

National Theatre Collection

Jane Eyre – Learning Guide

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About

This learning pack supports the National Theatre's production of *Jane Eyre*, directed by Sally Cookson, which was originally staged at the Bristol Old Vic and opened on the 24th September 2015 at the National's Lyttelton Theatre in London.

Our packs are designed to support viewing the recording on the **National Theatre Collection**. This pack provides links to the UK school curriculum and other productions in the Collection. It also has a plot synopsis with timecodes to allow you to jump to specific sections of the play.

Here you'll also find all the information you need to enable you to study the production and write about it in detail. This includes notes about all of the key elements from performance style to design. You'll also find pointers for further research.

Background Information

Recording Date – 8th December, 2015

Location – Lyttelton Theatre, National Theatre

Age Recommendation – 12+ (some strong language)

Cast

Mr Brocklehurst / Pilot / Mason	Craig Edwards
Helen Burns / Adele / St John	
Grace Poole / Abbot	Laura Elphinstone
Rochester	Felix Hayes
Bertha	Melanie Marshall
Bessie / Blanche Ingram	
Diana Rivers	Simone Saunders
Mrs Reed / Mrs Fairfax	Maggie Tagney
Jane Eyre	Madeleine Worrall
Musician	Phil King
Musician	Will Bower
Musician	Benji Bower

Other parts played by members of the Company

Creative Team

Director	Sally Cookson
Author	Charlotte Brontë
Set Designer	Michael Vale
Music and Musical Director	Benji Bower
Lighting Designer	Aideen Malone
Costume Designer	Katie Sykes
Movement Director	Dan Canham
Fight Director	Renny Krupinski
Sound Designer	Dominic Bilkey
Sound Designer	Mike Beer
Dramaturg	Mike Akers

Teaching Information

This production is particularly suitable for:

- **English Literature** studying the novel for GCSE or A Level.
- **Drama and theatre** students with an interest in devising.
- Anyone with an interest in the **adaptation of novels for the stage**.

In particular you might like to explore:

- How a first-person narrative is adapted successfully for the stage.
- How the company work together as an ensemble and interact with production and design elements to tell the story.
- How the choice of music in the production supports the storytelling.
- The relevance of *Jane Eyre* for a contemporary audience and whether it is important to tell this story on stage.

Production Notes

The following notes have been compiled to help guide you through the significant design and performance aspects as you watch the production, or to remind you of them after you have watched it. You will also want to make your own notes and form your own opinions on the effectiveness of these aspects as you explore the production.

Contextual Information

- The original novel was published in 1847. Sally Cookson has spoken widely (including her introduction to the theatre programme) about the fact that this is a play about human rights and needs, not just about “a girl who marries her hunky boss”.
- Cookson wrote a helpful article which is available [here](#).
- It is important to note that the adaptation reinstates the subheading of the novel, ‘An Autobiography’. Many adaptations miss out Jane’s early life, but Cookson feels that these experiences help form her character and therefore chose to retain them in this adaptation.

Key Design Elements: Set

- The set consists of a large raised platform, a ramp, a rear platform which spans the width of the stage, and various ladders of differing heights and angles. One ladder, nearest centre stage, is a completely vertical ladder and presents a lot of challenge to actors, particularly those wearing corsets and long skirts.
- Not only does this non-naturalistic set represent the five key locations in the play (Gateshead, Lowood, Thornfield, Moor House and Ferndean, the ladders can also be interpreted as the differing obstacles that Jane must navigate throughout her life.
- The downstage half of the stage is left empty for ensemble playing and for smaller items of set, such as Rochester’s leather armchair and Mrs Reed’s wheelchair. Some scenes also utilise the space underneath the large platform, and with the use of lights from above can give the impression of bars or other methods of imprisonment.

Production Notes



- The space directly in front of the rear platform is utilised by the band, including a baby grand piano made of brown wood to blend in with the wooden set.
- The floor is a light wooden floor, the set construction is of pine coloured wood. The ladders are dark iron.
- The height of the main platform is used in various different ways, such as a place from which Mrs Reed speaks down to Jane, representing Mr Brocklehurst and St John Rivers' pulpit, and Jane's classroom. The difference in status between Jane and the many adults in her early life is often made obvious through use of this platform.
- A white curtain/backcloth surrounds all three sides of the stage and is reactive to the lighting – it is the main way in which setting (particularly time of day) is made clear to the audience.
- Three portraits are flown in stage right during the scene in the red room at Gateshead.
- Note the use of a trapdoor down stage centre when characters such as Mr Reed, Helen Burns and Mrs Reed die. It is also used in the red room scene when Jane thinks she is being haunted by her uncle.

Production Notes

Key Design Elements: Costume

- Due to the ensemble nature of the play, various actors must multi-role. They therefore wear a 'base layer' to which they can add additional items depending on their character.
- **Jane** wears a white smock dress, over which she wears different dresses depending on her age and location. Jane also wears black leather-appearance boots.
- **Mr Brocklehurst** is made even more imposing by the height of his stovepipe hat. He wears a black overcoat, black trousers and black boots, with a black cravat.
- **The Reeds** (Mrs Reed and her two children) wear grey dresses/trousers. The girls wear mustard coloured ribbons in their hair which matches the golden/mustard shawl worn by Mrs Reed. John wears a cap and jacket. These items appear to be silk to reflect the wealth of the family and contrast the drab clothes that Jane wears as the poor relation in the family.
- **Bertha** remains in a red, corseted dress with puffed, short sleeves throughout the performance. Although she wears a white gown in the novel, it conveys the idea of passion, fire, madness, desire and danger to the audience through the connotation of the colour. Bertha and Rochester are wealthy and so her dress is made of rich silk-type fabric.
- **Bessie** wears a white mob cap and a white apron over her blue-grey dress to reflect her servant status. It has a square neckline.
- **Children at Lowood** wear rough brown smocks which suggest discomfort and lack of individuality.
- Costumes flown in above the main set give the impression of more people on stage than there actually are.
- One actor also plays **Pilot**, the dog. As well as being in his ensemble costume of blue shirt and dark trousers, he also carries a leather strap which he thumps on the floor to represent Pilot's tail.

Production Notes

- Window frames are flown in (3x2 panes) to represent the many windows of Thornfield. In Jane's classroom and in her room in Thornfield, members of the ensemble hold individual 'panes' which they place together and apart to show the window either being opened or closed.
- **Rochester** wears a burgundy and gold waistcoat, dark checked trousers, a long black coat (external scenes) and often carries a whisky tumbler as a prop.



Production Notes

Key Design Elements: Lighting

- Several focused spotlights – one down stage centre and one downstage right. These represent the red room (DSC) and locations such as Rochester's study (DSR).
- Warm general wash used to represent daylight and external locations.
- Red, purple or dark blue light is cast on the backcloth to suggest night-time and to suggest mood and atmosphere.
- Note the use of shadow, created by lighting behind actors, particularly those standing on the platform, to suggest how imposing or intimidating they are.
- In moments where either Jane or Bertha are imprisoned or restricted, the platform is lit from above which casts the outlines of 'bars' on to the floor.
- Flame is used in various locations (the back platform and several areas of the ramp for the two scenes where Bertha sets fire to Thornfield).
- Handheld lanterns which are used by individuals to create the impression of walking through candlelit corridors, and also a 'fire' at which Jane warms her hands.
- Individual bulbs are also suspended above the stage, creating the impression of stars in external locations, or candles during scenes during internal locations.



Production Notes

Key Design Elements: Sound

- Recorded sound effects such as thunder and rain during the scene at Gateshead.
- Echo and amplification for various moments where Bertha sings.
- Choral and solo singing such as *Kyrie* (a Christian liturgy).
- The score also includes a ballad created from verse in the original novel (with the refrain 'poor orphan child').
- Songs such as Gnarl's Barkley's 'Crazy', Noel Coward's 'Mad About The Boy' and Elvis Presley's 'My Jesus Knows Just What I Need.'
- Underscore occurs during various scene to create mood and atmosphere.
- Rhythm and percussion is important, particularly during the 'set pieces' of Jane's various carriage journeys. It creates a strong and insistent beat to accompany the ensemble running on the spot.
- Recorded voices create a sense of chaos or sinister atmosphere, for example at the beginning of Act Two. Bertha's laugh is often heard as an amplified or echoed sound.
- As well as songs with lyrics, the score uses choral singing or 'vocables' (sounds like "ooh and ahh" that are not intelligible words).

Key Design Elements: Wigs, Hair and Make-up

- As a child, Jane's hair is down. As soon as she becomes a schoolteacher at Lowood (and therefore an adult) she ties her hair up.
- Hair for the female characters is generally tied up (or worn short), and often covered by cloth caps or bonnets.
- Blanche Ingram wears a fascinator-style hair adornment.

Production Notes

- The costumes communicate the 19th century origins of the original novel. However, dress lengths are shorter, particularly for the purpose of moving safely around the set. Cookson wanted a contemporary feel to the production and so the costumes are not completely full in terms of period detail, but suggests the time in which the play is set. By making it more contemporary through use of colour, fit and length, the costumes help remind the audience of the themes in the play that are still relevant today.
- Small items of costume allow ensemble to multi-role very quickly, for example the two female ensemble members who wear a black bonnet to signify they are unnamed teachers at Lowood.

Key Design Elements: Puppetry

- At the beginning and end of the play the 'baby' is created using a dress (at the beginning) or a cloak (at the end).



Production Notes

Performance Style

- This production was devised by the company, using the original novel and working with a dramaturg (Mike Akers).
- Choral/ensemble work is vital, particularly in the use of ensemble voices at key moments in the play to represent Jane's inner thoughts.
- A close examination of the multi-role reveals that several actors play characters who are direct opposites to each other. For example, Mrs Fairfax and Mrs Reed are played by the same performer, Helen Burns and St John Rivers are played by the same person, and Rochester is played by the same actor who plays John Reed.
- Scenes between Rochester and Jane are acted in a naturalistic style, but it is always apparent this is a non-naturalistic production, given its use of multi-role (including an adult male playing a dog), and the highly unusual set which provides various levels and performance areas.
- Movement is used at key moments to provide information without dialogue, for example the movement sequences at Lowood that show the mundane, repetitive and unpleasant environment and the way in which time passes.
- Song is used to mirror Jane's inner feelings (such as *Mad About the Boy* as Jane realises her true feelings for Rochester) and to add pathos as Bertha sets fire to Thornfield (*Crazy*).
- Transitions between scenes are not always obvious due to constant movement on set and/or music and soundtrack.
- Despite the tragedy and suffering in the storyline, there is a reliance on comic timing – namely in the verbal sparring between Jane and Rochester and the use of a man playing a dog.

Production Notes

Key Moments

You might like to consider these key moments in particular when you are studying the production.

- The opening sequence of the play in which Jane's origins, the death of her parents and her childhood at Gateshead, for movement, motif and ensemble work (also the use of a dress to create a 'baby' which is repeated at the end of the play. (Start – 10 minutes)
- Travel set piece number 1 from Gateshead to Lowood. (0:22:16 – 0:25:48)
- The use of window frames by the ensemble and Jane's inner voice deciding to leave Lowood. (0:47:10 – 0:49:38)
- The moment that Jane and Rochester are honest about their feelings, and Jane's "no net ensnares me" speech. (1:59:40)
- The ensemble prepare Jane for her wedding. As well as helping her put on her dress, this is a good example of choral movement, use of flying in and out of clothes on hangers. (2:08:40)
- The wedding – an excellent example of the use of set. (2:11:10)
- Jane's refusal to marry St John, the fire and Rochester & Jane reunited. This includes live flame, Crazy sung by Bertha, falling ash and the destruction shown by broken window frames. (2:32:40 – end)

Adaptation Details & Plot Synopsis

Differences to Charlotte Brontë's original

This adaptation of *Jane Eyre* condenses Brontë's novel into just under 3 hours. While abbreviating many of the scenes, very little is altered of the original plot.

- The novel's major characters Mr Lloyd, Miss Temple, Leah, Hannah, Rosamond Oliver and Mr Oliver are all cut.
- The subplot of the investigation into Mr Brocklehurst's mistreatment of students at Lowood is cut, or at least not directly alluded to.
- In the novel Jane's first interaction with Mr Rochester takes place after she has started at Thornfield Hall rather than on the way there.
- Jane's correspondence with her paternal uncle, John, is cut, as is her inheriting of his large fortune.
- There is no mention in the play of Jane being related to St John.
- The subplot of Rosamond Oliver and Mr Oliver is cut.
- The child that Jane and Mr Rochester have at the end is changed from a son to a daughter.

Act One Prologue: A girl is born: Jane Eyre. Unable to support her, her parents give her away to her Aunt and Uncle Reed. Her Uncle is kind to her, but soon dies, leaving her to the care of her Aunt.



Adaptation Details & Plot Synopsis

Act One, Scene One (0:04:40): Sometime later, the young Jane is treated cruelly by her Aunt while she showers the other children with affection. Left alone, she finds sanctuary in reading books about the world and natural history. Her cousin, John, finds her reading his book and hits her with it. She retaliates, biting him. Aunt Reed sends Jane to the Red Room as punishment.

Act One, Scene Two (0:09:17): Alone in the dark room, Jane laments her unjust situation. The ghost of Uncle Reed visits her in a dream, but her screams are met with no sympathy from Aunt Reed, who locks her inside.

Act One, Scene Three (0:12:35): The nursemaid Bessie comforts Jane, saying she may enjoy going off to school. Jane says she doesn't mind hard treatment, as long as it is justified.

Act One, Scene Four (0:15:52): Jane interviews with Mr Brocklehurst for a place at his school, Lowood. He warns her of the threat of eternal damnation if she is wicked, and gives her a book: 'A Child's Guide', to study. Alone, Jane stands up to Aunt Reed's treatment of her and insists she is set free by going to school. Aunt Reed agrees to let her go.

Act One, Scene Five (0:20:26): Jane and Bessie say a tender goodbye to each other as Jane leaves for school.

Act One, Scene Six (0:22:16): Jane travels across the country to Lowood.

Act One, Scene Seven (0:24:15): She arrives at Lowood and receives food, a bed, and her uniform.



Adaptation Details & Plot Synopsis

Act One, Scene Eight (0:25:24): Jane begins her teaching at Lowood. The lessons centre around fearing God's judgement.

Act One, Scene Nine (0:28:40): Jane befriends a fellow pupil: Helen Burns. She tells Jane how Lowood is an institution for poor, orphaned and abandoned girls.

Act One, Scene Ten (0:30:30): During a lesson Helen is punished for having dirty nails, and is forced to wear a sign saying "Slattern" around her neck.

Act One, Scene Eleven (0:32:04): Jane and Helen discuss life at Lowood. Jane says she would stand up to the teacher if she tried to hit her, but Helen argues you should learn to love your enemies and forgive.

Act One, Scene Twelve (0:35:10): The students shiver in front of a meagre fire. Mr Brocklehurst hands out books to them; Jane drops hers on the floor. Brocklehurst makes an example of her in front of the others, making her stand on a stool and calling her a servant of evil and a liar.

Act One, Scene Thirteen (0:39:03): Jane is still on the stool. Helen brings her food but she refuses. She says she pities Jane and insists there's goodness in the world. They break bread and eat together.

Act One, Scene Fourteen (0:40:30): The months pass and Helen falls ill. Jane secretly visits her. Helen insists she is happy she's going to God; Jane stays with her as she dies.

Act One, Scene Fifteen (0:44:54): Years pass by, and Jane grows to an adult. She is now a teacher, showing herself to be stern but fair. She looks out of windows at the 'blue peaks', becoming frustrated and feeling trapped at Lowood. She advertises in the paper for a new role, and is accepted to a position as a governess for Mrs Fairfax at Thornfield Hall.

Act One, Scene Sixteen (0:50:45): At the approach to Thornfield, Jane encounters Mr Rochester for the first time. He has fallen off his horse but initially rejects Jane's attempts to help him. Eventually he lets her help him back onto his horse.

Act One, Seventeen (0:53:35): Jane arrives at Thornfield and is greeted warmly by Mrs Fairfax. A French girl, Adele, enters, and is delighted to learn

Adaptation Details & Plot Synopsis

Jane speaks French. Mrs Fairfax informs her that the owner, Mr Rochester, is away, and the Hall has become neglected in his absence. She goes to bed.

Act One, Scene Eighteen (0:57:02): The next morning Jane is exploring Thornfield. She hears strange noises; laughter from the ceiling. Mrs Fairfax dismisses it as one of the servants, Grace. Fairfax briefs Jane on Adele's curriculum.

Act One, Scene Nineteen (0:59:12): Jane begins her tutoring of Adele, who resists speaking in English. Alone, Jane continues to feel restless; longing for more freedom. She hears the laughter again and briefly encounters Grace. Mr Rochester returns suddenly and Jane is informed he wants an update the next day on how Adele's learning is going.

Act One, Scene Twenty (1:04:09): Jane tries to make Adele look presentable for Mr Rochester. He enters but begins interrogating Jane rather than Adele. He is stern but shows interest in her eloquence and painting skills. They leave, and Mrs Fairfax explains Mr Rochester is troubled by family issues.

Act One, Scene Twenty-One (1:09:01): Adele shows improvement, as she recites her times tables to Mr Rochester in English. Jane observes Mr Rochester alone, as he stares off wistfully.

Act One, Scene Twenty-Two (1:10:59): Later, Mr Rochester's manner has softened, and he even brings Adele a gift. Jane and Rochester speak alone. They have a caged conversation, almost flirtatious but also stern and impersonal. Jane is able to stand up to Rochester's arrogant manner, and they soon come to enjoy each other's company. Rochester reveals Adele's mother left him and the child for an opera singer. He also alludes to a past life and regrets that still haunt him.

Act One, Scene Twenty-Three (1:19:22): Jane reflects on the evening with Rochester, confessing she enjoys his peculiarity.

Act One, Scene Twenty-Four (1:20:27): Jane awakes to strange sounds. A fire breaks out in Rochester's bedroom. Jane runs to his aid and rescues him from the flames. He rushes upstairs and has a brief conversation with Grace before returning. He tells Jane to return to bed, thanking her for saving him.

Act One, Scene Twenty-Five (1:24:05): The next day Jane meets Grace and they have a heated conversation. She tells Jane Rochester has left for a fortnight.

Adaptation Details & Plot Synopsis



Act One, Scene Twenty-Six (1:25:00): Two weeks later, Mr Rochester returns with Blanche Ingram, Lady Ingram's daughter, whom he is courting. Jane is devastated, and angry with herself for believing she could have been close with Rochester.

Act One, Scene Twenty-Seven (1:29:53): Richard Mason arrives from Jamaica looking for Mr Rochester. Rochester is shaken by his arrival.

Act One, Scene Twenty-Eight (1:31:45): Mason and a woman dressed in red circle each other, before the woman bites him. Rochester and Jane help him and take him away to hospital.

Act One, Scene Twenty-Nine (1:33:42): The next morning, Jane insists Grace must be sent away. Rochester again refers ambiguously to his past, before revealing he is going to marry Blanche.

Interval

Adaptation Details & Plot Synopsis

Act Two, Scene One (1:39:06): A soundscape of voices - memories from Jane's past - is heard.

Act Two, Scene Two (1:40:05): Jane receives news that Aunt Reed is ill and asks to leave to visit her. She adds that she believes Adele should go to school and she will seek different employment. Mr Rochester refuses to allow her to leave, but Jane insists her and Adele must leave Thornfield once he is married.

Act Two, Scene Three (1:42:56): Jane returns to Gateshead and is greeted warmly by Bessie. She reveals that her cousin John committed suicide, shattering Aunt Reed.

Act Two, Scene Four (1:46:14): Jane visits Aunt Reed, who blames Jane for her distress, saying she "infected" Gateshead. She gives Jane a letter from her paternal uncle that she had kept from her, asking Jane to join him in Madeira. Aunt Reed dies cursing Jane.

Act Two, Scene Five (1:51:10): Jane returns to Thornfield Hall and repeats to Mr Rochester her desire to leave.

Act Two, Scene Six (1:52:50): Jane is reunited with Adele, who is overjoyed to see her. Mrs Fairfax says she presumes Blanche and Mr Rochester will announce their engagement soon.

Act Two, Scene Seven (1:56:25): One afternoon, Rochester baits Jane by saying how much he will miss her after getting married and how she will soon forget him. The normally self-controlled Jane reveals her feelings for him. Rochester is now sure that Jane is genuinely in love with him, and he proposes marriage. Jane is at first sceptical of his sincerity, before accepting his proposal.

Act Two, Scene Eight (2:02:39): Preparations are made for the wedding, with Jane insisting she will not let Mr Rochester pay for any part of her dress, apart from her veil. At night a woman breaks into Jane's room and rips the veil in two. Rochester dismisses this, asking her to trust him.

Act Two, Scene Nine (2:08:20): Jane puts on her wedding dress and leaves to be married.

Adaptation Details & Plot Synopsis

Act Two, Scene Ten (2:11:40): During the wedding ceremony, Mr Mason and a lawyer declare that Rochester cannot marry because he is already married to Mason's sister, Bertha. Mr Rochester admits this is true: Bertha is a lunatic living in the top floor of Thornfield Hall.

Act Two, Scene Eleven (2:13:55): The group return to Thornfield, and Jane meets Bertha: the woman in red.



Act Two, Scene Twelve (2:15:36): Mr Rochester explains to Jane how his father tricked him into marrying Bertha for money. Once they met, he discovered that she was rapidly descending into congenital madness, but rather than leaving her, he kept her locked away at Thornfield. He apologises for lying but she refuses to stay with him, telling him to forget her.

Act Two, Scene Thirteen (2:23:57): Jane leaves in the middle of the night to get as far away from Thornfield as possible. She struggles to find work as factories do not employ women. She collapses, preparing for death.

Act Two, Scene Fourteen (2:28:43): She is rescued by a clergyman, St John, and his sister Diana. They nurse her to health, but Jane keeps her past a secret.

Adaptation Details & Plot Synopsis

Act Two, Scenes Fifteen - Nineteen (2:32:35): Jane begins work as a teacher at a nearby village school, and she soon begins impressing the village with her work ethic. She and St John become close and study together. St John proposes Jane marry him, and come to India with him as a missionary. Jane ponders her situation, as Diana encourages her to go, as she has nothing else.

Eventually she agrees to go, but only if she can be free and not marry St John. John angrily insists they must be married to go together. She decides not to go, but instead is compelled to return to Thornfield Hall. She returns to find Thornfield on fire.

Act Two, Scene Twenty (2:43:15): Ash falls from the sky as Jane observes the blackened ruins of Thornfield. Mrs Fairfax reveals Bertha set the Hall on fire before jumping from a window, killing herself. Mr Rochester was still in the house when it collapsed and tried to save his wife. He survived, but is now blind. Jane and Rochester are reunited and reconcile.

Time passes and they have a child together: a girl.

The End

Find out more

Read

The **Rehearsal Insights Pack**, featuring the rehearsal diary from this production written by Staff Director Ellen Havard, and an interview with director Sally Cookson.

Watch

Jane Eyre: Music

Jane Eyre: Devising

Jane Eyre: Set Design

Jane Eyre: Costume

Jane Eyre: Movement

Adapting novels for the stage - dramatists including *Frankenstein* adaptor Nick Dear, *Jane Eyre* director Sally Cookson and playwright Patrick Marber discuss the challenges of adapting novels for the stage.

Listen

Nadia Clifford and Tim Delap discuss their roles in the production

Find out more

Explore

More materials relating to the production including the costume bible, poster, prompt scripts, programme, stage management reports and more are held at the National Theatre Archive, which is free to visit. Find out more here:

<https://www.nationaltheatre.org.uk/archive>

Suggestions for Further Activity

Read the opening chapter of *Jane Eyre*. How faithful have Cookson and her company been to the novel? Discuss to what extent you think adaptations should be *exactly* the same as the novel they are inspired by.

Visit the **NT Archive** to research other productions by Sally Cookson, including *Peter Pan* (also available on **NT Collection**). Note in particular how the audience demographic (particularly age range) and subject matter influence the performance style.

Also available at the **NT Archive** is the press material – interviews and reviews, and Platform recordings in which Cookson talks about the devising process. One of Sally Cookson's notebooks is also held in the collection and gives insight into the thought processes involved in bringing the show to the NT following its run at Bristol Old Vic.

Research Sally Cookson, Benji Bower and Dan Canham's other collaborations on literary adaptations, for the National Theatre, Bristol Old Vic and Old Vic theatres.

Find out more

This version of *Jane Eyre* was originally in two parts, totalling over 4 hours of performance. After reading a synopsis of the novel, what other moments do you think could/should have been included? Justify your answer and explore how you might perform a particular moment in the novel, using Cookson's style of devising and performance.

Suggestions for Further Research

Research other adaptations of *Jane Eyre*, including Polly Teale's version for Shared Experience theatre company (1997 and revived in 2006). This would be a particularly useful exercise if wishing to examine the way in which the character of Bertha is presented. The **Shared Experience website** is a good place to start this research.

We hope that you have enjoyed watching and studying ***Jane Eyre***. Don't forget that there are many more fantastic productions to explore as part of the **NT Collection**. We hope that watching this recorded production has made you feel inspired to see and make live theatre. **Why not find out what's happening at your local theatre and how you can get involved?**

This guide to support your viewing of the production was compiled by Teacher and Arts Education Consultant Susie Ferguson.

If you have any comments or feedback on our resources please contact us:
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