

*Benvenuti!*

*Il webinar inizierà  
tra pochi minuti.*



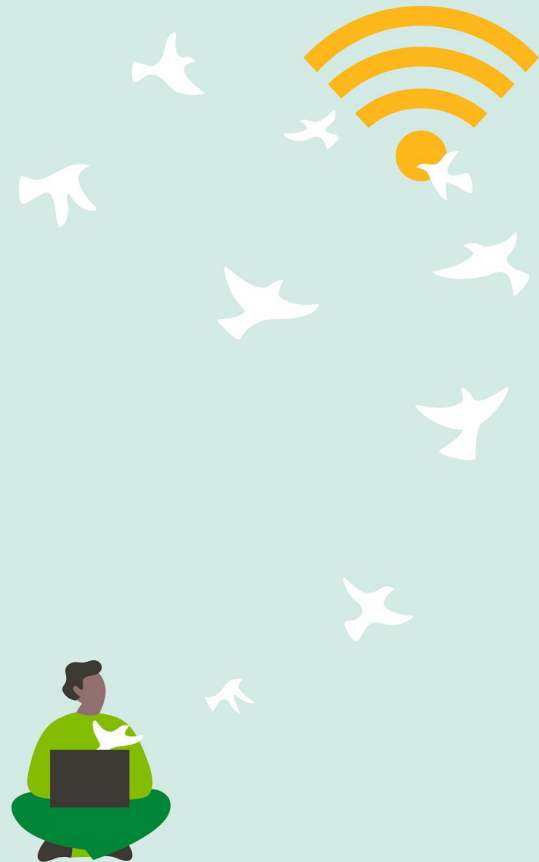
I grandi insegnanti muovono il mondo

# Reading *Wuthering Heights* in Emily Brontë's bicentenary year.

Questions of Identity in the author and  
Heathcliff (and recent cinematographic  
readings)

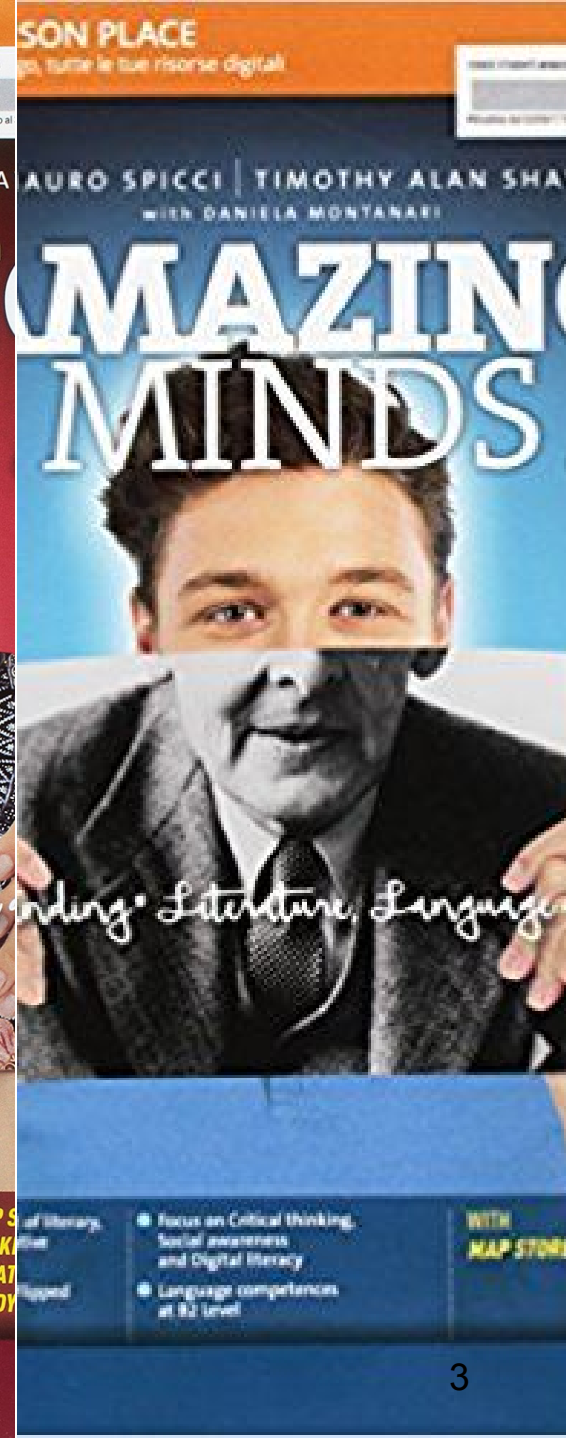
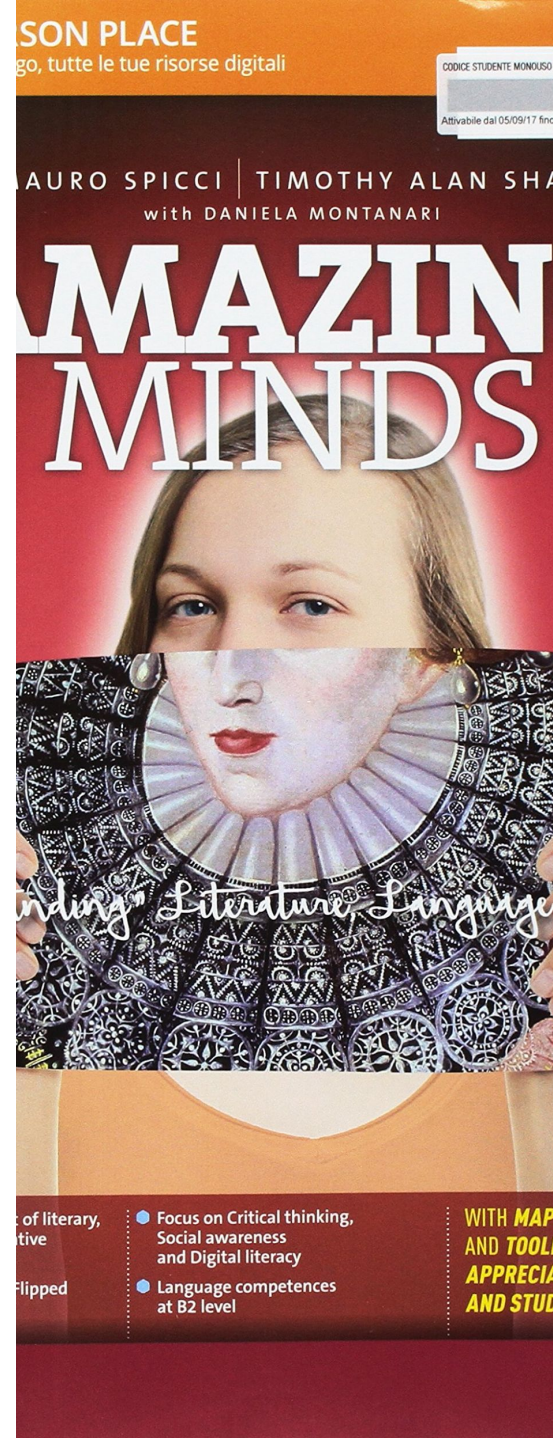
15 February 2018

Mauro Spicci & Timothy Alan Shaw

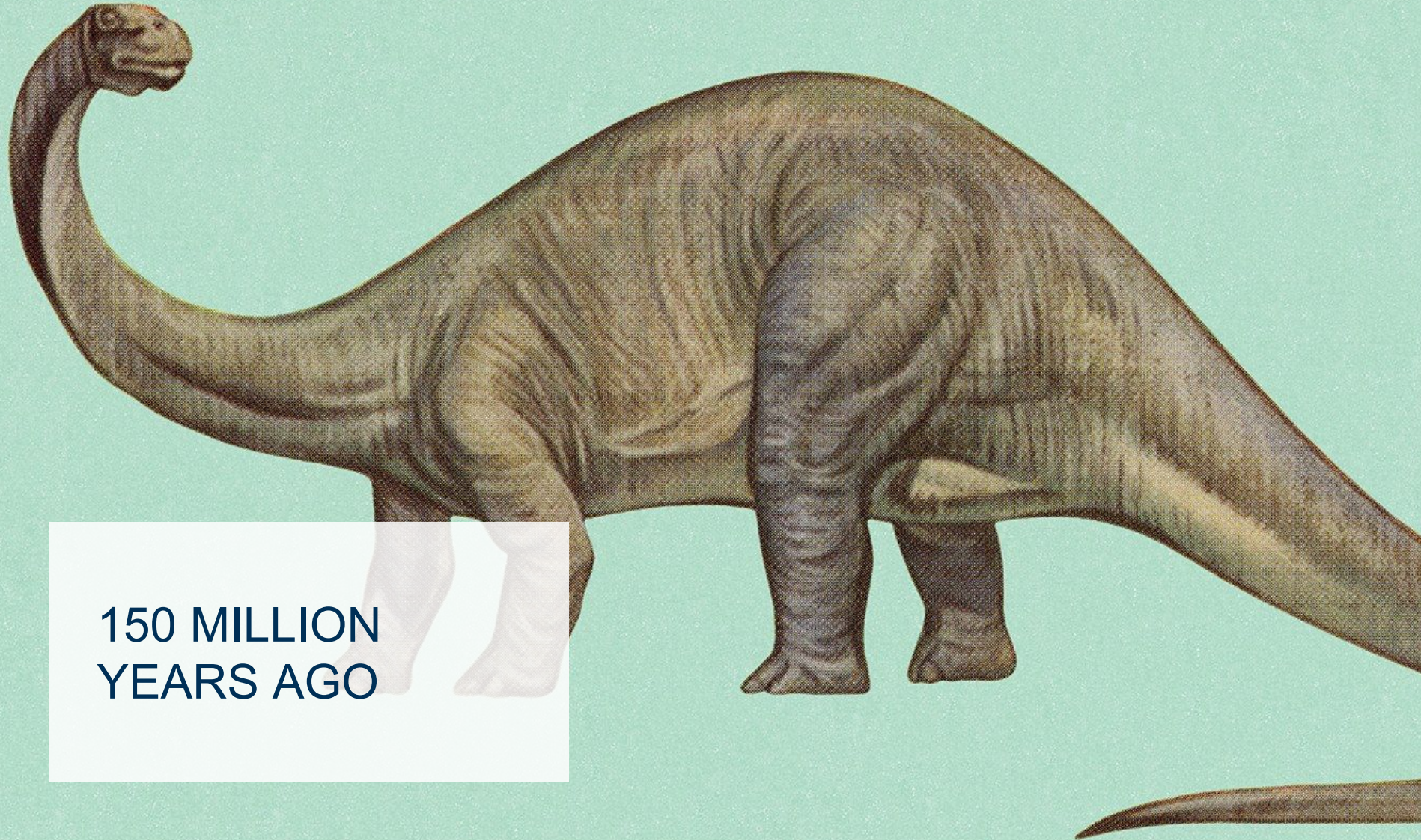


# WHO WE ARE

- Mauro Spicci, PhD
- Timothy Alan Shaw, MA







150 MILLION  
YEARS AGO



150 MILLION  
YEARS AGO

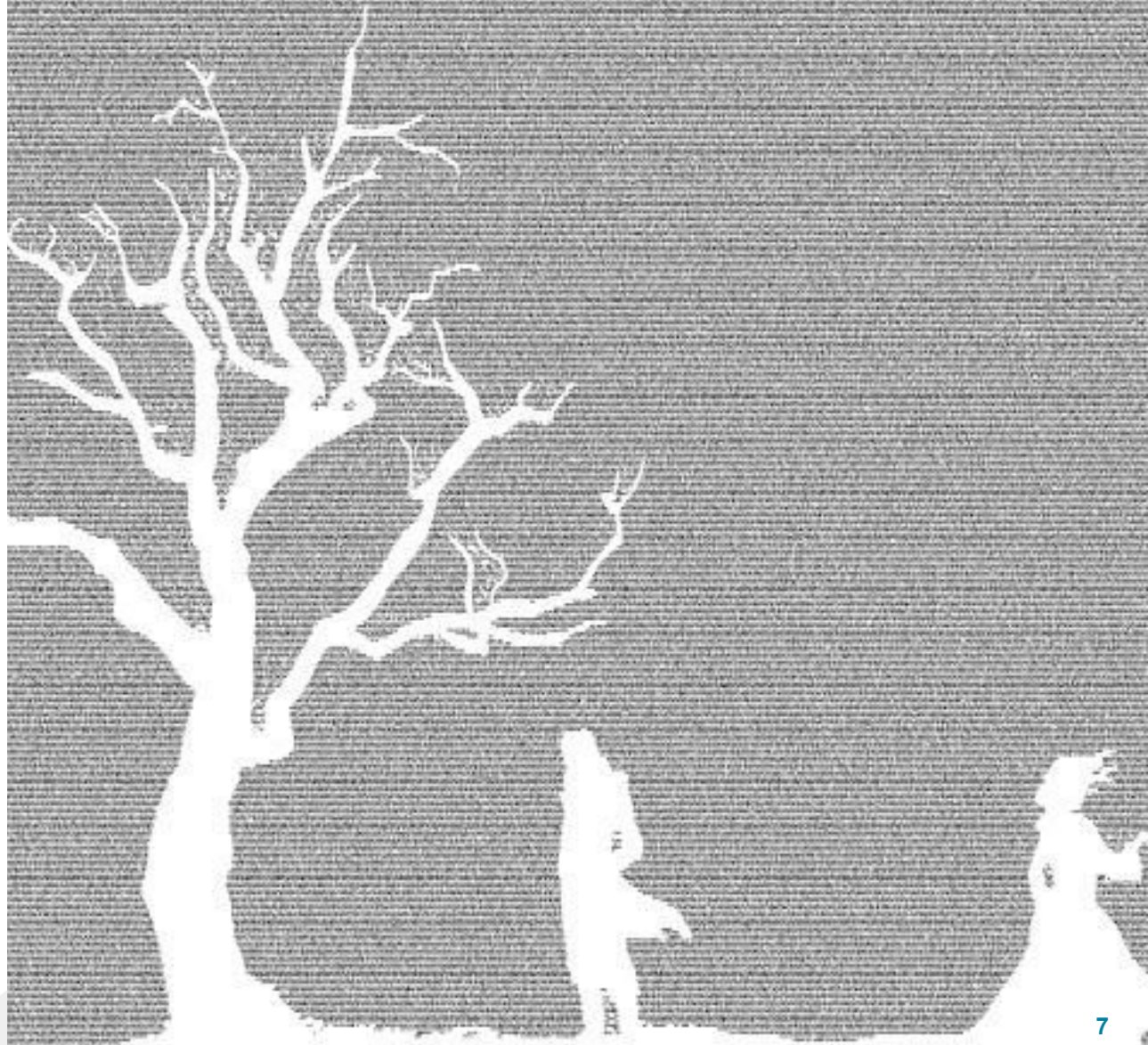




BRONTESAURUS?

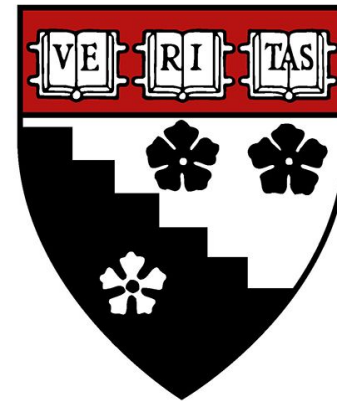


**Passion**  
**Vulgarity**  
**Amorality**  
**Innovation**  
**Modernity**



# Thinking Routines

- ▶ Are simple exercises
- ▶ Have been developed at Harvard
- ▶ Are meant to be repeated
- ▶ Become habits of the mind
- ▶ Develop “critical thinking skills”



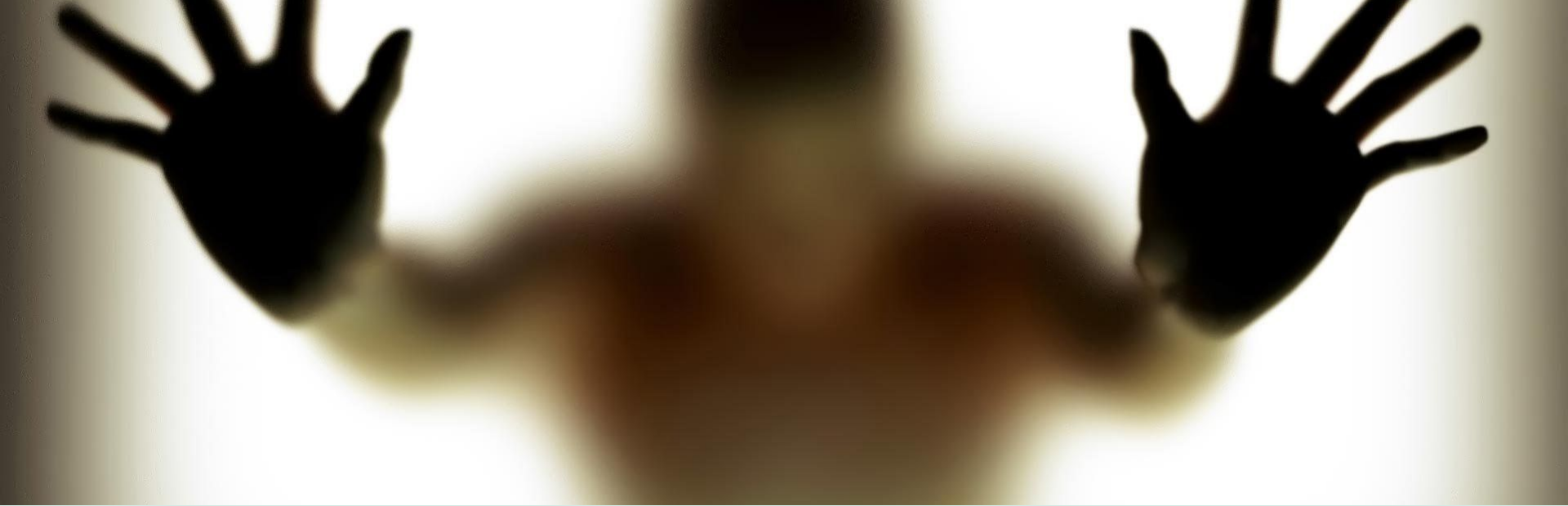
**Harvard**  
Graduate School  
of Education





## The Examiner – 8<sup>th</sup> January 1848 (anonymous reviewer)

*If this book be, as we apprehend it is, the first work of the author, we hope that **he** will produce a second,—giving **himself** more time in its composition than in the present case, developing his incidents more carefully, eschewing exaggeration and obscurity, and looking steadily at human life, under all its moods, for those pictures of the passions that **he** may desire to sketch for our public benefit.*



**Graham's Lady's Magazine – July 1848 (anonymous reviewer)**

*How a human being could have attempted such a book as the present without committing suicide before **he** had finished a dozen chapters, is a mystery. It is a compound of vulgar depravity and unnatural horrors....*





## North American Review – October 1848 (Edwin P. Whipple)

*As **he** is a man of uncommon talents, it is needless to say that it is to **his** subject and **his** dogged manner of handling it that we are to refer the burst of dislike with which the novel was received. **His** mode of delineating a bad character is to narrate every offensive act and repeat every vile expression which are characteristic.*



## V. WOOLF, THE COMMON READER

*She looked out upon a world cleft into gigantic disorder and felt within her the power to unite it in a book. That gigantic ambition is to be felt throughout the novel — a struggle, half thwarted but of superb conviction, to say something through the mouths of her characters which is not merely “I love” or “I hate”, but “we, the whole human race” and “you, the eternal powers . . .” the sentence remains unfinished.*



# THINK, PUZZLE, EXPLORE

## THINKING ROUTINE

### Think and puzzle



**COMPETENCES:** developing awareness of learning and thinking processes

Before reading the text, look at the picture and answer the following questions.

#### THINK

Draw on your own experience to answer the following questions.

1. What do you think the word 'ambition' means?
2. Do you think you are an ambitious person?
3. What/Whom do you associate this word with?

#### PUZZLE

Use the following questions to further explore the theme of 'ambition'.

1. What are the positive and negative aspects of 'ambition'?
2. Are men more ambitious than women?



# THINK, PUZZLE, EXPLORE

## ► THINK

- What aspects of the novel do you think critics disliked?
- What aspects of the novel do you think V. Woolf appreciated?

## ► PUZZLE

- Why do you think critics referred to the author of the novel as “he”?
- Are critics recommending Brontë’s book to the readers of newspapers?
- How important is it for the reader to know whether the author was a man or a woman?

## ► EXPLORE





# IDENTITY



The contemporary person is hybrid. A person with not one core, permanent self, but many selves. Their self/selves—and their identity—are not fixed, but continually in process, as the boundaries between themselves and others, and between the different parts of themselves are negotiated.



# THE AUTHOR



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# ELLIS BELL

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*Averse to personal publicity, we veiled our own names under those of Currer, Ellis, and Acton Bell [Charlotte, Emily and Anne]; the ambiguous choice being dictated by a sort of conscientious scruple at assuming Christian names positively masculine, while we did not like to declare ourselves women, because — without at that time suspecting that our mode of writing and thinking was not what is called 'feminine' — we had a vague impression that authoresses are liable to be looked on with prejudice . . .*

A black and white close-up portrait of a man with dark, wavy hair and a serious expression. He is wearing a dark coat over a white shirt and a dark cravat. The lighting is dramatic, with strong highlights on his face and deep shadows.

**HEATHCLIFF**

# HEATHCLIFF

a dirty, ragged, black-haired child; big enough both to walk and talk: indeed, **its** face looked older than Catherine's; yet when **it** was set on **its** feet, **it** only stared round, and repeated over and over again some gibberish that nobody could understand.





# HEATHCLIFF

I declare he is that strange acquisition my late neighbour made, in his journey to Liverpool—a little **Lascar** [a sailor from India or Asia], or an **American** or **Spanish** castaway.”



## HEATHCLIFF

‘A good heart will help you to a bonny face, my lad,’ I continued, ‘if you were a regular black; and a bad one will turn the bonniest into something worse than ugly. And now that we’ve done washing, and combing, and sulking—tell me whether you don’t think yourself rather handsome? I’ll tell you, I do. You’re fit for a prince in disguise. Who knows but your father was Emperor of China, and your mother an Indian queen, each of them able to buy up, with one week’s income, Wuthering Heights and Thrushcross Grange together? And you were kidnapped by wicked sailors and brought to England.’





## HEATHCLIFF

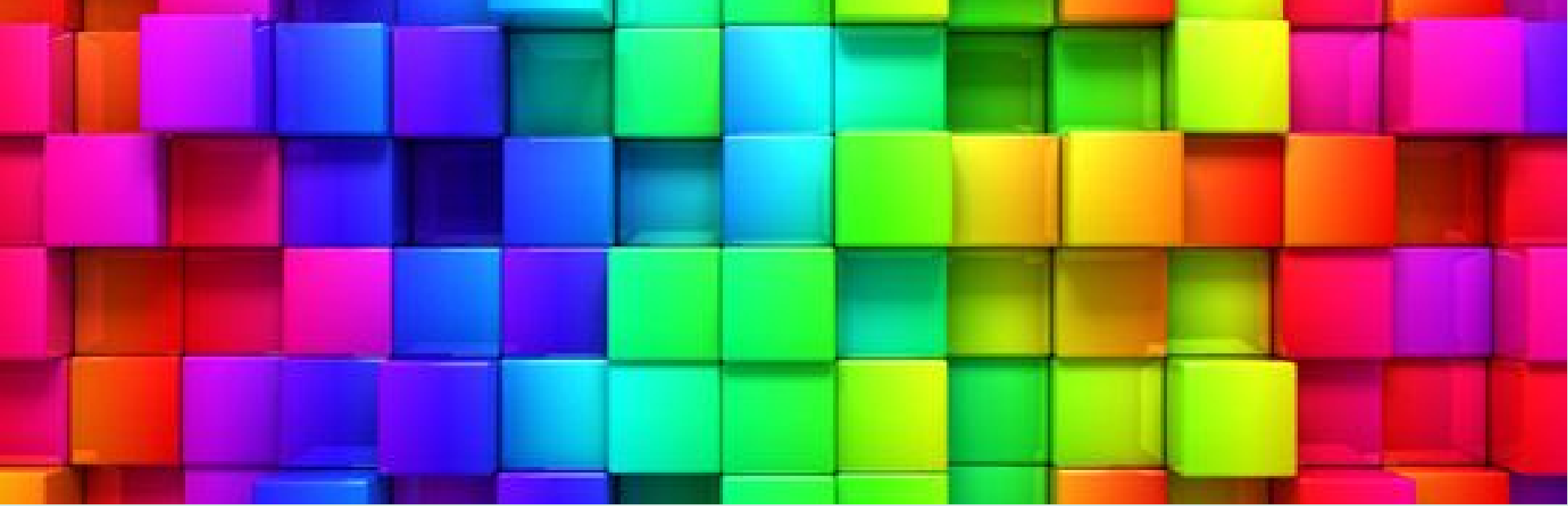
*His countenance was much older in expression and decision of feature than Mr. Linton's; it looked **intelligent**, and retained no marks of former degradation. A half-civilised ferocity lurked yet in the depressed brows and eyes full of black fire, but it was subdued; and his manner was even **dignified**: quite divested of roughness*



# HEATHCLIFF

*He is a **dark-skinned gipsy** in aspect, in dress and manners a **gentleman**: that is, as much a gentleman as many a country squire.*





- ▶ Identify and distill the essence of an idea
- ▶ Use non verbal tools to conceptualise knowledge
- ▶ Represent an idea in many different ways

## **COLOUR, SYMBOL, IMAGE**

# COLOUR, SYMBOL, IMAGE

## THINKING ROUTINE

### Colour, symbol, image



**COMPETENCES:** developing awareness of learning and thinking processes

The Prologue to *The Canterbury Tales* opens with a celebration of spring.

#### COLOUR

Choose a colour that you think best represents what 'spring' means for you.

#### SYMBOL

Choose a symbol that best represents the essence of the idea of 'spring' for you.

#### IMAGE

Sketch an image that you think best captures the essence of the idea of 'spring'.

Share your ideas with the rest of the class.

Which are the most recurring colours, symbols and images?



A black and white close-up portrait of a man with dark, wavy hair and a serious expression. He is wearing a dark tuxedo jacket over a white shirt and a dark bow tie. The lighting is dramatic, with strong highlights on his face and deep shadows. A semi-transparent white rectangular box is overlaid on the left side of the image, containing the text 'VIDEOCLIPS'.

# VIDEOCLIPS

**WUTHERING  
HEIGHTS  
1932**



**CLASSIC  
TRAILER**

**WUTHERING  
HEIGHTS  
2012**



# SEE, THINK, WONDER



## THINKING ROUTINE

### See, think, wonder

**C** **COMPETENCES:** developing awareness of learning and thinking processes

Before reading the text, look at this picture and answer the following questions.

### SEE

1. Who do you see in the foreground?
2. How are they dressed?
3. Who are the people in the background?

### THINK

1. What do you think the people in the foreground are doing?
2. What do you think the people in the background are doing?
3. Which elements make you suspect this is a theatrical production?

### WONDER

1. Is the audience interested in what they see?
2. What play are the two men performing?
3. Is the play set in the present or in the past?



# SEE, THINK, WONDER (film)

## ► SEE

- What does Heathcliff look like in the first clip?
- What does he look like in the second clip?
- How do the two characters differ?

## ► THINK

- What ideas/qualities about Heathcliff do you think the first filmmaker wanted to underline?
- What ideas/qualities about Heathcliff do you think the second filmmaker wanted to underline?

## ► WONDER

- If you were a filmmaker today, how would you represent Heathcliff? What aspects would you highlight about him?
- Why do you think Heathcliff is such a fascinating character?
- Have you found any other film version of the novel in which Heathcliff looks different from the two characters you have seen?



# SLAVERY



BRONTOSAURUS?



**Useful info:**

**certificates, materials,  
archives, video  
tutorials,  
calendar of events**



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us!**

IMPARARE SEMPRE