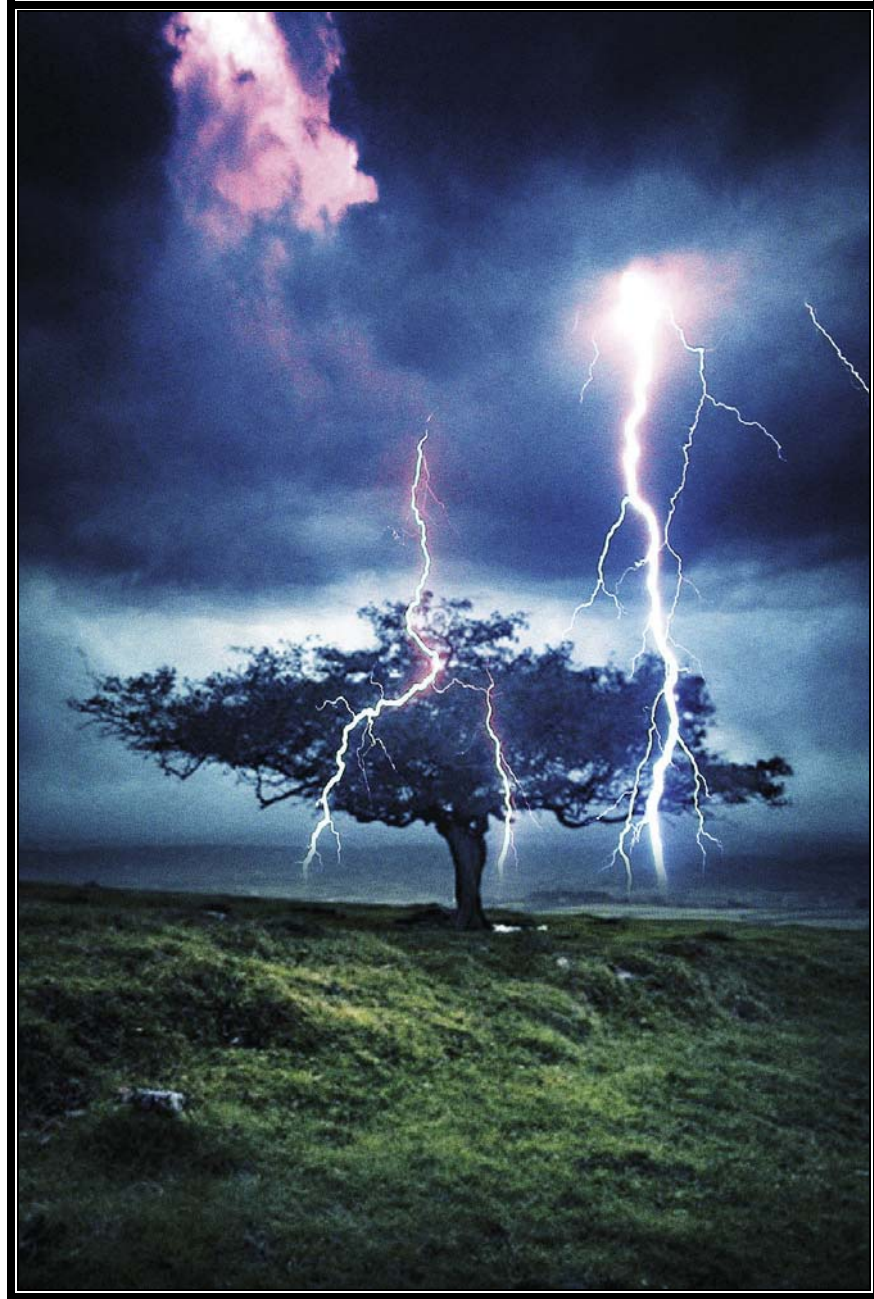


Wuthering Heights



By Emily Brontë
Adapted by April De Angelis

REP Insight

THE REP
Birmingham Repertory Theatre

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REP Insight produced by Fiona King & Cathy Rollins, Birmingham Repertory Theatre August 2008

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About *Wuthering Heights*

By Emily Brontë

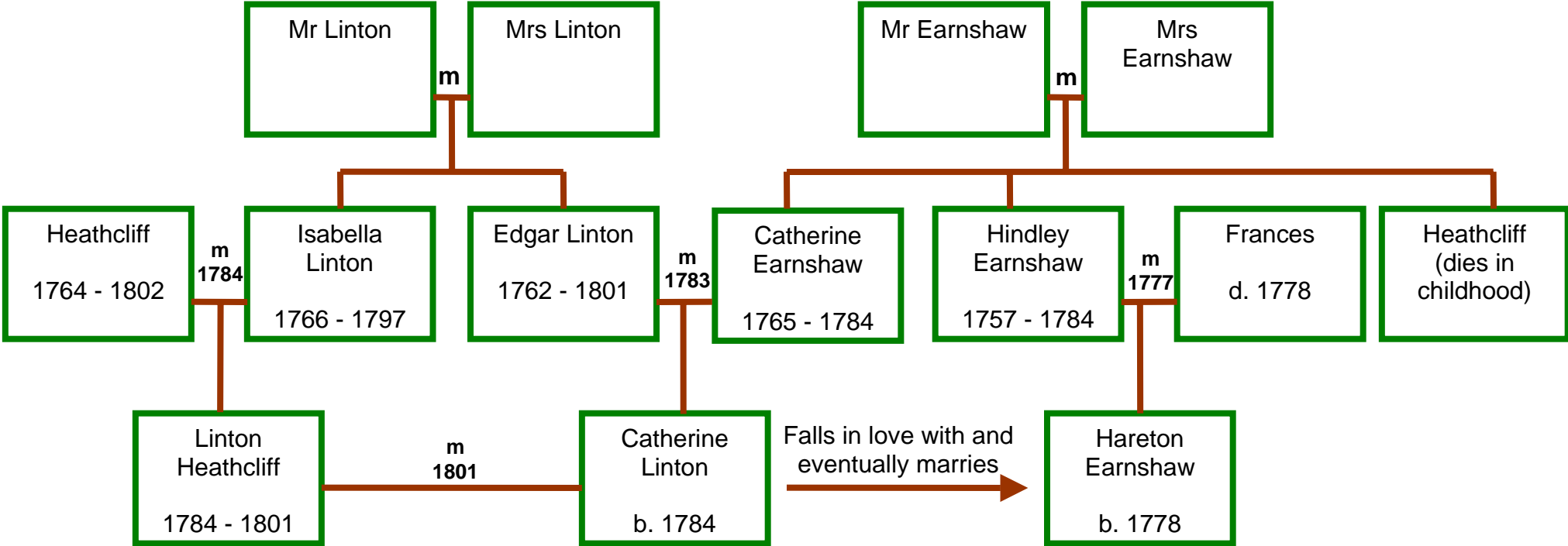
Adapted by April De Angelis

Birmingham Repertory Theatre's production of *Wuthering Heights* is a brand new adaptation which brings Emily Brontë's passionate and spellbinding tale of forbidden love and revenge to life on stage.

Set on the wild, windswept Yorkshire moors, *Wuthering Heights* is the tempestuous story of free-spirited Catherine and the dark, brooding Heathcliff. As children running wild and free on the moors, Cathy and Heathcliff are inseparable. As they grow up their affection deepens into a passionate love, but Cathy lets her head rule her heart as she chooses to marry the wealthy Edgar Linton. Heathcliff flees broken-hearted only to return seeking terrible vengeance on those he holds responsible, with epic and tragic results.

April De Angelis is one of the UK's most innovative dramatists. Her plays have included *A Laughing Matter* at the National Theatre, *Hush* at the Royal Court and *The Warwickshire Testimony* for the RSC.

The Earnshaw and Linton Family Tree



Other Principal Characters:

Nellie: Nurse and Housekeeper at Wuthering Heights and later Thrushcross Grange

Joseph: Male servant at Wuthering Heights

Zillah: Female servant at Wuthering Heights

Wuthering Heights Plot Timeline

1757: Hindley Earnshaw born

1762: Edgar Linton born

1764: Heathcliff born

1765: Catherine Earnshaw born

1766: Isabella Linton born

1771: Heathcliff is brought to Wuthering Heights

1774: Hindley is sent away to college

1777: Hindley marries Frances and returns to Wuthering Heights upon hearing of Mr Earnshaw's illness

- Mr Earnshaw dies; Hindley and Frances assume control of Wuthering Heights
- Heathcliff and Catherine visit Thrushcross Grange. Catherine is attacked by the Lintons' dogs. She stays for five weeks to recuperate before returning to Wuthering Heights

1778: Hareton Earnshaw born; Frances dies and Hindley begins his descent into alcoholism

1780: Heathcliff leaves Wuthering Heights after overhearing Catherine say that it would degrade her to marry him

1783: Catherine marries Edgar Linton

- Heathcliff returns a gentleman having made his fortune. He pays off Hindley's gambling debts and becomes the owner of Wuthering Heights

1784: Catherine begins to refuse food and becomes weak

- Isabella and Heathcliff elope and return to Wuthering Heights
- Cathy born; Catherine dies in childbirth
- Isabella escapes to London; Linton is born
- Hindley dies and Heathcliff assumes control of Wuthering Heights

1797: Isabella dies. Edgar returns to Thrushcross Grange with Linton, Heathcliff takes Linton to Wuthering Heights

1800: Cathy meets Heathcliff and visits Wuthering Heights

1801: Cathy marries Linton.

- Edgar dies and Heathcliff assumes control of Thrushcross Grange. Cathy is taken to Wuthering Heights

- Linton dies
- Lockwood becomes the tenant at Thrushcross Grange and visits Wuthering Heights. Lockwood becomes ill and Nelly begins to recount Heathcliff's story

1802: Lockwood leaves for London

- Cathy and Hareton begin to fall in love
- Heathcliff dies
- Lockwood returns to Thrushcross Grange and Nelly completes the story

1803: Cathy and Hareton plan to marry

Britain at the time of Wuthering Heights

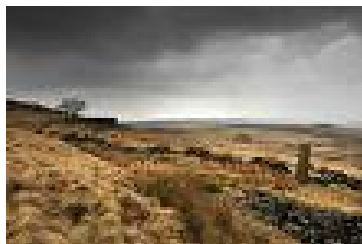
Wuthering Heights was published in 1847, a time of massive economic and social change. Britain was undergoing an industrial revolution, which led to increasing mechanisation of many agricultural and industrial processes. This in turn led to a huge change in the way that people lived. Many people found that their old agricultural jobs were now being carried out by machines so they moved to cities in their droves to try to find work in the manufacturing boom that was taking place. This led to overcrowding in the cities which in turn led to the spread of disease.

Even in the relatively small community of Haworth, the Brontë's would have seen the effects of this shift. The town itself saw an influx of people and the infrastructure struggled to cope. There was no running water and the sewerage system in the town was woefully inadequate, and diseases such as tuberculosis were rife. Even a relatively well to do family such as the Brontës were by no means immune, and Patrick Brontë saw at least three of his children die of the disease, which was characterised by lung problems.

The industrial revolution also brought about many social changes. Many 'lower class' people made money very quickly from the increases in productivity and manufacturing, and the 'middle class' was born – self made, well off people whose money had not been passed down to them from their families.

This time of great change is reflected in Wuthering Heights. The Earnshaws and the Lintons represent 'old money,' where the family's wealth is passed down through the generations. Heathcliff illustrates the 'self made man,' whose background could not be more unprepossessing, but who makes his fortune during his self imposed exile (although we are never told how).

The town in which the Brontë children grew up was set amongst the wild landscape of the Yorkshire moors, and this strong link with nature and its brutality heavily influenced the Brontë sisters' writing. Evidence of this can be seen in *Wuthering Heights*, a novel which strongly evokes the wilderness which Emily would have encountered every day. The contrast between this entirely natural backdrop and the increasingly urbanised Haworth is reflected very strongly in the novel and its characters.



The Brontë Family and Haworth



The Parsonage at Haworth
(picture courtesy of The Brontë Society)

Emily Brontë was born in 1818, the fifth of six children. She, her two surviving sisters (their two eldest sisters died in childhood) and their brother Branwell were the children of the Reverend Patrick Brontë and Maria Branwell. Patrick had been born in Ireland but moved to England in 1802 where he attended St John's College in Cambridge. The Brontë family moved to Haworth in Yorkshire when Patrick was appointed curate of the local parish in 1820. Maria died of cancer the following year and the children were raised by Patrick and Maria's sister Elizabeth (known as Aunt Branwell), who came to live with the family following her sister's death.



Maria Branwell, Artist unknown

From an early age the Brontë children wrote stories and poems, spending many hours at the dining room table in the parsonage making tiny books containing stories of the rich and complex imaginary worlds they created, inspired by a set of toy soldiers given to Branwell by his father.

As the children grew up, the three surviving Brontë daughters continued to write, while their brother Branwell tried to make a profession as a portrait painter. He took many commissions at first and displayed a real talent (one of his most famous surviving pictures is a portrait of his sisters), eventually setting up business in nearby Bradford, but he found himself drawn into debt as his drinking, gambling and eventual opium habits spiralled. Branwell died (probably of tuberculosis) in 1848, aged 31.



The Brontë sisters, painted by Branwell Brontë c. 1834. L-R: Anne, Emily and Charlotte (there remains a shadow of Branwell, which appeared after he painted himself out of the picture).

The three Brontë sisters continued to write as they grew up, and published a book of poems, paid for with their own money in 1846. The sisters decided to publish their writing under the pseudonyms Acton (for Anne), Ellis (for Emily) and Currer (for Charlotte) Bell. It was not uncommon at the time for female writers to assume male names in order to make it more likely that publishers would take an interest in their work. It did take a while however for the sisters' novels to be published – their work was initially turned down by many publishing houses. The first Brontë novel to be published was Charlotte's *Jane Eyre* in 1847, which was extremely well received. More novels from all three sisters followed, with Emily's *Wuthering Heights* being published in 1847 at the same time as Anne's *Agnes Grey* and shortly after *Jane Eyre*. The sisters' work was soon receiving huge recognition and acclaim, and their real identities did not remain secret for long. After one publisher claimed to not believe that Currer, Ellis and Acton were three separate people, Charlotte and Anne travelled to London to prove their separate identities.

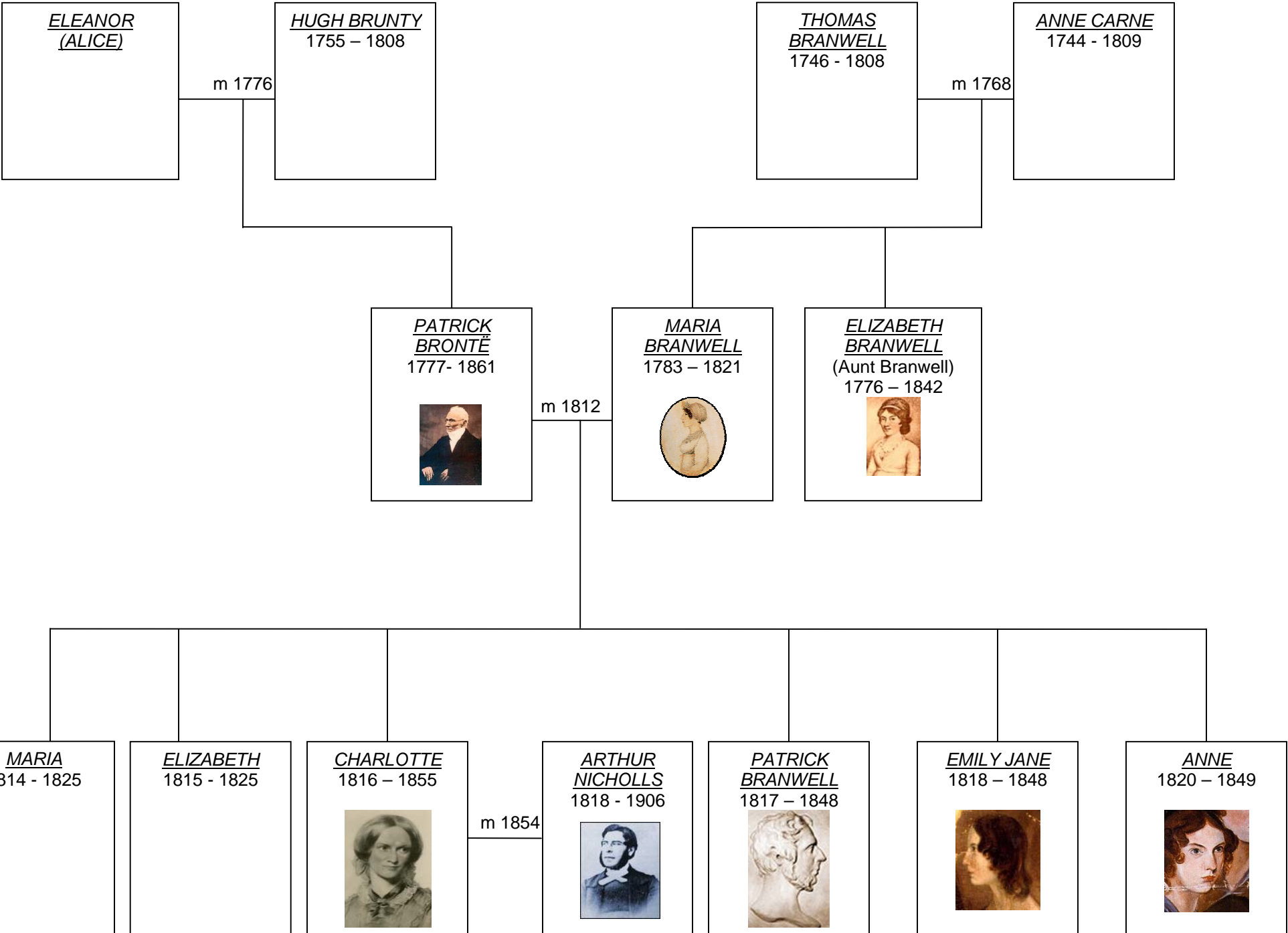
The Brontë sisters' lives are often viewed as being sheltered and they are often portrayed as unworldly, naïve characters. In fact, the girls were remarkably well travelled and often took trips to London and other places round the country. All the sisters worked as governesses at various times and Emily and Charlotte both taught for a time in a school in Brussels. These experiences are reflected in many Brontë novels, most notably Charlotte's *Jane Eyre* and Anne's *Agnes Grey* which both chronicle the lives of governesses, and Charlotte's novel *Villette* which tells the story of Lucy Snowe, a young woman who becomes a teacher at a school in Belgium.

The Brontë's lives were blighted by death and disease. Their two eldest sisters died aged 10 and 11, and Patrick watched in vain as three of his surviving children succumbed to tuberculosis, a common disease at the time. After Branwell's death, Emily died in 1848, aged 30 and was closely followed by Anne who died the following year aged 29. Charlotte survived for some years after and married her father's curate Arthur Bell Nicholls in 1854, but she too died in 1855 aged 39 whilst in the early stages of pregnancy. Patrick died in 1861, aged 84.



Patrick Brontë

The Brontë Family Tree



Interview with Indhu Rubasingham, Director of Wuthering Heights

Q: How did you get into directing?

A: When I was at school I got offered a work placement at the Playhouse in Nottingham, which is where I grew up. When I was in the theatre I just loved the stage and worked in stage management. I just loved the magic of theatre and being involved in putting on a show. After my work experience placement I got obsessed with everything to do with theatre and I decided to do a drama degree at Hull University.

Q: What drew you to this production?

A: I love big epic theatre and epic storytelling and Wuthering Heights is one of the most epic stories that you can tell on stage. It's an incredibly intense, passionate, dark story. It's quite a complicated story to translate from book onto stage - it's a very difficult thing to do - so the challenge of the project drew me in and also the fantastic story. But the primary reason is April De Angelis, who has written the adaptation. I am a big fan of her and I have worked with her before, and I know that if you get the script right you do a lot of good work. Knowing that she was doing the adaptation I knew that it would be an exciting project.

Q: What makes Wuthering Heights relevant to a contemporary audience?

A; When you read it, it's really exciting because you can't believe it was written in the period that it was. It's a very contemporary novel in the sense that it's about passion, revenge and what happens when you're an outsider and how the forces of the world can go against you. So the novel itself is incredibly surprising in that it's not Jane Austen, it's not your average period drama - it could have been written today given what it's dealing with; emotion and the nature of love and revenge. It's a great story in that sense and to put it on stage it speaks to an audience because it's about obsession, stalking, whether you can let someone go, what happens if someone dies and you still love them. All the emotions behind the story and the way that the story is told mean it's very contemporary. It's not a very romantic beautiful story. It's a very dark, dark story and I think we like dark stories.

Q: Do you think Heathcliff is an iconic romantic lead? What is it that makes him so appealing?

A: I think it's really interesting this notion of Heathcliff. He's actually not a nice character. He is incredibly damaged. He was very wounded in his youth and those wounds are there to this day. I would like to question the notion of whether he is a romantic hero. I think that has come from the films and the various other adaptations that have made Heathcliff this iconic romantic hero I don't think he is in the book - he is a flawed human being. He's very intense and passionate and that's probably his appeal, but I don't think he is a very nice guy in the novel. He does some very nasty things. Heathcliff and Cathy are deeply in love with each other and that's the thing that connects them and you do feel sorry for Heathcliff, but by contrast with Heathcliff Edgar behaves really well. He is there right until the end and he adores Cathy. The only problem for Edgar is that Cathy doesn't love him, she loves Heathcliff. Cathy is a spoilt brat and Heathcliff is a vengeful character. The way he treats Isabella and the way he treats his own son is bordering on abuse. So it's not that Heathcliff and Cathy have heroic qualities,

but I think what people are responding to is the intensity and the passion of the relationship, as opposed to the characters themselves.

Q: Heathcliff is a character shrouded in mystery; there are many theories about where he comes from and where he gets his fortune, what is your opinion?

A: It's very interesting; Heathcliff could have come from anywhere or anybody. Emily Bronte doesn't make it clear in the novel – she makes it very obscure - and there's a reason for that; she wants to shroud this character in mystery. She's actually playing with our idea of what we think of as a hero and every time we want him to be a hero he isn't. That's great in a novel but you can't have a mysterious figure like that on stage. What is important I think is that somehow he's the underdog. However you portray it, he has to be the outsider, the put-upon, who seeks revenge, and that can be done in many, many different ways.

Q: Do you think Cathy makes the right decision to marry Edgar?

A: No. When she talks about it in a scene in the play, she says that she's marrying Edgar because she likes him, she kind of loves him and he's rich and he has status, but she adores and really loves Heathcliff – he just doesn't have the status. In the novel Cathy is only around 18 years old when she marries Edgar, and I think that given ten years she'd have realised what was important. I think she acts in the impetuosity of youth and doesn't really understand that the choices you make when you're young have a lifelong effect and that what you think is important when you're young is not so important when you have a bit of age and experience.

Q: Do you think that the environment affects the characters?

A: Absolutely. Emily Bronte talks about the moors and the weather, and the outside world is barely brought in. The character of Lockwood is the only character that comes from the outside; it's a very isolated, intense, lonely world. I would describe it as hell on earth.

Q: How are you going to create the different atmospheres and places in the play?

A: The important thing about the production - which I hope we will create - is the atmosphere of the book in terms of the weather and the location. What we are hoping to do with the production is to do this very simply through sound and music; through groans and creaks, wind, rain and storms and lighting. The book is very atmospheric, so the production needs to be equally atmospheric. The different locations in terms of the houses Wuthering Heights and the Grange will be shown very simply with very simple furniture and colour to denote the different types of world. It has to be very simple because we have to move so quickly from each location, so we can't use big complicated sets for each place.

Q: In the novel the narrator plays an important role. How do you plan to show this on stage?

A: In the novel Nellie tells Lockwood the story. The adaptation does this too, and this is how we get into the story so Lockwood and Nellie are on stage nearly all the time.

Q: How does the production differ from the novel and other adaptations of the same story?

A: What I think April [De Angelis] has done really well in her adaptation is that she has caught the real essence of the novel. She keeps in the iconic lines and she keeps the intensity, and she hasn't simplified it in the way that adaptations and particularly films sometimes do. She has made it theatrical, so she's kept all the intensity and the darkness of the novel but she's done it in a way that allows it to be on stage. It has a pace to it and a drive through the play which the novel doesn't have but a play needs. So she understands the power of the novel but the needs of the stage.

Q: What are the challenges you face when directing this production?

A: It's a big novel and it's a big adaptation. The biggest challenge for me is that I know what the production could be but I haven't got much time to deliver it. We have a four week rehearsal period and we want big intense feelings, on what will be a big set, so I think really the biggest challenge for me will be time.

Themes and Ideas in Wuthering Heights: Ideas for Classroom Discussion

1. Elemental Forces; Storm and Calm
 - Which characters symbolise these two opposite forces? Take characters from the Earnshaw and Linton family tree and place them under one of two headings; Storm and Calm.
 - Find passages from the novel which illustrate each character's stormy or calm nature.
2. Industrialisation and New Class Structures
 - How is class represented in Wuthering Heights?
 - Are there any passages or incidents where different class types are juxtaposed?
 - What are the characters' attitudes towards class? Is anyone treated differently because they are seen to be of a different class?
3. Patriarchy and Abusive Patriarchs
 - Who are the patriarchal figures at the beginning of Wuthering Heights? How do these change and what effect does it have on each family?
 - Look at the different patriarchal figures throughout Wuthering Heights. How do they use their authority over others?
4. Childhood and Family
 - How is childhood represented in Wuthering Heights? Are there different kinds of childhood and if so what effects do these have on the characters?
 - How are children treated in Wuthering Heights? Look at different characters and compare their childhoods – how does this affect their character and behaviour as adults?
5. Confinement and Escape
 - Which characters are confined in Wuthering Heights? Are these confinements voluntary or are they forced upon the characters? Why?
 - What effect does confinement have on the different characters?
 - Which characters 'escape' and why? What effect does this have on the characters and plot?
6. Displacement and Exile
 - Find instances where characters are displaced in Wuthering Heights. Why has this happened? Is it by accident or by another character's design?
 - Which characters are exiled in Wuthering Heights? Is this exile self imposed or has someone else made it happen? Why?
7. Nature
 - Which characters are 'in touch' with nature? What effect does this have on their relationships?
 - Find passages which describe nature. What is the author trying to evoke with these passages?

8. Suffering

- Which characters suffer in Wuthering Heights? Do they suffer emotionally or physically?
- Are there instances where emotional suffering manifests itself physically? Do characters make themselves suffer deliberately? Why?
- Do characters find salvation through suffering?

9. The Supernatural

- Where in the novel is the supernatural represented?
- What effect does the supernatural and its presence in the novel have on the atmosphere of the story?

Drama & English Activities: Language and Character

Aim:

- To explore the language of the text and how the author uses nature to portray characters and their emotions.

Activity: Complete the table, by comparing characters in *Wuthering Heights* to animals.

Animal	Characteristics	Character	Text
Wolf	Violent or aggressive. Unpredictable Sharp Snappy Dominant Protective.	Heathcliff	Chapter 1 'Pitiless, wolfish man' 'like a mad dog'

Activity: Students chose an animal from the above table. Students walk around the space, with the teacher leading them through given situations. The teacher counts from 1 – 10 and the students go from their human state into their chosen animal state.

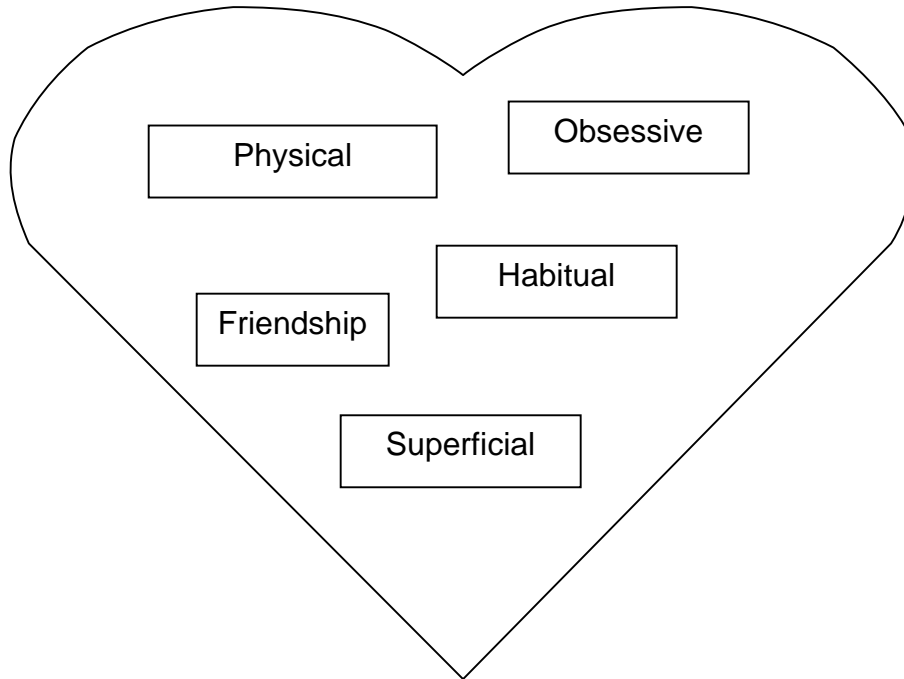
Activity: Place the names of the characters from *Wuthering Hieghts* on flash cards. The students are in two teams; the group elects one person to represent them. The teacher gives the representative a flash card and they must use mime to convey the character. The quickest team to say who the character is on the flash card wins. Students can use animal characteristics to portray the characters in the story.

Drama & English Activities: Love Is...

Aims:

- To explore different opinions on what love means.
- To examine the relationships in *Wuthering Heights* and to see how love is viewed in different ways.

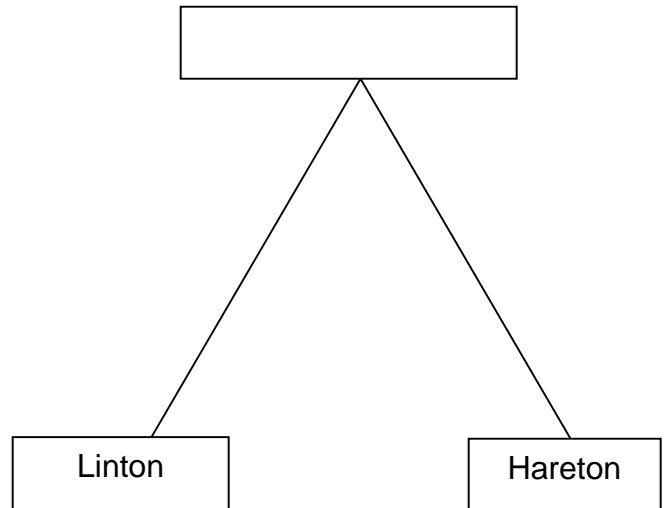
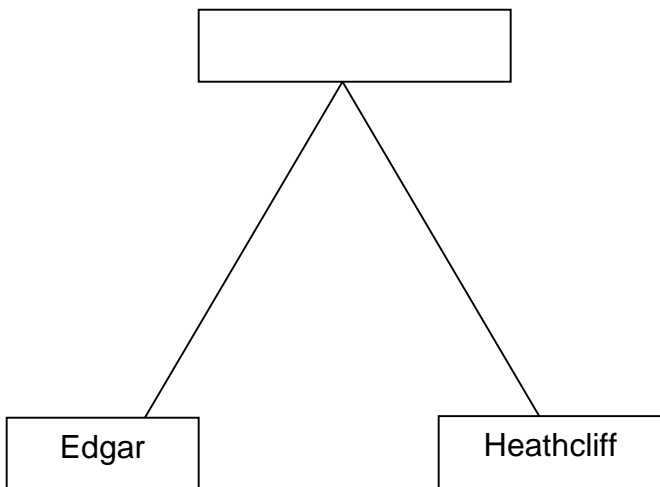
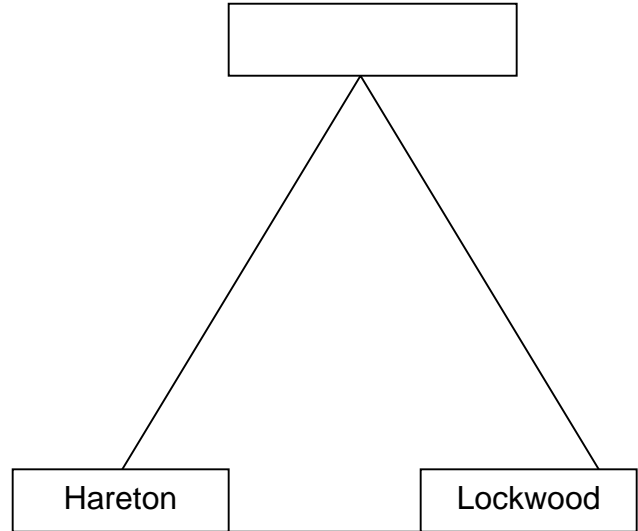
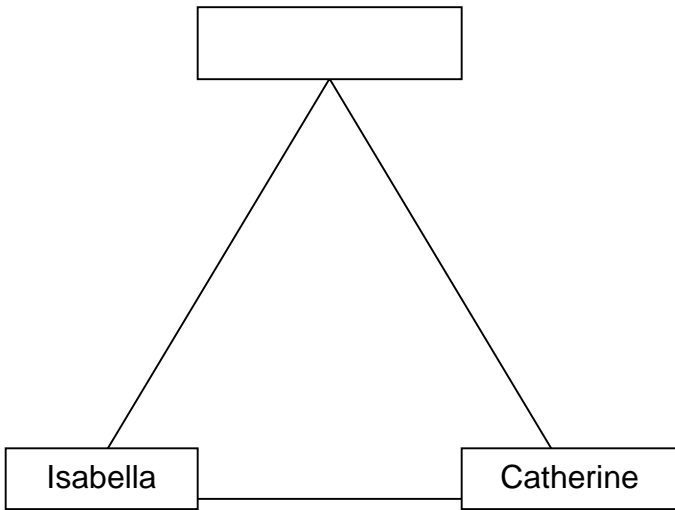
Talk about different types of love:



Discussion: In what ways do the characters in *Wuthering Heights* love one another?

Drama & English Activities: Love Triangles

Complete the love triangles, to identify which characters in *Wuthering Heights* are in love with one another.



Drama & English Activities: Catherine's Decision

Aims:

- To use the text as a stimulus to examine the characters and their emotions.
- To adapt a novel or a given piece of text into a script to perform.

"I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it. It would degrade me to marry Heathcliff now; so he shall never know how I love him: and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire."

Ere this speech ended, I became sensible of Heathcliff's presence. Having noticed a slight movement, I turned my head, and saw him rise from the bench, and steal out noiselessly. He had listened till he heard Catherine say it would degrade her to marry him, and then he stayed to hear no further.

"My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and *he* remained, *I* should still continue to be; and if all else remained and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I *am* Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being."
Wuthering Heights

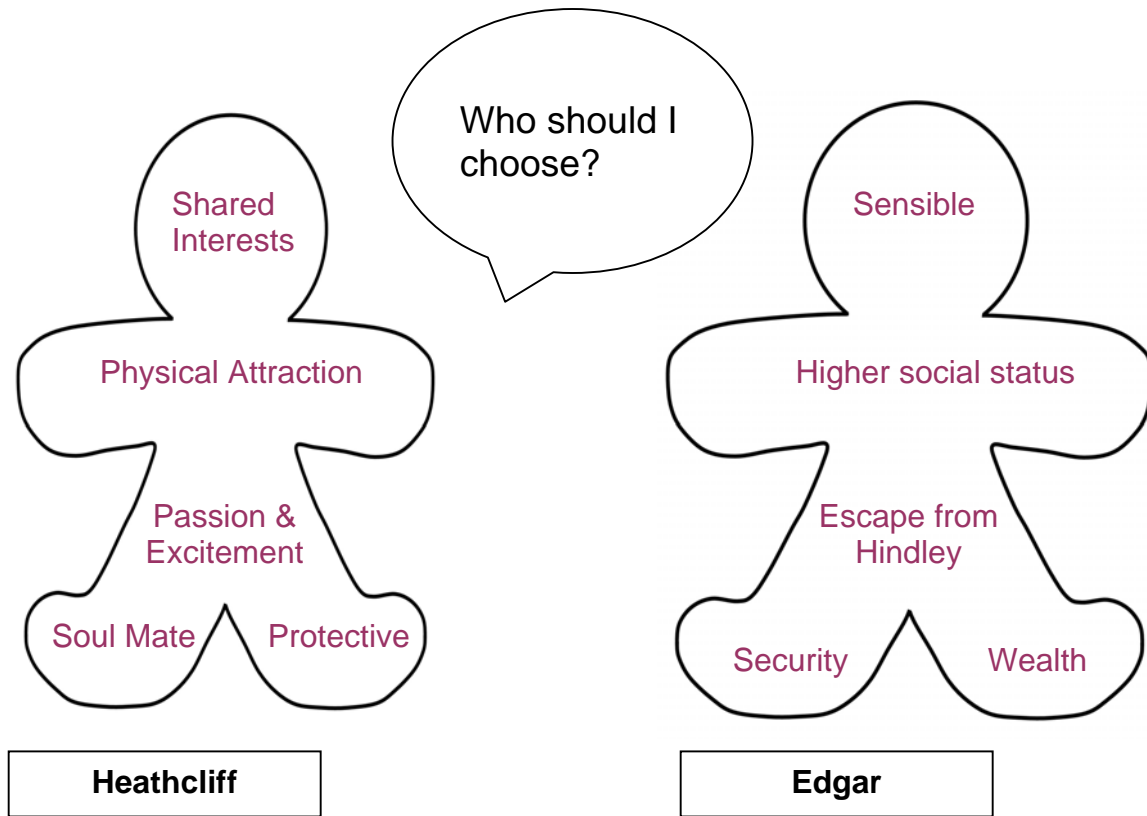
Activity: Adapt the above text into a monologue or a duologue, to convey Catherine's emotions towards Heathcliff and Edgar. Ask the students to perform their monologue or duologue to the rest of the class.

Activity: The teacher identifies one side of the room as agree and the other disagree. The teacher reads one of the statements below and the students must decide whether they agree or disagree with what has been said.

Statements:

- You would marry someone only because they were wealthy.
- You don't need to be in love with someone when you get married, because you can grow to love one another.
- You would stay in a relationship with someone you loved, even if that person doesn't love you.
- You would give up your family to be with someone you loved.
- You would accept it if someone you loved, married someone else.

Activity: Complete the characters by writing inside their bodies what they could offer Catherine Earnshaw if she were to marry them.



Discussion:

- What are the differences between Edgar and Heathcliff?
- Who would you choose to marry and why?

Activities:

Thought Tracking: In groups of three, one person performs the role of Catherine, who can't decide who to marry. The other two members of the group are Catherine's thoughts; one is biased towards Heathcliff and the other is biased towards Edgar.

Forum Theatre: Use Forum Theatre to create the moment when Catherine is discussing with Nelly who she should marry. Show the moment when Heathcliff overhears the conversation, show the different outcomes that could have happened. The audience shouts freeze to stop the action, when they think it necessary, to suggest a different action or direction. A member of the audience can either make a suggestion or step into the role. *Example: What would happen if Heathcliff confronted Catherine about why she wouldn't marry him?*

Subtext / Asides: Create the scene when Heathcliff returns. Show the moment when he arrives at Thrushcross Grange to see Catherine and she reintroduces Heathcliff to Edgar. During the scene each of the characters make an aside to the audience, to say what they are really thinking. *Example: Edgar does not like Heathcliff, but has to be polite to please Catherine.*

Drama & English Activities: Atmosphere and Location

Aims:

- To explore how atmosphere and change in mood are used to convey different locations in *Wuthering Heights*.
- To use text, sound and movement to explore ways to create atmosphere and locations and to understand that your environment can affect your way of living.

Activity: Complete the table below, describing the advantages and disadvantages to living in either a city or a rural village. Identify the problems you would face as a teenager growing up in the two contrasting locations.

City	Rural Village
Pollution Lack of space	Lack of opportunities Lack of entertainment

Activity: Use the extracts of text below to discuss the differences between *Wuthering Heights* and *Thrushcross Grange*.

Wuthering Heights:

“Wuthering being a significant provincial adjective, descriptive atmospheric tumult to which station is exposed in storm weather. Pure bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of house: and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun.”

Wuthering Heights

Thrushcross Grange:

“It was beautiful, a splendid place carpeted with crimson, and crimson covered chairs and tables a pure white ceiling bordered with gold, a shower of glass drops hanging in silver chains from the centre, shimmering with little soft tapers.”

Wuthering Heights

Wuthering Heights	Thrushcross Grange
Not well kept Wild Uncivilised	Cosy Warm Welcoming

Discussion:

- Why is the word 'Wuthering' used for the name of the house and how does this mirror the conditions and inhabitants that live there?
- How does Catherine's mood change when she is at Thrushcross Grange?

Drama Activities:

Physical Theatre: Everyone in the group uses their body to create the two different houses in Wuthering Heights. The student's work as an ensemble to create the house, showing how it moves and reacts to what goes on inside. *For example:* Show the effect the weather has on the house or what happens when Heafcliff enters the Thrushcross Grange. Another example is one student could act as Catherine Linton trapped inside the house; demonstrating how the environment affects her.

Freeze Frame / Split Staging: Using two sides of the room, create two contrasting freeze frames to show the Earnshaw's and the Linton's. Discuss how the two families are different. Bring the freeze frames to life; while the action takes place on one side of the room the other group freeze.

Soundscape: Using voice and musical instruments, create sounds that convey the atmosphere of the moors. *For example:* Creaking doors, wind, trees rustling, thunder and lightning.

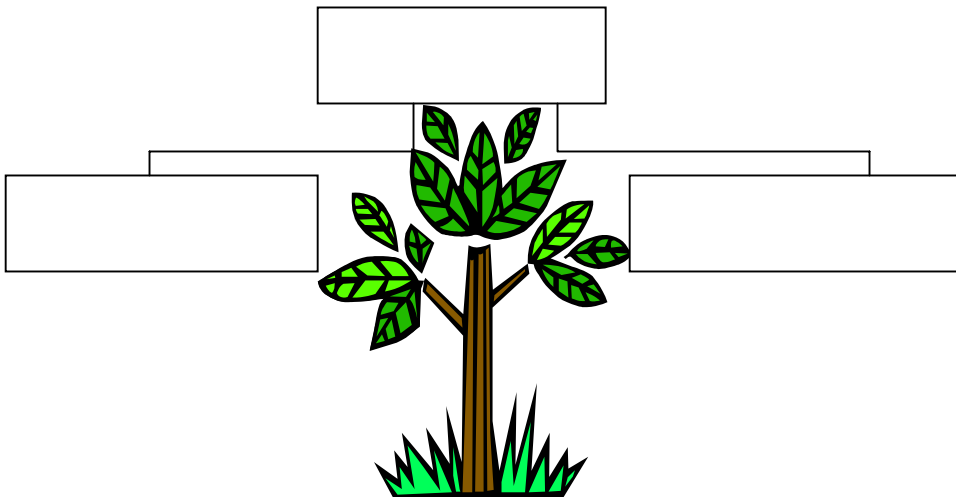
Improvisation: Create a scene where you are trapped and can't get out. Show how this affects you, the problems you face and how you deal with the situation.

Drama & English Activities: Family Trees

Aims:

- To explore family history, social class and status.

Activity: Ask the students to explore their own family history and create a family tree.



Activity: Imagine you are an outsider like Heathcliff, how would you feel and where would you go to find out about your family history?

Activity: Create a will, identifying what belongings you would leave behind and to whom you would leave them.

<p>I (<i>name</i>) _____ of (<i>address</i>) _____ declare this to be my last will and testament.</p> <p>I revoke all my earlier testamentary dispositions.</p> <p>Appointment of executors: I appoint _____ of _____ to be my executor.</p> <p style="text-align: center;">Personal possessions:</p> <p>I give _____ to _____ I give _____ to _____ I give _____ to _____</p> <p>Signed by _____ to give effect to this will, in the presence of two witnesses, present at the same time to have find this will in the presence of me. Witness signature _____ Date: _____</p>

Activity:

- Devise a scene where an outsider becomes part of a group. Show how the outsider feels and the impact it has on the group. For example: a family has adopted someone.

Activity: Think about sibling rivalry:

- Devise a scene where all the siblings are trying to prove that they are better than one another and are fighting for the attention of their parents.
- Show a scene where a brother or sister has stolen your inheritance.

More English & Drama Activities

Activity: Mr Lockwood and Nelly narrate the story. In small groups one person acts as the narrator and the rest of the group create flashbacks, which show the key moments in the story.

Aim: To explore the structure of the story.

Activity: Research poems written by Emily Brontë. Experiment with different ways to read the poem. Perform the poem using movement or use the poem as a stimulus to create a short devised piece.

Aim: To explore other literature by Emily Brontë.

Discussion: Why does Heathcliff seek revenge? *For example: He is humiliated, his identity has been taken away from him and he is jealous.*

Activity: Imagine that you are Heathcliff and you have been found guilty of committing adultery or another crime. Try to make up an excuse to justify your actions. One person could play Heathcliff, while the rest of the group hotseat the character.

Aim: To explore Heathcliff's motives and the reasons behind why he wants revenge.

Wuthering Heights Quiz

Question	Answer
1. What year was the novel first published?	
2. What is the name over the door of Wuthering Heights?	
3. Who is Heathcliff named after?	
4. Who are Linton's parents?	
5. Who does Edgar Linton marry?	
6. How old is Catherine when she first meets the Linton Family?	
7. What is the name of the tenant of Thrushcross Grange?	
8. What is the name of the housekeeper who tells the story?	
9. Who is the male servant at Wuthering Heights?	
10. What is Hareton's mother's name?	
11. Who is Catherine Earnshaw's brother?	

Answers:

- | | | | |
|-----------------------------|----------------------------|------------------------|-------------|
| 1) 1801 | 4) Isabella and Heathcliff | 7) Mr Lockwood | 10) Frances |
| 2) Earnshaw | 5) Catherine Earnshaw | 8) Ellen (Nellie) Dean | 11) Hindley |
| 3) The Earnshaws' dead son. | 6) 12 years old | 9) Joseph | |

Useful Resources

Useful Links:

http://www.bbc.co.uk/history/historic_figures/bronte_sisters.shtml

Information about the Brontë sisters from the BBC website

http://www.bronte.info/index.php?option=com_frontpage&Itemid=26

The official website of the Brontë Parsonage Museum and the Brontë Society

http://academic.brooklyn.cuny.edu/english/melani/novel_19c/wuthering/index.htm

An academic website with information about the life of Emily Brontë and detailed discussion of *Wuthering Heights*.

Useful Books:

Brontë, Emily (Ed. Janet Gezari); *Complete Poems* (Penguin Classics, 1992)

Brontë, Emily; *Wuthering Heights* (Oxford Worlds Classics, 1998)

Dinsdale, Ann; *The Brontës at Haworth* (Frances Lincoln Publishers, 2006)

Gaskell, Elizabeth; *The Life of Charlotte Brontë* (Penguin Classics, 1998)

Useful Films:

Wuthering Heights, 1939, dir. William Wyler

This film version features Laurence Olivier as Heathcliff, but finishes following Cathy's death.

Wuthering Heights, 1992, dir. Peter Kosminsky

This film is much more detailed and follows the original plot of the novel more closely than other versions.

Wuthering Heights, 1999, dir. David Skynner

This television version of the story also retains much of the original plot.