

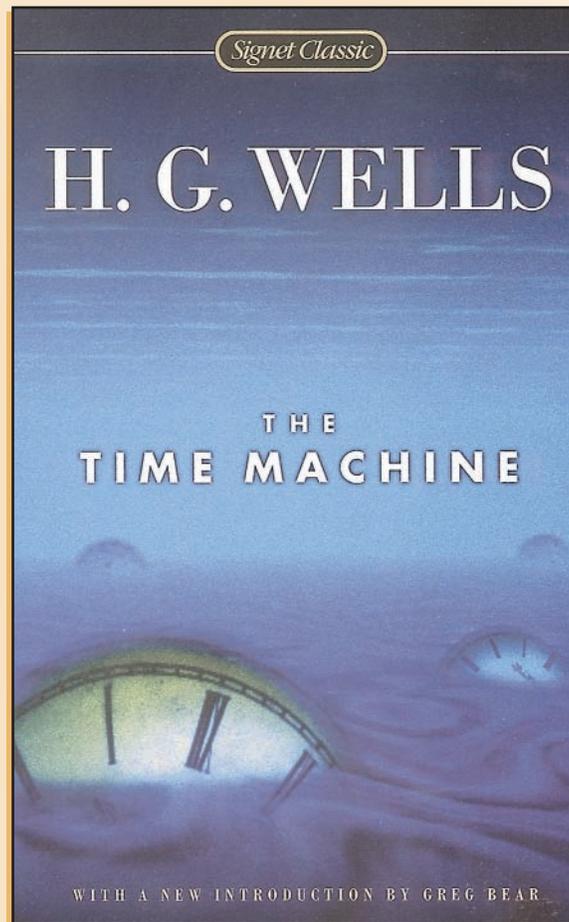
Signet Classic

A TEACHER'S GUIDE TO THE SIGNET CLASSIC EDITION OF

H.G. WELLS'S

THE TIME MACHINE

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S E R I E S E D I T O R S :

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INTRODUCTION

Written thirty years before the term science fiction was used, *The Time Machine* (1895) was the first novel to deal with the intriguing subject of time travel, a topic that writers continue to address. Yet *The Time Machine* also reflects its own time, warning the Victorians who first read it about effects of the capitalistic Industrial Revolution and the stratification of society into vastly disparate social classes, and introducing readers to emerging scientific and social ideas. Most of all, *The Time Machine* is a novel that stands the test of time, hooking readers with Wells's unprecedented tale of a young scientist who invents a machine that carries him into the future, regaling us with intriguing characters and monumental struggles, and steeping his story in deep, thought-provoking timeless themes including the polarization of the social classes and the consequences of rampant industrialization.

Anyone who has read *The Time Machine* knows that it could be daunting to secondary students who may not be familiar with Victorian England or with the rich vocabulary used by the writer. Nevertheless, if adequately prepared, secondary English students may benefit from and enjoy this novel. Not only does the story interest teens who love to fantasize about time travel and the end of the world, but the themes of justice and disparity and the origins of life and its diversity are perfectly suited for class discussions-and even arguments! Indeed, the novel's layers of complex meaning serve as the catalyst to develop critical thinking and analytical skills. The novel also works as a vehicle to teach specific skills in the English classroom such as building SAT and reading vocabulary, strengthening reading strategies, understanding how figurative language enhances a text, and writing creatively. Because it deals with social and scientific concepts, the novel provides an excellent device for reading across the curriculum. Finally, because it is relatively short, reading can be accomplished in as little as one week.

Following a plot summary, this guide is organized into sections which give strategies to use before, during, and after reading, followed by a bibliography and lists of resources. Within the strategies to use during reading, lesson ideas are identified by their primary function in the classroom, whether they are useful for beginning the novel, assessing comprehension, or teaching literary devices, reading, and writing strategies.

I. PLOT SUMMARY

CHAPTER 1: THE TIME TRAVELLER MAKES HIS CASE TO A SKEPTICAL AUDIENCE

The novel starts in the middle of a story being told by a character identified only as the Time Traveller. As he speaks, a small group of interested men sit in his home skeptically listening. Initially, the Time Traveller informs his guests that they will have to abandon some of their scientific and mathematical assumptions in order to follow him, and he gives an example from mathematics. He reminds them that though most mathematicians acknowledge three dimensions of space, length, breadth, and thickness, there is a Fourth Dimension, the Dimension of Time. When others argue that Time cannot be a Fourth Dimension because it cannot be altered, because we cannot change where we are in time, the Time Traveller dramatically claims that he has experimented with a machine that will travel in time. While the group murmurs about the Time Traveller's trick, he leaves the room and returns with a small contraption about the size of a clock. The audience gives their full attention as the Time Traveller uses the Psychologist's hand to press a lever and the Machine vanishes before their eyes. The group discusses whether it went into the past or the future. Is this a scheme to fool them? The Time Traveller takes them to his lab to reveal a full-sized version of the machine and announce his plans to use the machine to travel in time!

CHAPTER 2: THE TIME TRAVELLER PERPLEXES ANOTHER HOUSEHOLD OF DINNER GUESTS

The next Thursday the narrator arrives a few minutes late for dinner at the Time Traveller's home and finds five men waiting for their host who had left a note saying that he might be late. After some speculation and joking, the guests call for dinner to be served. Finally, disheveled, dirty, and limping, the Time Traveller returns, drinks some wine, informs his guests that he is going to wash and change his clothes, and tells them to save him some meat. While he dresses, his guests joke about where he may have been. The Time Traveller returns to the dining room and devours his meal "with the appetite of a tramp." Now at ease, the Time Traveller tells his story. He begins with a few rules: as he tells the story, he will not argue with his guests or permit any interruptions. The guests agree as the Time Traveller begins his tale.

CHAPTER 3: THE TIME TRAVELLER LEAPS INTO THE FUTURE

The point-of-view shifts to that of the Time Traveller himself as he gives his account of a trip into the future. He left at a little past 10 a.m. and returned five hours later. First, he saw time move quickly forward, beginning with Mrs. Watchett, the housekeeper, shooting down some stairs and across the lab. As he moved the lever days and years passed with ever increasing speed, changing the light and the landscape. The Time Traveller's inquisitiveness about "wonderful advances" of an improved civilization cause him to stop despite the fear that he could die landing. He sees that he is caught in a thunderstorm and lands in a garden surrounded by rhododendron and dominated by a great stone sphinx. In the distance are large buildings and hills. Fear compels him back to the time machine where he moves forward in time just enough to get out of the storm. Now the Time Traveller worries that some creature might see and prey upon him. He is about to leave when he sees a group of people clad in "rich soft robes" coming toward him.

CHAPTER 4: UTOPIA?

The Time Traveller encounters the little people. A man looks straight into his eyes, laughing and showing no fear whatsoever. Soon, this man is joined by others who attempt to speak with the Time Traveller and touch him and the time machine. To protect the Machine, the Time Traveller removes the levers that could send it in motion and puts them in his pockets. The inhabitants appear to be small, cherub-like, happy people dressed in beautifully colored silk garments, but they are also frail, fragile creatures. They seem to lack intellectual curiosity and thinking ability. He fears he has travelled so far only to find a lesser version of humanity. On the other hand, he delights in the beautiful flowers and exquisite fruits that have evolved. He is led to a tall, dilapidated building overgrown with wild and untamed nature which shows signs it had once been a magnificent structure. Inside the building, the little people sit on cushions at low stone tables and feed on strange, wild fruit. Once fed, he determines to learn their language. However, they soon become bored with the lesson and want to play. The Time Traveller goes for a walk and contemplates the world, searching for clues about its "ruinous splendour." He notices that there are no houses, cupolas dot the landscape, and the people seem strangely alike and androgynous. He concludes that he has landed in a social paradise in which humanity is waning and mankind has finally and permanently subjugated nature. As a result of these changes, the Time Traveller deduces that there is no need for burdensome ideals such as freedom, hardship, love, intelligence, or courage. Indeed, these traits would make one weak and put one at risk. Understanding this helps him master the whole secret of these delicious people. Later, he learns that most of his theories were wrong.

CHAPTER 5: THE TIME TRAVELLER MAKES A FRIEND AND DISCOVERS THE MORLOCKS

On his walk back to the time machine, the Time Traveller realizes that his invention is not where he left it. He panics and runs through savage brush, cutting himself on the face, only to find that the Machine is gone. In a frenzy, he wakes the little people and interrogates them, but they are of no help. Later in the morning, he thinks rationally about the situation, chides himself for overreacting, examines details of the scene like a detective, and reasons that the Machine must have been moved. Two little people arrive and point to the large bronze pedestal of the Sphinx, but when he tries to ask them about it, they are greatly insulted and leave. Determining that eventually he will find his Machine, he decides to put it out of his mind and learn as much as he can about his new environment. The cupolas with wells and towers interest him. Looking into the wells, he sees no water but does find a complex labyrinth of tunnels that he assumes are part of a subterranean ventilation system. He asks himself a series of questions about this world: Why are there no burial grounds? How do the people get nice clothing if there are no workshops or factories? Pondering these puzzles, the Time Traveller sees a young woman drowning, rescues her, and makes her his friend. "Weena" seems to be very grateful to the Time Traveller, but she gets very anxious when he tries to leave her. He remains with her, and one evening he wakes and goes outside where he sees in the distance some strange, white ape-like figures lurking in the dark. At first he thinks they may be ghosts, but then he recounts a time when he encountered one of these pale skulking forms while seeking refuge from the hot sun in some ruins. He speculates that these must be a second kind of people who live beneath the wells and he names them "Morlocks." In marked contrast, he calls the little happy people who live above ground "Eloi." Furthermore, the Time Traveller speculates that, rather than developing into a great "triumph of Humanity," man must have differentiated into two distinct species of degenerate Haves and Have-Nots. Believing that the Morlocks must have taken the time machine, he ponders his next steps.

CHAPTER 6: DESCENT INTO THE UNDER-WORLD

Despite his curiosity about the Morlocks and what happened to his Time Machine, the Time Traveller ventures out on excursions with Weena. He sees a Palace of Green Porcelain on the horizon, and finally gathers the courage to descend into a shaft and explore the unknown world below. Although Weena hysterically pleads for him to stay, the Time Traveller makes the arduous climb into the deep darkness, hearing machinery thumping and lighting matches to keep away from the Morlocks who grope at his clothing as he makes his descent. At the bottom of the shaft, the Time Traveller sees an immense system of tunnels and the hulks of great pieces of machinery. He smells blood, sees the joint of a large animal, and wishes he had brought along a camera to take pictures and study the scene at his leisure. Running low on matches and feeling the pulling of lank fingers at his clothing, he tries to climb back up the shaft to safety. He shouts at the Morlocks as they chuckle and chase him. As his last match flickers, he kicks the Morlocks off him and clammers up the shaft finally reaching the outside.

CHAPTER 7: WEENA AND THE TIME TRAVELLER TREK TO THE GREEN PALACE

Returning from the Under-world, the Time Traveller has new fears of the night because the Morlocks come out when it is dark. He decides that his next two tasks are to make weapons for himself and find a safe place to sleep. One afternoon, he takes off for the Palace of Green Porcelain with Weena on his back. After a while he grows tired and, finding Weena fast asleep, rests in a meadow under the stars pondering deeper things. It comes to him with horror that the meat Morlocks eat is that of the Eloi who are like fatted cattle, unaware as they dance in the moonlight that they are being bred to feed the hideous creatures who live below!

CHAPTER 8: INSIDE THE PALACE OF GREEN PORCELAIN

The Time Traveller realizes that the Palace of Green Porcelain must be the ruins of a great museum. Inside he finds artifacts of previous ages including galleries with skeletons of dinosaurs and others containing minerals and weapons. As the Time Traveller inspects the museum, Weena plays, getting apprehensive as a gallery slopes into the ground and grows darker. Through the dust, the Time Traveller observes footprints and senses the presence of the Morlocks. Before leaving the museum, he finds material to use as weapons, including a box of matches, some camphor, and a crowbar.

CHAPTER 9: FIRE IN THE NIGHT

The Time Traveller builds a fire. Weena has never seen a campfire and tries to play with it. Carrying the fearful Weena away from the fire, the Time Traveller looks back to see that the fire has spread to some adjacent bushes. He pushes on, holding her in one arm and his weapons in the other. He hears Morlocks stalking him in the darkness. When they begin to tug at his coat, he sets Weena down, lights a block of camphor with a match, and flings it at the Morlocks. In the confusion that follows, the Time Traveller punches at the white bodies of the Morlocks as they attempt to overtake him, loses his sense of direction, and decides to build a fire and camp for the night. As the fire burns, the Time Traveller notices both how dry the foliage is and how Weena has fainted from fright during the fight. He rests but awakens to another attack by the Morlocks who had approached the extinguished fire. As he battles, the Time Traveller is horrified that he has lost Weena and his original fire has spread throughout the forest, burning out of control. Believing that both he and Weena will perish in the struggle, he fights with fury, determined to kill as many Morlocks as he can. The Morlocks appear to be extremely frightened, even blinded, by the light of the flames from the surrounding fire. As he fights off the last of them, he is unable to locate Weena and presumes her dead.

CHAPTER 10: THE TIME TRAVELLER RECOVERS THE TIME MACHINE

The Time Traveller awakens in the light, viewing the beauty of the Over-world with far more scrutiny as he senses the darkness beneath it. He contemplates the tremendous loss to humanity in abandoning its intellectual and creative powers in a quest for comfort and ease. He takes a nap, awakens just before the sun sets, and approaches the Sphinx with matches in one hand and a crowbar in the other. He is relieved to find that the bronze pedestal is open and within it sits his Time Machine, well oiled and cleaned. He enters as the door of the pedestal closes. The Time Traveller realizes from the chuckling he hears that the Morlocks believe they have trapped him. As they approach, he tries to strike a match from his pocket but finds he cannot light one without the box. Fighting off the Morlocks with his crowbar, he scrambles into the Machine, pulls the lever, and sees a familiar gray light.

CHAPTER 11: BACK TO THE FUTURE...

Instead of returning to his own time, the Time Traveller pushes the lever forward, venturing even further into the future. From his Machine, he marvels at strange celestial changes: the moon dies (slowing the ocean's tides), the sun burns hotter, and the starless sky is black. He stops on a beach thickly encrusted with salt and hears a harsh scream. Huge monster crabs stalk him, so he moves forward one month only to find the beach blanketed by these abominations. A hundred years forward the sun has grown dull, the air more chilled, and the plants small and lichenous. He stops many more times, propelling himself into the future to learn the Earth's fate, watching even the crabs disappear from the beach and a bitter cold descend. Speculating that life is not extinct because of the presence of green slime on the rocks, he sees a black object floundering on the beach, later suspecting that it is only a rock. As an eclipse darkens the planet, the world appears silent and dead. In deep despair at the condition of the planet in its final death state, the Time Traveller feels incapable of making the journey back. When he sees a small black thing with tentacles, his fear propels him aboard the time machine.

CHAPTER 12: A PROPHET IS UNWELCOME IN HIS OWN COUNTRY

The Time Traveller returns to his own time, sees Mrs. Watchett reverse her walk down the stairs and across the lab, and stops the Machine. At first he thinks his journey may have been a dream, but realizes the Machine has moved. He concludes that the Machine is not in its original spot in the laboratory because the Morlocks moved it from the garden to inside the pedestal of the Sphinx. He sees from a newspaper that today is the day he began the journey. He hears the voices of his guests in the house, smells meat cooking, and enters his library. As he ends his extraordinary tale, the Time Traveller tells his guests that he cannot expect them to believe his story. The novel shifts to the point-of-view of the house guest/narrator who first began recounting the events. The guests' first reaction is disbelief. The Editor says it's too bad the Time Traveller is not a writer of stories. The Medical Man, intrigued by flowers the Time Traveller brought back, asks where he got it. The Time Traveller begins to doubt and rushes back to the lab to reexamine his Time Machine. Upon inspection he sees the damage to the Machine and bits of mud and grass. He realizes that his account of events is true. His guests, however, do not believe him. The Editor calls his story a "gaudy lie," and the Medical Man tells the Time Traveller he has been working too hard. The next day the narrator returns and finds the Time Traveller preparing to leave again. His host asks him to wait for a half hour, and the narrator watches him vaporize in his Time Machine. Three years later he has still not returned.

EPILOGUE: QUESTIONS WITHOUT ANSWERS

The narrator wonders if the Time Traveller will ever return and whether he has gone into the past or the future. He feels sadness that his hopes for mankind may be wrong. Still, he comforts himself with two shriveled flowers reminding him that even when mankind lost strength and intellect, "gratitude and mutual tenderness still lived on in the heart of man."

APPENDIX: ANOTHER DISMAL VISION OF THE END

The Appendix includes a longer and more detailed version of chapter Eleven. The Time Traveller lands first on a bleak moor without buildings or Morlocks' tunnels. He encounters a number of strange animals he calls "plantigrade" that he kills with a rock and examines. A giant centipede-like creature sends him scrambling back to his Time Machine. He moves forward one day to find both the dead animal and the malignant monster gone.

II. STRATEGIES TO USE BEFORE READING

BUILDING BACKGROUND KNOWLEDGE

1. USE FAMOUS WORKS OF ART TO DISCOVER THE VICTORIANS

Examine art from the Romantic period from the late Eighteenth Century through the first half of the Nineteenth Century and compare these with more realistic art painted during the second half of the Nineteenth Century in the Victorian Era in order to detect changes and determine the fundamental characteristics of the Victorians. Examples of art from the Romantics: Goya's *Saturn Devouring His Children*, Gericault's *Raft of the Medusa*, Delecroix's *Liberty Leading the People*, Turner's *The Slave Ship*, and Bingham's *Raftsmen Playing Cards*. Contrast the subjects, styles, and tones of these with more

realistic and impressionistic art of the late nineteenth century such as: Manet's *Bar at the Folie-Bergère*, Liebel's *Three Women in a Village Church*, Eakins's *Jumping Figures*, Tissot's *The Ball on Shipboard*, Meissonier's *The Palace of the Tuileries*, Bastien-Lepage's *Joan of Arc*, Degas' *Ballet Rehearsal*, Cassatt's *The Bath*, and van Gogh's *The Night Cafe*.

2. CREATE EXPERT GROUPS TO RESEARCH AND TEACH IMPORTANT BACKGROUND INFORMATION:

Divide the class into groups, allowing each to draw a topic (see below). Their objectives are to become experts on the subject and then teach what they have learned to the class. Give the groups time to research and create posters, transparencies, or Power Point presentations. An excellent online source is The Victorian Web (www.victorianweb.org).

Suggested topics:

- The Victorian Era in England: What is it? What years does it cover? What were the major developments and important inventions?
- The Industrial Revolution in Victorian England: Include utilitarianism, workhouses, economist Adam Smith's ideas about the working class, the division of labor, and laissez- faire.
- The class structure of Victorian England: Include the rise of the middle class and changing interests in art, literature, and religion.
- Allusions in the novel: Include the Sphinx, apocalyptic theories, Thomas Carlyle, androgyny, the solstice, and Sigmund Freud.
- H. G. Wells's life and ideas: Include his education, his social class, and his politics. Figurative language. Include a complete review of the meanings and some examples of the following literary terms: irony, simile, metaphor, imagery, foreshadowing, onomatopoeia, personification, verisimilitude, parody, allusion, and symbolism.
- Science fiction as a genre: Include the first science fiction writers and their stories. Define scientific romance. Explain the difference between the genres of science fiction and fantasy. Define and give examples of apocalyptic literature.
- Socialism, communism, industrial capitalism in the Victorian era: Include the Socialist Fabian society of England and philosophers Hegel and Marx. (Advanced research topic)
- Scientific information: Include Albert Einstein's theory of the four dimensional continuum of space-time, the sonic boom, scientific theories about the origin and life of our moon and sun, velocity, and the scientific method. (Advanced research topic)
- Theories about the origins of life and its diversity: Include Darwinism, Origin of Species, evolution, primitive instincts, adaptation, natural selection, survival of the fittest, Social Darwinism, important alternate theories including Intelligent Design theory. (Advanced research topic)

LINKING THE NOVEL TO THE PRESENT

INTERVIEW AN OLDER PERSON

Ask students to interview an older person such as a grandparent. Ask them questions such as: What has changed in the world since you were my age? Which changes cause you the most concern? What fears do you have for the future? Bring the data to class and work in small groups to identify common fears about the present and future.

PREREADING JOURNAL/DISCUSSION TOPICS

Use the following questions as discussion or journal writing topics prior to reading each of the chapters.

CHAPTER 1

Connection to personal experience. Think of a time when you had something very important to say or an interesting story to tell. Describe the event as if you are watching a soundless video of it. Narrate the video.

CHAPTER 2

Predicting as a reading strategy. What do you think will happen next? What clues in the story cause you to make these predictions?

CHAPTER 3

Making Inferences. Based on how the Time Traveller looked and acted in the previous chapter, where do you think he has been? What specific events could account for his current condition?

CHAPTER 4

Connecting to ideas in the novel. Describe your idea of Utopia. What would this world look like? Who would be there?

CHAPTER 5

Connecting to an experience. Describe the experience of returning home after being gone for awhile. What would it be like to go far away and find you cannot return home? Why is returning home so important?

CHAPTER 6

Musical theme songs. What song reminds you of either a character or what a character is experiencing. Describe the song. Alternate topic: Write a theme song for one of the characters. Why does this song fit the character so well?

CHAPTER 7

Relating to the story. In the first five chapters, find a passage that you respond to emotionally. Copy a few sentences from the passage and then explain why it affected you strongly.

CHAPTER 8

Museum of the future. Pretend that it is 100 years from today and people are going through a museum to learn about our time in history. What will they find in the museum? What do these items say about us?

CHAPTER 9

Making predictions. What do you think will happen to the Time Traveller and Weena after they leave the palace? What clues in the story help you make this prediction?

CHAPTER 10

Connecting to self. Think of an experience you had encountering something for the first time. What were your first impressions? How did they change over time?

CHAPTER 11

Making predictions based on characterization. How do you think the Time Traveller's guests will react to his story? Who, if anyone, will believe his tale? What will those who do not believe the Time Traveller think has happened?

VOCABULARY: THREE STRATEGIES

The vocabulary in *The Time Machine* may be challenging for many students. Consider using one or more of three different strategies to help readers build vocabulary and understand the novel.

1. Use word pictures to learn specific words frequently found on the Scholastic Aptitude Test (SAT).

The Time Machine is full of words found on most SAT study lists. Use Charles Gulotta's *500 SAT Words and How to Remember Them Forever* to teach vocabulary. Using his very easy strategy, give students a clue phrase and tell a story to help them remember the word's meaning. For example, for the word "plausible," give students the definition "believable but not completely" and the clue phrase "Clause or Bill." Then tell a story about a man who goes to a young girl's house on Christmas morning bearing gifts. The little girl opens the door and squeals with delight. She takes the gift, but as he walks away she says to herself, "I suppose it's plausible that Santa really came. He looked like Santa, but he also sounded a lot like my neighbor Bill. It could have been Clause or Bill." After telling the story, students draw a picture of what they saw.

The following SAT words (by chapter) are described in Gulotta's text:

Chapter 1: intermittently (2), adroitly (7), incredulous (10), plausible (10), solemnly (11)

Chapter 2: subtle (2), lucid (2), jocular (13), articulation (14), fervent (15)

Chapter 3: imminent (20), petulance (22)

Chapter 4: loath (29), indolent (31), precocious (33), wane (34), ameliorating (34), tentative (35), subjugation (35)

Chapter 5: futile (43), subtle (45), abstract (45), exuberant (46), obscurity (53), nocturnal (54)

Chapter 7: sustaining (66), malign (66), loathed (66), dexterous (68)

Chapter 8: vestige (74), somber (78)

Chapters 9, 10 and 11: temperate (83), incredulous (87), incessant (87), prodigious (94)

Chapter 12: stagnant (101), translucent (103), discord (107)

2. Mark vocabulary to assist in understanding the text.

Many words in the novel are key to understanding the novel. Before each chapter, pass out a short list of these words and their definitions. Have students highlight each word and write the definitions in the margin to assist them as they read.

CHAPTERS 1 AND 2

expounding (1): explaining carefully and in great detail

recondite (1): deep and difficult

paradox (1): a statement that seems to contradict common sense but which is nevertheless true

fecundity (1): inventiveness

misconception (1): incorrect interpretation

pensive (2): thoughtful

provincial (3): unsophisticated; having a limited outlook and restricted interests

introspective (3): examining one's own thoughts and feelings

transitory (3): temporary; fleeting; short-lived

anachronism (6) something out of place in time, such as a calculator in the age of cave men

impartiality (10) treating someone or something with fairness

threshold (10) a gate; the place or point of entering or beginning

ingenious (13): original and inventive

mutton (15): meat from sheep

cadger (15): a carrier or huckster

Nebuchadnezzar (p. 15): an important king of Babylon who conquered Jerusalem and lived from 605 to 562 B.C.

caricature (16): an exaggerated, mocking imitation of someone

verbatim (16): word for word, exactly as spoken

anecdotes (17): short accounts of incidents

convulsively (17): moving involuntarily and uncontrollably

CHAPTERS 3 AND 4

faint (20): light, barely perceptible
switchback (20): a zigzag road
scaffolding (20): a temporary platform or floor used to build something else
velocity (20): speed
fluctuating (21): moving back and forth uncertainly
solstice (21): either of two times in the year when the sun is farthest from the equator: June 22 or December 22
rudimentary (21): basic; elementary
elusive (21): slippery; difficult to catch
incontinently (22): wildly; uncontrollably
sphinx (23): an ancient Egyptian image with the body of a lion and a man's head, a ram's head, or a hawk's head
verdigris (23): a green or bluish color formed by deposits of copper carbonates on certain metallic surfaces
temerity (24): overconfidence; foolhardiness
parapet (24): a low wall or railing to protect the edge of a platform, roof, or bridge
fragile (26): delicate and breakable
exquisite (26): worth admiring for its tasteful beauty; very fine
posterity (28): future generations; offspring
colossal (28): huge
dilapidated (30): decaying, shabby
frugivorous (30): fruit-eating
interrogative (30): questioning
gesticulated (31): motioned or signed
communism (32): a system in which all goods are owned by everyone and are available to all as needed

CHAPTER 5

sloth (43): slow-moving animal which lives in trees in South and Central America
repugnance (44): extreme dislike, revulsion
Occidental (44): of European ancestry; Western
subterranean (46): underground
indolent (54): lazy; resisting activity
ramifications (55): consequences
aristocracy (57): people at the highest and richest social level
degeneration (57): extreme decline; descent to a lower level

CHAPTERS 6 AND 7

pallid (59): lacking color; pale
Lemurs (59): animals like monkeys that function primarily at night; the word is associated with the word "lemures" which refers to spirits of the unburied dead
vermin (59): small common pests (such as rats) that are difficult to control
porcelain (60): fine white ceramic material
carnivorous (63): meat-eating
interval (66): period of time
nemesis (67): formidable (strong), and often victorious, opponent
Thames (68): an important river which runs through London
preternaturally (69): primitively, as through instincts
acacia (70): a kind of tree
imperceptible (70): unable to be detected or seen
inevitable (71): sure to happen; unavoidable

CHAPTERS 8 AND 9

gaunt (75): very thin; hollow-cheeked
hypothesis (75): theory; supposition
receded (76): moved back; retreated
mace (78): a heavy, spiked club used in the Middle Ages as a weapon to break through armor
camphor (79): a gummy, fragrant chemical compound from the wood and bark of camphor trees
calamity (82): catastrophe; disaster
insidious (82): harmful but subtle and enticing; treacherous
atrocious (83): extremely nasty; evil
foliage (85): a cluster of leaves and plants produced in nature
slumbrous (86): sleepy
succulent (86): juicy and fresh
exultation (86): rejoicing
outflanked (87): overcome by superior numbers or tactics
blundering (87): stumbling awkwardly
bewilderment (88): confusion
uncanny (88): weird; strange
thrice (88): three times
abominations (89): extremely horrible beings or actions
diminishing (89): becoming smaller; receding
remnant (89): a small remaining, or leftover, piece

CHAPTERS 10, 11, 12, AND THE EPILOGUE

steadfastly (90): loyally; faithfully
attained (90): reached; succeeded
versatility (91): having many sides or uses
compensation (91): something given in exchange for damage or loss
partake (91): engage in; involve oneself in
feeble (91): weak; delicate; frail
initiative (91): drive; ambition
hitherto (91): up to this present time
contrivance (92): a specialized mechanical device; something invented for a purpose
palpitating (94): throbbing
succession (94): series
brooded (94): worried
ceased (95): stopped suddenly
reverted (95): backslid; relapsed; returned
desolate (95): bare and lonely; empty
corrugated (96): formed into straight parallel ridges and hollows
apparition (96): ghost; spirit
lichenous (97): covered with small plants made of algae and fungus
fancied (98): imagined; formed a mental picture
smote (99): delivered a powerful blow; struck
giddy (99): silly; lightheaded and scattered
inversion (100): reversal
eluded (103): escaped
gaudy (104): flashy; tastelessly showy
sober (104): serious; hard, objective
hoax (104): prank; trick
mutual (107): common; general

3. Enhancing decoding skills by discovering the meaning of words in context.

There is no way to cover every word that may be outside a student's current reading vocabulary without causing the student to lose interest in the story. Instead, point out that most good readers do not look up all the words they don't know. Engage the students in a conversation about why not, emphasizing the lost time, the minimal importance of some words, and the reader's ability to infer the meaning from context.

CONTEXT CLUE STRATEGIES

- The word may sound like a familiar word
- The writer may give synonyms or definitions of the word
- The writer may give an example that helps explain word
- The writer may tell what the word does not mean or give antonyms for the word

Examples from the novel:

nil (1): The word is defined in context by the phrase "has no real existence."

infirmity (2): Later in the same paragraph, two examples of *infirmity* are given: "a tendency to draw an unreal distinction" because "our consciousness moves intermittently."

crystalline (7): The word sounds like the noun "crystal" which gives clues as to what this adjective might mean.

funny (15): This is a good word to practice using context clues because the meaning in this sentence is not "humorous." Instead, the word means "not quite right" or "strange." Readers infer this because of the Time Traveller's strange appearance and from his subsequent statement, "Be all right in a minute."

animated (18): The text gives clues about the opposite meaning of the word by telling us that the Time Traveller "spoke like a weary man" but that later "he got more animated." From this we infer that *animated* means "alert" or "full of life."

luminous (21): We can infer that *luminous* means "lighted, or reflecting light," from the example that is given, "like that of early twilight."

frenzy (24): From the Time Traveller's description of the frenzy with which he grapples fiercely and desperately with the Machine, and knowing that his frenzy proceeds from his fear, we may infer that *frenzy* is an elevated "next step" from fear. In this case, it means "a violent mental or emotional agitation."

dingy (29): We can figure out the meaning of this word because the Time Traveller gives examples that describe its opposite. The people who are not dingy are dressed in "bright, soft-colored robes" and have "shining white limbs," whereas he is clad in nineteenth-century garments that look "grotesque" in comparison. Therefore, *dingy* must mean "drab or dull."

sepulture (47): This word is used in the context of the words crematoria and tombs, so readers may infer that it must have something to do with burial.

aperture (61): Readers are aware that the Time Traveller is descending through a tunnel. Context clues also inform us that while looking upward toward the aperture he sees a small blue disc and a star which must be the sky. We can infer that the aperture must be the opening or top of the tunnel.

steatite monster (80): From other objects found in the same vicinity, we can infer that the Time Traveller is referring to a gun-like weapon. This is confirmed when he tells us that he wrote his name on its nose.

manoeuvring (85): At least two kinds of clues may be used to understand this word. First, the word looks very much like a British word readers may be familiar with: *maneuvering*. Secondly, the word is defined in the next sentence which follows as "turning myself about."

gynaecium (102): Because we know that the Time Traveller brought back a flower that Weena put in his pocket, we can infer that the *gynaecium* is a kind of flower.

III. STRATEGIES TO USE DURING READING

BEGINNING STRATEGIES

READING FOR A PURPOSE

The Time Machine can be read and understood on many levels. Beneath the fantastic images and simple plot, exists a complex labyrinth of narrative and literary techniques, hidden meanings, and sophisticated themes. The challenge is to explore each of these layers without reluctant participants losing interest. If time allows and students are capable, it is helpful to allow them to read the short novel twice, each time for a different purpose.

The First Reading: Read the novel simply to understand story and the characters. The book is short and can be read very quickly. During this read-through, use journal entries to help students enjoy and understand the novel. You can give quizzes to assess comprehension.

The Second Reading: Once students have read the novel, written personal responses, and discussed the story and characters, they are ready to reread the book more slowly and for deeper meaning. During this second reading, students analyze the writing, seek to understand themes and characterization, work to broaden their vocabulary, interpret the effects of figurative language, make inferences as to how *The Time Machine* both reflects and transcends its time, and evaluate the importance of its themes.

Revisit the Purposes of Reading: Immediately after the second reading the novel in order to help students discover how changing the purpose of reading fundamentally alters how we read, discuss their perceptions of how they read the book differently each time.

A READING SCHEDULE

The chapters lend themselves to being grouped for reading:

- Chapters 1-2: Exposition and hook, 19 pages.
- Chapters 3-4: Finding and exploring Utopia, 20 pages.
- Chapter 5: Losing the time machine and meeting Weena, 20 pages.
- Chapter 6-7: Meeting the Morlocks, reevaluating theories, and traveling to the Green Palace, 14 pages.
- Chapters 8-9: Exploring the Green Palace, losing Weena on the walk back , 15 pages.
- Chapters 10-12 and Epilogue: 19 pages.

During the second reading of the novel, add the following:

- Introduction by Greg Bear
- Appendix and Further Version (Wells's alternate version of Chapter 12)

GETTING STARTED: READ THE FIRST CHAPTER ALOUD

To generate initial interest in the novel, read Chapter 1 aloud. Before reading aloud, read the chapter several times silently, marking places that should be emphasized. Allow students to listen and visualize the text. Your goal is to entertain and hook students into wanting to read the story.

ONGOING ASSESSMENT STRATEGIES

REVIEW/QUIZ QUESTIONS:

These questions may be used to assess comprehension of the story after the first reading, either in a class discussion or as part of a quiz. They could also be distributed to the class before reading as a study guide for students to complete as they read.

CHAPTERS 1 AND 2

1. Where, specifically, is the first chapter of this story set? Be as exact as you can.
2. According to the Time Traveller, what is the Fourth Dimension?
3. According to the Medical Man, how is the Fourth Dimension different from the other three?
4. Which character is an argumentative redhead?
5. How large was the first Time Machine?
6. What happened to the first Time Machine?
7. Which character, besides the Time Traveller, is late for dinner?
8. How do the other characters know that the Time Traveller has been detained?
9. What kind of food does the Time Traveller crave?
10. What is one condition the Time Traveller sets before telling his story?

CHAPTERS 3 AND 4

1. What happens when the Time Traveller stops?
2. Where did he land?
3. How does the Time Traveller change the weather?
4. What did the Time Traveller do to be sure that the little people would not tamper with the time machine or damage it?
5. In approximately what year had the Time Traveller landed?
6. What did the little people eat?
7. After eating dinner, what did the Time Traveller attempt to learn?
8. On his walk after eating, what did the Time Traveller notice about the small houses and cottages?

CHAPTER 5

1. Returning from his long walk, what causes the Time Traveller to panic?
 2. What does the Time Traveller think he hears when he bangs his fist on the pedestal of the Sphinx?
 3. How does the Time Traveller make a new friend?
 4. What is his new friend's name?
 5. What lesson did the Time Traveller learn from his new friend?
 6. What does the Time Traveller call the people from the lower world?
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CHAPTERS 6 AND 7

1. What sound does the Time Traveller hear on his descent into the well?
2. What does he do when he feels a soft hand touching him?
3. Why is the Time Traveller unable to speak to the Morlocks using language he has learned?
4. How does the Time Traveller learn that the Morlocks are carnivorous?
5. What piece of equipment does the Time Traveller wish he had taken into the future?
6. Now that he has seen the Morlocks, what does the Time Traveller decide he must make for himself? What does he decide to find?
7. Where does the Time Traveller decide to go after he returns to Weena?
8. Reclining under the stars, what food does the Time Traveller decide that the Morlocks must be eating?

CHAPTERS 8 AND 9

1. What, according to the Time Traveller, was the original purpose of the Palace of Green Porcelain?
2. What does the Time Traveller find that causes him and Weena to dance?
3. Why is Weena nervous as they go further into the gallery?
4. At night, what does Weena want to play with that troubles the Time Traveller?
5. Why are the Morlocks able to attack the Time Traveller when he sleeps by the fire?
6. Why can't he light another fire?
7. The Time Traveller says that as the Morlocks attack him "The darkness seemed to grow luminous." What causes this?
8. What does the Time Traveller lose?
9. At the end of the chapter, what does he find?

CHAPTERS 10-12 AND EPILOGUE

1. How does the Time Traveller get inside the pedestal to his Time Machine?
2. What is the condition of the Machine? Why did the Morlocks take care of the machine?
3. After he finds the Machine, what causes the Time Traveller's fear?
4. How does he fight off the Morlocks?
5. Where does the Time Traveller go in his Machine?
6. What kind of creature scares the Time Traveller and causes him to go further into the future?
7. Upon returning to his laboratory, what does the Time Traveller see Mrs. Watchett do?
8. After telling his story to his guests, how does the Time Traveller reassure himself that the story is really true?
9. What does the Medical Man want to take with him?
10. Who returns the next day to visit the Time Traveller?

DISCUSSION QUESTIONS/TOPICS:

After the second reading of the novel, these questions may be used to dig deeply into its underlying meanings and themes. They could be used as part of whole class or small group discussions, in conjunction with a Socratic seminar, as topics for journal entries, or as essay questions on tests.

CHAPTERS 1 AND 2

1. What do the other characters think happened to the Machine? Based on what you know about the Victorian era, what do you think they believe happened to the time machine? Even though they were well educated men in what ways were they ignorant?
2. Describe the Time Traveller. How would you describe his personality? Do you like the Time Traveller? What about him is likable? What do you not like?
3. What scientific principle does the Time Traveller try to convince the others to accept? Why do you think they have trouble believing his theory about the Fourth Dimension? Why do you think he takes the Psychologist's hand rather than using his own hand to turn the lever on the small Time Machine?
4. What does the Medical Man mean when he says, "It sounds plausible enough to-night...but wait until to-morrow. Wait for the common sense of the morning." (10). In what present-day situations might the Medical Man's thinking be helpful to you or someone you know?
5. What do you think the Time Traveller's guests thought when their host first appeared in the doorway?
6. Reread the first paragraph of the second chapter. How did the personality and characteristics of the Time Traveller affect the others' acceptance of his story? Should we consider the messenger when we consider the value of the information? What do you think the narrator meant when he said that his mind "was woolgathering"? (15)
7. What questions do the guests ask one another while the Time Traveller is dressing for dinner? How does each person's questions reflect the type of character which they are? (15-16).

CHAPTERS 3 AND 4

1. Why does the Time Traveller decide to go into the future rather than the past?
 2. Describe the Time Traveller's journey. Did you find the description of his journey realistic? Why or why not?
 3. What details does the writer give to make his travel through space seem believable? What may cause the "twinkling succession of light and dark"? ..the sunbelt to sway "up and down, from solstice to solstice"? ...the buildings to appear and disappear "like vapor"?
 4. What does the Time Traveller fear when stopping his voyage?
 5. What does the Time Traveller think about his own civilization? What does the Time Traveller expect to find in the future?
 6. Describe the people the Time Traveller meets. What do they look like? Describe their personalities. What does the Time Traveller find unusual about them? After meeting the little people, why do you think the Time Traveller feels he might have "built the time machine in vain" (28)? In what ways do the little people fail to meet the expectations of the Time Traveller?
 7. Why do you think the little people become bored with learning language (page 31)? Thinking about people who are bored easily, what, if any, characteristics do they share?
 8. Apart from the people, describe the setting of this future world. How is this world Utopian in nature?
 9. While walking, the Time Traveller notices how alike the people are (33). What advantages are there in having a society in which people are very much alike? What are the disadvantages? Why does the Time Traveller use the word "communism" to describe their society?
 10. Reread the second paragraph on page 33. How does the Time Traveller describe the relationships between the sexes? How does he feel about civilization's move toward a more androgynous society? Would society today be helped by these ideas? Why or why not?
 11. How does the Time Traveller interpret all that he has seen thus far? What does he mean when he says, "The ruddy sunset set me thinking of the sunset of mankind"? (34).
 12. What important ideas during the Time Traveller's age are no longer important? Consider concepts like love, loyalty, courage, intelligence, energy, creativity, etc. How does this compare with your own ideas about Utopia?
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CHAPTER 5

1. In the morning, how have the Time Traveller's feelings about the lost Time Machine changed? What clues help him understand what may have happened to the Machine?
2. What "peculiar feature" attracts the Time Traveller's attention? What does he learn about the wells? What other important questions does he have about this society?
3. Describe the Time Traveller's new friend. Why does the Time Traveller believe she becomes anxious when he is going to leave?
4. Describe the creature the Time Traveller meets while under cover from the sun. What does it look like? What does it do? Why did Wells capitalize the word "Thing"? (53-54)
5. What important conclusion does the Time Traveller reach after experiencing the monster among the ruins? Why does he go below into the wells?
6. What, if anything, does Wells seem to be saying about capitalism or class differences? Why did Wells conclude that man could eventually split into species such as the Eloi and the Morlocks?
7. What is the significance of the Sphinx in the novel? What might it represent or symbolize?

CHAPTERS 6 AND 7

1. Even though he is very curious, why does the Time Traveller not immediately go down into those wells? What does he do instead?
2. Why did Wells choose to give the Morlocks a completely different language from the Eloi?
3. What lessons does the Time Traveller learn from his journey to the Under-world?
4. How is the central conflict in the novel made worse by the events in chapter six?
5. What is he afraid of now that he didn't fear before? What does the Time Traveller mean when he says, "Before, I felt as a man might feel who had fallen in a pit: my concern was the pit and how to get out of it. Now I felt like a beast in a trap, whose enemy would come upon him soon." (66) What distinction is he making?
6. Which of the Time Traveller's previous questions are answered by his trip to the Under-world? What new questions does he have now that he has been there?
7. We learn why the Time Traveller was limping in chapter two. What might have caused the limp?
8. Why does the Time Traveller decide to take Weena back into his own time?
9. The Time Traveller implies that the Eloi may have created the situation allowing them to be preyed upon by the Morlocks. How has this happened? Do you agree that the Eloi are responsible for their current position in the food chain?

CHAPTERS 8 AND 9

1. How does the Time Traveller's visit to the Palace help his situation and ease his worry? Why is the Time Traveller's confidence ironic?
 2. Why did he write his name on a weapon he found?
 3. Reread the last paragraph on page 78. What, according to the Time Traveller, is "the enormous waste of labour"? Do you agree with his argument?
 4. Reread the passage about the fight between the Morlocks and the Time Traveller. What, if anything, does this remind you of?
 5. Ultimately, what do you think happens to Weena? How much responsibility does the Time Traveller bear for her fate?
 6. Why did the Time Traveller say, "For the most part of that night I was persuaded it was a nightmare"? (88). What does he mean by this? Have you ever been through something (or can you imagine something) that was so painful you pretended it was a dream?
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7. What did the Time Traveller mean when he said, "Now, in this old familiar room, it is more like the sorrow of a dream than an actual loss"? (89).
8. Is there anything about the Morlocks with which we can empathize? Why or why not? Why do you think several of them rush into the flames?

CHAPTERS 10-12 AND EPILOGUE

1. What does the Time Traveller mean when he says that "the dream of the human intellect...committed suicide"? (90)
2. What does the Time Traveller mean when he says he understands what the beauty of the Over-world covers? In addition to the "things" that the Over-world covers, what ugly ideas does it hide?
3. Was Wells's idea of the future correct? Is there an Over-world and Under-world? What might our Over-world cover?
4. "Necessity is the mother of invention." What is meant by this well-known idiom? Would Wells agree or disagree? Cite evidence from the story to support your argument.
5. Based on the Time Traveller's personality, why does he decide to go further into the future?
6. Upon returning to his own time, why does the Time Traveller refer to the buildings he sees as "petty and familiar"?
7. How do the dinner guests react to the Time Traveller's story? Is their reaction predictable? Who believes the story? How do the Medical Man and the Editor explain the story?
8. What evidence is there in the smoking room that the Time Traveller's story may be true?
9. Where does the Time Traveller finally travel?
10. Reread the first page of the Epilogue. What does the narrator mean by, "If that is so, it remains for us to live as though it were not so"?
11. Does the novel predict a future nuclear or atomic holocaust? How?

TEACHING LITERARY ANALYSIS

FIGURATIVE LANGUAGE

Often when reading stories and poems, literature teachers desire to help students become aware of the author's use of figurative techniques-personification, metaphor, imagery, and so forth. However, sometimes in our drive to be sure students know the terms, we fail to help them discover how the use of figurative techniques enhances understanding and makes meaning.

Document the language: To help students dig deeper into the effect of language on readers, ask them to look for and highlight figurative language. Have them complete a chart identifying the page number, the figurative language, the technique being employed, and the effect of the language. To determine its effect, teach students to ask: How would the meaning change if the language changed?

For example:

PAGE	EXAMPLE FROM THE NOVEL	FIGURATIVE LANGUAGE	EFFECT ON READERS
12	"...they were somehow aware that trusting their reputations for judgment with him was like furnishing a nursery with eggshell china."	simile	This shows how skeptical the guests were. They were afraid to trust him, feeling that their reputations would be ruined.

Draw the figurative meaning: After students have completed the chart with several examples, ask them to pick one to illustrate.

EXAMPLES OF FIGURATIVE LANGUAGE:

- “The fire burned brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses” (p. 1). *Visual imagery*
- “. . . his lips moving as one who repeats mystic words” (p. 3). *Simile*
- “That is the germ of my great discovery” (p. 5). *Metaphor*
- “There was a breath of wind...” (p. 8) *Personification*
- “Again I remarked his lameness and the soft padding sound of his footfall...he had nothing on but a pair of tattered, blood-stained socks” (p. 15). *Visual and aural imagery*
- “...has he his Nebuchadnezzar phases?” (p. 15). *Allusion to the ancient king.*
- “I told some of you Thursday of the principles of the Time Machine...” (p. 19). *Verisimilitude*
- “I saw huge buildings rise up faint and fair, and pass like dreams” (p. 21). *Simile and alliteration*
- “There was the sound of a clap of thunder in my ears...A pitiless hail was hissing around me, and I was sitting on soft turf in front of the overset Machine” (pp. 22-23). *Personification, aural imagery, and onomatopoeia*
- “Fine hospitality...to a man who has travelled innumerable years to see you” (p. 23). *Verbal irony*
- “But all else of the world was invisible” (p. 23). *Suspended interest*—the writer is luring readers deeper into the store by creating mystery.
- “...with the big open portals that yawned before me shadowy and mysterious” (p. 28). *Personification*
- “As I walked I was watchful for every impression that could possibly help to explain the ruinous splendour in which I found the world...” (p. 32). *Oxymoron*
- “It was here that I was destined, at a later date, to have a very strange experience” (p. 32). *Foreshadowing*
- “That is the drift of the current in spite of the eddies” (p. 35). *Metaphor*
- “At once, like a lash across the face, came the possibility of losing my own age, of being left helpless in this strange new world” (p. 39). *Simile*
- “Then suddenly the humour of the situation came into my mind: the thought of the years I had spent in study and toil to get into the future age, and now my passion and anxiety to get out of it” (p. 45). *Situational Irony*
- “The thudding sound of a machine grew louder and more oppressive” (p. 61). *Aural imagery*
- “I had some thought of trying to go up the shaft again, and leave the Under-world alone” (p. 61). *Allusion to hell*
- “...almost see through it the Morlocks on their anthill going hither and thither...” (p. 69). *Metaphor*
- “...it may be, of course, that the floor did not slope, but that the museum was built into the side of a hill.—ED.” (p. 77). *Verisimilitude*
- “...but a singular sense of impending calamity, that should indeed have served me as a warning, drove me onward” (p. 82). *Foreshadowing*
- “The red tongues that went licking up my heap of wood...” (p. 83). *Personification*
- “I felt as if I was in a monstrous spider’s web” (86) *Simile*
- “I grieved to think how brief the dream of the human intellect had been. It had committed suicide” (90). *Metaphor and personification*
- “...the main expanse of that eternal ocean, all bloody under that eternal sunset.” (98). *Personification and visual imagery*
- “A cold that smote to the marrow, and the pain I felt in breathing, overcame me. I shivered and a deadly nausea seized me...I felt giddy and incapable of facing the return journey. As I stood, sick and confused...” (p. 99). *Tactile imagery*

POINT-OF-VIEW

Chapters 1–2: To help students understand point-of-view, ask these questions: Who is telling the story? How do you know the narrator is a character in the story? (He speaks and interacts with others. For example, “I caught Filby’s eye over the shoulder of the Medical man, and he winked at me solemnly.”) Why did the author tell the story in first-person rather than from an omniscient or limited third-person point-of-view? In what ways do the narrator’s thoughts and feelings reflect our own?

Chapters 3–4: Ask students to consider how the point-of-view of the novel shifts in the third chapter. The narrative is still in first person, but the story is told from the perspective of the Time Traveller rather than one of his guests.

MOCK ARGUMENT

Stage an argument or a mock fight or ask students to imagine a confrontation in the hall. Take turns telling what happened from the points-of-view of each of the participants and observers. How do their stories differ? Does it make a difference who tells the story? Why or why not? Next, pose the following questions: What difference would changing the point-of-view of this story make for readers? Why might the author have chosen to tell the story from the Time Traveller’s perspective?

Chapters 10—Epilogue: *Effects of Point of View.* Ask students if there are times when they fear for the Time Traveller’s life. Discuss a disadvantage of first person, pointing out that while it is not true in all cases, usually readers know that the narrator will live if a story is told in first person. An effect can be that suspense in the story may be reduced. Ask: knowing this limitation of first-person point-of-view, why does Wells shift the point back to the original narrator? What advantage does shifting the point of view give the writer, and ultimately, readers?

NARRATIVE HOOK

After reading the first chapter, discuss the following. Why did the author choose to start the story in the middle of a conversation? Why didn’t he begin at the beginning (attending the lecture by Professor Simon Newcomb or his building of the first Time Machine)? What effect would this change have on readers? Extension Strategy: Read the first paragraphs of other novels and analyze the authors’ hooks, noting strategies used to get attention and hook readers into the initial conflict.

FLASHBACK

Ask students to describe how the time of the story has changed, namely that the narrative begins to describe events that took place at an earlier time. Point out that although we are used to seeing this technique in movies and television, it is a relatively modern strategy. Higher level thinking: Ask, how does the flashback help the story? What effect would it have on readers if the story were told in chronological order instead?

CONCEPT OF UTOPIA IN LITERATURE

Divide students into groups and give each group a piece of literature that describes a different Utopia. Ask students to read the passage describing the Utopia and draw and list the key aspects on a poster to present to the class. After the presentations, discuss what can be inferred about literary utopias. What do they have in common? What are their differences? From these passages, what definition of Utopia might we infer? (Examples of utopias in literature might include: Thomas More’s *Utopia*, Gilgamesh’s description of the second millennium, the Elysian Fields from Homer’s *The Odyssey*, visions of heaven from the *Bible*, Plato’s *Republic*, Wells’s *A Modern Utopia or Men Like Gods*, E. M. Forster’s *The Machine Stops*, William Golding’s *Lord of the Flies*, John Wyndham’s *From Pillar to Post*.)

CHARACTERIZATION

CHAPTERS 1-2

Use questions such as those below to discover how characters’ personalities and features are developed in the novel.

1. Describe Filby’s appearance. What does he say and do to give clues to his personality? Does his physical description fit his personality? How?
-

- Why do the other characters not have real names? List each of the characters on the board and tell what you know about them. (Save the Time Traveller for later in the discussion.)
- What does Wells do to characterize the Time Traveller as a scientist? What does the Time Traveller do and say that is scientific?

Graphic Organizer for Understanding Character: Either in small groups or pairs fill in a graphic organizer like the one on the next page. Include all the characters, inferring what adjectives could be used to describe each.

CHARACTER	DIRECT CHARACTERIZATION <i>(adjectives used directly by the narrator)</i>	INDIRECT CHARACTERIZATION <i>(what he does or says that gives clues about him)</i>	READER'S VIEW <i>(How you would describe him)</i>
The Time Traveller			
The Editor			
The Narrator			

CHAPTERS 3-4

Ask students: In what ways does the Time Traveller appear to be an example of the “modern scientist”?

Caricature. Have students skim through the novel and highlight some of the ways the author uses clues to characterize the Time Traveller as a scientist. Then, using this information, have students draw a caricature of a model scientist and label his parts (for example, “keen eyes for observing data”). Present these caricatures to the class.

Characterization poster. In groups, have students create a poster describing the Time Traveller, including his background and interests, problems in his life, character traits that describe him, and a drawing of the Time Traveller. Also, ask students to make inferences to write a motto that he may live by and a symbol representing him. Finally, students should pick three to five of the most important things he has said and include these quotes and page numbers on their posters.

INITIAL AND CENTRAL CONFLICTS

As a class or in small groups list the problems the Time Traveller has in this chapter. How are they different from his problems in the first few chapters? Make lists of early and later problems. Looking at the lists, discuss the inferred differences between the purposes of an initial (or beginning) conflict and a central conflict.

INITIAL CONFLICT:

Definition: the problems encountered initially by the protagonist.

Examples: Will the Time Traveller be able to travel in time?

Purpose: To gain readers' immediate interest; to “hook” them into reading the rest of the story.

CENTRAL CONFLICT:

Definition. The main problems of the story; the problem the protagonist will struggle with throughout the novel.

Examples: Finding the time machine, surviving, getting back home.

Purposes: This is the most central element of the story, the thing that makes a story a story. It provides the action which keeps readers interested and involved.

TONE/MOOD

Tell students mood and tone refer to the feelings created by a literary work. Use these two steps so that students may explore mood deeply.

Drawing Mood: In class, give students an opportunity to draw or paint a picture. Tell students to artistically interpret a specific feeling or mood in an abstract piece of art without conventional, recognizable images. Ask students which tools they will use to convey the mood they want to represent? Have them present their art to the class and allow the class to analyze the feelings it evokes.

Exploring Tools to Create Mood in Literature: Explain to the class that a writer also uses specific tools or techniques to create a mood or feeling in a work of literature. Reread the first three paragraphs of chapter five aloud. Ask students how they would describe the feelings or mood created by this passage? Have them look at the passage in their books and mark the words that best communicate the mood. Write the examples they give you on the board. Ask what is creating the mood? Point out that the word choices themselves create the mood. These are the tools that a writer uses. Reread the description of the little people and their great hall. (8 and 29). What feelings does this passage evoke? What word choices create these feelings?

UNDERSTANDING PLOT

First, show a few well-known comic strips to students and discuss the conventions of the comic strip genre. Point out that the most successful comics both show and tell; that is, they include great pictures and interesting dialogue. Something is happening, an action or event occurs. Brainstorm some graphic techniques which comic strip writers use, such as balloons to symbolize thought or dialogue, a light bulb to express a bright idea, or a dark cloud to indicate sadness.

Provide students with these directions: Construct a comic strip to depict the most important events in the novel or specific chapters. Include an interesting title, identifiable characters, dialogue, action, etc.

Mapping Cause and Effect: The purpose of teaching cause and effect is to help learners discover both the intricacies and interconnectedness of plot. This activity works well in small groups. Instructions to students:

- Brainstorm a list of the major events in the novel.
- Determine what caused each of these events. (There may be one cause, or a list of factors. Some causes will not be stated directly by the text, but instead may have to be inferred. For example, we can infer that the Time Traveller has an innate sense of curiosity.)
- Return to the major events and determine (directly or through inference) their effects.
- Draw a graphic organizer, or map, which indicates how events relate to one another.
- Present the map to the class.

THEME

To help students identify literary themes, ask:

1. **How are the conflicts resolved?** List conflicts in the book and conflicts that affected Victorian England (i.e., conditions of the working poor and stratification of society). Ask: How were these conflicts resolved in the novel? What themes can we infer based on how the conflicts are resolved or left unresolved? (For example: The protagonist has a problem locating Time Machine so that he can get home. If he had been unable to get it back from the Morlocks, the author would be expressing a pessimistic view, that evil will win over intelligence and creativity. On the other hand, if the Time Traveller had prayed and the time machine appeared at his feet, readers could infer an entirely different theme.) Another approach is to return to the list of conflicts which the class brainstormed. Divide into small groups with each group examining a few conflicts closely. The groups attempt to answer these questions:
 - How was the conflict resolved, or if it wasn't, why was it not resolved?
 - What themes can be inferred from the resolution of each conflict?
 2. **What does the author value (or hate)?** Ask students to make a preliminary list of the ideas, character traits, people, that the author seems to value or disdain in the novel. Discuss what part of the novel gives the impression that the author values or hates these ideas, people, or traits. Ask what messages, lessons, or insights into life can we infer?
-

COLLAGE TO REPRESENT THEMES

Design a collage visually representing themes in *The Time Machine*. Use images from magazines, newspapers, the Internet, a computer program, or you may draw them yourself or use three dimensional objects. Include two to three quotations from the book and give your collage a title.

TEACHING READING STRATEGIES

MAKING PREDICTIONS

Discuss what students believe may happen in the next few chapters. What role might the Sphinx serve in this world? What do you think will happen between the Time Traveller and the beautiful people? What do you think goes on in the buildings and parapets that the Time Traveller sees? Remind students that it is not making the predictions that increases comprehension, but rather reading to see if our predictions come true.

CONNOTATION AND DENOTATION IN NAMES

Make three columns on the board. List the names Weena, Eloi, and Morlocks in the first column. Title the second and third columns: Denotation and Connotation. Explain that denotation refers to the actual meaning of a word or name. Connotation refers to the meanings we often associate with a word or name or how it has come to be used. Elicit responses from the class as to connotations and denotations. Your list may look something like this:

<u>NAME</u>	<u>DENOTATION</u>	<u>CONNOTATION</u>
Weena	The Time Traveller's female friend	babyish, helpless, sweet, young friend (green), tender
Eloi	people who live above ground	elite, gentle, pleasant, weak
Morlocks	creatures who live below ground	evil, dark, hateful, devilish

MAKING CONNECTIONS

An effective strategy to aid reading comprehension and engage readers is to mark, identify, and analyze connections.

The best way to teach connections is to initially focus on one specific type of connection, gradually moving to more complex connections. There are a number of resources available to teachers which go into great detail about the kinds of connections readers may make and the best way to teach students to connect. Two helpful resources are *I Read It, but I Don't Get It* (by Cris Tovani) and *Strategies that Work* (Stephanie Harvey and Anne Goudvis).

Types of connections:

- text-to-self (connecting the book to the reader's experiences.)
- text-to-history (connecting the novel to something from the past)
- text-to-world (connecting the text to something the reader knows about but has not directly experienced, such as a current event)
- text-to-text (connecting the novel to something in another part of the novel or to some other text such as a movie, another book, a poem, a song, or a work of art)

CONNECT TO THE PAST—CHAPTERS 1 AND 2

Connect to the past: Discuss how this novel reflects the time in which it was written through questions such as these:

1. What do you find in the first two chapters to establish the time period in which the novel is set? (Answers may include: the formal use of language and lack of strong bad language), the ideas that were new to science and math, the dress and ideas of the characters, etc.)

2. What do you know about the Victorian Era that you can connect with the novel?
3. Is there anything in the first two chapters that reminds you of events, people, or ideas from any other time in history?

Mark the text: Students often do not know what to highlight in books, particularly works of fiction. Here is one technique. Marking passages or words that connect to the past. Differentiate them from other highlighted excerpts by marking the connections as T/H (text-to-history connections) or with a different color.

CONNECT TO THE TEXT—CHAPTERS 6 AND 7

Marking connections to the novel itself: Chapters Six and Seven provide a vehicle to teach students to connect the text with other places in the text. Tell students: as you read mark passages that remind you of something else that you read in the story. Documenting connections: On a MY CONNECTIONS sheet write down the strongest connections, those that help you understand the novel. Below is an example.

MY CONNECTIONS

PAGE/ CHAPTER	TYPE OF CONNEC- TION	THE PASSAGE <i>(Summarize the passage in your words)</i>	THE CONNECTION	ANALYZE THE CONNECTION
40	T/T	The Time Traveller runs frantically down a hill to see if his Time Machine has been taken. He falls and cuts his face, but he is so worried that he doesn't take time to stop the bleeding.	When the Time Traveller returns from his trip (Ch. 2), he has a cut on his face that has turned brown.	I am beginning to understand why the Time Traveller looked so ragged and beat up when he returned to his own time. He has been through a lot, but, since the cut is brown, more time will pass, and I think it's going to get even worse for him.
68	T/T	The Time Traveller has come from the Underworld and needs weapons and a safe place to sleep. He doesn't think he'll be able to sleep again until he feels safe.	This reminds me of the Eloi. They are afraid of the dark because that is when the Morlocks come out. They sleep together in a big building because they are afraid.	In some ways, the Time Traveller is beginning to relate to the Eloi. He has some of their same fears. I think he might appreciate them more or want to help them to be safe.
Ch. 7	T/H	The Palace of Green Porcelain, the Eloi dressed in silky robes, the reference to the Carolingian kings, the lack of sophisticated machines or computer—these are all described as part of the future.	This reminds me of what we studied about ancient Greece and Rome. Everything seems so primitive and old like the porcelain covered in green stuff over time.	It makes it seem like mankind is going backward instead of forward. Instead of things getting better, there is a kind of retrogression. I don't think Wells is very optimistic about the future.

CONNECTING TO THE SELF—CHAPTERS 8 AND 9

Documenting connections: Introduce learners to text-to-self connections by asking them to mark places they read which remind them of other situations, people, or events in their own lives. Let students know that it is important that they be as specific as possible when describing the experiences that they connect to. For example, in the first connection below, the reader links Weena to her dog Missy, rather than dogs in general.

Adding Text-to-Self Connections to the Chart: Tell students to add text-to-self connections to their MY CONNECTIONS charts. For example:

74-75	T/S	The Time Traveller describes Weena as seeming more human than she really was. He shows that she is affectionate and likes to play. She rolls a sea urchin when they are at the museum. At other times, he says that she is loyal.	Weena reminds me of a dog that my brother and I had. This dog always wanted to be beside us and was always so happy to ride in the car with us. Missy liked to play and used to fling the rings around the top of milk cartons into the air and chase them.	The Eloi are starting to sound more like dogs than people. Maybe that's why the Time Traveller doesn't have a romantic relationship with Weena—she is more like his pet, like a lost animal that he wants to take home.
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CONNECT THE NOVEL TO ART—CHAPTER 10

After reading the Time Traveller's account of his battle with the Morlocks, have students examine and compare this passage to Hieronymus Bosch's medieval fantasy painting *The Garden of Earthly Delights*. Bosch's triptic depicts how man's lust for pleasure and ease creates a false paradise and leads to eternal damnation. The left panel of the painting is a Paradise that is not unlike Wells's Over-world of the Eloi. The right panel depicts eternal damnation with man-eating demons, confusion, and fire—all ideas present in Wells's novel. (Robert Cumming's *Annotated Art* is a useful resource for this painting because it sets the background and explains many of the images and their meanings.)

VISUALIZATION

The Time Machine can be used to help students improve reading comprehension through visualization.

Talking about the strategy: Begin to teach visualization skills by holding an informal discussion during which learners discover the characteristics and purposes of visualization and specific skills to help them visualize effectively.

Characteristics: While we read, we create in our minds a moving picture of what is happening. This includes descriptions of specific details mentioned in the book. For example, when reading the first paragraph of the novel, you may see the fire burning brightly and the reflection of the light in the crystal glasses. But we also add details not in the book. You may see, for example, that the Time Traveller is dressed in brown and has a mustache. These visualizations vary from person to person precisely because they come from the experiences of the reader.

Purposes: The purpose of visualizing is to help you process the story, understand it, remember it, and make it your own. You can use visualization to check whether or not you understand what you are reading. Every reader, even very good ones, loses his or her place when reading. From time to time, you get bored, find that you are thinking about something else, or get confused. When this happens, you lose the picture. By practicing visualization, you constantly assess whether or not you still have a video picture running in your mind.

Specific Skills: When you visualize, you create a picture of what is happening. When you lose the picture, it's a good idea to mark that place and return to the last place you saw the video in your mind. Resume reading at that spot. Also, you must remain flexible with your images so that when the writer gives new information in the text, you update the pictures. Practice visualizing through read-aloud: After discussing the tool of visualization, ask students to practice by using a passage they read previously. Select a passage with a great deal of visual interest and read that passage aloud to the class. Tell students: Clear your desks except for a piece of blank paper and a pencil. Sketch the scene as you saw it. Do not look

at the book as you work. Your picture should include both details in the story and details not described in the text. Make a list of items in your picture that are from the text and a list of those that are not from the text. You may use the novel to do this. Share these with the class and discuss similarities and differences in your pictures and perceptions. Reflect on what it was in your experience that caused you to draw the picture you did.

Visualizing the setting of chapter four: Have groups of students draw one of the following subjects from a basket: the little people (p. 26-28), the outside of the great building, including the vegetation (p. 28-29), the inside of the great building (p. 29-30), the people and the Time Traveller eating fruit at the tables (p. 29-30), and the Time Traveller's walk after attempting to learn language, including the landscape and the people following him (p. 31-34). Tell students: you will depict the topic visually for the class. Reread the pages describing your topic and paint or draw what you see, including details from the text and your imaginations. Finally, title your work and present it to the class.

Asking Questions and Reading for Answers

After reading chapter 5, make columns of questions the Time Traveller has about the future. In the next column, record the Time Traveller's answers to these questions. In the third column, list ultimate answers. Read to fill in the chart, adding more questions, hypotheses, and answers. At the end of each chapter, update the chart.

THE TIME TRAVELLER'S QUESTIONS

The Time Traveller's Questions	T.T.'s Hypotheses (theories)	Final Answers	Was the Time Traveller correct?
What are the wells for?	They are a system of underground ventilation.	The white creatures, Things, live there underground.	No.
Why are there no burial places?			
How did the little people get such beautiful clothes since they display no creative tendencies and there are no shops or work places?			
Why would someone take the Time Machine?			
What are the figures he sees at night carrying a body?			

TEACHING WRITING

ADD A CHAPTER

Have students add an invented character to chapter 2. Add someone representing a different profession. (For example, add a lawyer, a butcher, a butler, a girlfriend, a weaver, or a minister.) Write: 1) questions this person might ask the Time Traveller, 2) jokes he or she might make about his appearance, and 3) what he or she thinks has happened to the Time Traveller.

WRITE FOUND POEMS

Found poetry is a form of poetry popular during the 1960s. To create found poems, poets “find” poetry in other non-poetic texts. (i.e.: newspaper articles, textbooks, advertisements, novels.) Lifting consecutive, unedited lines from these texts, poets arrange the words to bring out new meanings and associations. Through found poetry, readers experience texts in new ways. Here is an example poem found in the first two sentences of chapter Sixteen of Lois Lowry's novel, *The Giver*.

Loss

Jonas
did not
want
to go back.
He
didn't want the
memories,
didn't want the
wisdom,
didn't want the
pain.

He wanted
his
childhood
again.

—*The Giver*, p. 131

Have students construct their own found poems which uncover an idea which is buried in the narrative text. Include the title of the novel and the page(s) on which their poem was found. Publish the poems by copying them neatly on unlined paper and illustrating the poem with symbols from the novel.

REWRITE AN EXCERPT “IN STYLE”

Select a passage that interests members of your small group and examine the writer's style. Analyze the passage to determine the words and ideas that clearly indicate Wells lived well over 100 years ago. Make a list of the language that is specific to Wells's time. Rewrite the excerpt using current language and reflecting the ideas of our postmodern age. Or write a new passage, attempting to imitate Wells's style.

WRITE SCIENCE FICTION

Write an original science fiction story. Set the story in the present day but parallel the situation of a scientist experiencing the problem of other scientists not accepting his or her scientific theory.

IV. STRATEGIES TO USE AFTER READING

ANALYSIS AND EXTENSION

PAIDEIA SEMINAR

A Paideia seminar is designed to elicit close examination of a text and authentic response. Before the seminar, put the classroom chairs in a circle. During the discussion, students speak without raising their hands. The teacher facilitates discussion, asking for clarification and bringing readers back to the text. The most frequently asked follow up questions include: Where in the novel did you get that idea? How do you interpret the passage? Does everyone else agree with what is being said?

After finishing *The Time Machine*, hold a Paideia seminar. Possible questions include:

1. What, if anything, can we learn from the novel and apply today? What stands the test of time?
2. Why did Wells write this book? Who was the book's intended audience?
3. Which, if any, of Wells's fears seem justified today? Is the struggle between the classes still a problem?
4. The Time Traveller concludes that humans developed into Eloi and Morlocks because they sought to do what was easy; they had most of their needs met; their conflicts were eliminated. Why is the elimination of conflict and need negative?

COMPARE AND CONTRAST WELLS'S UTOPIAS

Read Wells's pamphlets, "Anticipations" (1901) and "A Modern Utopia" (1905). Determine which of his views changed and which remained stable since the writing of his first novel, *A Time Machine* (1895).

WATCH THE MOVIE

View the 1960 version of *The Time Machine*. Describe the differences between the film and the novel. Speculate about why the filmmakers made these changes. Discuss evidence that while the novel reflects fears prevalent in Victorian England, the 1960 movie reflects fears of nuclear war.

View the 2001 film version of *The Time Machine*. Compare it with the earlier movie. What do the two films reveal about the time periods in which they were made? What unique fears do each of the films present?

DIALOGUE WITH SCIENCE FICTION WRITERS

Invite science fiction writers to dialogue with our group through the Science Fiction and Fantasy Writers of America or contact the speaker's bureau at that organization to have someone speak to your class. Visit their website: (<http://www.sfwaworld.org/>).

CREATIVE APPLICATION

ILLUSTRATED BOOK REVIEW

Create an illustrated booklet of the most important text passages from the book, following these steps: 1) Skim through the novel to select the ten most important quotations. 2) Copy each quotation on a separate sheet of unlined paper and identify the page number. 3) Illustrate each by either drawing, painting, or using magazine or computer pictures. 4) On each page write a paragraph explaining why this is one of the ten most significant quotations in the novel.

WRITE THE MISSING CHAPTER

Imitating Well's style, write a new last chapter to the novel. Include answers to these questions: Where did the Time Traveller go next? What happened to him there?

CREATE A SCRAPBOOK

If the Time Traveller had saved important mementos from his trip to the future, what would they have been? Make a scrapbook of those items. On each page state what the item is, why it is important enough for the Time Traveller to save, and include a reference to it from the novel.

GET INTO "STEAMPUNK"

Victorian Steampunk is a term describing scientific romances written in the modern day but set in the Victorian-Edwardian period, imitating both the style and themes of the Victorians. There are many sources of online Steampunk. These sites include: novels, movies, comics, role-playing games, research, pictures, and entertainment. Have students do an online search of the term "Victorian Steampunk" and report on the genre. In groups, tell students to read some of the stories and write their own Steampunk.

V. USING THE NOVEL TO TEACH READING ACROSS THE CURRICULUM

SCIENCE

The Time Machine can be used in a science class to reinforce a number of scientific concepts, including: gravity, inertia, dimensions of time and space, Einstein's Time-Space Continuum, velocity, seasons, origins and characteristics of the universe, the origin of life and its diversity, evolution and selective adaptation, the scientific method, the oceans, celestial bodies (moon, sun, stars) and their effects on the Earth, scientific observation, and the nature of a scientist.

SCIENTIFIC LITERATURE CIRCLES

The novel can be used in a science class as part of a literature circle in which each group reads and discusses a different book based in science, researches the scientific concepts, and presents the book and the science to class.

SOCIAL STUDIES/ECONOMICS

The Time Machine works well in a social studies or history class to discuss concepts such as social Darwinism, poverty, working conditions, communism, socialism, and capitalism.

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H. G. Wells: *Time Traveler*. 50-minute A&E Biography of H. G. Wells available at <http://www.schoolroom.com/videos/v13531.htm>

Time After Time. A popular 1979 film starring Malcolm McDowell and directed by Nicholas Meyer about a man who travels from Victorian England to the present to solve the case of Jack the Ripper; rated PG.

The Time Machine. A 1960 film version of the novel starring Rod Taylor and directed by George Pal, a campy but popular version which reveals the fears of the 1960s of a nuclear holocaust; rated G.

The Time Machine. A 2002-version of the film starring Guy Pearce and Jeremy Irons and directed by H. G. Wells's grandson, Simon Wells; rated PG-13.

The Twilight Zone: The After Hours/Time Enough at Last. A highly engaging video of two classics from the 1959 series dealing with time travel starring Ida Lupino, Burgess Meredith, and Anne Francis.

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High School Teacher's H. G. Wells The Time Machine Resource at:

<http://www.sff.net/people/james.van.pelt/wells/timemachine.htm>

The H. G. Wells Society's web page:

<http://www.personal.rdg.ac.uk/~lhsjamse/wells/wells.htm>

Science Fiction Writers Association:

<http://www.sfw.org/>

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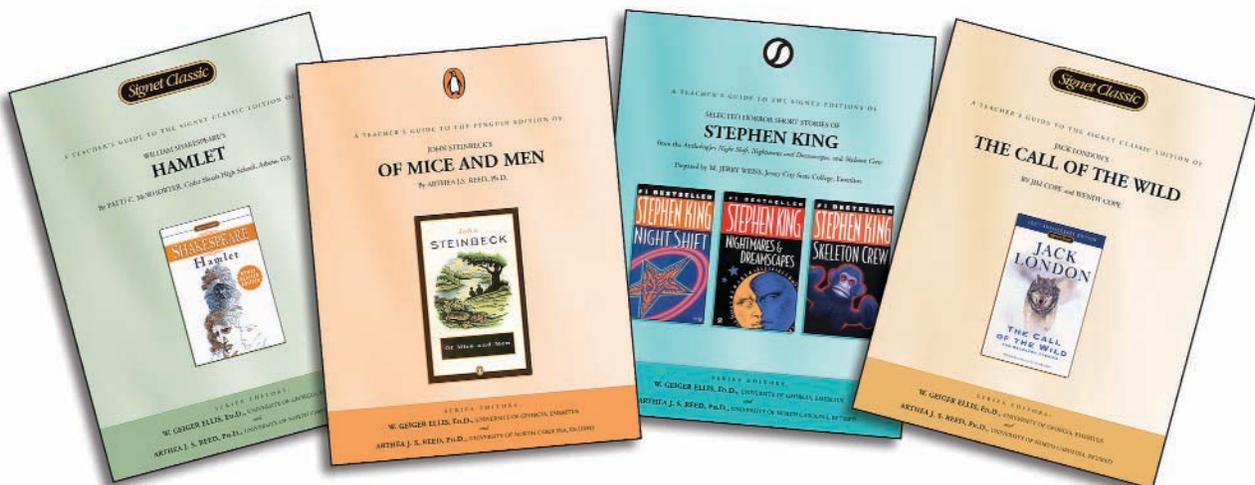
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