

Love Relationship in *Wuthering Heights*

Abstract

This teaching is to propose novel teaching in our senior high schools. The students may be the second or third graders. By studying the love relationship in the novel *Wuthering Heights*, our students earn the improvement in the target language, personal growth, and cultural understanding. This teaching is designed to be task-oriented, accomplished with worksheets. The worksheets guide the students to think, often for the characters, and then give their output, mostly through writing, after their reading work. That is, this task-oriented novel teaching aims to enhance students' language ability with the emphasis on the training of thinking and writing.

Objectives

1. To trigger students' motivation for language learning with the theme—love relationship.
2. To guide students to read English novel with interesting and practical tasks.
3. To train students' thinking ability and writing ability.

Grade level

Second or third graders in the senior high school

Time required

Seven class meetings

Materials

Emily Brontë's *Wuthering Heights*

Teaching Procedure

The teaching of *Wuthering Heights* consists of seven class meetings with the emphasis on the theme—love relationship. Four extracts are adopted from the novel. Most of the instruction is given in English; students' response in English is encouraged. Chinese is used when there is the need for explicit explanation for the complicated situation or for grammar translation.

The First Class Meeting

A. Warm up.

In the beginning of this meeting, the teacher lead the students to recall the experience of reading novels and then to investigate their experience of reading

English novels. This is followed by the introduction of the novel *Wuthering Heights*. After a brief introduction of the author and the love stories is given, it is the moment for both the students and the teacher to start the way to *Wuthering Heights*.

B. Guiding questions.

In the beginning, several questions are given by the teacher to induce the students to think about what love relationships may be like. Some of them are as follows. “When can we say someone is in love? Under what condition?”, “What may be the features of being in love?”, “What kind of feelings or emotions will the lovers have? Happiness? Frustration? Excitement? Or Anger? Is hate included?” The students freely express in class any of their ideas about love, lovers, and love relationships. This activity works to enhance the reading motivation of the students and, more importantly, to guide them by the way to the main theme of *Wuthering Heights*.

C. Summary of the beginning chapters with the emphasis on the love relationship and the introduction of the characters as well.

Then, the teacher summarizes the plot of the beginning eight chapters since the first extract was quoted from Chapter 9. In the summary of the plot, the character’s names are put on the blackboard at the time the characters are mentioned. The students are invited to describe or predict the personalities of the characters after the summary, such as Old Earnshaw, Heathcliff, Catherine, Hindley and Nelly. Old Earnshaw is discussed through his treating Heathcliff and his own children, Hindley and Catherine. Next comes one emphasis-- Catherine’s love relationship toward Heathcliff. Two points are included to support this emphasis: one was Catherine’s being together with Heathcliff all the time, no matter in the house or at the moors; the other was her revolt with Heathcliff against Hindley. These two points may help to create the space for the discussion over Catherine’s love relationship toward Heathcliff. Also, Hindley’s hatred for Heathcliff and its influence on Heathcliff could be still another point for discussion, which allows the students to have a deeper understanding of what kind of person Heathcliff is. Because of the time limit, the discussion on the narrators is not allowed to take its place in the first meeting. Only the main characters hit the chance of being the core figure in the discussion. Most of the summary is given in English, with some Chinese meanings offered for the new vocabulary to clean out any misunderstanding in the students’ minds. During this thirty minutes, the teacher has been more like telling a story than teaching English, which helps to excite the students’ intellectual curiosity in the novel *Wuthering Heights*.

D. Assignment.

In the last two minutes, the teacher distributes the extracts (See Appendix A) and

the handouts on vocabulary and phrases (See Appendix B), assigning the students to preview Extract 1, which is going to be discussed and instructed in the second class meeting. What also matters is that the students are hinted that they will be the one to tell the story.

The Second Class Meeting

A. Warm-up discussion.

As is the custom, the teacher greets the students and asks whether there is any question or even any problem for the assigned preview. The discussion on what Catherine's love relationship toward Heathcliff functions as the warm-up activity. The points of view from the students are welcomed while their predictions for the future development of the plot can not be proved correct or wrong by immediately the teacher. The students are encouraged to read the novel by themselves and to find what they have wanted to know by themselves. The teacher is there to offer guidance on the way.

B. Story telling time.

The class is then divided into six groups, each consisting of six persons or so. The six groups work in turn to recite the lines and tell the whole class the main plot of its reciting section. If any other group raises a question for the story, the reciting group is responsible for the explanation. The teacher is there to offer help when the explanation is not sufficient or not correct. During this reading task, the full attention of the students is laid on the meanings of the lines in Extract 1. After the last group finishes its part, the teacher checks if there is still some more which needs clarification. If no, Worksheet 1 (See Appendix C) is distributed to the groups, each member in the group getting one sheet of it.

C. *Catherine's Depressed*

The task based on Worksheet 1 is named *Catherine's Depressed*,¹ implying that Catherine is in depression. With the help of the teacher's summary, the students have known something about Catherine's personality, way of thinking, and her strong love for Heathcliff. Based on the text in Extract 1, the students are able to realize the

¹ This is a modified version of *Tom's depressed*, suggested by Wessels (1987). This activity will be held after students have finished reading as least Extract 1 of the story. That is to say, they have already known something about Catherine's personality, way of thinking, and strong love for Heathcliff. The steps are as follows. One student is chosen to play the part of Catherine, sitting in the center of the class, looking as depressed as possible. In groups, students decide on a list of things that would cheer her up and arrange the list "in the order of merit" (Wessels, 1987, p. 47). Each group tries to figure out all the advantages of accepting their suggestions. Then the student reads out the list and suggestions of each group and finally makes up her mind to pick one list. The group whose list is picked by her is the winner. To prepare for this task, students in groups need to review Extract 1, which they have already read, in order to get familiar with Catherine as much as they can. With time limitation, this task makes students write with imagination and creativity. Besides, this task is more like a game, which motivates students to participate willingly and actively.

dilemma more in which Catherine is stuck-- to marry Edgar or not to marry Edgar. One student is chosen to play the part of Catherine, sitting in the center of the class, looking depressed. Each group has the right to pick one of the two sides, to marry Edgar or not to. In groups, students decide on a list of things that would cheer her up and arrange the list "in the order of merit" (Wessels, 1987, p. 47). Each group tries to figure out all the advantages if Catherine determines to accept their suggestions. Then the one playing the part of Catherine reads out the list and suggestions of each group and finally makes up her mind to pick one list. The group whose list is picked by her is the winner. This task makes the students think and write with imagination and creativity. Through studying and responding in English, the students practice the four skills of language. In addition, this task, being more like a game, motivates the students to participate willingly and actively.

D. Assignment.

As is the day before, to preview Extract 2 is what the students have to do as the assignment. What is more, the students are required to keep a diary,² pretending one of the main characters and putting down what has happened to the character during that day. The teacher shows in class the ways of paraphrasing and summarizing the plots and events in the novel. In order to understand the personalities of the characters and the love story of them, the students are encouraged to do more reading and to get more familiar with the text. This task sharpens both their reading and writing skills at the same time. This worksheet was named Diary (See Appendix D).³

The Third Class Meeting

A. Warm up.

The teacher guides the students to review the part of Catherine's return to her room. The heavy rain soaks Catherine's ghost at midnight while trying to enter her bedroom, begging Lockwood to let her in. It is the same heavy rain that Heathcliff welcomes, crying loud to invite his love to come back, to meet him after her being rejected by Lockwood to enter the house. Students imagine living in the same circumstance, in the old dark house, in the heavy-loaded sad desperation. This association work is functioning as the warm-up activity for this meeting.

² Collie and Slater (1987) regarded a diary as a creative writing in which students worked on paraphrase and summary. See Collie, J. & Slater, S. (1987). *Literature in the language classroom*. Cambridge: Cambridge University Press.

³ Collie and Slater (1987) proposed that "a diary is a creative writing activity that can be used systematically as reading progresses, thus serving as a sort of revision summary" (p. 126). With keeping a diary for their favorite characters, students paraphrase and summarize the plots and events. In doing so, they are allowed to know the personalities of the characters more precisely and deeply by practicing their reading skills while their keeping writing diaries enables them to sharpen their writing skills.

B. Comment on the diary writing.

Next, the model diaries chosen by the teacher are read out loud in class to stand the examples of writing a diary for the characters as well as to function as review. By showing the way how to do, the teacher teach the students to write by their own. Right after the presentation, time is given to the groups to read out everyone's diary and to compare others' diaries with theirs. During their sharing, each learns the ways of expressing the feelings, and the thoughts. Various wording, patterns, and expressions allow them to think more about their own selection of words and many other language usages. It is a good chance for them to think much about their own writing. After all, language learning is considered the most significant in the teaching. At the same time, it is also a chance for them to realize that there will always be different thinking ways or personal reflections. In other words, personal growth and cultural understanding can also get their development. The comparison in peers will indeed be a strong force to urge students to create better works, which must result from reading much.

C. Extract 2 & *Imagining Dialogues*-- to raise for Heathcliff one question which might have haunted and tortured his mind for some time.

Then still in groups, Extract 2 started its way. The teaching of Extract 2 goes part by part. The broad understanding of each part depends mainly on students' own study work. The students work in groups, trying to answer the questions raised by the teacher. "Who are the protagonists?" "What are they doing?" "What is going to happen?" Each group writes down two possible explanations based on the text. The teacher is responsible for the final declaration of the correct answers.⁴

If needed, some clear explanation or explicit grammar translation will be added to the teaching. While teaching part B, Brontë's choice of the verbs will be one point worthy of emphasis. The language usages are clearly and explicitly listed and explained. Some time is left for exercises of making sentences. After the teacher finishes the teaching, one worksheet—Worksheet 2, *Imagining Dialogues*⁵ (See Appendix E)—is distributed to the students. For each part of Extract 2, each group has to raise for Heathcliff one question which might have haunted and tortured his mind for some time, and then exchanges the sheet with the next group who also raises certain questions for each part. Both groups consider Heathcliff's questions and try to figure out the answers to them, standing certainly at Catherine's side. This task has to

⁴ Modified from an activity proposed by Duff and Maley (1990), named *Summaries*.

⁵ The basic idea of this task is to ask students to "imagine the conversation that might replace the letter" (Hedge, 1998, p. 36). In other words, the letter will be taken place by a dialogue created by the students. In this way, students may need to think for Heathcliff, who writes the letter, and imagine what kind of questions he might ask. Students are also asked to imagine the conversation between the two characters, Heathcliff and Catherine. Ask them to work in pairs and write out the conversation and then allow them to compare with other pairs and then do some revision if they want to. This activity improves students' ability of analyzing the story plot for the main points, inferring the missing gap with logic and reason, and creating sentences on their own based on their analysis as well as inference.

be done based on the read part. And the group discussion aides the thinking and deepens the understanding. At the end of this task, the representative of each group reads out loud their questions and the answers they get from the next group. Several minutes will be left for the other groups to share their ideas and feelings as well as the teacher to give some comments. Through this task, the students read much the extract in order to thoroughly realize Heathcliff and Catherine's dilemma.

D. Assignment.

The assigned work for the students includes one diary and the preview of Extract 3. An additional but not necessary work is to give a drawing or a painting of a character or a setting, which will get a bonus. The characters in Extract 3 may also be the drawn ones, which make these young readers read for drawing a picture rather than read merely for being asked to.⁶

The Fourth Class Meeting

A. Warm-up drawing.

The warm-up activity for this meeting is designed to be a drawing appreciation. The teacher invites the whole class to casually draw out several characters or settings in the novel discussed in the last class meeting. The drawings are showed on the blackboard, recognized and appreciated by the whole class. The similarities and differences between the outlooks of Heathcliff and Edgar are compared and contrasted. The students try to find out the features of them from the text they have read. In comparing and contrasting their drawings, the students see the differences and explain the reasons why they draw the picture that way. To decide whose picture is closer to the real, the teacher suggests them to find the clues in the text. During this task, the whole class together reviews the taught extracts and previews again the new extract for that day.

B. Classroom discussion on the narrators as well as their relationships to the main characters.

What follows is a seven-minute classroom discussion on the narrators—Lockwood and Nelly—as well as their relationships to the main characters, including Catherine, Heathcliff, Edgar for the first two extracts and also Cathy and Hareton for the third one.⁷ The teacher is responsible for the leading work of the classroom, guiding the students to develop a deeper understanding of the narrators in the novel and also their contributing job to the whole story. The literary term narrative is also

⁶ This activity is modified from the version of Hadfield and Hadfield (2000), which focuses on students' techniques of reading and drawing. It is more interesting to read for drawing a picture than to read only for being asked to. This helps to enhance students' motivation to read fiction.

⁷ At that time, the students hadn't begun their way to Extract 4 yet. That was the reason why the fourth abstract was left behind without being discussed.

introduced and explained in class at that time, illustrated and compared with other genres.

C. Movie watching.

Then, for the following twenty minutes the whole class are invited to see the movie of *Wuthering Heights*,⁸ but not all of it. Only the part which mostly handles the love relationship between Cathy and Hareton. After this movie seeing is done, the teacher starts teaching Extract 3. Not going sentence by sentence, the teacher requires the students to grasp the main plot of each part in the beginning.

D. *If* structure.

With the aid of the movie, the task of plot grasping seems easy for the students. After the main plot is realized, the study on the language thus begins. The students are given a sheet in which the use of conditional word *if* is illustrated, with model sentences and some incomplete quotations from the story, which were to be practiced on *if* structure. Students work in groups of three or four, and discuss or compare for the possible answers for the blanks in the quotations. After finishing the job, they are told the original wording in the text.⁹ And some time will be given for the questions and explanation.

E. Assignment.

As is the routine, the students are assigned to preview the next extract and write a diary.

The Fifth Class Meeting

A. *I am Heathcliff*.

In the beginning of the meeting, the teacher hands out Worksheet 3, *I am Heathcliff* (See Appendix F), which is designed as a self-introduction.¹⁰ Two in a pair. The students tell each other the features of the character he or she pretends to be. Each one figures out the role his or her partner pretends to be according to the given hints—the personal features. This short self-introduction task functions as warm up for six minutes or so.

B. Extract 4 & imagery and symbol.

Extract 4 is the longest one among the four, most of it consisting of the dialogue between Cathy and Hareton, which decreases reading burden. Thus, the main point here is laid on the development of their love relationship. Nelly's job as a narrator deletes much possible misunderstanding resulting from everything unsaid. The teacher leads the whole class to grasp the main idea of Extract 4. The questions from

⁸ See Berridge, L. (Producer), & Skynner, D. (Director). (1998). *Wuthering Heights* [motion picture]. United States: WGBH Boston.

⁹ See Duff & Maley (1990).

¹⁰ A self-introduction activity proposed by Wajnryb (1990).

the students are answered. As is the custom, many chances are offered to the students to make sentences with the new words, phrases, and the patterns. Going through this extract takes nearly fifteen minutes. After this, the teacher reminds the class of the love relationships of the first generation and by the way introduces imagery and symbol, which are explained explicitly and illustrated with the examples from both Catherines. Then, the teacher invites the class to make exercises.

C. Role-play & skit planning.

Next, the students are divided into groups of four, each of whom picks one role of Cathy, Hareton, Joseph, or Nelly. They are required to give a role play, to read out the lines of these characters. After giving one try of the role play based on the extract, the students are challenged to give another try of playing a skit for the next meeting, which will be based on the extract, but modified and shortened this time. While the students are working on it, the teacher monitors the whole class and offers help when needed. Most of the help may come from Nelly's part. That is because most of her part needs to be paraphrased into oral dialogues from the inner thoughts. In addition to the teacher, the other three members can also help to create Nelly's lines. Time is limited to only thirteen minutes. And most of the students are not able to finish creating their skits in such a short time. They are required to prepare for it after class. It is also declared that the groups scoring top three will obtain a bonus.

D. *Thought Bubbles* & assignment.

During the last three minutes, the students are given Worksheet 4, *Thought Bubbles* (See Appendix G).¹¹ One significant nucleus statement in each extract is quoted and listed in a thought bubble. The students are asked to explain individually what he or she think the characters have in mind. To grasp the real thoughts, feelings, wishes, or even complaints, they are encouraged to read back several times the whole story.¹² This worksheet is assigned as a comprehensive work, testing the students' reading comprehension. In addition to this worksheet, the diary is assigned.

The Sixth Class Meeting

A. Skit playing.

Before the class starts, the whole class move the desks and chairs to make them a big cycle for the skits to perform. The nine groups go on to perform the skits they have designed. At the same time, every one of the class decides on a note the best

¹¹ It is an activity which enforces students to pay efforts to understand the reading well before writing out what they think the characters have in mind. It acquires them to read perhaps several times. Then, according to Collie and Slater (1987), students "write the 'inner' dialogue that parallels the 'outer' dialogue given in the literary work" (p. 60). This activity helps a lot to offer students the opportunities to think about the situation in which the characters stay and to figure out how they feel and what kinds of wishes or complaints they have in mind beyond their real expressions and actions.

¹² See Collie & Slater (1987).

three performances. Each performance lasts five to six minutes. The costumes and the settings can be considered while the students are giving the scores. The moment the performances finishes, the scoring work starts, executed by English teacher's two aides. While the scoring work is going, the teacher gives the comments on each group's performance, including the strengths and the weaknesses. When the results come out, the teacher announces to the whole class, and every one applauds for the winners.

B. Assignment.

The assignment for that day is to surf the internet for some websites related to the novel *Wuthering Heights*, and it will be welcome for them to share what they find beneficial to themselves. In addition, there will be a quiz on the extracts, including the new vocabulary, phrases, patterns, and the story plot. The teacher tells the students to note that those new vocabulary which are not listed on the vocabulary sheet will not be included in the quiz, which for the students lessens a lot of burden.

The Seventh Class Meeting

Before this meeting starts, the whole class are already seated in the computer classroom. This classroom is designed to offer each student one computer with a big table, which allows the student to read or write comfortably.

A. Reading comprehension check.

After the greetings, the teacher collects Worksheet 4 and checks the students' reading comprehension. The discussion based on Worksheet 4 immediately starts. Different ways of comprehension are listed on the blackboard and students are encouraged to share their viewpoints on them. Through discussion and reading back the story, certain ways of comprehension for each quotation are accepted. This discussion takes about merely five minutes, but it indeed helps a lot for reading comprehension.

B. *Writing a letter.*

Worksheet 5, *Writing a Letter* (See Appendix H), is distributed to the students after the discussion is finished. As the name implies, the students are asked to write a letter for one of the characters in the story, explaining what has happened to someone in the novel.¹³ It may be Nelly's explanation to a friend about what has happened to the Heights or about how the love has developed between Hareton and her lady, Cathy. The format of a letter is introduced by the teacher. Fifteen minutes was given to the students to write the letter. If the time is not enough for them, the students are allowed to finish it after class.

C. Internet surfing.

¹³ See Collie & Slater (1987).

For the next twenty minutes, the teacher guides the class to surf several websites on the internet, all of which are related to the novel *Wuthering Heights*. On the net, with the teacher's introduction, the students read the summary of the novel, personality analysis of all the characters, the comments on the novel as well as its author Emily Brontë, the complete whole novel, and so on. After the teacher's part, the students are welcomed to recommend those they find beneficial. The teacher and the whole class share their own viewpoints about those recommended websites. The teacher especially focuses on the strengths and weaknesses of each recommended website.

D. Quiz.

Next, it is the time for the quiz (See Appendix I). It takes the students merely six minutes to finish. After the quiz, the teacher answers the questions raised by the students.

E. Character analysis & personal reflection as the final assignment.

For the following minutes, a piece of writing is appointed as the final assignment, consisting of two separate parts: for one part, one character will be picked, analyzed, and commented; for the other, a personal reflection on the novel *Wuthering Heights* will be given.¹⁴ In addition to the given extracts, the students are allowed to make use of the information found on the net to enrich their written assignments under the condition that the references need listing.

Assessment

The assessment includes the students' performance on the worksheets, their diaries, the role-play, the skit, a letter, and the final character analysis and reflection. The students' feedback may be considered as well.

Suggestions

If some students have a good command of English and consider the extracts short and easy for them, it can be suggested that they read the whole original novel. Under this condition, they still can attend the class meetings together with other classmates, for the extracts are clearly labeled with its original chapters. In addition to that, there is one thing to note for the teacher: the teacher needs to pay much attention and even help while the tasks are being performed. In this way, less slow learners will quit their learning.

References

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¹⁴ Character analysis and its comment required at least 100 words; personal reflection, 150.

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Appendix A

Extracts

Extract 1

Part A. (From Chapter 9)

'Nelly, will you keep a secret for me?' she pursued, kneeling down by me, and lifting her winsome eyes to my face with that sort of look which turns off bad temper, even when one has all the right in the world to indulge it.

'Is it worth keeping?' I inquired, less sulkily.

'Yes, and it worries me, and I must let it out! I want to know what I should do. To-day, [Edgar Linton](#) has asked me to marry him, and I've given him an answer. Now, before I tell you whether it was a consent or denial, you tell me which it ought to have been.'

'Really, Miss Catherine, how can I know?' I replied. 'To be sure, considering the exhibition you performed in his presence this afternoon, I might say it would be wise to refuse him: since he asked you after that, he must either be hopelessly stupid or a venturesome fool.'

'If you talk so, I won't tell you any more,' she returned, peevishly rising to her feet. 'I accepted him, Nelly. Be quick, and say whether I was wrong!'

'You accepted him! Then what good is it discussing the matter? You have pledged your word, and cannot retract.'

'But say whether I should have done so - do!' she exclaimed in an irritated tone; chafing her hands together, and frowning.

'There are many things to be considered before that question can be answered properly,' I said, sententiously. 'First and foremost, do you love Mr. Edgar?'

'Who can help it? Of course I do,' she answered.

Then I put her through the following catechism: for a girl of twenty-two it was not injudicious.

'Why do you love him, Miss Cathy?'

'Nonsense, I do - that's sufficient.'

'By no means; you must say why?'

'Well, because he is handsome, and pleasant to be with.'

'Bad!' was my commentary.

'And because he is young and cheerful.'

'Bad, still.'

'And because he loves me.'

'Indifferent, coming there.'

'And he will be rich, and I shall like to be the greatest woman of the neighbourhood, and I shall be proud of having such a husband.'

'Worst of all. And now, say how you love him?'

'As everybody loves - You're silly, Nelly.'

'Not at all - Answer.'

'I love the ground under his feet, and the air over his head, and everything he touches, and every word he says. I love all his looks, and all his actions, and him entirely and altogether. There now!'

'And why?'

'Nay; you are making a jest of it: it is exceedingly ill-natured! It's no jest to me!' said the young lady, scowling, and turning her face to the fire.

'I'm very far from jesting, Miss Catherine,' I replied. 'You love Mr. Edgar because he is handsome, and young, and cheerful, and rich, and loves you. The last, however, goes for nothing: you would love him without that, probably; and with it you wouldn't, unless he possessed the four former attractions.'

'No, to be sure not: I should only pity him - hate him, perhaps, if he were ugly, and a clown.'

'But there are several other handsome, rich young men in the world: handsomer, possibly, and richer than he is. What should hinder you from loving them?'

'If there be any, they are out of my way: I've seen none like Edgar.'

'You may see some; and he won't always be handsome, and young, and may not always be rich.'

'He is now; and I have only to do with the present. I wish you would speak rationally.'

'Well, that settles it: if you have only to do with the present, marry [Mr. Linton](#).'

'I don't want your permission for that - I SHALL marry him: and yet you have not told me whether I'm right.'

'Perfectly right; if people be right to marry only for the present. And now, let us hear what you are unhappy about. Your brother will be pleased; the old lady and gentleman will not object, I think; you will escape from a disorderly, comfortless home into a wealthy, respectable one; and you love Edgar, and Edgar loves you. All seems smooth and easy: where is the obstacle?'

'HERE! and HERE!' replied Catherine, striking one hand on her forehead, and the other on her breast: 'in whichever place the soul lives. In my soul and in my heart, I'm convinced I'm wrong!'

Part B. (From Chapter 9)

'If I were in heaven, Nelly, I should be extremely miserable.'

'Because you are not fit to go there,' I answered. 'All sinners would be miserable in heaven.'

'But it is not for that. I dreamt once that I was there.'

'I tell you I won't hearken to your dreams, Miss Catherine! I'll go to bed,' I interrupted again.

She laughed, and held me down; for I made a motion to leave my chair.

'This is nothing,' cried she: 'I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy. That will do to explain my secret, as well as the other. 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.

Part C. (From Chapter 9)

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. So don't talk of our separation again: it is

impracticable; and - '

Extract 2

Part A. (From Chapter 15)

He neither spoke nor loosed his hold for some five minutes, during which period he bestowed more kisses than ever he gave in his life before, I daresay: but then my mistress had kissed him first, and I plainly saw that he could hardly bear, for downright agony, to look into her face! The same conviction had stricken him as me, from the instant he beheld her, that there was no prospect of ultimate recovery there - she was fated, sure to die.

'Oh, Cathy! Oh, my life! how can I bear it?' was the first sentence he uttered, in a tone that did not seek to disguise his despair. And now he stared at her so earnestly that I thought the very intensity of his gaze would bring tears into his eyes; but they burned with anguish: they did not melt.

'What now?' said Catherine, leaning back, and returning his look with a suddenly clouded brow: her humour was a mere vane for constantly varying caprices. 'You and Edgar have broken my heart, Heathcliff! And you both come to bewail the deed to me, as if you were the people to be pitied! I shall not pity you, not I. You have killed me - and thriven on it, I think. How strong you are! How many years do you mean to live after I am gone?'

Heathcliff had knelt on one knee to embrace her; he attempted to rise, but she seized his hair, and kept him down.

'I wish I could hold you,' she continued, bitterly, 'till we were both dead! I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do! Will you forget me? Will you be happy when I am in the earth? Will you say twenty years hence, "That's the grave of Catherine Earnshaw? I loved her long ago,

and was wretched to lose her; but it is past. I've loved many others since: my children are dearer to me than she was; and, at death, I shall not rejoice that I are going to her: I shall be sorry that I must leave them!" Will you say so, Heathcliff?'

Part B. (From Chapter 15)

In her eagerness she rose and supported herself on the arm of the chair. At that earnest appeal he turned to her, looking absolutely desperate. His eyes, wide and wet, at last flashed fiercely on her; his breast heaved convulsively. An instant they held asunder, and then how they met I hardly saw, but Catherine made a spring, and he caught her, and they were locked in an embrace from which I thought my mistress would never be released alive: in fact, to my eyes, she seemed directly insensible. He flung himself into the nearest seat, and on my approaching hurriedly to ascertain if she had fainted, he gnashed at me, and foamed like a mad dog, and gathered her to him with greedy jealousy. I did not feel as if I were in the company of a creature of my own species: it appeared that he would not understand, though I spoke to him; so I stood off, and held my tongue, in great perplexity.

A movement of Catherine's relieved me a little presently: she put up her hand to clasp his neck, and bring her cheek to his as he held her; while he, in return, covering her with frantic caresses, said wildly -

'You teach me now how cruel you've been - cruel and false. WHY did you despise me? WHY did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you - they'll damn you. You loved me - then what RIGHT had you to leave me? What right - answer me - for the poor fancy you felt for Linton? Because misery and degradation, and death, and nothing that God or Satan could inflict would have parted us, YOU, of your own will, did it. I have not broken

your heart - YOU have broken it; and in breaking it, you have broken mine. So much the worse for me that I am strong. Do I want to live? What kind of living will it be when you - oh, God! would YOU like to live with your soul in the grave?'

Part C. (From Chapter 16)

'Quietly as a lamb!' I answered, aloud. 'She drew a sigh, and stretched herself, like a child reviving, and sinking again to sleep; and five minutes after I felt one little pulse at her heart, and nothing more!'

'And - did she ever mention me?' he asked, hesitating, as if he dreaded the answer to his question would introduce details that he could not bear to hear.

'Her senses never returned: she recognised nobody from the time you left her,' I said.

'She lies with a sweet smile on her face; and her latest ideas wandered back to pleasant early days. Her life closed in a gentle dream - may she wake as kindly in the other world!'

'May she wake in torment!' he cried, with frightful vehemence, stamping his foot, and groaning in a sudden paroxysm of ungovernable passion. 'Why, she's a liar to the end!

Where is she? Not THERE - not in heaven - not perished - where? Oh! you said you

cared nothing for my sufferings! And I pray one prayer - I repeat it till my tongue

stiffens - Catherine Earnshaw, may you not rest as long as I am living; you said I

killed you - haunt me, then! The murdered DO haunt their murderers, I believe. I

know that ghosts HAVE wandered on earth. Be with me always - take any form -

drive me mad! only DO not leave me in this abyss, where I cannot find you! Oh, God!

it is unutterable! I CANNOT live without my life! I CANNOT live without my soul!'

Extract 3

(From Chapter 31)

'I was always reading, when I had them,' said Catherine; 'and Mr. Heathcliff never reads; so he took it into his head to destroy my books. I have not had a glimpse of one for weeks. Only once, I searched through Joseph's store of theology, to his great irritation; and once, Hareton, I came upon a secret stock in your room - some Latin and Greek, and some tales and poetry: all old friends. I brought the last here - and you gathered them, as a magpie gathers silver spoons, for the mere love of stealing! They are of no use to you; or else you concealed them in the bad spirit that, as you cannot enjoy them, nobody else shall. Perhaps YOUR envy counselled Mr. Heathcliff to rob me of my treasures? But I've most of them written on my brain and printed in my heart, and you cannot deprive me of those!'

Earnshaw blushed crimson when his cousin made this revelation of his private literary accumulations, and stammered an indignant denial of her accusations.

'Mr. Hareton is desirous of increasing his amount of knowledge,' I said, coming to his rescue. 'He is not ENVIOUS, but EMULOUS of your attainments. He'll be a clever scholar in a few years.'

'And he wants me to sink into a dunce, meantime,' answered Catherine. 'Yes, I hear him trying to spell and read to himself, and pretty blunders he makes! I wish you would repeat Chevy Chase as you did yesterday: it was extremely funny. I heard you; and I heard you turning over the dictionary to seek out the hard words, and then cursing because you couldn't read their explanations!'

The young man evidently thought it too bad that he should be laughed at for his ignorance, and then laughed at for trying to remove it. I had a similar notion; and, remembering Mrs. Dean's anecdote of his first attempt at enlightening the darkness in which he had been reared, I observed, - 'But, Mrs. Heathcliff, we have each had a commencement, and each stumbled and tottered on the threshold; had our teachers scorned instead of aiding us, we should stumble and totter yet.'

'Oh!' she replied, 'I don't wish to limit his acquirements: still, he has no right to appropriate what is mine, and make it ridiculous to me with his vile mistakes and mispronunciations! Those books, both prose and verse, are consecrated to me by other associations; and I hate to have them debased and profaned in his mouth! Besides, of all, he has selected my favourite pieces that I love the most to repeat, as if out of deliberate malice.'

Hareton's chest heaved in silence a minute: he laboured under a severe sense of mortification and wrath, which it was no easy task to suppress. I rose, and, from a gentlemanly idea of relieving his embarrassment, took up my station in the doorway, surveying the external prospect as I stood. He followed my example, and left the room; but presently reappeared, bearing half a dozen volumes in his hands, which he threw into Catherine's lap, exclaiming, - 'Take them! I never want to hear, or read, or think of them again!'

'I won't have them now,' she answered. 'I shall connect them with you, and hate them.' She opened one that had obviously been often turned over, and read a portion in the drawling tone of a beginner; then laughed, and threw it from her. 'And listen,' she continued, provokingly, commencing a verse of an old ballad in the same fashion.

But his self-love would endure no further torment: I heard, and not altogether disapprovingly, a manual cheek given to her saucy tongue. The little wretch had done her utmost to hurt her cousin's sensitive though uncultivated feelings, and a physical argument was the only mode he had of balancing the account, and repaying its effects on the inflictor. He afterwards gathered the books and hurled them on the fire. I read in his countenance what anguish it was to offer that sacrifice to spleen. I fancied that as they consumed, he recalled the pleasure they had already imparted, and the triumph and ever-increasing pleasure he had anticipated from them; and I fancied I guessed the incitement to his secret studies also. He had been content with daily labour and rough

animal enjoyments, till Catherine crossed his path. Shame at her scorn, and hope of her approval, were his first prompters to higher pursuits; and instead of guarding him from one and winning him to the other, his endeavours to raise himself had produced just the contrary result.

'Yes that's all the good that such a brute as you can get from them!' cried Catherine, sucking her damaged lip, and watching the conflagration with indignant eyes.

Extract 4

Part A. (From Chapter 32)

Hareton, if I gave you a book, would you take it now? I'll try!

She placed one she had been perusing on his hand; he flung it off, and muttered, if she did not give over, he would break her neck.

'Well, I shall put it here,' she said, 'in the table-drawer; and I'm going to bed.'

Then she whispered me to watch whether he touched it, and departed. But he would not come near it; and so I informed her in the morning, to her great disappointment. I saw she was sorry for his persevering sulkiness and indolence: her conscience reproved her for frightening him off improving himself: she had done it effectually. But her ingenuity was at work to remedy the injury: while I ironed, or pursued other such stationary employments as I could not well do in the parlour, she would bring some pleasant volume and read it aloud to me. When Hareton was there, she generally paused in an interesting part, and left the book lying about: that she did repeatedly; but he was as obstinate as a mule, and, instead of snatching at her bait, in wet weather he took to smoking with Joseph; ...

Part B. (From Chapter 32)

I've found out, Hareton, that I want - that I'm glad - that I should like you to be my

cousin now, if you had not grown so cross to me, and so rough.'

Hareton returned no answer.

'Hareton, Hareton, Hareton! do you hear?' she continued.

'Get off wi' ye!' he growled, with uncompromising gruffness.

'Let me take that pipe,' she said, cautiously advancing her hand and abstracting it from his mouth.

Before he could attempt to recover it, it was broken, and behind the fire. He swore at her and seized another.

'Stop,' she cried, 'you must listen to me first; and I can't speak while those clouds are floating in my face.'

'Will you go to the devil!' he exclaimed, ferociously, 'and let me be!'

'No,' she persisted, 'I won't: I can't tell what to do to make you talk to me; and you are determined not to understand. When I call you stupid, I don't mean anything: I don't mean that I despise you. Come, you shall take notice of me, Hareton: you are my cousin, and you shall own me.'

'I shall have naught to do wi' you and your mucky pride, and your damned mocking tricks!' he answered. 'I'll go to hell, body and soul, before I look sideways after you again. Side out o' t' gate, now, this minute!'

Catherine frowned, and retreated to the window-seat chewing her lip, and endeavouring, by humming an eccentric tune, to conceal a growing tendency to sob.

'You should be friends with your cousin, Mr. Hareton,' I interrupted, 'since she repents of her sauciness. It would do you a great deal of good: it would make you another man to have her for a companion.'

'A companion!' he cried; 'when she hates me, and does not think me fit to wipe her shoon! Nay, if it made me a king, I'd not be scorned for seeking her good-will any more.'

'It is not I who hate you, it is you who hate me!' wept Cathy, no longer disguising her trouble. 'You hate me as much as Mr. Heathcliff does, and more.'

'You're a damned liar,' began Earnshaw: 'why have I made him angry, by taking your part, then, a hundred times? and that when you sneered at and despised me, and - Go on plaguing me, and I'll step in yonder, and say you worried me out of the kitchen!'

'I didn't know you took my part,' she answered, drying her eyes; 'and I was miserable and bitter at everybody; but now I thank you, and beg you to forgive me: what can I do besides?'

She returned to the hearth, and frankly extended her hand. He blackened and scowled like a thunder-cloud, and kept his fists resolutely clenched, and his gaze fixed on the ground. Catherine, by instinct, must have divined it was obdurate perversity, and not dislike, that prompted this dogged conduct; for, after remaining an instant undecided, she stooped and impressed on his cheek a gentle kiss. The little rogue thought I had not seen her, and, drawing back, she took her former station by the window, quite demurely. I shook my head reprovably, and then she blushed and whispered - 'Well! what should I have done, Ellen? He wouldn't shake hands, and he wouldn't look: I must show him some way that I like him - that I want to be friends.'

Whether the kiss convinced Hareton, I cannot tell: he was very careful, for some minutes, that his face should not be seen, and when he did raise it, he was sadly puzzled where to turn his eyes.

Catherine employed herself in wrapping a handsome book neatly in white paper, and having tied it with a bit of ribbon, and addressed it to 'Mr. Hareton Earnshaw,' she desired me to be her ambassadress, and convey the present to its destined recipient.

'And tell him, if he'll take it, I'll come and teach him to read it right,' she said; 'and, if he refuse it, I'll go upstairs, and never tease him again.'

I carried it, and repeated the message; anxiously watched by my employer. Hareton

would not open his fingers, so I laid it on his knee. He did not strike it off, either. I returned to my work. Catherine leaned her head and arms on the table, till she heard the slight rustle of the covering being removed; then she stole away, and quietly seated herself beside her cousin. He trembled, and his face glowed: all his rudeness and all his surly harshness had deserted him: he could not summon courage, at first, to utter a syllable in reply to her questioning look, and her murmured petition.

'Say you forgive me, Hareton, do. You can make me so happy by speaking that little word.'

He muttered something inaudible.

'And you'll be my friend?' added Catherine, interrogatively.

'Nay, you'll be ashamed of me every day of your life,' he answered; 'and the more ashamed, the more you know me; and I cannot bide it.'

'So you won't be my friend?' she said, smiling as sweet as honey, and creeping close up.

I overheard no further distinguishable talk, but, on looking round again, I perceived two such radiant countenances bent over the page of the accepted book, that I did not doubt the treaty had been ratified on both sides; and the enemies were, thenceforth, sworn allies.

Part C. (From Chapter 32)

The intimacy thus commenced grew rapidly; though it encountered temporary interruptions. Earnshaw was not to be civilized with a wish, and my young lady was no philosopher, and no paragon of patience; but both their minds tending to the same point - one loving and desiring to esteem, and the other loving and desiring to be esteemed - they contrived in the end to reach it.

Part D. (From Chapter 32)

'Con-TRARY!' said a voice as sweet as a silver bell. 'That for the third time, you dunce! I'm not going to tell you again. Recollect, or I'll pull your hair!'

'Contrary, then,' answered another, in deep but softened tones. 'And now, kiss me, for minding so well.'

'No, read it over first correctly, without a single mistake.'

The male speaker began to read: he was a young man, respectably dressed and seated at a table, having a book before him. His handsome features glowed with pleasure, and his eyes kept impatiently wandering from the page to a small white hand over his shoulder, which recalled him by a smart slap on the cheek, whenever its owner detected such signs of inattention. Its owner stood behind; her light, shining ringlets blending, at intervals, with his brown looks, as she bent to superintend his studies; and her face - it was lucky he could not see her face, or he would never have been so steady. I could; and I bit my lip in spite, at having thrown away the chance I might have had of doing something besides staring at its smiting beauty.

The task was done, not free from further blunders; but the pupil claimed a reward, and received at least five kisses; which, however, he generously returned. Then they came to the door, and from their conversation I judged they were about to issue out and have a walk on the moors.

Appendix B

Vocabulary & Phrases

I. Vocabulary.

Part A: Words for production

<Extract 1>

1. consent (v.) give agreement or permission 同意
She made the proposal, and I readily consented (to it).¹⁵ 她提出這個建議, 我欣然同意.
2. denial (v.) statement that something is not true 否認
The prisoner's repeated denials of the charges against him. 囚犯對被控罪名再三否認.
3. pledge (v.) solemn promise 保證
He gives a pledge never to reveal the secret. 他保證絕不洩密.
4. retract (v.) withdraw (a statement, charge, etc) 撤回或撤銷
Accused refused to retract (his statement). 被告拒不撤銷其供述.
5. frown (v.): bring the eyebrows together 皺眉
What's wrong? Why are you frowning? 出什麼事了? 幹什麼皺眉頭?
6. foremost (adj.) most important 最重要的
7. scowl (v.) look (at somebody/ something) with scowl 怒視
The receptionist scowled at me. 接待員橫眉怒目的看著我.
8. rationally (adv.) think, behave, argue rationally 思考, 辯論, 行為合情合理
9. disorderly (adv.) untidy 凌亂的 a disorderly heap of clothes 亂七八糟的一堆衣服
10. mock (v.) make fun of 取笑 It's wrong to mock cripples. 嘲笑瘸子是不對的.
11. hark (v.) listen 聽 Just hark at him! Who does he think he is?
12. fling (v.) throw something violently (猛力地, 憤怒地, 匆忙地) 扔, 拋, 擲某物
He flung away in disgust. 他厭惡地把報紙扔了.
13. sob (v.) draw in breath noisily and irregularly from sorrow, pain, etc, especially while crying 啜泣
We could hear the child sobbing in the other room. 我們聽到那間屋子裡的小孩抽抽搭搭地哭著.
14. wicked (adj.) morally bad, sinful or evil 不道德的, 缺德的, 邪惡的

¹⁵ All the modal sentences are quoted from *Oxford advanced learner's English-Chinese dictionary*. (2002). Hong Kong: Oxford University Press.

That was very wicked of you. 你幹的事可真缺德.

15. frost (n.) (Uncountable.) dew or water vapor frozen into tidy white ice crystals that cover the ground, etc when the temperature falls below freezing-point 霜 The windscreen was covered with frost. 擋風玻璃上結了霜.
16. sensible (prep)~of something aware of something 查覺到某事物 Are you sensible of the dangers of your position? 你察覺出你處境中的危險了嗎?

<Extract 2>

1. loose (v.) release 釋放 loose the dog 把狗放開
2. conviction (n.) firm opinion or belief 堅定的看法 Do you always act in accordance with your conviction. 你是否一貫地本著你的信念行事?
3. fated (v.) destine 命中注定 It was fated that we would fail. 我們注定要失敗.
4. earnest (adj.) determined 堅決的 a terribly earnest young man 認真的不得了的年輕人
5. appeal (n.) (Countable.) earnest request 懇求 an appeal for help, food, extra staff 懇求援助,食物, 增添職員
6. desperate (adj.) extremely serious 極嚴重的 a desperate situation, shortage, illness 危及, 奇缺, 重病
7. heave (v.) rise and fall regularly 有規律地起伏 his heaving chest 他那起伏的胸部
8. gnash (v.) grind (one's teeth) together as a sign of great emotion (因情緒激動) 咬或磨 (牙) I was gnashing my teeth with/in rage, and was extremely angry. 我咬牙切齒憤怒已極.
9. foam (v.) form or send out foam; froth 起泡沫;發出泡沫 a glass of foaming beer 一杯起泡沫的啤酒
10. clasp (v.) hold somebody tightly with the arms; embrace 抱緊某人; 擁抱 He clasped her in his chest. 他把她緊緊的抱在懷裡.
11. despise (v.) feel contempt for something/ somebody; consider something/ somebody as worthless 鄙視, 藐視 despise his hypocrisy, meanness, conceit, etc 鄙視他的虛委, 吝嗇, 自負等.
12. blight (v.) mar 損害 a career blighted by ill-health 因體弱多病所影響的事業.
13. damn (v.) criticize something severely 嚴厲地批評某事物 The play was damned by the reviewers. 這齣戲被評論家批評的一無是處.
14. wander (v.) move around in an area or go from place to place without any special purpose or destination; roam 遊蕩, 漫遊, 閒逛 wander to the countryside 在野外閒逛
15. haunt (v.) return repeatedly to the mind of somebody 經常浮現於某人腦際 a haunting melody 縈繞心頭的曲調

16. lean (v.) ~against/(up) on something rest on something in a sloping position for support 倚靠在某物上 a ladder leaning against the wall 倚著牆的梯子
17. exclaim (v.) cry out suddenly and loudly from pain, anger, surprise, etc (因疼痛, 憤怒, 驚奇等) 驚叫, 呼喊 'What,' he exclaimed, 'Are you leaving without me?' '怎麼著,' 他喊道, '你要把我丟下自己走嗎?'

<Extract 3>

1. glimpse (v.) (at something) short look 一瞥, 一看 a quick glimpse at the newspaper headlines 對報紙大標題匆匆的看一遍
2. stammer (v.) speak with sudden pauses and a tendency to repeat rapidly the same sound or syllable (because of a speech defect or from fear, excitement, etc) 口吃, 結巴著說話 'G-g-give me that b-b-book,' said Henry, unable to stop stammering. '給,給,給我那本,本,本書,' 亨利結結巴巴地說
3. dunce (n.) person, especially a pupil, who is stupid or slow to learn (在學習上) 愚笨的或遲鈍的人 (尤指學生)
4. scorn (v.) strong contempt 鄙視 be filled with scorn 十分鄙視
5. malice (n.) desire to harm others 惡意 She certainly bears you no malice. 她對你肯定沒有惡意.
6. relieve (v.) lessen or remove 減輕或解除 relieve suffering, hardship etc among refugees 解除難民的痛苦, 苦難等
7. portion (n.) part or share into which something is divided 部分 He divided up his property and gave a portion to each of his children. 她把財產分給子女, 每人一份.
8. brute (n.) animal 野獸: That dog looks a brute. 那條狗真像一隻野獸.
9. oblige (v.) compel or require somebody by law, agreement or moral pressure to do something (案法律, 協議或道義) 強迫或要求某人做某事物: The law obliges parents to send their children to school. 法律上要求父母送子女入學.
10. sullen (adj.) dark and gloomy; dismal 陰沉的; 陰鬱的 a sullen sky 陰沉的天空

<Extract 4>

1. fling (v.) throw something violently (猛力地, 憤怒地, 匆忙地) 扔, 拋, 擲某物 He flung away in disgust. 他厭惡地把報紙扔了.
2. snatch (v.) take or get something quickly, especially when a chance to do so occurs 迅速抓住 (某物) (尤指機會) snatch a meal between jobs 趁工作間歇時吃飯
3. bestow (v.) confer 贈與, 授予 an honor bestowed on her by the king 國王賜予她的榮譽.

4. uncompromising (adj.) not ready to make an compromise; firm or unyielding 不妥協地
5. gruffness (n.) 粗野, 粗暴
6. float (v.) stay on or at the surface of a liquid and not sink; be held up in air or gas 漂浮; 飄: Wood floats in water. 木頭能飄浮於水面.
7. sob (v.) draw in breath noisily and irregularly from sorrow, pain, etc while crying 啜泣, 抽噎: We could hear the child sobbing in the other room. 我們聽到那間屋子裡的小孩在抽抽搭搭的哭著.
8. sneer (v.) smile with the upper lip curled, to show contempt (for somebody/something) ; laugh scornfully 嗤笑某人某事物 sneer at one's supposed inferiors 嘲笑自以為不如自己的人
9. hearth (n.) floor of a fireplace (壁爐的) 爐床: a fire burning in the hearth 在爐床裡燃燒的火
10. rogue (n.) mischievous person 調皮搗蛋的人 He is a charming rogue. 他是淘氣鬼.
11. recipient (n.) person who receives something 接受者
12. rustle (v.) cause something to make a dry light sound, especially by friction or rubbing together 使某物發出輕而爽的聲音 (尤指摩擦或擠磨聲): Her silk dress rustled as she moved. 他走起路來, 絲質的連衣裙窸窣作響.
13. ally (n.) person, country, especially joined with another in order to give help and support 同盟國, 同盟者.
14. esteem (v.) have a high opinion of somebody/something; respect greatly 尊重: I esteem his work highly. 我非常尊重他的工作.

Part B: Words for recognition

<Extract 1>

1. winsome (adj.) attractive and pleasant 吸引人的: She was a winsome creature. 她十分可愛
2. inquire (v.) ask to be told something 詢問 How are you?' she required. '你好嗎? 他問道.
3. sulky (adj.) having or showing a tendency to sulk 生悶氣的
4. venturesome (adj.) daring 大膽的
5. peevishly (adj.) easily annoyed 易怒的
6. chafe (v.) warm something by rubbing, esp. with the hands 摩擦某物而生熱 (尤指手) Chafe a baby's feet. 擦熱嬰兒的腳.
7. sententiously (adv.) expressing pompous moral judgments 說教地 'He should have thought of the consequences before he acted, ' she conclude

8. catechism (n.) (Uncountable) 問題
9. injudicious (adj.) not appropriate or tactful 不合適的
10. exceedingly (adj.) extremely 極端地 an exceedingly difficult problem 極其困難的問題.
11. annihilate (v.) destroy completely 完全消滅,殲滅 The enemy was annihilated. 敵人被殲滅了.
12. foliage (n.) (Uncountable) all the leaves of a tree or plant; leaves with their stems and branches. 植物的葉子 (總稱) My flower arrangement needs more foliage. 我的插花作品還得要有些枝葉.

<Extract 2>

1. agony (n.) extreme mental or physical suffering (精神或肉體的)極大痛苦 The wounded man was agony. 那受傷的人痛苦已極.
2. prospects (n.) chance of success 成功的機會 The job has no prospects, offers little possibility of promotion 這工作毫無前途.(晉升的機會很小)
3. caprice (n.) (Countable.) sudden change in attitude or behavior with no obvious cause; whim 態度或行為無明顯緣故的突然改變; 突如其來的念頭.
4. bewail (v.) express sorrow over something; mourn for 因(某事物)而悲愁,悲哀: bewailing one's lost youth, innocence, etc 為失去的青春, 天真等而感傷
5. thrive (v.) grow or develop well and vigorously; prosper 繁榮 A business cannot thrive without investment. 企業缺少了投資就不會興旺.
6. wretched (adj.) very unhappy; miserable or pitiable 極不愉快的 the wretched survivors of the earthquake 地震後可憐的倖存者.
7. rejoice (v.) feel or show great joy 極歡喜; 極高興 rejoice over a victory 為勝利而欣喜
8. convulsively (adv.) violently disturbing 大亂的 convulsive upheavals, such as urban riots 大動盪,如城市動亂
9. insensible (adj.) unconscious as the result of injury, illness, etc 失去知覺得 knocked insensible by a falling rock 被落石擊中而失去知覺
10. asunder (adv.) into pieces; apart 碎; 散 families torn asunder by the revolution. 被革命拆散的家庭
11. ascertain (v.) discover something so that one is certain 確定 ascertain the true facts 查明事實真相
12. perplexity (n.) (Uncountable.) state of being perplexed; bewilderment 困惑; 混亂 She looked at us in perplexity. 她茫然的看著我們.
13. frantic (adj.) in an extreme state of emotion, esp. fear or anxiety. 發狂的; 發瘋的 The child's parents were frantic when she did not return home in time. 那孩子沒有按時回家, 他的父母都要急瘋了.
14. contrive (v.) plan something cleverly or deceitfully 謀劃或策劃某事 contrive a

device, an experiment, a means of escape 設計一個裝置, 籌畫一項實驗, 策劃逃跑

<Extract 3>

1. anecdote (n.) short, interesting or amusing story about a real person or event 軼事, 逸聞 (關於真人真事的短小有趣故事)
2. enlighten (v.) give more knowledge or information to somebody; free somebody from false beliefs or ignorance 啟發, 啟迪, 教導, 或開導某人 Can you enlighten me as to (ie. help me to understand better) the new procedure? 你能給我講講這新程序嗎?
3. stumble (v.) strike one's foot against something and almost fall 絆腳 I stumbled over a tree root. 樹根絆了我的腳.
4. totter (v.) walk or move unsteadily; stagger 走的或動的不穩, 踉蹌, 蹣跚, The child tottered across the room. 那孩子跌跌撞撞走到房間那一邊.
5. threshold (n.) entrance of a house, etc (房屋等的) 門口 cross the threshold, ie. enter 跨過門口 (進入).
6. torment (n.) severe physical or mental suffering (肉體或精神上的) 折磨, 痛苦 be in great torment 備受折磨
7. saucy (adj.) disrespectfully rude 無禮的 You saucy little thing! 你這個無禮的小東西!
8. anguish (n.) (Uncountable.) severe physical or mental pain (肉體或精神上的) 極度痛苦 I was in anguish until I knew she was still alive. 我以前不知道她還活著, 所以一直痛苦萬分.
9. anticipate (v.) expect 期望 Do you anticipate any trouble? 你預料會有麻煩嗎?
10. incitement (n.) action that incites certain behavior 煽動; 鼓勵 incitement to defy authority 煽動反對當局
11. sparer (adj.) more thin 更瘦的
12. eternally (adv.) throughout all time; for ever 永遠地; 永久地
13. clench (v.) close something tightly or press two things firmly together 緊閉 (某物); 將(兩物)緊壓在一起: clench one's fist/ jaws/ teeth 握緊拳頭, 咬緊牙關, 咬牙

<Extract 4>

1. mutter (v.) speak or say something in a low voice that is hard to hear 低語 Don't mutter! I can't hear you. 別噁噁咕咕的! 我聽不見.
2. stationary (adj.) not moving 靜止的: remain stationary 停著不動
3. ferociously (adv.) snarling ferociously 兇猛的咆嘯
4. demurely (adv.) quiet, serious and modest 故作嫻靜地, 嚴肅地, 謙虛地

5. *ambadress* (n.) female ambassador 女大使
6. *interrogatively* (adv.) asking or seeing to ask a question: requiring; 詢問地; 疑問地; 探問地
7. *paragon* (n.) (Countable) person who is a perfect example of a quality (used especially in the expression shown) 有某品質的典範人物 (尤用於以下示例): a *paragon of virtue* 美德的典範.

II. *Phrases*

1. *hinder...from...* prevent the progress of sb/sth 阻礙妨礙某人(某事物)的進展
What should hinder you from loving them? (Extract 1)
Production was hindered by lack of materials. 由於缺乏原料，生產陷於停頓。
2. *mock at...* make fun of (sb/sth). Esp by mimicking him/it contemptuously 取笑某人某事物；嘲弄；愚笑 It's wrong to mock cripples. 模仿瘸子走路來取笑是不對的。
If you will not mock at me, I'll explain it. (Extract 1)
3. *break one's heart* make one feel very sad 使某人很傷心
I have not broken your heart- you have broken it; and in breaking it, you have broken mine. (Extract 2)
It broke her heart when he left. 他離開時她心都碎了。
4. *rob ...of ...* take property from (a person or place) illegally 搶奪，搶劫，盜竊
Perhaps your envy counseled Mr. Heathcliff to rob me of my treasures. (Extract 3)
I was robbed of my cash and cheque-book. 我的現金和支票簿被搶了。
5. *deprive... of...* take something away from somebody; prevent somebody from enjoying or using something 剝奪某人的某事物；阻止某人享有或使用某事物
But I've most of them written on my brain and printed in my heart, and you cannot deprive me of those. (Extract 3)
Wendy hates the trees that deprive the house of light. Wendy 討厭遮住房裝光線的樹。
6. *come to someone's rescue* rescue or help somebody 救援或幫助某人
"Mr. Hareton is desirous of increasing his amount of knowledge," I said, coming to his rescue. (Extract 3)
A wealthy sponsor came to our rescue with a generous donation. 有個富有的贊助人慷慨捐贈來解救我們。

7. *hold one's tongue* remain silent or keep silent though one would like to say something 保持緘默，忍住不說
“You had better hold your tongue, now!” he answered fiercely. (Extract 3)
It was wise of you to hold your tongue at that time. 你那時保持緘默是聰明的。
8. *take someone's part* support somebody 支持某人
“Why have I make him angry by taking your part?” (Extract 4)
His mother always takes his part. 她母親總是站在他那一邊。
9. *by instinct* natural inborn tendency to behave in a certain way without reasoning or training 出自本能
Catherine, by instinct, must have divined it was obdurate perversity, and not dislike, that promoted this dogged conduct. (Extract 4)
Birds learn to fly by instinct. 鳥會飛是出自本能。

Appendix C

Worksheet 1: *Catherine's Depressed*

Class: No: Name:

The part of Catherine is played by _____

Catherine is now depressed, troubled by the acceptance of Edgar Linton's proposal. To cheer Catherine up, our group provides such suggestions as following for her to decide on:

- 1.
- 2.
- 3.

The suggestion list picked by Catherine contains the following ideas:

- 1.
- 2.
- 3.

Do you consider these ideas workable? Give your reason(s).

Sign here please _____

Diary (for Extract 2 &3)

Class: No: Name: Partner's Name:

The diary belongs to _____ (Pick one from Heathcliff, Cathy, Hareton, Nelly and old Joseph) Write down what happened today. How you feel about it can be put down here in the diary as well.

Day 3.

Day 4.

Feedback from my partner:

Sign here please _____

Diary (for Extract 3 &4)

Class: No: Name: Partner's Name:

The diary belongs to _____ (Pick anyone you like) Write down what happened today. How you feel about it can be put down here in the diary as well.

Day 3.

Day 4.

Feedback from my partner:

Sign here please _____

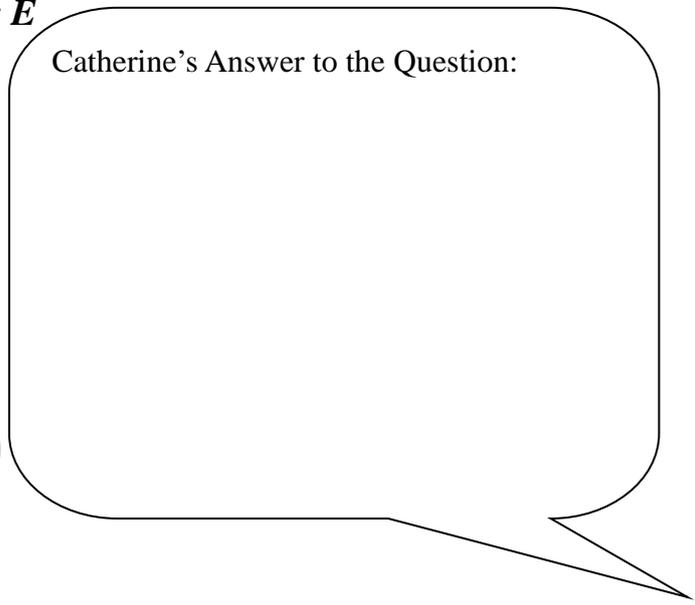
Appendix E

Worksheet 2: Imagining Dialogues

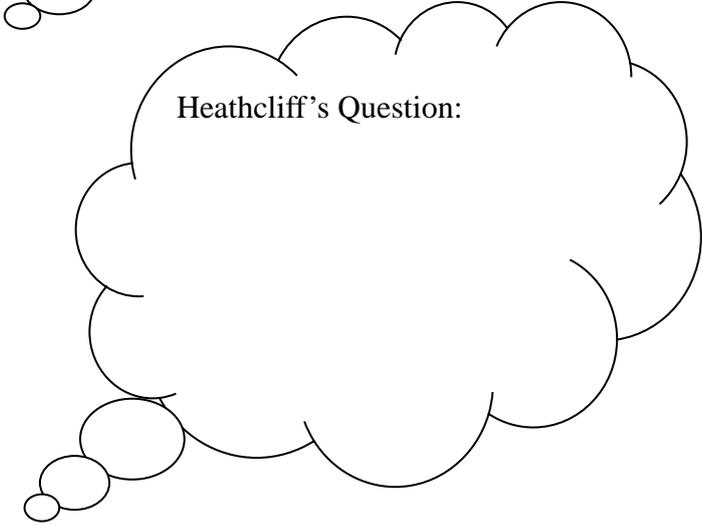
Class: No: Name:



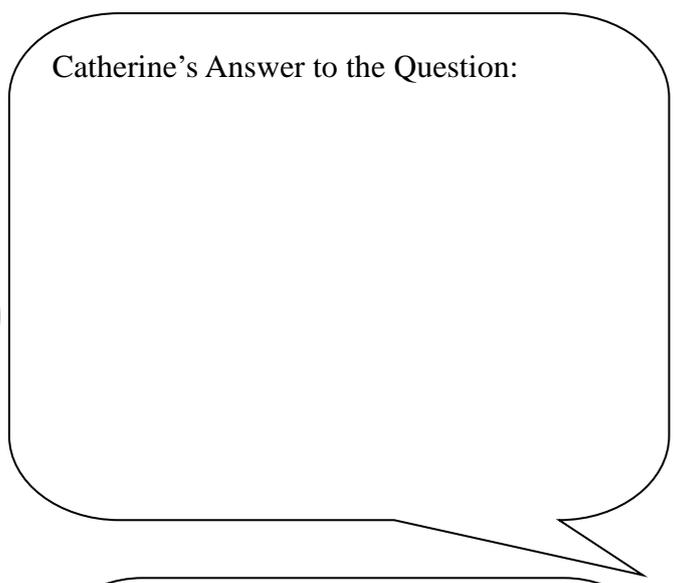
Heathcliff's Question:



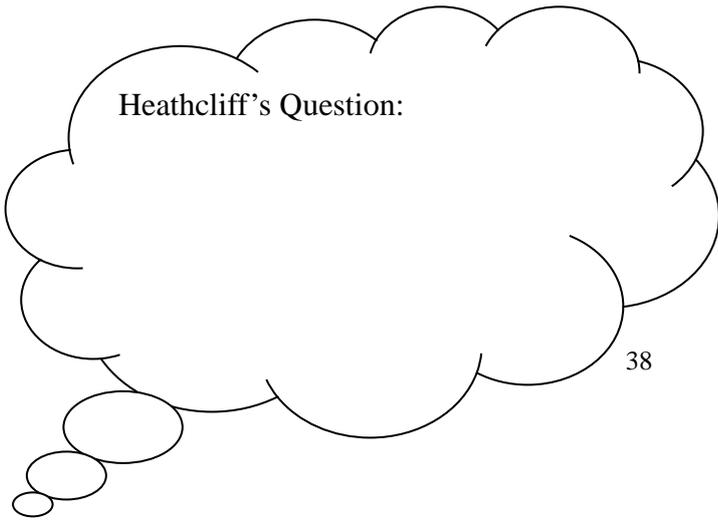
Catherine's Answer to the Question:



Heathcliff's Question:



Catherine's Answer to the Question:



Heathcliff's Question:



Catherine's Answer to the Question:

Appendix F

Worksheet 3: *I am Heathcliff*

Class: No: Name: My Partner's Name:

✦ The hints I give in my self-introduction:

1.

2.

3.

4.

✦ Judging from my partner's self-introduction, I can tell that the role my partner plays is _____

✦ According to my partner, the information about the role includes:

1.

2.

3.

4.

✦ The correct answer is _____.

Appendix G

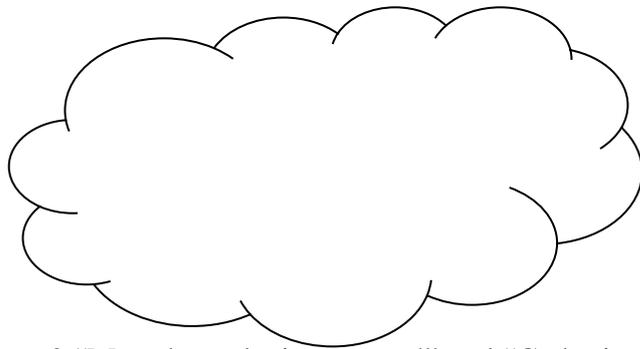
Worksheet 4: *Thought Bubbles*

Class:

No:

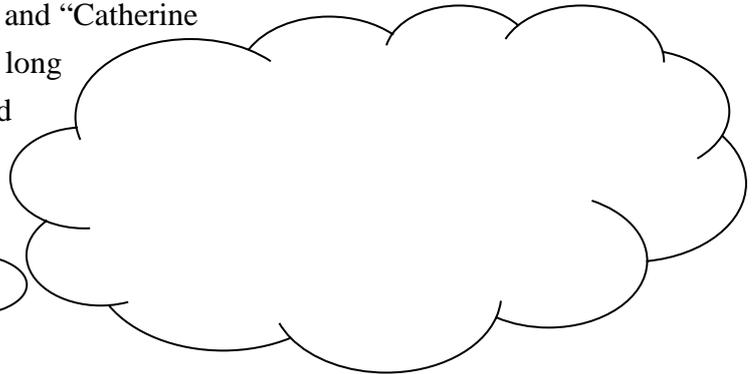
Name:

Read the words given below and write down what you think the characters have in mind. It takes you perhaps several times to read back the story in order to grasp the characters' real thoughts, feelings, wishes, or even complaints.



1. "I am Heathcliff." ☞ Catherine, speaking to Nelly. In Extract 1.

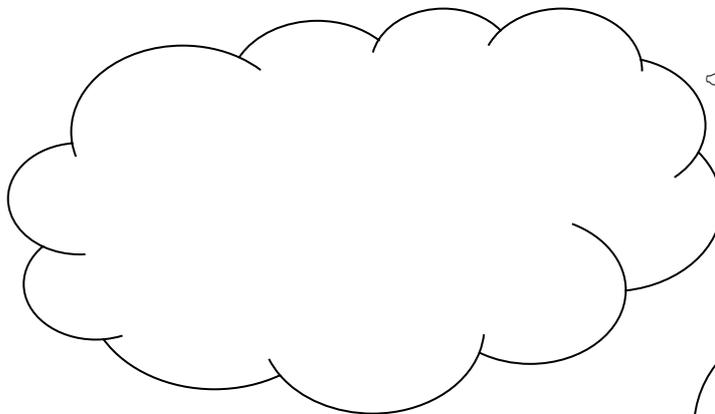
2. "May she wake in torment!" and "Catherine Earnshaw, may you not rest as long as I am living! You said I killed you- haunt me, then!"
☞ Heathcliff, speaking to Catherine. In Extract 2.



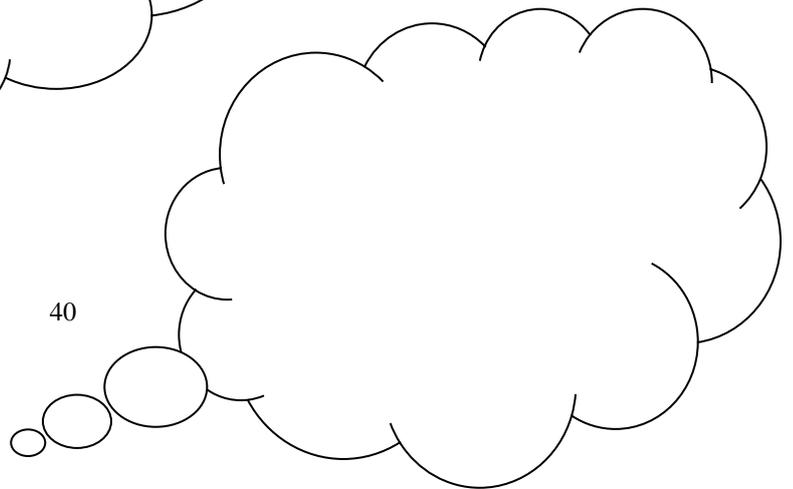
3. "Take them! I never want to hear, or read, or think of them again!"

☞ Hareton, speaking to Cathy.

In Extract 3.



4. "Con-trary!" said a voice, as sweet as a silver bell- "That



Appendix I
Test for Novel Reading--*Wuthering Heights*

Class No Name

I. Word Definition- Match each of the following *italic* words with the proper meaning on the right

1. *mock* _____
2. *fling* _____
3. *ally* _____
4. *despise* _____
5. *denial* _____

- A. statement that something is not true
- B. feel contempt for somebody
- C. person, country, especially joined with another in order to give help and support
- D. make fun of
- E. throw something violently

II. Multiple Choice- Choose the most appropriate answer to each question.

1. The reasons why Catherine made up her mind to marry Edgar Linton do not include that _____. (a) she wants to be the greatest woman of the neighborhood. (b) Linton is young and cheerful. (c) Edgar Linton loves her. (d) she does not love Heathcliff.
2. Which statement is given by Catherine? (a) I am Heathcliff. (b) Why did you despise me? Why did you betray you own soul? (c) As soon as you become Mrs. Linton, he loses friend, and love, and all. (d) She drew a sigh, and stretched herself, like a child reviving, and sinking again to sleep.
3. What is the end of Catherine and Heathcliff's relationship? (a) They live as happily as the prince and princess in the fairy tale. (b) Heathcliff dies and Catherine is left alone and suffering from the loss of her love. (c) Catherines dies and Heathcliff is left alone and suffering from the loss of his love. (d) Each of them breaks the other's heart, and thus they live in pain.
4. Why does Heathcliff say "May she wake in torment!" and "You said I killed you- haunt me, then!?" (a) There is so much hate in his mind that he is not afraid of the

- ghosts. (b) He cannot bear being separated from Catherine. (c) He regretted having murdered someone in the past. (d) He is a brave and tough guy, and there is nothing he worries about.
5. Why did Nelly try to prevent Catherine from marrying Edgar Linton? (a) She knows that Edgar does not love Catherine. (b) She knows that the real love of Catherine is, in fact, Heathcliff. (c) She dislikes Edgar, and Edgar knows it all the time. (d) She doesn't want Catherine to be the greatest woman in their neighborhood.
 6. How does Hareton feel in the beginning when his cousin makes the revelation of his collecting the books, which belong to her? (a) Embarrassed. (b) Glad. (c) Disappointed. (d) Upset.
 7. For what does Hareton make Heathcliff angry several times? (a) In order to take little Catherine's part. (b) For his nature- being naughty. (c) He never listens to Heathcliff. (d) He enjoys making him angry.
 8. What is the end of Hareton and little Catherine's relationship? (a) They get married and live happily together. (b) They get married for the heritage and share the fortune as they planned. (c) Both die in the end. (d) Hareton mistreats little Catherine and finally they get divorced.
 9. Both of Hareton and little Catherine's minds tend to the same point- _____.
(a) hate and revenge (b) love and esteem (c) money (d) to read as many books as possible
 10. What does little Catherine really mean when she says "con-trary! That for the third time, you dunce! I am not going to tell you again- Recollect, or I pull your hair"? (a) Though the student is indeed stupid, she still tries hard to be nice. (b) She has lost all her patience. (c) She is sweetly correcting the mistake for her love and trying to be helpful. (d) She hates being a teacher and makes her mind to quit the job.

