

# WUTHERING HEIGHTS

DRAMA TEACHING RESOURCE









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# INTRODUCTION / HOW TO USE THIS RESOURCE

This pack is designed to support students and their teachers in responding to the production of *Wuthering Heights*. We have divided activities into categories related to: written responses to live productions, devising work inspired by *Inspector Sands*, and developing skills in performance and production design. This pack can also be used to support Arts Award at Explore and Bronze Levels.

Relevant sections are marked, in the contents and throughout the pack, with the four icons below:

-  **Live production**
-  **Devising**
-  **Scripted performance**
-  **Arts Award**

In this production, *Inspector Sands* asks the question “If it takes a village to raise a child, does it take a village to create a monster?” This is a question that threads through all of the exercises and information below and can support students’ evaluative responses to the production.

*This resource was created by Susie Ferguson (Education Resource Consultant), Ailbhe Treacy (Wuthering Heights Education Coordinator), Izzy Taylor (Maternity Cover - Engagement and Participation Producer) and Andrea Pieri Gonzalez (Engagement and Participation Producer) and designed by Ivan Gonzalez.*

*Production images by Alex Brenner, photoshoot images by Stefan Lange, rehearsal images by Paul Blakemore.*



Developed with the support of Bristol Old Vic Ferment, UCL Culture, The Royal Central School of Speech and Drama and Jacksons Lane. Supported using public funding by the National Lottery through Arts Council England.



# CAST AND CREATIVE TEAM



Created by  
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Adaptation conceived & developed by  
**Lucinka Eisler and Ben Lewis**

**A CHINA PLATE, INSPECTOR SANDS, ROYAL & DERNGATE, NORTHAMPTON AND OXFORD PLAYHOUSE CO-PRODUCTION**

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**Lucinka Eisler**

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**Jamie Vartan**

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**Elena Peña & Dan Balfour**

Lighting Designer  
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Costume Designer  
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**Shally Gadhoke**

Supporting the production  
**Intimacy On Set**

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**Rose Ryan**

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**Veniece Forde**

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**Roisin Symes**

Assistant Stage Manager  
**Fran De'Ath**

Technical Stage Manager  
**Verity Clayton**

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**Ailbhe Treacy**

Teaching Resource Consultant  
**Susie Ferguson**

Workshop Facilitators  
**Emily Summers & Lakeisha Lynch Stevens**

## CAST

Hindley / Hareton  
**John Askew (he/him)**

Catherine  
**Lua Bairstow (they/she)**

Heathcliff  
**Ike Bennett (he/him)**

Earnshaw / Edgar / Linton  
**Leander Deeny (he/him)**

Nelly | **Giulia Innocenti (she/her)**

Isabella / Frances / Young Cathy  
**Nicole Sawyerr (she/her)**



# SYNOPSIS



The main question that this production aimed to explore is:

*If it takes a village to raise a child, does it take a village to create a monster?*

In this adaptation of *Wuthering Heights*, the housekeeper Nelly is our narrator. Alone in the middle of the night, haunted by the past, she is condemned to relive her story over and over. Throughout the course of the play, Nelly will be forced to reckon with her demons and recognise her role in it all.

## QUICK SUMMARY

On the Yorkshire moors, the affluent Earnshaw family adopt a boy named Heathcliff. Catherine Earnshaw and Heathcliff's passionate love and jealousy forms the basis of the story, in which loyalty, family, revenge, abuse and forgiveness are explored in this adaptation of Emily Brontë's classic novel.

## DETAILED SUMMARY

### Act 1

**Nelly** – the orphan of Earnshaw's servant - and his two children, **Catherine and Hindley**, await the return of their father **Earnshaw** from Liverpool. Upon his return, they are shocked to discover that he has brought a bedraggled child home with him for reasons unknown (is it charity, an act of atonement or something quite different?) and introduces the child to Catherine and Hindley as their brother, naming him **Heathcliff**.

Upon his arrival, the dynamic at Wuthering Heights changes. Nelly becomes the family servant and is treated as such, meanwhile Catherine and Heathcliff become close friends.

As the children grow older, a rivalry forms between Heathcliff and Hindley as they compete for their father's attention. The outcome of the rivalry is that Earnshaw

decides to send Hindley to boarding school to "make a man" of him.

In the absence of Hindley, Catherine and Heathcliff's friendship continues to blossom and Earnshaw becomes increasingly unwell, eventually resulting in his death.



## Act 2

Hindley returns for his father's funeral with a surprise; he has married a woman named **Frances** in secret and what's more, she is pregnant. Hindley assumes the role of patriarch and instructs Heathcliff to work on the land as a servant.

Heathcliff and Catherine ignore their brother and instead run amok across the moors, eventually coming across Thrushcross Grange. Whilst taunting the inhabitants, siblings **Edgar and Isabella Linton**, Catherine is bitten by the family's bulldog and injured. A servant brings her inside to be tended to, but Heathcliff is barred from the home and sent away.

Catherine returns to Wuthering Heights a few weeks later and has morphed into the image of a young lady, the total opposite to Heathcliff, who appears to have become the servant Hindley demanded. Edgar and Isabella arrive at Wuthering Heights and the meeting promptly turns sour, resulting in Hindley beating Heathcliff as punishment.

A while later, Frances gives birth to a boy – **Hareton**, and she then dies shortly afterwards. Nelly cares for the child whilst Hindley descends into drunkenness and despair, choosing to humiliate and abuse Heathcliff all the while. Hindley continues to behave erratically which results in an accident where Hareton is almost killed.

Catherine confides in Nelly that Edgar has proposed to her and has plenty of reasons why she accepted his proposal. However, she further confesses that if only Heathcliff were of a higher status then there would be no question of who she truly wishes to marry. Unbeknown to Catherine, Heathcliff has heard only part of her conversation and leaves before he can learn just how much Catherine cares for him. Catherine searches for him, but it is too late – Heathcliff has gone.

Catherine marries Edgar and commands Nelly to come with her to her new home, Thrushcross Grange. Having raised him since he was a baby, Nelly is forced to leave Hareton behind at Wuthering Heights to accompany her mistress.

## Act 3

Nelly struggles to acclimatise to life at Thrushcross Grange and it appears that Catherine does too, although she is pregnant and appears to have found a kind of happiness.

Heathcliff, now a well-dressed gentleman, arrives unexpectedly at Thrushcross Grange and requests to see Catherine who is overjoyed to see him, if a little mesmerised by his new appearance. He tells her that he is staying at Wuthering Heights, having coaxed Hindley to invite him to stay there with the offer of gifts.

As Catherine and Heathcliff once again wander the moors, Isabella confesses that she loves Heathcliff. Catherine demands Heathcliff's opinion of this revelation and cruelly teases Isabella – but an idea is planted in Heathcliff's mind.

Heathcliff begins to seemingly seduce Isabella, irritating Catherine and frightening Edgar, who attempts to quash the relationship before it can begin, demanding Heathcliff leave and never return to Thrushcross Grange. Alas, Heathcliff continues to goad Edgar, who eventually decides to half-heartedly attack him, before promptly running off to get help. The fracas results in Edgar returning and giving Catherine an ultimatum: either she gives up Heathcliff or Edgar.





However, Catherine does not respond to this ultimatum and instead locks herself away. She emerges three days later in an apparently unstable state of mind, flying into a rage when Edgar reveals Nelly to be the source of his information concerning Heathcliff.

The next night, Heathcliff invites Isabella away with him and they marry. Edgar is appalled at their relationship, and resolves that she has disowned him and ceases contact with his sister. Over time, Heathcliff becomes bored of Isabella and returns to Thrushcross Grange.

Heathcliff demands that Nelly allow him to enter Thrushcross so that he can see the unwell Catherine alone. When he enters, Catherine has deteriorated greatly and tells Heathcliff that it is he that has caused her to be so gravely ill. Shortly after, she births her daughter (**Little Cathy**) and dies.

Isabella returns to Thrushcross Grange, wild and furiously condemning Heathcliff for his cruelty during their marriage. She tells how, upon returning to Wuthering Heights after Catherine's funeral, Heathcliff beats Hindley to near death. Six months later, Hindley dies too and Heathcliff becomes the master of Wuthering Heights.

## Act 4

Behind the closed gates of Thrushcross Grange, Little Cathy grows up sheltered by Edgar and Nelly. As she becomes older, she becomes restless with her isolation and seeks to explore beyond their home. Cathy's hopes are answered when Linton, Isabella's sickly son, comes to live at Thrushcross Grange.

However, Heathcliff immediately sends Hareton to collect Linton. Nelly delivers him to his estranged father at Wuthering Heights. Meanwhile, at Thrushcross Grange, Cathy is distraught that her hopes of having a playmate have been dashed as soon as they arose.

A few years pass and Cathy finally persuades her father to allow her to visit the moors but only if she is accompanied by Nelly. Upon the moors, Cathy meets Hareton who is accompanied by Heathcliff. Despite Nelly's attempts to refuse his offer, Heathcliff invites Cathy to visit Wuthering Heights where she is reunited with Linton once more. Heathcliff insists that Cathy visits whenever she pleases.



Edgar refuses to permit Cathy to visit Wuthering Heights again. She embarks upon a secret exchange of letters with Linton, which become increasingly romantic. Nelly begins to throw Linton's letters on the fire and the exchange stops.

A while later, Edgar becomes ill with a supposed head cold and Cathy becomes fearful of what might happen if he doesn't survive the illness. In an attempt to lighten Cathy's mood, Nelly takes her out onto the moors where they meet Heathcliff once again.

Under the pretense of saving Linton from death, Heathcliff lures Cathy and the unwilling Nelly back to Wuthering Heights and refuses to let them leave. Whilst Cathy and Linton are married by Heathcliff, Nelly is locked away for five days at Wuthering Heights. When she is eventually freed, it is Linton and Cathy who are locked away. However, Cathy manages to escape to Thrushcross Grange to see her dying father.

Upon the death of Edgar, Heathcliff's plan finally is complete: Cathy's marriage to Linton means her entire inheritance, including Thrushcross Grange, goes to her husband – ergo to Heathcliff. Cathy is taken back to Wuthering Heights, where Linton dies a short while later.

## Act 5

Nelly, fearful and enraged, returns to Wuthering Heights to care for Cathy. Nelly remains at Wuthering Heights as housekeeper, caring for Cathy and Hareton as time passes on. Cathy taunts and teases Hareton for her own entertainment – demanding he be her friend. Just like Catherine and Heathcliff, Cathy and Hareton eventually grow closer.

Meanwhile, Heathcliff grows restless – haunted by Catherine, his will to live deteriorates. He gives Nelly one final order and dies.





# CHARACTER BREAKDOWNS



*When casting for a production, the team create 'character breakdowns' of each of the characters so that casting agents and the actors are able to see what they're looking for from the role. These character descriptions below come from these breakdowns - this is part of what the actors would have received when they first auditioned for the parts.*

## Nelly

Housekeeper at Wuthering Heights, responsible for the upbringing of the children who pass through there and Thrushcross Grange. Same age as Hindley, childhood companions, at one point sweethearts, but was displaced by the arrival of Heathcliff and Hindley's departure. Tries to do the right thing but sometimes can be judgmental, can let her own jealousies and frustrations determine her actions. Must come to terms with her own agency and failings in how Heathcliff came to be her nemesis, all the terrible things that have happened.

## Mr. Earnshaw

Patriarch. Misguided drunk. Proud. Inwardly incredibly lonely and grieving his late wife but enraged when disrespected. Beats his children as a matter of course.

## Hindley

Deeply sensitive and as a child has a strong poetic side and love of music but this is quickly knocked out of him by his father, whose love he believes Heathcliff to have usurped. Meets any challenge to his authority/ identity with bullying authoritarianism.

## Catherine

Strong-willed but playful and cheeky. Physically bold. Attracted to danger. Can be operatic/ provocative or utterly lost – often both at once. Enjoys the natural wilds until her lengthy stay at the Grange where she is tutored in how to behave as a 'lady'. She is then caught between two versions of herself and of what it is to be a woman. Kindred spirit to Heathcliff.

## Heathcliff

We meet Heathcliff as a young orphan "starving and houseless" who is 'rescued' by Mr. Earnshaw. He is the ruthless and tragic 'villain' of the story. He is used to fending for himself but he also has a powerful capacity for love, openness and curiosity. This is steadily eroded at Wuthering Heights and an equally strong survivor mentality takes over. He becomes quietly vengeful and calculating, beginning to have a different understanding of how we can use his physical presence.

## Frances

Wife of Hindley. Suspected she has no money she is a surprise arrival into the house when Mr. Earnshaw dies. Brash, speaks her mind, supports Hindley in his violent, authoritarian reign over the children. Dies shortly after childbirth. Aspirational.

## Hareton

Son of Hindley and Frances. Abused by Heathcliff who he sees as a father figure. Ashamed of being illiterate. Confused and angry but quietly loyal and loving.

## Edgar

Brother of Isabella and lives at The Grange. Dotes on Cathy from the moment he sees her, though does not connect to or understand her wilder side. Intellectual, bookish, pedantic, lives in his head.

## Isabella

Sister of Edgar. Moves from naïve girl of privilege to embittered, abused woman. Raised in pure comfort and with a sense of social superiority, she elopes with Heathcliff seeking adventure and passion but becomes desperate and

isolated in a violent, vengeful and loveless marriage before escaping to London to raise her child alone.

## Young Cathy

Daughter of Cathy and Edgar. Grows up enormously sheltered and pampered but well loved. Inherits her mother's love of the wilds and nature. Naturally inquisitive and nurturing, though her closeted upbringing can at times make her seem naïve and condescending. Becomes fierce and strong willed.

## Linton

Son of Heathcliff and Isabella. Brought up away from Wuthering Heights. Has always been of a poorly constitution. Insecure, anxious, bookish like his uncle. Terrified of his father once he meets him – brought up in an environment not unlike Isabella's and utterly unprepared for harsh words or violence.

# THE WUTHERING HEIGHTS FAMILY TREE



**HEATHCLIFF**  
Ike Bennett  
(he/him)



**NELLY**  
Giulia Innocenti  
(she/her)



**CATHERINE**  
Lua Bairstow  
(they/she)



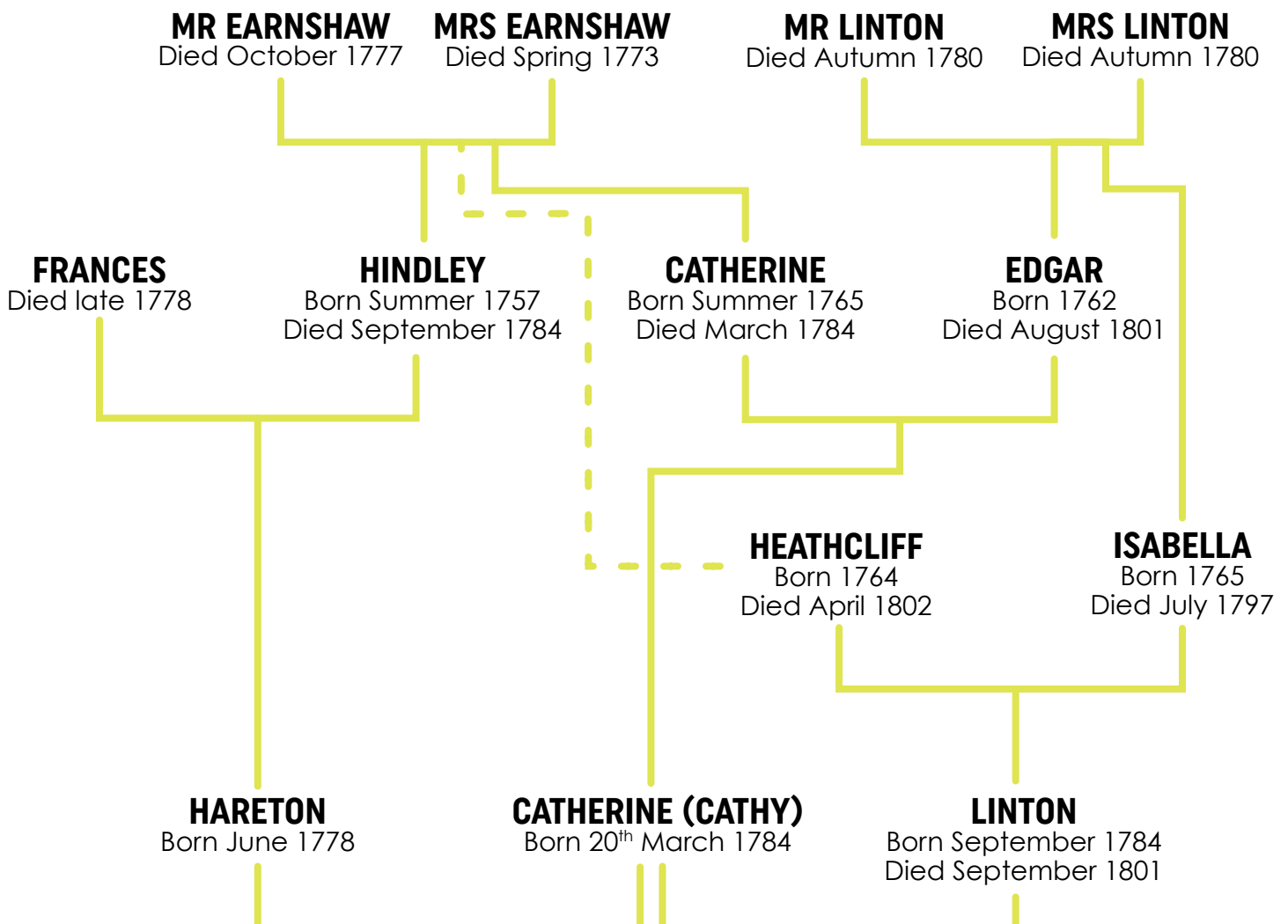
**HINDLEY / HARETON**  
John Askew  
(he/him)



**MR EARNSHAW  
EDGAR / LINTON**  
Leander Deeny  
(he/him)



**ISABELLA / FRANCES  
YOUNG CATHY**  
Nicole Sawyerr  
(she/her)





# MEET THE CREATIVES



*This section is designed to give students insight into the roles and responsibilities of creatives involved in the making of Wuthering Heights. Questions will highlight the activities that each of the team members undertake on a day-to-day basis and the aspects of the creative process that each creative is accountable for.*

Visit <https://vimeo.com/showcase/10202197> to access filmed interviews with the show's actors and director. Visit <https://chinaplatetheatre.com/news-more/> to read interviews with other members of the creative team, including the writer and costume designer.



Explore  
Part B: Explore

Choose one person from the creative team to find out more about. Think about who you've chosen and why and how you'll research them. Record what you've learned about them.



Bronze  
Part C: Arts Inspiration

Choose one person from the creative team to find out more about. Think about who you've chosen and why and how you'll research them. Record what you've learned about them.



# REHEARSAL TECHNIQUES FOR WUTHERING HEIGHTS



*Whilst Wuthering Heights is scripted, the script has been developed over a number of years through practical exploration. At the beginning of the rehearsal process, the cast would start by exploring movement and interactions between characters rather than the words in the script - building understanding of their character and the story physically first and through playful collaboration.*

## EYE CONTACT

**(Suggested Time: 15 – 20 minutes)**

Eye contact is a crucial tool that performers can use to establish and explore relationships. It's a great warm up exercise and it's one that Inspector Sands use to begin conversations about narrative, and trigger ideas for improvisation. It can feel awkward at first, but once the giggles subside this is a brilliant exercise to begin understanding the impact of eye contact.

- A) Find a partner in the space and label yourselves A and B
- B) Standing opposite each other with approximately 1 meter of space between you, maintain eye contact for 1 minute.
- C) Standing opposite each other with as much space as possible between you, maintain eye contact for 1 minute.
- D) Out of A and B, instruct one to sit and the other to stand. Partners can choose their distance this time and maintain eye contact for 1 minute.

Depending on the mood in the room, students can break to discuss after each new condition or wait to discuss them all at the end of the activity. Consider exploring concepts in the discussions such as:

- Intensity
- Status
- Relationship
- Narrative

The steps of exercise can then be repeated, but this time taking two characters from *Wuthering Heights*, for example, Heathcliff and Catherine. Discussions can then focus on how those relationships were heightened through the use of eye contact and lead into improvisations of certain moments from the novel.

**Teachers Note:** You might also consider repeating the activity with some students performing and others observing.

## CHARACTER DYNAMICS

**(Suggested Time: 10 – 15 minutes)**

- A) Ask the group to get into pairs and label themselves A & B.
- B) Facing each other, ask them to put their palms up to each other's, but without touching. It's important to establish and maintain eye contact at this point.
- C) A leads B's palm around. B follows the movement. Start in one spot - playing with levels, speed and directions. Swap over.
- D) Repeat the activity with music
- E) Ask some pairs to share back their work. Ask the students what narratives might be developing.

If there is time, add in additional rules such as A wants to get B's eye contact. B is going to avoid making eye contact. Ask the group what other rules they could try out.



# EXPLORING THE TEXT: WORKING WITH SOURCE MATERIAL



*In this section, you can learn about how Inspector Sands has worked with source material. For your own devised work, you are likely to be working with stimulus material which might be an existing text, theme, character, image etc. These exercises are designed to mirror Inspector Sands working methods and assist students in their own devised work.*

*This production of Wuthering Heights marks the first time Inspector Sands have worked from a pre-existing novel. As well as reading the novel, the company will spend a lot of time listening to the text. It's a rich and visceral piece of writing, with language that is different to the way in which we speak now. Accents are also important, as well as setting, mood, atmosphere and emotion. The challenge of adapting a classic and well-known text is to bring it to life and make it feel relevant and current, rather than a historical re-enactment!*

## EXPLORING CHARACTERS PHYSICALLY

**(Suggested Time: 45 minutes – 1 hours)**

In **Appendix 1A-C** there are some extracts from the novel that might be good starting points to explore characters physically, as well as provide information to base improvisation on. You might use a process like this:

- A) Ask the group to find a space and listen to the description being read and form a pose based on the character.
- B) Ask the group to listen to the description again and begin moving around the space in character.

Repeat this part of the exercise with all three characters.

- C) Ask the group to divide into subgroups where they will be assigned one character description (Appendix 1 A-C).
- D) In their group, ask the students to explore moments from their description and improvise around them. Students should explore each moment several times and swap in performers and observers.

**Teachers Note:** Encourage students to think

carefully about how they are exploring characterisation using the voice as well as the body.

- E) Ask the group to form an audience and select a moment they wish to see improvised from each character description. If there is time you could ask multiple volunteers to perform each moment.
- F) Allow time for discussion, exploring how the actors made creative decisions as well as what the audience understood from the interpretation of the character.

**Teacher Note:** This production of *Wuthering Heights* portrays these characters at various different ages. You may wish to explore this in your own drama studio.

**Arts Award**  
Explore/Bronze  
Part A

Using the *Wuthering heights* resources, you can take part in different arts activities. Tell us about two of the arts activities you took part in.

Record taking part in these activities. You can do this through annotated photos/ drawings, writing, video, blog posts, audio recordings.

# IMPROVISATION: PLAY THE MOMENT

**(Suggested Time: 20 – 30 minutes)**

We can improvise around key moments of a text to develop our own version, or adaptation, of what is happening in a particular moment of the narrative. Using moments from the stage directions, ask your students to explore and play each moment. It's important to encourage the students to try out many different versions in the process.

**Play the moment:** The children Nelly and Hindley are playing; Catherine is deliberately excluded from their fun. There are no adults present.

*Nelly and Hindley are playing at house. Catherine is excluded, bullied, made to wait on them like a servant. It's gone a bit Lord of the Flies with no adults around.*

**Teachers Note:** You could guide students to explore and evaluate the creation of relationships and how they are communicated to an audience.

**Play the moment:** The father, Earnshaw, arrives home from Liverpool – the children have been waiting for three days and expect the presents they demanded from him, which he promised to deliver.

*The door swings open. Storms swoops in. Silhouette in the doorway. Mr. Earnshaw staggers in. A larger than life presence in Nelly's impressionistic childhood memory. Perhaps his voice is treated on microphone somehow.*

**Teachers Note:** You could guide the pupils to focus on how the children react and respond in the immediate – how can performers create a change in mood.

**Play the moment:** The father has brought with him an unknown boy who he places on the kitchen table for everyone to look at.

*Heathcliff as a young boy, muddy and ragged. He is wrapped in a coat. He is hauled, kicking and fighting inside the coat, and placed on the table for everyone to look at it, like a specimen in a Petri dish.*

*Mr. Earnshaw is very pleased with himself, proud of this act of charity/moral accounting.*

**Teachers Note:** You could guide the pupils to explore the change in the family dynamic and the introduction of the character (Heathcliff). Encourage pupils to carefully consider where the kitchen table might be placed.

**Play the moment:** The stranger is taken to be bathed. The father sits in his chair and the remaining children begin to rifle through his bag searching for their gifts.

*She puts it on and pulls out a bath and begins impatiently undressing Heathcliff. She reacts to his smell. Earnshaw grabs a bottle of drink, and heads off, goes to sit in the high, throne-like chair where we saw Heathcliff before. Catherine and Hindley search Earnshaw's bag. The fiddle is crushed, the whip is nowhere to be seen.*

Explore and discuss with the group the approach they took when exploring the stage directions. You may further your conversation by discussing how you might "play the moment" based on other types of text-based stimuli.



# STATUS WALK

**(Suggested Time: 10 - 15 minutes)**

Ask the group to define the term 'status'. Prompt them to discuss real examples of people who they might consider to be high status or low status and how they reached that conclusion.

Ask the group to form a circle with a good amount of space between each person. Give each member of the group a Status Card [Appendix 2] and direct them to not show anyone else the details on their card.

Direct the group to now find a space in the room and spend some time adopting physical elements including posture, gait, body language, mannerisms.

- A) Direct the group to move around the space as if they are completely alone and not being observed by anyone else.
- B) Direct the group to move around the space and gravitate to other people who are of a similar status – consider using vocal expressions or you might strike up an improvised conversation or a greeting e.g. Good Afternoon – you can interact as many people as you choose.
- C) Direct the group to move around the space and this time, gravitate toward someone who is an opposing status to you – again, consider using vocal expressions or you might strike up an improvised conversation or greeting – you can interact with as many people as you choose.

**Teachers Note:** Observe how the group engage with the activity at point B. If needed, advise them to ensure the interactions between the characters are sustained – it's not about trying to engage with as many people as possible!

Discuss:

- Ask those with a **high status** Character Card to share their experiences: what were your gut reactions to the activity?
- Ask those with a **low status** Character Card to share their experiences: what were your gut reactions to the activity?
- Ask the group if they can think of any real-life examples where differences in status can cause problems? What consequences can arise from these circumstances?
- From these discussions, identify potential responses of those who feel undervalued or unfairly treated. What options do they have to respond to their circumstances?

**Teachers Note:** You could prompt discussion to investigate two opposing responses: seeking revenge versus aspiring to improve one's own circumstances.



# USING SOUND AS A STARTING POINT: SOUNDSCAPE

**(Suggested Time: 20 – 30 minutes)**

**Teacher Note:** In this production of *Wuthering Heights*, sound is constantly utilised to create mood and atmosphere, including technology such as microphones, and Foley techniques. Foley sound is the use of objects to recreate sounds such as walking on gravel, closing and opening doors etc. and when used in theatre is often done in full view of the audience. The exercise below requires some preparation, including obtaining a variety of instruments and everyday items which students can use to explore sound. If possible, bring in objects such as vegetables, pots, books, wooden spoons, coins, plastic buckets, etc. for the group to experiment with.

## Soundscape challenge

Imagine that you are in charge of sound for a radio play. Using the items provided by the teacher, create the soundscape required to create the following locations:

- A busy cafe
- Traffic on a rainy day
- The school canteen
- A church that is popular with tourists as well as worshippers
- Dawn

Once you have created a soundscape for each one, ask another group to listen to what you have created. Ask for feedback on the following:

- Realism
- The 'ebb and flow' of the noise - does it provide any kind of narrative arc? (e.g. pauses between splashes on a road in the rain, gaps between birdsong at dawn...)
- Have you created mood and atmosphere, or simply a clear location? How can you develop a focus on mood and atmosphere?

Now consider how Foley sound and soundscapes might be used on stage for a visual performance. Dialogue and stage action need to be enhanced by the sound, but not compete with it.





# EXPLORING THE TEXT THROUGH FOLEY TECHNIQUES

**(Suggested Time: 45 minutes - 1 hour)**

**Teachers Note:** For this activity, students will explore how sound can impact drama, reflecting on the use of sound in *Wuthering Heights*.

- A) Ask the group to divide into subgroups of 4 or 5 and allocate one extract (Appendix 3A-D) per group – this can be the same extract or different ones.
- B) Ask each group to read through their extract, then nominate a director to help the group stage it. They should think about: physicality of character, staging (levels or use of space), sound, etc.

C) In this production foley sound techniques were a key element. Using the objects provided, encourage the group to explore creating different sounds that might be in the scene.

D) Give the group time to develop their scenes (30 - 40 minutes).

- E) Share these back. Think about the following questions:
- As an audience - what did you think the group conveyed effectively from their extract? How did they do this?
  - As performers/director - what did you find most difficult to 'act' or 'communicate' in this short scene - why?

**Teacher Note:** Encourage students to consider what other environments they can create with their bodies and voices to apply to their own work in the classroom - either in scripted work or in original devised work.



# USING MUSIC - CREATING A PLAYLIST

As well as soundscapes and Foley techniques, live or recorded music can be an effective way to create mood and atmosphere.

Emily Brontë was born in 1818 and died in 1848. Classical composers who were writing at that time include:

- Sibelius
- Dvorak
- Schumann
- Sibelius
- Berlioz

It was also a popular household entertainment to sing together, with or without a piano. Folk songs were handed down through the generations. You might also like to research folk band The Unthanks who created a song cycle of Emily's poems.

Your task: **create a playlist** for the production using classical and/or folk songs. Remember that not every scene needs music, and less is often more! Consider where instrumental music might be more appropriate than music with lyrics.

An alternative use of music would be to use more contemporary music to soundtrack a production, particularly if it is non-naturalistic. Explore, for example, the work of:

- Max Richter
- Craig Armstrong
- Ólafur Arnalds
- Jóhann Jóhannsson
- Alexandre Desplat.

Your task: **create a contemporary music soundtrack** to the production, using the composers above as your starting point. Again, consider that less is more and that not every scene needs an underscore.

Once you have created your playlist, pitch it to the rest of your class, justifying your choices. Your teacher may even reward a winning pitch!

Music is often suggested during the rehearsal and design process by members of the company, not just the sound designer! Listening to a wide range of music can inspire unexpected ideas and exploration. Music allows us to discover and communicate in ways that you might not create by taking a purely 'intellectual' approach to designing sound.

Choose one scene from *Wuthering Heights*. Perform it to another group, without any music. Then apply one piece of music to either feature, or use as an underscore. Ask the audience to evaluate the use of music in that scene. What does it add? What might it detract from the scene? Is there another piece of music the observers could suggest? This is an exploration that can be expanded and developed with budding sound designers in particular, and emphasise the importance of trying out different ideas.





# ADDITIONAL DEVISING ACTIVITIES



This section is designed to provide ways in which to begin the devising process, inspired by the practice used by Inspector Sands.

## MASS OBSERVATION ACTIVITY

**(Suggested Time: varies)**

In 1937 the Mass Observation project was created. It "sought to bridge the gap between how the media represented public opinion and what ordinary people actually felt and thought." By asking ordinary people about their opinions, it explored people's behaviour and what that could tell us about society, without the influence of the media.

- A) Instruct each group to decide on an issue that they think is affecting people today in 2023.
- B) Ask each group to discuss, identify and write down 5 questions that they would like to ask people that they know E.g. when devising *Wuthering Heights*, Inspector Sands were interested in ageing so one of their questions was "When do you think you start growing old?"

- C) Ask the groups to spend a week collating responses from peers, teachers, family, friends
- D) The following week, the students should report back their findings to their group and discuss points of interest
- E) Ask each group from what they have discovered, what aspect of the information has the most dramatic potential?

**Teachers Note:** If this activity is fruitful, you might ask students how they can use this material to

- Create individual characters
- Create dialogue
- Explore narratives and perspectives

If the group decides to continue exploring this material, it is helpful to bear in mind what they want their audience to THINK and FEEL in response to their performance. Remind students to keep asking themselves the question "What needs to be said?"

**Teachers Note:** The exam specifications require students to specify intentions, although this is not always the working method in the Inspector Sand's rehearsal room.



# LIVE THEATRE ANALYSIS



## PREPARATION FOR ANALYSING A PRODUCTION

Give each of your students one or two elements to be looking at within the production, e.g. set / acting / direction / lighting / etc. Once you have divided up the group, these instructions can be given to the students.

In this play, there are a range of themes and ideas that have been drawn from the original novel and made a focus in this adaptation.

Remember that the various elements of staging a production (acting, lighting, sound, set and costume design etc.) will all portray those different elements. Once your teacher has allocated specific elements for you to look at, note down in particular how the following have been highlighted:

- Portrayal of power
- Women in society
- Relationships and dynamics between characters
- The differences in social class and status
- The passage of time

<b>BEFORE THE SHOW</b>	Look around you when you are seated in the auditorium. What can you see and/or hear related to the production? Can you see the set or is it hidden? Is there front of house music? Create a brief sketch of the set (you won't be allowed to take photos in the auditorium for copyright reasons) and label it. You'll find it helpful to use ½ of a page for your sketch.
<b>CHARACTERS AND PERFORMERS</b>	<p>Using the Introduction to Characters list in the full resource pack, you may already have an expectation of how the performers might portray their character.</p> <p>For each character, pay close attention to their first appearance on stage, and then as the play progresses, note if anything changes. For example, whose body language becomes more defensive, aggressive, passive, submissive etc.?</p> <p>When thinking about how facial expression, vocal skills and physical movements (including gesture and mannerism) are used, do remember that they are not used in isolation from each other!</p>
<b>SET DESIGN</b>	There are several different locations in this play. How has the designer made it clear to the audience where these different locations are? How do transitions take place between those different places? Do we see characters travel from one to another, or are there more traditional set changes?
<b>COSTUME DESIGN</b>	During the interval or after the show, try to sketch each costume and label it, in as much detail as you can. As well as considering the items that are worn, it's important to think about the <b>shape, texture, colour, length, fit, fabric</b> and <b>how the costume moves when worn</b> . For example, a character who wears tight fitting clothes will move in a very different way to someone wearing a long, flowing gown. Don't forget to consider hair, wigs, make up and accessories (such as shoes, bags, umbrellas etc.)



<b>COSTUME DESIGN (continued)</b>	<p>You would also benefit from paying attention to how a character's clothes <b>change</b> during the play. For example, how is the progression of time shown? Do some clothes get particularly dirty or damaged during the show? Does a costume become more or less restrictive?</p> <p><b>**Remember that in everyday life, we subconsciously take in a lot of information about a person just from their physical appearance. Your job is to think about the information that the costume designer has provided you and HOW that affects the way you perceive that character. EVERYTHING is deliberate!**</b></p>
<b>LIGHTING DESIGN</b>	<p>Good lighting design should be so subtle and sophisticated that the audience shouldn't notice it! Your job is to observe how lighting has been used to create location &amp; setting, mood and atmosphere. Lighting is used to direct the audience's attention to what the director wants them to see and sometimes to divert our attention away from other areas of the performance space to allow the detail of special effects, tricks or set changes to take place unnoticed. For each location, consider: colour, intensity, direction of light, type of light, how transitions take place between lighting states and how light is used to create different spaces on stage (lighting is often an integral part of set design).</p>



## SOUND DESIGN

Inspector Sands began as a devising theatre company, which means that they always started from stimuli and then worked together to form a script. Often their starting point is a topic or issue that felt pertinent at the time and observing human behaviour in relation to this. They always work collaboratively with members of the creative team, but in particular with Sound Designer, Elena Peña, and with professionals in other sectors who have expertise in the ideas being explored. Like lighting, many sounds are so subtle that you won't necessarily be listening out for them! When making your notes, consider the following:

- Diegetic and non-diegetic sound. Diegetic sound is sound which the characters in the scene might hear, such as birdsong, a radio playing, traffic noise etc. Non-diegetic sound is sound that the audience can hear but the characters don't, for example if underscoring is used to help create mood and atmosphere.
- Recorded sound effects
- Live sound effects
- Use of microphones and amplification. Microphones may help amplify sound, but are any special effects added such as the distortion or echoing of sounds. Every decision will be deliberate!
- Consider where the speakers are in the auditorium. How might that influence the way the audience experiences a scene?



Bronze  
Part B: explore the arts as  
an audience member

Write about your experience of attending Wuthering Heights. Record your trip to the theatre through annotated drawings, copies of tickets/promotional materials, writing, blog posts, etc.



# ANALYSING THE PRODUCTION



## THROUGH A DISCUSSION

**(Suggested Time: 10 – 15 minutes)**

Think back to the production and discuss at the end of your session:

- How did the professional actors make the characters believable in this scene?
- How did your scene 'sound', compared to how the way sound was made in other sections of the show?
- Did this add to the atmosphere? What atmosphere did it create?
- Thinking about the driving question for this production (If it takes a village to raise a child, does it take a village to create a monster? ), what do you think was the moment in the performance that best showed this? How much was this down to the acting, direction, lighting, sound, set/ costume? Why?
- What scene felt most relevant to you, as an audience member?
- What did you find surprising about a) your allocated section? b) the play as a whole?
- What was it about this production that you would not be able to achieve as a film or TV series?



## THROUGH A SLIDING SCALE

**(Suggested Time: 20 – 30 minutes)**

*The purpose of this task is to support students in considering issues around live production which may be referred to in A-Level live production questions, where they are asked to respond to a statement.*

Ask the group to go to one side of the room. Explain that there is a sliding scale - with one side being 'yes, I agree' and the other side being 'no, I disagree'. They can place themselves anywhere along the scale. You might find it useful to mark this out with tape or chalk.

Give the group the following statement:

*"This production was relevant to today and things that are going on in the world at the moment"*

Find out the different opinions from people at different parts of the sliding scale:

- How have they come to this decision?
- What are the key themes that are relevant to now? E.g. representation of women / social exclusion and/or alienation / who holds power/status.
- Can they give examples of moments in the play that have made them come to this conclusion? What elements helped them to decide this - acting, direction, sound, lighting, etc.

Repeat the activity using the next statements:

- "Modern theatre companies rely too much on technical elements rather than performers skill"
- "Adapting classic texts is less challenging than creating new scripts from scratch"
- "Adaptations of classic texts should be performed naturalistically"
- "Adaptations of classic texts MUST be performed non-naturalistically in order to make them engaging for a modern audience"

# WRITING ABOUT THE SHOW:

## TRAFFIC LIGHTING ACTIVITY

For each production element, rate your confidence and ability for the statements below.

**Green = I am fully confident**  
**Amber = I am developing confidence**  
**Red = I need support with this**

PRODUCTION CONCEPT AND PLOT	Green	Amber	Red
I can explain the dramatic intentions of the creative team in three concise sentences			
I can identify three scenes in the production to analyse and evaluate whether the intentions were successfully achieved			
I can summarise the plot of <i>Wuthering Heights</i> in four sentences			
I can articulate what the production made me think and feel during key moments.			

PERFORMANCE	Green	Amber	Red
I can describe and analyse two scenes where actors worked together to create a relationship between characters			
I can describe, analyse and evaluate how two actors created clear characterisation for the role(s) they were playing			
I can fully articulate my emotional response to each named character and identify three scenes for each of them that created those emotions			
I can explain the function of each character and summarise their role in the narrative in three sentences (max)			



<b>LIGHTING</b>	<b>Green</b>	<b>Amber</b>	<b>Red</b>
I can identify three moments in the production where lighting design created and/or enhanced the mood and atmosphere of the play			
I can use technical terminology to describe how lighting effects were created in the play			
I can identify and explain how setting was created through the use of lighting during the production			
I can discuss three scenes in which projection played an important part in the play's narrative			

<b>SOUND</b>	<b>Green</b>	<b>Amber</b>	<b>Red</b>
I can identify, describe and evaluate the use of live sound during the production			
I can identify three specific scenes where sound design was particularly important, and describe them clearly			
I can identify, describe and evaluate the use of recorded sound during the production, using specific scenes to support my comments			

<b>SET</b>	<b>Green</b>	<b>Amber</b>	<b>Red</b>
I can describe the stage at the beginning of the production, and how a sense of location was established			
I can describe how three key settings were created using non-naturalistic methods			
I can discuss how lighting and set design worked together to create a strong sense of setting (time and place)			
I can identify three scenes and refer to them when describing how set was important in supporting the narrative of the play			

## COSTUME

	Green	Amber	Red
I can describe and evaluate the costumes worn by each of the key characters using technical terms to support my descriptions			
I can explain how costume created a sense of a character's personality for three key characters			
I can explain how a character's costume changed through the production to show the passing of time, elements of plot and/or development of character			



Bronze  
Part B: explore the arts as  
an audience member

Can you create artwork inspired by Wuthering Heights? This might be a piece of creative writing, a short performance or a drawing that is in response to one of the resource activities.



# GLOSSARY OF TERMS

*When students are writing about the show, it's important that they use the correct terminology. This allows them to be as accurate as possible in their descriptions and demonstrates understanding of different aspects of how a show is put together. The list below might be useful to accompany any written tasks:*

## **Set:**

Location; colour; texture; scale; levels; space, shape, size, style, stage configuration; transition;

## **Lighting:**

Mood; atmosphere; focus; levels; lantern; strobe; Fresnel; spotlight; LED; parcan; birdie; snap; fade; crossfade; house lights.

## **Performing:**

Age; physical appearance; height; build; accent; pitch, pace, pause, projection; diction; tone; volume; facial expression interaction; eye contact; physical contact; spatial relationships; use of space; gesture; mannerism; gait; posture.

## **Sound:**

Music; sound effect; soundscape; levels; microphone; reverb, fade; speakers; amplifier; routing; echo; recorded; live; distortion; Foley.

## **Costume:**

Fit; shape; texture; size & scale; fabric; cut; distressed/broken down; wigs; hair; mask; make up; accessories; hats; shoes; bags; gloves.





# APPENDIX 1: EXPLORING CHARACTERS PHYSICALLY

## **A) On Heathcliff (with Hindley and Catherine) - recounted by Nelly:**

*"He seemed a sullen, patient child; hardened, perhaps, to ill treatment: he would stand Hindley's blows without winking or shedding a tear, and my pinches moved him only to draw in a breath and open his eyes, as if he had hurt himself by accident, and nobody was to blame. This endurance made Earnshaw furious, when he discovered his son persecuting the poor fatherless child, as he called him. He took to Heathcliff strangely, believing all he said (for that matter, he said precious little, and generally the truth), and petting him up far above Cathy, who was too mischievous and wayward for a favourite."*

## **B) On Catherine (relationship to Heathcliff) - recounted by Nelly:**

*"A wild, wicked slip she was - but she had the bonniest eye, the sweetest smile, and lightest foot in the parish: and, after all, I believe she meant no harm; for when once she made you cry in good earnest, it seldom happened that she would not keep you company, and oblige you to be quiet that you might comfort her. She was much too fond of Heathcliff. The greatest*

*punishment we could invent for her was to keep her separate from him: yet she got chided more than any of us on his account."*

## **C) Description of all the children - recounted by Nelly:**

*"He ran to the window and I to the door, just in time to behold the two Lintons descend from the family carriage, smothered in cloaks and furs, and the Earnshaws dismount from their horse: they often rode to church in winter. Catherine took a hand of each of the children, and brought them into the house and set them before the fire, which quickly put colour into their white faces.*

*"I urged my companion to hasten now and show his amiable humour, and he willingly obeyed; but ill luck would have it that, as he opened the door leading from the kitchen on one side, Hindley opened it on the other. They met, and the master irritated at seeing him clean and cheerful, or perhaps, eager to keep his promise to Mrs Linton, shoved him back with a sudden thrust, and angrily bade Joseph 'keep the fellow out of the room - send him into the garret till dinner is over. He will be cramming his fingers in the tarts and stealing the fruit, if left alone with them a minute."*





# APPENDIX 2: STATUS CARDS

## Mr Earnshaw

### Status Level: 11

Patriarch. Misguided drunk. Proud. Inwardly incredibly lonely and grieving his late wife but enraged when disrespected. Beats his children as a matter of course.

## Heathcliff

### Status Level: 10

We meet Heathcliff as a young orphan "starving and houseless" who is 'rescued' by Mr Earnshaw. He is the ruthless and tragic 'villain' of the story. He is used to fending for himself but he also has a powerful capacity for love, openness and curiosity. This is steadily eroded at Wuthering Heights and an equally strong survivor mentality takes over. He becomes quietly vengeful and calculating, beginning to have a different understanding of how we can use his physical presence.

## Hindley

### Status Level: 9

Deeply sensitive and as a child has a strong poetic side and love of music but this is quickly knocked out of him by his father, whose love he believes Heathcliff to have usurped. Meets any challenge to his authority/ identity with bullying authoritarianism.

## Catherine

### Status Level: 8

Strong-willed but playful and cheeky. Physically bold. Attracted to danger. Can be operatic/ provocative or utterly lost – often both at once. Enjoys the natural wilds until her lengthy stay at the Grange where she is tutored in how to behave as a 'lady'. She is then caught between two versions of herself and of what it is to be a woman. Kindred spirit to Heathcliff.

## Edgar

### Status Level: 7

Brother of Isabella and lives at The Grange. Dotes on Cathy from the moment he sees her, though does not connect to or understand her wilder side. Intellectual, bookish, pedantic, lives in his head.

## Young Cathy

### Status Level: 6

Daughter of Cathy and Edgar. Grows up enormously sheltered and pampered but well loved. Inherits her mother's love of the wilds and nature. Naturally inquisitive and nurturing, though her closeted upbringing can at times make her seem naïve and condescending. Becomes fierce and strong willed.

## Frances

### Status Level: 5

Wife of Hindley. Suspected she has no money she is a surprise arrival into the house when Mr Earnshaw dies. Brash, speaks her mind, supports Hindley in his violent, authoritarian reign over the children. Dies shortly after childbirth. Aspirational.

## Hareton

### Status Level: 2

Son of Hindley and Frances. Abused by Heathcliff who he sees as a father figure. Ashamed of being illiterate. Confused and angry but quietly loyal and loving.

## Isabella

### Status Level: 4

Sister of Edgar. Moves from naïve girl of privilege to embittered, abused woman. Raised in pure comfort and with a sense of social superiority, she elopes with Heathcliff seeking adventure and passion but becomes desperate and isolated in a violent, vengeful and loveless marriage before escaping to London to raise her child alone.

## Nelly

### Status Level: 1

Housekeeper at Wuthering Heights, responsible for the upbringing of the children who pass through there and Thrushcross Grange. Same age as Hindley, childhood companions, at one point sweethearts, but was displaced by the arrival of Heathcliff and Hindley's departure. Tries to do the right thing but sometimes can be judgmental, can let her own jealousies and frustrations determine her actions. Must come to terms with her own agency and failings in how Heathcliff came to be her nemesis, all the terrible things that have happened.

## Linton

### Status Level: 3

Son of Heathcliff and Isabella. Brought up away from Wuthering Heights. Has always been of a poorly constitution. Insecure, anxious, bookish like his uncle. Terrified of his father once he meets him – brought up in an environment not unlike Isabella's and utterly unprepared for harsh words or violence.



# APPENDIX 3: EXTRACTS FOR ANALYSING A PRODUCTION

## EXTRACT A:

**Nelly** (referring to Hindley): He brought with him a wife.

*Proudly*

**Hindley:** This is Frances. My wife.

*Frances's name is added to the family tree.*

*Frances takes off a coat to reveal that she is pregnant. Hindley clears everyone out the way for her.*

*A bottle of champagne is opened from which they swig.*

*Nelly is ordered to bring her things (food, drink, pillows) which she does as she addresses the audience:*

**Nelly:** Who she was, and where she was born, he never informed us. Probably she had neither money nor a decent family, or he wouldn't have kept the marriage secret from his father.

**Hindley:** This is my sister, Catherine. Curtsey. Curtsey. Curtsey!  
*She does so.*  
And this is our servant, Ellen.  
*Nelly curtseys very unwillingly.*

**Nelly:** (to audience) We don't in general take to strangers here. Unless they take to us first.

*Heathcliff has been skulking in the background.*

**Frances:** What about him? Hindley. Who's he?

**Hindley:** Nobody. He is nobody.

*Catherine pulls him forward.*

**Catherine:** This is Heathcliff.

*As if he might not be able to speak English properly:*

**Frances:** And where are you from?

**Heathcliff:** Liverpool.

**Frances:** Liverpool!? But where are you from from?

**Heathcliff:** Liverpool.  
*She laughs.*

**Heathcliff:** It's about 60 miles in that direction. If you set off now, you could be there by this time tomorrow.

*Catherine laughs.*

**Hindley:** Oi. Who told you you could speak to my wife? Heathcliff: She asked me a question.  
You are a servant. And servants do not speak unless spoken to.

**Heathcliff:** She did speak to me.

**Hindley:** Shut it.

**Catherine:** He's not a servant, he's our brother.

**Hindley:** He's not our brother. Look at him. How could he be our brother? He is a gypsy whom we are kind enough to employ to labour on our land. And that's where he should be now.  
Outside, working, with the other lads.  
Did you hear me?  
Did you hear what your master said?

*Heathcliff goes.*

*Hindley sits in Earnshaw's old favourite seat, assumes the throne. He and Frances remain here. Nelly waits on them.*

## EXTRACT B:

**Nelly:** I'm very far from joking, Miss Catherine. You love Edgar Linton because he is handsome, and young, and cheerful, and rich. But there are plenty of other young men in the world. Handsomer, possibly, and richer than he is. What's to stop you from loving them?

**Catherine:** If there are any, none of them live round here. I've never met anyone like Edgar.

**Nelly:** You might. And Edgar Linton won't always be handsome, and young, and he might not always be rich.

**Catherine:** He is now. And that's all I care about.

**Nelly:** Well, that settles it then. Marry him.

**Catherine:** I don't want your permission. I will marry him. But you still haven't told me whether I'm doing the right thing.

**Nelly:** Perfectly right. If people are right to marry only for the present minute. And now, let's hear what you're unhappy about. Everything seems smooth and easy. Where's the obstacle?

*Striking her forehead and chest:*

**Catherine:** Here! And here!

**Nelly:** That's very strange.

**Catherine:** Nelly, do you never dream strange dreams?

**Nelly:** Now and then.

**Catherine:** I've dreamt in my life dreams that have stayed with me forever more and altered the colour of my mind. And this is one.

**Nelly:** I won't hear it.

**Catherine:** If I were in heaven, Nelly, I'd be

extremely miserable.

**Nelly:** Because you're not fit to go there. All sinners would be miserable in heaven.

**Catherine:** I dreamt once that I was there.

**Nelly:** I tell you I won't hearken to your dreams.

*Nelly starts to sing. Catherine moves closer. The dream. Sound and lights shift, hints of how she will haunt her later on.*

**Catherine:** But heaven didn't seem to be my home. And I broke my heart weeping to come back to earth. And the angels were so angry that they flung me out into the middle of the heath above Wuthering Heights, where I woke up sobbing for joy. I've no more business marrying Edgar Linton than I have to be in heaven. And if that wicked man in there had not brought Heathcliff so low, I wouldn't give it a second thought. But... it would degrade me to marry Heathcliff now.

**Nelly:** I noticed a slight movement. I turned my head and I saw Heathcliff rise from the bench, and creep out silently.

*She chooses not to tell Catherine. His departure is another forensic moment, a dramatic turning point to be heightened somehow.*

**Catherine:** So he'll never know how I love him. And not because he's handsome, or rich, Nelly, but because he's more myself than I am. I AM Heathcliff. 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. But Heathcliff has no notion of these things. He hasn't, has he? He doesn't know what being in love is!

## EXTRACT C:

*Isabella bursts in through the door, soaking wet, filthy and dripping blood.*

**Isabella:** Give me the poker!

*She pulls off her wedding ring.*

**Nelly:** Please, miss.

*Nelly tries to ignore her, rocking the baby.*

**Isabella:** I said GIVE ME THE POKER, NELLY.

*Nelly gets it.*

*This is the last thing of his I have about me.*

*She throws it on the floor. And tries to start smashing it with the poker.*

*I'll smash it! And then I'll burn it!*

*It's futile, but she doesn't give up. Nelly does not want to get too close.*

*Would that he could be blotted out of creation, and out of my memory!*

**Nelly:** Hush, hush! He's a human being.

**Isabella:** He's not a human being. I gave him my heart, and he took it and pinched it to death, and flung it back to me.

**Nelly:** Why don't we get you out of those wet things, Miss, and then perhaps you could have a lie-

*No chance of that.*

**Isabella:** The single pleasure I can imagine is to see him dead. I was a fool, Ellen. A fool. He only married me to gain power over my brother.

**Nelly:** I'm sure that's not true.

**Isabella:** Do you know what he did the night we ran away? Do you?

**Nelly:** No, miss.

**Isabella:** He took my little dog and he hanged him from the gatepost by his neck. That was just the start of it. Experiments in cruelty. That's what he called them. Always within the law, so there were no grounds for divorce. Trapped in that hideous house.

*Wuthering Heights begins to form around Nelly, menacing her as she tries to protect the baby.*

**Nelly:** It's not so bad. Did you not think of giving it a little sweep?

**Isabella:** And that boy...

*Hareton appears.*

**Nelly:** Little Hareton?

**Isabella:** If he is a boy. He's more like some sort of feral dog. Every single thing that comes out of his mouth is just...

*We hear him swearing.*

*All taught to him by Heathcliff. And as for his father.*

**Nelly:** Hindley?

*Hareton becomes Hindley.*

**Isabella:** He's barely human either.

**Nelly:** Please, miss-

**Isabella:** He's barely alive at all.

*Nelly does not want to hear this story. She tries to evade it, but Isabella doesn't let her. Hindley is asleep. A clock strikes the hour.*

**Isabella:** You've missed the funeral, Mr Earnshaw. You've missed your sister's funeral.

*Hindley belches. He drops another bottle onto the piles of rubbish that have formed around him.*



*A knock at the door. Heathcliff has returned.*

**Heathcliff:** Open up!

*Heathcliff starts to bang against the door, shouting to be let in.*

**Hindley:** Damn the hellish villain! He knocks as if he were master here already!

**Heathcliff:** Who locked these doors?

*Hindley turns to Isabella.*

**Hindley:** I did. It's my house! This is my family's house!

**Heathcliff:** Open the door.

*Hindley sidles up to Isabella.*

**Hindley:** You and I each have a debt to settle with that man out there! Stick with me, and we can make him pay.

**Isabella:** How?

*Produces extraordinary anti-Heathcliff weapon. A gun with knives attached.*

**Hindley:** I call it... 'Gipsy Killer'.

Do you like it?

*Heathcliff knocks louder.*

Hold your tongue, and before that clock strikes again you'll be a free woman!

**Isabella:** I'll not hold my tongue. You mustn't touch him. Let the door remain shut!

**Hindley:** No! I've got a plan, and by God I'll execute it!