...and, since that day, a sense of dreary consecration had guarded it from frequent intrusion" (p. 12-13). Notes: symbolizes isolation, punishment, and the harsh treatment Jane receives. Gothic elements. Reflects her emotional turmoil and foreshadows her struggles with societal oppression.</p> <p>Gateshead: "Afar, it offered a pale blank of mist and cloud; near, a scene of wet lawn and storm-beat shrub" (p. 8). Notes: Gateshead is cold and oppressive, mirroring Jane's loneliness and alienation. The bleak winter landscape parallels her internal despair.</p>
<b>Characterization(s)</b>	<p>John Reed: "John Reed was a schoolboy of fourteen years old; four years older than I...he bullied and punished me" (p. 9). Notes: John's cruelty epitomizes Jane's struggles against patriarchal authority and societal injustice.</p> <p>Jane Eyre: "Unjust! Unjust!" said my reason...I felt resolve instigated to achieve escape from insupportable oppression" (p. 14). Notes: Jane's inner monologue reveals her resilience and defiance in the face of abuse, highlighting her strong moral and emotional core.</p>
<b>Conflict(s)</b>	<p>Jane and John Reed: "He struck suddenly and strongly...I received him in frantic sort" (p. 9). Notes: This physical and emotional conflict showcases John's oppressive behavior and Jane's defiance, symbolizing her broader struggle against those who abuse their power.</p> <p>Jane and the red-room: "All looked colder and darker in that visionary hollow...I thought Mr. Reed's spirit...might rise before me in this chamber" (p. 15). Notes: The red-room serves as a psychological conflict, representing Jane's internal battle with fear, isolation, and societal rejection.</p>

**Other**

## Close Reading Journal Chapters 5-8

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<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>Lowood Institution: “The garden was a wide enclosure...all was wintry blight and brown decay” (p. 41). Notes: Lowood symbolizes the harshness and austerity of institutional life, contrasting Jane’s spirit. Its dreary atmosphere reflects the oppressive conditions the girls endure.</p> <p>Classroom at Lowood: “A distant bell tinkled: immediately three ladies entered the room, each walked to a table and took her seat” (p. 39). Notes: The regimented environment reinforces discipline but suppresses individuality =&gt; strict social expectations of the time.</p>
<b>Characterization(s)</b>	<p>Helen Burns: “It is not violence that best overcomes hate nor vengeance that most certainly heals injury” (p. 50). Notes: Helen embodies Christian forgiveness and stoicism, in contrast to Jane’s fiery independence and sense of justice.</p> <p>Miss Temple: “Miss Temple is full of goodness: it pains her to be severe to anyone, even the worst in the school” (p. 49). Notes: Miss Temple is a maternal figure who nurtures Jane’s intellectual and emotional growth. She contrasts sharply with Mr. Brocklehurst’s rigidity and with Mrs. Reed, the closest thing Jane had to a maternal figure previously.</p>
<b>Conflict(s)</b>	<p>Helen and Miss Scatcherd: “Burns immediately left the class...presented to Miss Scatcherd...and the teacher instantly and sharply inflicted on her neck a dozen strokes with the bunch of twigs” (p. 46). Notes: Highlights the unjust and abusive disciplinary practices at Lowood and contrasts Helen’s stoic endurance with Jane’s fiery sense of injustice.</p> <p>Students and Lowood: “Our clothing was insufficient to protect us from the severe cold; we had no boots, the snow got into our shoes, and melted there” (p. 51). Notes: Conditions at Lowood emphasize the harsh realities of institutional life and critique societal indifference to the vulnerable.</p>

**Other**

## Close Reading Journal Chapters 9-12

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### Incomplete

<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>Lowood in spring: "April advanced to May—a bright serene May it was; days of blue sky, placid sunshine, and soft western gales" (p. 65). Notes: The renewal of nature contrasts with the death and disease within Lowood, symbolizing hope amidst despair.</p> <p>Helen's grave: "Her grave is in Brocklebridge Churchyard...a grey marble tablet marks the spot, inscribed with her name, and the word 'Resurgam'" (p. 70). Notes: This setting embodies themes of resurrection and spiritual transcendence.</p>
<b>Characterization(s)</b>	<p>Jane's resilience: "Thus relieved of a grievous load, I from that hour set to work afresh, resolved to pioneer my way through every difficulty" (p. 64). Notes: Demonstrates Jane's determination and growth despite adversity.</p> <p>Miss Temple's dedication: "Miss Temple's whole attention was absorbed by the patients: she lived in the sick room, never quitting it" (p. 66). Notes: Miss Temple is portrayed as a maternal figure, symbolizing compassion and moral guidance.</p> <p>Mr. Brocklehurst's absence: "Mr. Brocklehurst and his family never came near Lowood now" (p. 66). Notes: His negligence and fear highlight his hypocrisy and failure as a leader.</p>
<b>Conflict(s)</b>	<p>Illness at Lowood: "Typhus...transformed the seminary into a hospital" (p. 65). Notes: The outbreak reveals the institution's neglect and cruelty while furthering public critique of such establishments.</p> <p>Jane vs. isolation: "This world is pleasant—it would be dreary to be called from it, and to have to go who knows where?" (p. 68). Notes: Represents Jane's existential struggle with mortality and her search for belonging.</p>

<b>Other</b>	<p>Theme of spiritual growth: Helen's faith in death ("I am going to God") teaches Jane the value of inner strength and belief.</p> <p>Motif of nature: The detailed descriptions of the changing seasons parallel Jane's personal growth and emotional transitions.</p> <p>Foreshadowing of renewal: "Resurgam" (p. 70) on Helen's grave symbolizes rebirth, aligning with Jane's eventual journey of self-discovery and independence.</p>
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## Close Reading Journal Chapters 13-16

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### Incomplete

<u>Textual Evidence, Thematic Topics, &amp; Notes</u>	
<u>Literary Conventions</u>	
<b>Setting(s)</b>	<p>Thornfield drawing room: "Two wax candles stood lighted on the table, and two on the mantelpiece; basking in the light and heat of a superb fire" (p. 102). Notes: This cozy, genteel setting contrasts with Jane's earlier harsh environments, symbolizing a turning point.</p> <p>The attic area: "A curious laugh... a demoniac laugh—low, suppressed, and deep" (p. 109). Notes: The eerie attic evokes gothic suspense, foreshadowing mystery and hidden truths at Thornfield.</p> <p>The beech avenue: "Walk up and down a long beech avenue within sight of [Adele]" (p. 120). Notes: The natural setting creates an intimate space for Rochester's personal revelations to Jane.</p> <p>Rochester's study: "Mr. Rochester sat in his damask-covered chair, looking at Adele" (p. 110). Notes: His study reflects his complex character—private, guarded, and steeped in old-world grandeur.</p>
<b>Characterization(s)</b>	<p>Mr. Rochester: "You examine me, Miss Eyre. Do you think me handsome?" (p. 112). Notes: His self-awareness, mixed with bluntness, shows his complex personality—proud yet seeking connection.</p> <p>Adele: "A little pink silk frock...coquetry runs in her blood" (p. 118). Notes: Adele's playful nature contrasts with Jane's reserved demeanor, reflecting their different upbringings and personalities.</p> <p>Mrs. Fairfax: "He has painful thoughts... he is not very forgiving" (p. 108). Notes: Mrs. Fairfax's observations about Rochester hint at his troubled past and hidden layers of vulnerability.</p>
<b>Conflict(s)</b>	<p>Secrets of Thornfield: "A curious laugh... a demoniac laugh" (p. 109). Notes: The unexplained noises signify hidden truths and a looming sense of danger within Thornfield.</p> <p>Jane and Rochester's dynamic: "Do you think me handsome? ... No, sir" (p. 112). Notes: Their frank dialogue highlights their unusual and egalitarian rapport, contrasting social norms.</p>

**Other**

Class and power: Rochester's interactions with Jane oscillate between equality and dominance, reflecting Victorian hierarchies and their subversion in this relationship.

Motif of fire: The recurring imagery of fire, especially in Rochester's presence, symbolizes both passion and destruction, foreshadowing key events later in the novel.

## Close Reading Journal Chapters 17-20

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### Incomplete

<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>Thornfield during Rochester's party: "The collective appearance of the gentlemen, like that of the ladies, is very imposing: they are all costumed in black... most of them are tall, some young" (p. 147). Notes: The elegant yet superficial environment highlights Victorian social hierarchies and Jane's feeling of alienation in such settings.</p> <p>The third story staircase: "The third story staircase door... always been kept locked, open slowly, and give passage to the form of Grace Poole" (p. 139). Notes: The hidden and eerie setting evokes gothic suspense, reinforcing themes of mystery and foreshadowing Bertha Mason's eventual revelation.</p>
<b>Characterization(s)</b>	<p>Blanche Ingram: "She was self-conscious remarkably self-conscious indeed" (p. 145). Notes: Blanche's confidence and ostentation contrast with Jane's humility and depth, illustrating the clash between societal expectations and personal values.</p> <p>Mr. Rochester: "My master's colourless, olive face... his grim mouth all energy, decision, will were not beautiful... but they were more than beautiful to me" (p. 148). Notes: Jane's description of Rochester reveals her growing affection and admiration for his character over superficial appearances.</p>
<b>Conflict(s)</b>	<p>Jane's internal conflict over Rochester: "I had not intended to love him... I must conceal my sentiments: I must smother hope" (p. 148). Notes: Jane's struggle between her emotions and her principles demonstrates her sense of self-worth and integrity.</p> <p>Jane and societal expectations: "Keep to your caste; and be too self-respecting to lavish the love of the whole heart... where such a gift is not wanted, and would be despised" (p. 137). Notes: Jane's internal dialogue critiques the rigid class system that limits her potential relationships, showing her resistance to societal constraints.</p>

**Other**

Motif of fire: The imagery of the hearth in Thornfield's drawing room recurs, symbolizing both warmth and passion, as well as foreshadowing destruction. Example: "A large fire burning silently on the marble hearth" (p. 144). Notes: Fire serves as a dual symbol of Rochester's intense personality and the eventual tragedy of Thornfield.

## Close Reading Journal Chapters 21-23

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### Incomplete

<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>Gateshead: "I stepped in there before going up to the hall. It was very clean and neat... the ornamental windows were hung with little white curtains" (p. 191). Notes: The contrast between Gateshead's outward appearance and its inner tensions reflects the hypocrisy of its occupants.</p> <p>Mrs. Reed's room: "The great four-post bed with amber hangings... I had a hundred times been sentenced to kneel, to ask pardon for offences, by me uncommitted" (p. 194). Notes: This setting invokes Jane's past traumas, showing how she has grown stronger and more self-assured.</p> <p>Thornfield garden: "The orchard, the path winding through it... a wild bee hummed gladly" (p. 204). Notes: The natural setting mirrors Jane's emotional turmoil and eventual release during Rochester's proposal.</p> <p>The storm: "A livid, vivid spark leapt out of a cloud at which I was looking, and there was a crack, a crash, and a close rattling peal" (p. 205). Notes: The storm symbolizes the upheaval and passion tied to Jane and Rochester's engagement. Also foreshadowing the turbulent events at their wedding.</p>
<b>Characterization(s)</b>	<p>Mrs. Reed: "I could not forget your conduct to me, Jane... I felt fear, as if an animal I had struck or pushed had looked up at me" (p. 202). Notes: Her harshness persists even in death, showcasing her inability to change or forgive.</p> <p>Jane's forgiveness: "I came back to her now with no other emotion than a sort of ruth for her great sufferings" (p. 194). Notes: Jane's capacity for forgiveness reflects her moral and emotional growth (ties into religion with Helen Burns).</p> <p>Rochester's passion: "You strange, you almost unearthly thing—I love as my own flesh" (p. 203). Notes: Rochester's intense declarations reveal his deep emotions and foreshadow his reliance on Jane.</p> <p>Jane's independence: "Do you think I can stay to become nothing to you? Do you think I am an automaton?" (p. 205). Notes: Jane asserts her individuality and self-worth, rejecting dependence on anyone.</p>
<b>Conflict(s)</b>	<p>Jane and Mrs. Reed: "I had left this woman in bitterness and hate, and I came back to her now with no other emotion than a sort of ruth" (p. 194). Notes: Jane's internal conflict between resentment and forgiveness resolves as she chooses the latter.</p> <p>Mrs. Reed's confession: "I wrote to him; I said I was sorry for his disappointment, but Jane Eyre was dead" (p. 202). Notes: Mrs. Reed's withholding of Jane's inheritance represents her final act of malice and power.</p>

**Other**

## Close Reading Journal Chapters 24-27

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### Incomplete

<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>The orchard: “The great horse-chestnut at the bottom of the orchard had been struck by lightning in the night, and half of it split away” (p. 217). Notes: The split tree foreshadows the tumultuous events to come in Jane and Rochester’s relationship.</p> <p>Rochester’s study: “A brilliant June morning had succeeded to the tempest of the night” (p. 217). Notes: The contrast between storm and calm reflects the emotional highs and lows of Jane and Rochester’s engagement.</p>
<b>Characterization(s)</b>	<p>Rochester’s intensity: “You strange, you almost unearthly thing—I love you as my own flesh” (p. 220). Notes: Rochester’s fiery passion highlights his dominant and impulsive personality.</p> <p>Jane’s moral strength: “I will keep the law given by God” (p. 242). Notes: Jane’s decision to leave Rochester demonstrates her inner resolve and commitment to her principles.</p> <p>Bertha Mason: “It was a savage face... the roll of the red eyes and the fearful blackened inflation of the lineaments” (p. 238). Notes: Bertha is portrayed as wild and inhuman, underscoring gothic and colonialist undertones.</p>
<b>Conflict(s)</b>	<p>Jane’s internal struggle: “I must leave him, it appears I must, let me be torn away then!” (p. 243). Notes: Jane’s emotional battle between love and moral duty defines her character arc.</p> <p>Bertha’s existence: “She was my wife... her excesses had prematurely developed the germs of insanity” (p. 239). Notes: Bertha’s presence as Rochester’s hidden wife creates the central conflict in Jane’s engagement.</p>

**Other**

Motif of fire: Bertha's destruction of Jane's veil (p. 238) symbolizes the fiery passion and destruction she brings to Rochester's life.

Theme of autonomy: Jane's decision to leave Thornfield (p. 243) showcases her commitment to self-respect and independence, a key theme throughout the novel.

## Close Reading Journal Chapters 28-31

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<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>The Moor: "Whitcross is no town, nor even a hamlet; it is but a stone set up where four roads meet" (p. 272). Notes: The barren moor symbolizes Jane's desolation, as well as her connection to nature and spiritual renewal. It marks a turning point of survival and self-discovery.</p> <p>Moor House (Marsh End): "A small room with whitewashed walls, a dresser of walnut, and a sanded floor" (p. 279). Notes: Marsh End is austere but welcoming, contrasting with the opulence and secrecy of Thornfield. It represents solace and a chance for introspection.</p>
<b>Characterization(s)</b>	<p>St. John Rivers: "His large blue eyes had a hidden fever...restless or hard or eager" (p. 290). Notes: St. John's determination for duty and missionary work creates a rigid and passionate persona, which contrasts sharply with Jane's emotional and independent nature.</p> <p>Diana and Mary Rivers: "Both wore deep mourning...but I seemed intimate with every lineament" (p. 279). Notes: Diana and Mary embody intellect, compassion, and independence, forming an idealized female friendship that provides emotional support for Jane.</p>
<b>Conflict(s)</b>	<p>Jane's struggle for survival: "What was I to do? Where to go? Oh, intolerable questions when I could do nothing and go nowhere!" (p. 272). Notes: Jane's conflict with starvation and homelessness reflects her perseverance and resourcefulness in the face of societal neglect.</p> <p>St. John's insistence on control: "You would not like to be long dependent on our hospitality... You desire to be independent of us?" (p. 293). Notes: St. John's pragmatic approach clashes with Jane's need for autonomy, highlighting their differing values and temperaments.</p>

**Other**

Themes of faith and endurance: Jane reflects, "I can but die...Let me try to wait His will in silence" (p. 278). Notes: The theme of spiritual endurance emphasizes Jane's resilience and the influence of divine providence in her journey.

Symbolism of the light in the darkness: "The light was yet there; shining dim but constant, through the rain" (p. 279). Notes: The guiding light represents hope and salvation, leading Jane to Marsh End and a new chapter in her life.

## Close Reading Journal Chapters 32-35

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### Incomplete

<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>The village school: "I found some of these heavy-looking, gaping rustics wake up into sharp-witted girls enough" (p. 308). Notes: The setting symbolizes Jane's dedication to education and personal growth, contrasting her earlier roles as a governess.</p> <p>The countryside: "Whenever I went out I heard on all sides cordial salutations, and was welcomed with friendly smiles" (p. 308). Notes: The pastoral setting offers Jane peace and community, in contrast to the turbulence at Thornfield.</p>
<b>Characterization(s)</b>	<p>St. John Rivers: "I love you, and I know you prefer me... But that heart is already laid on a sacred altar" (p. 309). Notes: St. John's conflict between personal desire and religious duty highlights his ascetic and determined nature.</p> <p>Rosamond Oliver: "She was coquettish, but not heartless; exacting, but not worthlessly selfish" (p. 310). Notes: Rosamond's charm and privilege contrast with Jane's modesty and self-reliance, reflecting societal expectations of women.</p> <p>Mr. Oliver: "He expressed in strong terms his approbation of what I had done in Morton school" (p. 311). Notes: Mr. Oliver's respect for Jane's work emphasizes the value of her contributions, despite her lower social status.</p>
<b>Conflict(s)</b>	<p>St. John's unrequited love: "He seemed to say, with his sad and resolute look... It will soon be no more than a sacrifice consumed" (p. 309). Notes: St. John's struggle to suppress his feelings for Rosamond reflects his inner conflict between love and duty.</p> <p>St. John's proposal: "You are formed for labour, not for love" (p. 322). Notes: St. John's cold, utilitarian approach to marriage conflicts with Jane's passionate nature and desire for equality in relationships.</p> <p>Jane's choice: "I am not fit for it: I have no vocation" (p. 322). Notes: Jane's rejection of St. John's proposal signifies her assertion of autonomy and refusal to compromise her principles.</p>

**Other**

Foreshadowing: Jane's dreams of Rochester (p. 308) and her lingering attachment to him hint at their eventual reunion.

Motif of nature: The rural setting mirrors Jane's spiritual renewal and serves as a backdrop for her self-discovery.

Pathetic fallacy: The storm outside Moor House (p. 317) reflects Jane's internal turmoil and builds suspense leading up to her decisions.

## Close Reading Journal Chapters 36-38

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### Incomplete

<u>Literary Conventions</u>	<u>Textual Evidence, Thematic Topics, &amp; Notes</u>
<b>Setting(s)</b>	<p>Thornfield ruins: "I looked with timorous joy towards a stately house: I saw a blackened ruin" (p. 356). Notes: The ruins of Thornfield symbolize the destruction of Rochester's pride and the consequences of his past actions.</p> <p>The woods: "I led him out of the wet and wild wood into some cheerful fields" (p. 371). Notes: The shift from the dark woods to sunny fields symbolizes renewal and hope in Jane and Rochester's relationship.</p> <p>Jane's simple wedding: "A quiet wedding we had: he and I, the parson and clerk, were alone present" (p. 379). Notes: The simplicity of their marriage contrasts with Rochester's earlier extravagant plans, reflecting their new equality.</p>
<b>Characterization(s)</b>	<p>Rochester's humility: "I began to see and acknowledge the hand of God in my doom" (p. 378). Notes: Rochester's repentance and newfound humility mark his transformation and readiness for true love.</p> <p>Pilot the dog: "Pilot pricked up his ears when I came in" (p. 365). Notes: Pilot's loyalty to Rochester and recognition of Jane add emotional warmth and continuity to their reunion.</p> <p>Jane's independence: "I am an independent woman now" (p. 366). Notes: Jane's financial independence and confidence empower her to return to Rochester on her own terms.</p>
<b>Conflict(s)</b>	<p>Rochester's physical decline: "He is stone-blind" (p. 361). Notes: Rochester's blindness and injuries symbolize the consequences of his moral and emotional flaws, as well as his journey toward redemption.</p> <p>Jane's return to Rochester: "My heart swelled" (p. 365). Notes: Jane's emotional turmoil upon seeing Rochester's condition reflects her love and determination to care for him despite his vulnerabilities.</p> <p>Rochester's guilt: "His chastisements are mighty; and one smote me which has humbled me forever" (p. 378). Notes: Rochester's guilt and repentance are key to his redemption and readiness for reconciliation with Jane.</p> <p>Jane and societal expectations: "To be your wife is, for me, to be as happy as I can be on earth" (p. 376). Notes: Jane's refusal to adhere to traditional power dynamics in marriage demonstrates her strong principles and independence.</p>

**Other**

Theme of forgiveness: Jane's return and willingness to marry Rochester show her capacity for forgiveness and belief in redemption.

Motif of vision and blindness: Rochester's physical blindness contrasts with his newfound moral clarity, symbolizing his transformation.

Religious imagery: "I thank my Maker... in the midst of judgment He has remembered mercy" (p. 379). Notes: Religious themes emphasize the moral and spiritual renewal of both Rochester and Jane.

Foreshadowing and closure: The narrative's focus on reconciliation and renewal provides a fitting conclusion, tying together themes of love, equality, and redemption.

Name: \_\_\_\_\_

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## HL External Assessment Criteria – Paper 2: Compare/Contrast Essay (25%)

Paper 1	1 Mark – MI	2 Marks – MI	3 Marks – BA	4 Marks – PR	5 Marks – AD
<b>Criterion A: Knowledge and understanding</b> • How much knowledge and understanding has the student shown of the part 3 works studied in relation to the question answered?	There is some knowledge but virtually no understanding of the part 3 works in relation to the question answered.	There is mostly adequate knowledge and some superficial understanding of the part 3 works in relation to the question answered.	There is adequate knowledge and understanding of the part 3 works in relation to the question answered.	There is good knowledge and understanding of the part 3 works in relation to the question answered.	There is perceptive knowledge and understanding of the part 3 works in relation to the question answered.
<b>Criterion B: Response to the question</b> • How well has the student understood the specific demands of the question? • To what extent has the student responded to these demands? • How well have the works been compared and contrasted in relation to the demands of the question?	The student shows little awareness of the main implications of the question, and ideas are mainly irrelevant and/or insignificant. There is little meaningful comparison of the works used in relation to the question.  Some literary conventions are identified but there is little development relevant to the question and/or the works used.	The student responds to some of the main implications of the question with some relevant ideas. There is a superficial attempt to compare the works used in relation to the question.  Examples of literary conventions are sometimes correctly identified and developed, with some relevance to the question and/or the works used.	The student responds to most of the main implications of the question with consistently relevant ideas. There is adequate comparison of the works used in relation to the question.  Examples of the literary conventions are satisfactorily identified and developed, with relevance to the question and the works used.	The student responds to the main implications and some subtleties of the question with relevant and carefully explored ideas. The comparison makes some evaluation of the works used in relation to the question.  Examples of literary conventions are clearly identified and effectively developed, with relevance to the question and the works used.	The student responds to all the implications, as well as the subtleties of the question, with convincing and thoughtful ideas. The comparison includes an effective evaluation of the works in relation to the question.  Examples of literary conventions are perceptively identified and persuasively developed, with clear relevance to the question and the works used.
<b>Criterion C: Appreciation of the literary conventions of the genre</b> • To what extent does the student identify and appreciate the use of literary conventions in relation to the question and the works used?	Ideas have little organization; there may be superficial structure, but coherence and development are lacking.	Ideas have some organization, with a recognizable structure; coherence and development are often lacking.	Ideas are adequately organized, with a suitable structure; some attention is paid to coherence and development.	Ideas are effectively organized, with very good structure, coherence and development.	Ideas are persuasively organized, with excellent structure, coherence and development.

<p><b>Criterion E: Language</b></p> <ul style="list-style-type: none"> <li>• How clear, varied and accurate is the language?</li> <li>• How appropriate is the choice of register, style and terminology? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)</li> </ul>	<p>Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.</p>	<p>Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the commentary.</p>	<p>Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the commenter.</p>	<p>Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the commentary.</p>	<p>Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the commentary.</p>
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