

# Jane Eyre Journal

Due: August 29<sup>th</sup>, 2013 (next Thursday)

- ✦ These particular journal responses must be typed and submitted to Turnitin.com by August 29<sup>th</sup>, 2013 at 7:05 am. [If typed journals sound completely unromantic to you, don't worry: not all journals will be submitted digitally.]
- ✦ You must have a minimum of **seven** journal entries. Please include at least one quote from each of the following five chunks of the novels: Ch. **1-10**, Ch. **11-21**, Ch. **22-26**, Ch. **27-32**, and Ch. **33-38**.
- ✦ [For works we read later in the year (like *Frankenstein* coming up soon), I'll be asking you to complete journal responses *as you read* the text – *not* when you're already done reading the work. In the singular case of *Jane Eyre*, since you've already read the novel, this doesn't apply.]
- ✦ The **Critical Response** portion of your writing will be graded for depth of **analysis** (connecting *what the author did to how she did it*) and **focus** (higher horsepower, not spinning rims) with point deductions for **mechanical errors**. In short, be sure that your responses are genuine and not suckled from elsewhere, and proofread before submitting.
- ✦ The **Personal Response** portion will be graded for **expressive, genuine** style.
- ✦ Please choose **two** of your responses as your **favorite** and submit them in **bold face** type; I'll read them closely.
- ✦ Each entry should be approximately ¼ to ½ page in length. I am looking for quality, not quantity. Plot vomit, word-waste, and senseless rants have no place in a journal response. Get elbow-deep in the text right away.
- ✦ Please keep each journal entry on its own page; since the journal is submitted digitally, you won't be wasting any paper by doing so. Please use the following format as a guideline (text, citation, critical response, and personal response) for each of your seven entries:

Text: "Record the text you've selected from *Jane Eyre* in this space. Do not use the ellipsis mark before or after the quote, and I would prefer that you not use it in the middle of the quote either. If the quote is important enough to comment on, then quote it all. Don't forget to include the chapter and page number, as it appears in your copy of the text, after the quote." (Citation – chapter and page number)

## Critical Response:

In this space you are to analyze Brontë's use of language and her narrative techniques that you've noted. Write in **third person**. Consider the following questions: (Naturally you won't answer all of them for every entry; these are just suggestions to serve as lighter fluid.)

- ✦ Discuss the language in a specific passage. How does the **diction** contribute to the overall tone? Consider **connotations**.
- ✦ How is the personality of a specific **character** established within a specific passage or stanza? Consider the use of dialogue, foils, and/or actions.
- ✦ **Setting** is often a pivotal factor in the development of theme; speculate on this.
- ✦ Consider a notable **literary technique** in the text. Can you identify any **irony, satire, symbolism, allusions**, etc.? What is the impact of the technique on the work so far?
- ✦ Are there any predominant **images** that keep recurring throughout the work?
- ✦ Explain the effect of any unusual **organizational or rhetorical strategies** in the work—multiple narrators; pacing elements (flashbacks, intercalary chapters, time lapses, etc.); unusual punctuation; chapter divisions; syntax, like repetition of words and phrases or rhetorical questions.
- ✦ What are the key characteristics of the speaker or narrator? How is this effective?

## Personal Response:

In this space, please write your personal response. It should be in **first person**. Don't be fake; be yourself. Use an academic voice, but don't let it become artificial. At the same time, don't get so informal that the response becomes derpy. Convey how the quotation or events surrounding this quotation make you feel (or think). Write in first person here. The response in this column might be similar to what you write in the weekly Poetry Responses: you may make connections to your life, to other works of literature or non-fiction that you have read, songs, etc. Don't simply rehash what you said in the Critical Response. Be true to your own thoughts while really grappling with the literature. [It is imperative that both of these things happen, otherwise this will come out as wacky nonsense.]

## TurnItIn.com Registration Instructions for Mr. Benton's Classes 2013-2014

1. Go to [TurnItIn.com](http://TurnItIn.com).
2. Click on "**Create Account**" in the top/middle of the page.
3. Under "**Create New Account**", click "**Student**".
4. Enter your "**Class ID**" (see below)
  - 1st period's class ID is "**6773044**".
  - 2nd period's class ID is "**6773050**".
  - 3rd period's class ID is "**6773032**".
  - 4th period's class ID is "**6773057**".
  - 5th period's class ID is "**6773059**".
  - 6th period's class ID is "**6773063**".
5. Enter the "**Class enrollment password**"; it is "**Benton**" for all classes.
6. Enter your **first** and **last** names with capitalized first letters only ("Bob", not "BOB" or "bob").
7. Enter an **email address** that you can check regularly throughout the year.
8. Create a **password** and **secret question** and **answer**. Write it down to avoid losing it.
9. Click "**I Agree -- Create Profile**".
10. Click "**Logout**" in the top right-hand corner.
11. Log back into [TurnItIn.com](http://TurnItIn.com) with your **email** and **password**.
12. Click on the tab titled "**What Is Plagiarism?**"; from there, click on "**PLAGIARISM 101**".
13. Carefully read and study the links "**What Is Plagiarism?**" and "**Types of Plagiarism**".

**Text:** The house itself was pitching. Sethe slid to the floor and struggled to get back into her dress. While down on all fours, as though she was holding her house down on the ground, Denver burst from the keeping room, terror in her eyes, a vague smile on her lips.

“God damn it! Hush up!” Paul D was shouting, falling, reaching for anchor. “Leave the place alone! Get the hell out!” A table rushed toward him and he grabbed its leg. Somehow he managed to stand at an angle and, holding the table by two legs, he bashed it about, wrecking everything, screaming back at the house. “You want to fight, come on! God damn it! She got enough without you. She got enough!”

The quaking slowed to an occasional lurch, but Paul D did not stop whipping the table until everything was rock quiet. (page 18)

**Critical Analysis:**

Somehow, through powerful sensory language and vibrant use of imagery, Morrison allows the reader to visualize such unbelievable supernatural occurrences. Reason would cause most individuals to remain skeptical of the possibility of ghosts, let alone the ability of a ghost to shake a house and throw tables at people, but Morrison’s use of details and thorough description of every event, description, and scene cause the readers to suspend their disbelief.

There is also a measure of irony in this passage, or at least a double meaning. Paul D orders the ghost to “Get the hell out!” This brings up the question: could this ghost, the ghost of a little baby, be a demonic spirit from the pit of hell? Is Paul D attempting to get the Hell out of 124, literally?

**Response:**

This book is creepy. I’ve never been able to watch scary movies about ghosts or aliens or murderers; I really have no taste for that kind of thing. But for some reason, I really like this creepy book with a ghost as a main character. One of the things that I notice in this passage is that Paul D seems to be just what Sethe needs. As a slave on Sweet Home, Sethe most definitely never had anyone who would stand up for her. Even after she escaped, once the ghost started haunting 124, everyone that Sethe knew in her community abandoned her. In this passage however, Paul D makes a stand for Sethe; he fights for her, he is an advocate for her, and an advocate is something that Sethe had probably never had before, being a female slave. And all individuals should be able to have someone who is willing to fight for them.

**Text:** When he turned his head, aiming for a last look at Brother, turned it as much as the rope that connected his neck to the axle of a buckboard allowed, and later on, when they fastened the iron around his ankles and clamped the wrists as well, there was no outward sign of trembling at all. Nor eighteen days after that when he saw the ditches; the one thousand feet of earth—five feet deep, five feet wide, into which wooden boxes had been fitted. A door of bars that you could life on hinges like a cage opened into three walls and a roof of scrap lumber and red dirt. Two feet over his head; three feet of open trench in front of him with anything that crawled or scurried welcome to share that grave that calling itself quarters. And there were forty-five more. He was sent there after trying to kill Brandywine, the man schoolteacher sold him to. (page 106)

**Critical Analysis**

This accounting of Paul D’s prison days is another painful memory. Morrison uses many numbers in this passage—eighteen days, one thousand feet of earth, five feet deep, five feet wide, two feet over, three feet of open trench, and forty-five more. These numbers physically describe the scene, illustrating Morrison’s intense research of slave prisons. The numbers also give the passage a much more impersonal feel, a feeling that one would find at such prisons. The simile “like a cage” makes the prison seem like a holding cell for an animal.

**Personal Response**

Like Sethe, Paul D has had a rough past. It seems so archaic to me that prisoners wore ropes on their necks and fastened iron around their ankles and wrists. The prison guards must be going over the edge here—not only are the prisoner’s stuck in a clammy hole in the mud, they are restrained with rope and chains three different ways. At the end of the passage, Morrison says Paul d was here for an attempted murder at his new master. Given the unfathomable acts Schoolteacher committed, it is not imaginable what type of person Paul D’s new master was.

**Text:** Trying to get to 124 for the second time now, he regretted that conversation: the high tone he took; his refusal to see the effect of marrow weariness in a woman he believed was a mountain. Now, too late, he understood her. The heard that pumped out love, the mouth that spoke the Word, didn’t count. They came in her yard anyway and she could not approve or condemn Sethe’s rough choice. One or the other might have saved her, but beaten up by the claims of both, she went to bed. The whitefolks had tired her out at last. (p. 180)

**Critical Analysis**

The diction used in this quote like “regretted,” “high tone,” “refusal,” and “weariness” led to a serious and somber tone. The metaphor referring Baby Suggs to a mountain shows how strong the elder females in the black community are seen. After the white man came into Baby Suggs’ land she had had enough and no longer felt safe or truly free from them since they could just show up on her property.

**Personal Response**

I felt so sad for Baby Suggs after reading this quote, but I felt like Stamp Paid’s realization of how Baby Suggs felt shed light on her character and actions as she dies slowly. I can also understand why she felt like the “Word” she preached was somewhat lost because some of the people in the black community not only disliked whites but also discriminated against other blacks based on what they had or did. It is sad for me because knowing that Baby Suggs died wit this mind set leaves no hope for Sethe and her children.