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**Content Analysis on Students' Cognitive Achievement in a Micro-module Coupled Discussion Forum**

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**ABSTRACT**

Online micro-module aided teaching is a rapidly developing pedagogy in the universities worldwide. Thus, studies in evaluating the effectiveness of this pedagogy gained its importance in this field. The present study aims to give insight on how the micro-modules facilitate students' learning in the context of a compulsory science general education course, "In Dialogue with Nature", in The Chinese University of Hong Kong. Students are required to read an excerpt of classic text each week and then join an interactive tutorial to discuss the core question related to enduring concerns of human brought up by the text. A set of micro-modules has been produced to supplement basic science knowledge that is essential for understanding the assigned texts, as well as historical and technical background related to the classic. In 2017-18 term 1, the micro-modules set was coupled with an assessment item, an online discussion forum, thereby making the micro-modules compulsory. This study aims to give a comprehensive evaluation of the aforementioned micro-modules aided teaching from both teachers' and students' perspectives. The entries in discussion forum are analyzed in two dimensions. First, the quality of students' attainment of learning outcomes is assessed based on the grading guidelines in this course. Second, student's cognitive achievement is analyzed according to the Community of Inquiry Framework (Co-I) suggested by Garrison, Anderson and Archer in 2000. On the other hand, students will evaluate the micro-modules by means of an online survey. It is expected that the research will the role of micro-modules in facilitating student's cognitive achievement. The evaluation results would shed light on the effectiveness of eLearning in general education courses.

*Keywords:* E-Learning, Content Analysis, Cognitive Achievement,

**Women's Situation and the Concept of Ideal Lady in the Nineteenth Century**

According to Simone de Beauvoir in *The Second Sex*, "One is not born, but rather becomes, a woman" (14). Her argument is that women's womanly conducts are constructed and educated by the society. The society here, without doubt, indicates the so-called patriarchal society. In this male dominant society, men intend to form the women as the ideal images for which they desire. In the nineteenth century, being an ideal lady was required to have certain features; that is, being a virtuous wife, obedient daughter, and a good mother. And the middle class family begins to cultivate their children to be ideal ladies when they are young. Dina Birch in *Our Victorian Education* states that education for men and women focuses on different dimensions. For men, they are prone to be cultivated to have the capability of competing with others. As for women, they are prone to be cultivated to have virtue (76). From Charles Dickens' perspective, the education of the ideal lady is on the basis of "ideal domesticity of women;" in other words, the activity of women is restricted at home (Birch 77).

The main purpose of education is to make woman a good wife rather than make her find a job. Patricia Ingham in *Silent Sisterhood: Middle-Class Women in the Victorian Home* mentions that the middle class families wish to imitate the lives of “the upper class;” therefore, they send their daughters to boarding schools in order to make their daughters have accomplishments of the perfect lady. For instance, they have to learn French, some music, fancy needlework, and all kinds of proper etiquettes (6). Obviously, what parents have done for their daughters is in hope that their daughters can marry rich gentlemen. M. J. Peterson in *Family, Love, and Work in the Lives of Victorian Gentlewomen* asserts that “the education of the middle class women is typically trivial, shallow, superficial—designed to impress the bachelor in search of a wife, but fundamentally without content and without value” (34). Ironically, the education from school and family is not for self-realization for women but great repression and suffering for them, because they are forced to accept the courses that their parents arrange for them. Bronte Bronte in *Jane Eyre* presents “school” often serving as a metaphor for the internally disciplined of an emotional life (Birch 58). In other words, women are hard to escape regulations imposed and made by patriarchs.

In the nineteenth century, women did not have the same chance as men to have higher education. They could only learn some basic skills related to domesticity. Take Oxford and Cambridge as instances, they did not accept female students in the early nineteenth century (Birch106). That is, women are deprived of the right of having a better education. In *A Room of One's Own*, Virginia Woolf points out that Judith Shakespeare, William Shakespeare's sister, despite of intelligence which was not inferior to her brother, she is deprived of the right to education and forced to do house chores (47). Woolf also argues that any woman born with a great gift in the sixteenth century would certainly have gone insane, shot herself or ended her days in some lonely cottage outside the village, half witched, feared and mocked at. In Woolf's opinion, women's intelligence is not expected by society, because their given missions are mainly on teaching their offspring and taking care of domestic trivialities.

In *A Room of One's Own*, Woolf quotes Pope's words that “most women have no character at all” (Woolf 29). Prior to marriage, women are dominated by their parents; after marriage, they are controlled by their husbands. The worse is that women have no right to choose their life styles as well as their marriage partners because they are not able to make their own living. Most of women in the nineteenth century helped with domestic works, they rarely had chance to contact with people outside their homes, not to mention, going out to work. It was because they could not live independently, and getting married was the only option for women. Generally parents arrange the marriage for their daughters. And most of the eligible husbands were rich gentlemen. Even though daughters might not be content with their parents' decision, they could only accept the arrangement in silence. The daughters do not resist their parents is because they might be punished by their parents if they show their disobedience. As Woolf indicates, “the daughter who refused to marry the gentleman of her parents' choice was liable to be locked up, beaten and flung on public opinion” (46). Marriage is not solely a personal issue but a major issue for a family. From Woolf's perspective, the so-called arranged marriage is usually out of family avarice (Woolf 46). Mrs. Bennet in Jane Austen's *Pride and Prejudice* is a vivid instance. She tries to marry their daughters off out of her avarice. Her life goal is marrying her daughters to rich gentlemen and living a comfortable life afterwards. In other words, women in the Victorian time lived for their family and they did not have freedom to do what they want to do.

Most middle-class women live with their parents until they were twenty-five years old, and with their husbands until their death (Branca 4). That is, most of middle-class women lived under male domination, generally they are described as “doll-like” leading a meaningless life despite some of them helping their husbands with their business. However,

the most important task for women is bearing children (Branca 6). Most people consider an ideal lady is to be useless and idle. The ideal ladies are usually restricted at home, they are merely involved in activities outside the home, in various reform moments such as the charity benefit (Branca 18). Most people think that their responsibility is to pay the wages of servants, but, in fact, they rarely interact with their servants. (Branca31) To some extent, although middle class women look good on the surface, most of them are unhappy after getting married. As Lynda Nead suggests in *Myths of Sexuality-Representation of Women in Victorian Britain*, “respectability for women was defined in terms of their location within the domestic sphere”(28). Women are restricted at home after getting married, which is acceptable for society. Nead adds that “the notion of respectability was defined for woman in terms of dependency, delicacy and fragility, independence was unnatural” (28). Being an ideal lady, a woman is expected to rely on her husband completely in order to earn his respectability. Men should treat their wives with decorum, respect and propriety. Although middle-class morality proposes that “male’s protection was not believed to constraint but to shield them from harsh vicissitudes of public life” (Nead 28), no freedom is given by men to their wives.

Women’s lives and thoughts are restricted by men. The worst is that they are not expected to have thoughts, but they are required to respond to men’s ideas (Reynolds 135). Women in Victorian time had no characters of their own, and they lived completely under the male domination, which reflects Patricia Meyer Spacks’ statement, “women have traditionally evaluated themselves in terms of their value to others, seen themselves through other’s eyes, often accepted as natural the limitations imposed on them by society” (Reynolds 135). In short, women did not intend to pursue to be “an ideal lady.” But under patriarchy, women were expected to have certain features that men liked and that followed the social norms.

As Kimberley Reynolds in *Victorian Heroines: Representations of Femininity in Nineteen-century Literature and Art* indicates, “the Victorian ideal, the virtuous wife-mother, center of hearth and home, repository of conscience of the bourgeois industrialist state, devoted to domestic crafts, entirely without sexual impulses”(11).

Women have to play many roles, and the role of wife and mother constraint them at home. Moreover, their devotion to family leads to their relinquishment of their own pursuit. Besides, they were still expected to take care of her old parents in order to be a good daughter (Nead 13). The perfect ideal English wife and mother should be, as what Dr. William addresses, “kind, considerate, self-sacrificing, and sensible, so pure-hearted as to be utterly ignorant of and averse to any sensual indulgence, but so unselfish attached to the man she loves” (Nead 19). However, women’s unselfish fulfillment of domestic duties and missions is not completely on a voluntary basis. Thus, the main reason of their unselfish contribution to their husbands and households is that they have intention of gaining the respectability from their husbands and society. Nead asserts that construction of the image of ideal lady can be interpreted as a form of repression on middle-class women in the nineteenth century (Nead23). The feminine ideal was represented as a desirable and unsurpassable goal to which all women would naturally aspire (Nead 24).

According to Sarah Stickney Ellis, women’s missions are god-given. (qtd. in Nead 28) In other words, since men and women are born mentally and physically different, therefore, they are suitable for different jobs. Owing to the inborn difference between men and women, the concept of job division appears—generally men are in charge of outside business, but women are in charge of domestic chores. Moreover, in the nineteenth century, physical frailty was a sign of respectable femininity and by the mid-nineteenth century a morbid cult of female invalidism had developed (Nead 28). “Frailty” is a special feature for middle-class women, and because of this feature, women are suitable for staying at home

and take care of chores. Mr. Bennet in *Pride and Prejudice* and Mr. Grindgrind in *Hard Times* are the women of this kind. In contrast, Jane in *Jane Eyre*, representative of working-class woman, shows the features of sturdiness toughness, and solidness. Moreover, she has her own thoughts and work hard with a view to getting rid of male domination. M. J. Peterson in *Family, Love, and Work in the Lives of Victorian Gentlewomen* mentions that going out to work “declasses” middle-class women, and a writer is an acceptable profession. Sometimes Victorian ladies played the role of teacher, teaching courses at church and servants at home. Although they might not like their professions, their charity was expected by society (Peterson 120). Peterson adds that “women may have done a great deal of translating, but when the translator was anonymous or identified by... the gender and achievement of these linguists has been hidden from view” (Peterson 158-9). In short, married women do not work for money, but rather for killing time, because they have financial support from their husbands. Sonya O. Rose in *Limited Livelihoods— Gender and Class in Nineteenth-Century England* states that if a woman goes out work for living, it means that the impotence of her husband (81). Those who need to go out for work generally belong to working class, and they work for the cost of living rather than their own pin money (68). Those women lead difficult lives, and it was hard for them to find a decent job, because options of job for them are extremely few—they usually worked as seamers of knitted garments, servants and agricultures workers (68).

Even if they found jobs, the wages were very low. The worse was that a married woman moved in and out of employment, she was rarely considered to have an occupation if she was not currently employed (81). Martin Danahay in *Gender at Work in Victorian Culture* argues that most middle-class housewives who help domestic chores cannot be viewed as having real professions, for they gain no wages from their labor. Therefore, they only have responsibilities for their works (Danahay 77-78). As Ann Oakley thinks—the term housewife denotes a particular form of work which, however, has an ambiguous status because it does not fit within the conventions of industrialized labor. Housekeepers work in the home, not in the factory, and they do not receive a direct wage for their work (Danahay 78). That is to say, ideal ladies are not expected to work for living. In contrast, their leisure indicates the wealth and achievement of their husbands and they are merely required to take care of their homes and servants (Danahay78). In Victorian time, women’s contributions for the family were not completely forced by their male counterparts, to some extent, women’s contributions are voluntary. The relationship between men and women corresponds to Gerda Lerner’s ideas in *The Creation of Patriarchy—Paternalism (Paternalistic Dominance)*, which means “the dominance is mitigated by mutual obligation and reciprocal rights. The dominated exchange submission for protection, unpaid labor for maintenance” (Lerner 239). In this kind of men and women relationship, “the dominated’ are usually represented by women, who have to obey their dominators in order to exchange for a shelter and maintenance.

According to Lerner, subordination does not contain negative meanings because women’s subordination to men is partially voluntary. To become an ideal lady might be the best choice if they intend to survive. Physically speaking, “female, whose biological equipment destines her for motherhood and nurturance” (Lerner16-17). Lerner indicates that women are suitable for deal with domestic trivialities. Frederick Engels thinks that in early time men go out to fight, whereas women supplied food for men (Lerner 21). That is, men and women excel in different spheres, and thus, “job division” is the best way for men and women living or working together. However, the works of women are limited because of their inborn nature. Moreover, they are forced to choose such works as governess or nurse under the pressure of the male dominant society. The worst is that women are always

compelled to play the passive roles, especially when they need to choose a marriage partners. Lerner indicates that

The girl seems absolutely passive; she is married, given marriage by her parents. Boy takes a wife. They look in marriage for an enlargement, a confirmation of their existence. He is the economic head of the joint enterprise, and hence he represents it in the view of society. She takes his name; she belongs to his religion, his class his circle; she joins his family, she becomes his "half."(429)

Apparently, Lerner proves that women have no autonomy and self-identity. Parents usually arrange their daughters to marry men with high social status. Women share men's identity, religion, and life after getting married. Women are compelled to accept their husbands' thoughts; therefore, their husbands have tremendous influence on their later lives. Despite the fact that women have their own thoughts, they follow their husbands' thoughts and become their attachments because they are not capable of living independently. Deborah Gorham in *The Victorian Girl and the Feminine Ideal* mentions that the identity of woman originates from the rank at birth and marriage (8). Marriage is the best method for girls from the poor family to enter higher class because it is hard for women to get promoted in their job no matter how hard they work. Rose in *Limited Livelihood: Gender and Class in Nineteenth-Century England* indicates that employers only spend their time training male staff, but the employers don't believe that women have potential and don't want to spend time on training them (Rose 24-25). Rose further illustrates that

In the nineteenth century nearly all employers hired men for skilled work and for work that involved what they construed to be "complicated" machinery...

Generally, industrialist hired women for what had already been defined as "women's work": jobs that were, relative to men's jobs, low paid and were believe to required little technical competence or training. (22)

Employers considered that women were merely suitable for easy works. Though sometimes women did the same jobs as men, they did not get the same wage as their male counterparts. Some employers consider that women should quit their jobs once they get married. And these employers even uphold women's responsibilities as mothers, even refuse to hire widows (Rose 45). It does not matter that whether women belong to working class or middle class, they eventually need to deal with domestic works. Moreover, women are not expected to be a bread winner because working outside contradicts the femininity that motherhood represents (Rose 98). Men do not expect their wives to work, for people in the nineteenth century considered that "it was premised on the idea that women should be at home raising families while men belonged in work place earning those families' livelihood" (Rose 132). Women were only allowed to work on the condition that their families are in an extremely condition, "but they became less feminine, for they become bread-winners" (Rose137). Victorian women were cultivated to be "fragile" and pampered by men no matter where they went (Altick 54). Women's "Femininity" is highly emphasizes—"her place was in the home, on veritable pedestal if one could be afforded, and emphatically not in the world of affair" (Altick 54).

The concept of femininity played a major role in Victorian ideology about the family, which has a very close connection with the roles of mother and daughter. In addition, Victorian idealization of womanhood was that women could keep in the state of "childlike" even in maturity (Gorham6). Childishness of women, to some extent, was removed from the vicissitudes in the public sphere. In other words, men hoped to restrict women at home. As Coventry Patmore's poem refers, "The Angel in the House", in which mentions that women are men and submissive to them, and she would have a preference for a life to

confine of home. She would be innocent, pure, gentle, and self-sacrificing (qtd. in Gorham 4). Patmore's poem presents women's subservience to men and acceptance of limitation set by men. Moreover, it demonstrates women's unselfish contribution to men and family. In fact, women is afraid of male domination rather than respect men from the bottom of their heart, which reflects Woolf's idea in *The Room of One's Own*: "women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size"(35). In other words, women tend to over-magnify men's power, so that they even have more fear to male domination. Eventually, they choose to be subservient to men in order to exchange for a comfortable life. Gorham compares a woman to "a sheltered-flower," indicating that

A creature whose role in the home was to adorn it and assist its maintenance. She would never need to learn how to confront the harsh world outside home . . . she would never enter it. Protected first by the income of her father, and then by that of her husband, she would remain through her life within the confines of domesticity. (11)

In early eighteenth century, Mary Wollstonecraft in *A Vindication of the Rights of Women* suggested that "women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man"(583). She considers that young girls can learn certain features such as tenderness and obedience from their mothers, and they can win the protection from their male counterparts. Jean-Jacques Rousseau deems that women are so "weak that they must be entirely subjected to the superior faculties of men" (Wollstonecraft 538). He adds that "a woman should never, for a moment, feel herself independent" (Wollstonecraft 538).

To sum up, the idea of "an ideal lady," and "angel in the house" is likely to construct women to be thoughtless dolls for being appreciated by their male counterparts. Richard D. Altick quotes Nora Helmer's words that "I want to be something so much worthier than the doll in the doll's house." but she also emphasizes that the middle-class Victorian woman was allowed no such privilege (qtd. in Altick54). What Nora says indicates women's awareness. Moreover, women would like to have their own values and intend to get rid of male domination. The first step for a woman to escape male domination is to be financially-independent. Woolf in *A Room of One's Own* also indicates that "a woman must have money and a room of her own if she is to write fiction" (4). Woolf's assertion clearly stresses the fact that women should be financially-independent and have their own room in order to be away from male control. Afterwards, they are able to get rid of the frame set by men, and pursue what they want. Women in Victorian time were denied the time and space to do works outside their home. Instead, they are saddled with household duties and financially bound to their husbands. In Bronte Bronte's *Jane Eyre*, repression and resistance of Victorian women is involved. The process of Jane Eyre's growth not only testifies to her conquest of her limitation of gender and class, but also makes her self-defined ideal lady to pursue freedom and happiness.

### **Jane's Escape from Patriarchy**

*Jane Eyre* begins with depicting Jane as an orphan, living with her aunt Sara Reed and the Reed children, Eliza, John, and Georgina. Although the Reed family is close kin to Jane, Jane is still treated like an outsider. In the story, Jane reads Bewick's *History of British Bird* in the corner alone, causing John's anger and then they fight with each other. In fact, Jane does no wrong, but she is blamed for the quarrel and is banished to the red-room by her

aunt. We can discern that Jane as a female orphan is completely isolated and helpless, and the worst is that she is deprived of learning. Besides, when Jane has quarrels with her male counterparts, she has no chance to clarify what she has done, but be punished without reasons.

Barbra Prentis in *The Bronte Sisters and George Eliot: A Unity of Difference* indicates "Bronte's orphan starts life lacking the support of a normal, sheltering family background, yet all seem endowed, a priori, with a kind of ancient wisdom that keeps their feet unerringly in the path of righteousness no matter what perils arise to confront them" (17). Prentis emphasizes that orphan's strong will can fight against adversity. Comparing with male protagonists in bildungsroman, female protagonists in this genre encounters more difficulties. That is, they need to overcome the pressure from class difference as well as sex discrimination. Although Jane lives in a middle-class family, she is treated like a servant and suffers from verbal abuse. In the story, John once tells Jane that "you have no business to take out books; you are a dependent, mamma says; you have no money; your father left you none; you ought to beg, and not to live here with gentleman's children like us" (JE 5). John's words reveal that Jane has no social status, for her father leaves nothing her, moreover, the Reeds do not want to accept Jane as a member of middle class. If a girl is not born in a rich family or marries a man with good social status, she may not have good social status of her own and may be repressed by her male counterparts and even by female elders. Apparently, Mrs. Reed plays the role of an oppressor rather than a surrogate mother to Jane. Middle-class women have their education at home, and most mothers play the role of teacher (Gorham 20). As Gorham mentions, only the orphans and the girls who are not obedient will be sent to boarding schools to have the courses related to being an ideal lady. Jane is not only an orphan but also a disobedient girl, so she is sent to Lowood School, a charity school. At the outset, Jane thinks that going to Lowood School is a way to escape from male domination, however, she falls into another male domination at school, for Mr. Brocklehurst, the principal, imposed on the pupils being tolerant and obedient. Not required to teach the girls on his own, Mr. Brocklehurst empowered the foreman to take care of these girls. Maria Temple as a superintendent is entitled to take charge of the school, but she is still required to "answer to Mr. Brocklehurst for all she does" (JE 42). In other words, Mr. Brocklehurst is the one who holds the authority to dominate the school. He only intends to construct these girls to be ideal ladies regardless of their suffering and thinking.

Compared with factory workers, Jane has more chances to learn. At Lowood School, Jane is enlightened by Maria Temple, an impressive scholar and the representative of independent woman. Moreover, she shows her kindness by offering Jane and Helen Burns seedcake in her room and providing Helen with a warm, private bed when she is dying. To some extent, Maria Temple plays the role of mother that Jane can imitate. In the male bildungsroman, the male protagonists usually have role models to imitate and have chance to be apprentices, which makes them able to learn from work. In contrast, women have no chance to be apprentices and to have formal education, and thus, women can only cultivate the ability of self-study.

Moreover, women's ability of observation and interaction is also valued. In *Jane Eyre*, Helen Helen is the one Jane observes and imitate at Lowood School. In Chapter five, Miss Scatherd blames Helen that "'You dirty, disagreeable girl! You have never cleaned you nails this morning!' . . . Helen made no answer: [Jane] wondered at her silence" (JE 45). Jane feels irritated to Helen's reaction to Miss Scathered but still pity on Helen, because Helen has a very persuasive reason for not cleaning the nails. But Helen silently accepts the blame from Miss Scathered. Helen thinks that Miss Scathered is just "severe" rather than "cruel." However, Helen's silence and tolerance to Miss Scathered's bad temperament is mainly because she is afraid of being expelled from Lowood School by Mr. Brocklehurst.

Helen mentions that she comes to school for getting education. In order to keep living and studying at Lowood school, Helen leads her life with a very prudent attitude. In other words, the right of women's education is still dominated by men.

Although Jane discerns Helen's endurance and repression from men and society, when Jane mentions her bad experience of living with Mrs. Reed, Helen still gives Jane some positive suggestions: "Would you not be happier if you tried to forget [Mrs. Reed] severity. . . Life appears to me too short to be spent in nursing animosity, or registering wrongs" (*JE* 49). Bronte foreshadows Jane's forgiveness to her aunt's cruelty to her and Rochester's misconduct. In *Jane Eyre*, foil as Helen is, she is a mentor to Jane for Helen's behaviors and thoughts seem to have great influence on Jane's later life.

Labovitz considers that male protagonists have mentors to give them suggestions when encountering difficulties, whereas the situation is very rare in female bildungsroman. Because female protagonists generally have no mentors to follow, they have no ideas about what they pursue and about their self-identity. Therefore, they learn from their husbands after getting married. Camillia Brandstrom argues that the role model, as Esther Kleinbord Labovitz suggests, is closely-related to "identity." therefore, the role model should be the same gender as the protagonist. That is to say, that gender differences may lead to different consequences of learning. Since society has different expectations on men and women. Moreover, women in bildungsroman are required to resist the norms of society constructed by men before women are capable of accomplishing their own dreams. However, men are expected to resist societal norms. Moreover, men can move up by working, whereas if women follow suits, they will be socially ostracized. In *Jane Eyre*, Bronte employs Maria Temple and Helen Burns to point out the repression of women under male domination. Although Miss Temple and Helen Burns are not ideal role models for Jane, they still inspire Jane to develop her ability of independence and self-study. When these two mentors fulfill their missions, they vanish from Jane's life: Helen dies from disease, and Maria Temple leaves because of getting married. After their leaving, Jane begins to face her new life independently. At this moment, she realizes that she has not been happy at Lowood School because her life is like "uniform" and "now wants "to serve elsewhere" (*JE* 73). To some degree, Jane desires for freedom and is not afraid of encountering new challenges. As Jane feels that she is tired of present situation, luckily Jane is informed of Miss Fairfax's requirement of a governess, and Jane accepts this challenge without a second thought. In fact, leaving Lowood School to Jane is like escaping from a male dominant milieu. For Jane, the situation of living in Lowood School is similar to living with her aunt, because she lives under domination at both abodes. The only advantage of living at Lowood School is that she learns how to be a teacher /governess, which makes her have ability to earn her own living; therefore, when a job opportunity is offered, Jane is well-prepared. Jane's attitudes to life are optimistic, active, and formidable.

Female protagonists in bildungsroman are arranged by the author to cope with difficulties, and after the trials, female protagonists grow. At first, she thinks that her new employer is a woman (Mrs. Fairfax),but it turns out to be a man (Mr. Rochester) again. In other words, Jane repeatedly falls victim into male domination. According to Peter Brook, "the structural repetition" makes us construct a complete structure (5). By repeating similar plots, readers will have a better understanding of the issue and learn more about how female protagonists overcome adversity. All these well-organized plots are not arranged randomly, Brook considers that "Plots are not simply organizing structures, they are also intentional structures, goal oriented and forwarding-moving" (10-11).

In other words, Bronte's arrangement of the two-time escapes of Jane from the domination definitely has certain significance. In the first escape from Mrs. Reed, Jane receives help from other. For the second one, she follows her own free will because Jane is

already an independent grow-up with the ability to make her own living. When she was young, Jane was ruthless and tried to challenge Mrs. Reed in public, thought her conducts present her daring. After receiving education at Lowood School, Jane becomes more mature and knows how to have better control of her emotions. All the learning at Lowood School will be great assistance to Jane's later life. To sum up, just as Peter Brook indicates, "plot is the principle of interconnectedness" (Brook 5). Each of Jane's life stage is inter-connected, i.e., strict living in Lowood School makes Jane recalls the former bad memory of living with Mrs. Reeds. In addition, Jane is worried that Mrs. Fairfax may be an oppressor as Mrs. Reeds. The reality proves her real employer is a nice gentleman, Mr. Rochester. Therefore, Jane only needs to worry about how to be a good governess as a profession. To some extent, in the nineteenth century women's situation reflect her social class; therefore, we will examine further on how people at that time thought of women devoting to work. Finally, we will discuss how Jane becomes her self-defined ideal lady and successfully pursue her happiness.

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