

TEACHERS' NOTES

Brought to you from Film Education and Warner Bros Pictures, this resource can be used as a cross-curricular project based on the characters and story in the film *The Time Machine*. It features photocopyable activities aimed at students at Key Stage 3. These can be integrated into your timetable whether or not you take your students to see *The Time Machine* at the cinema. You may find, however, that a class trip to see the film will enhance the learning experience. Some cinema managers are willing to offer special school screenings at a reduced rate. Contact your local cinema manager for more details.

The objectives of this study guide are to:

- Introduce students to the film *The Time Machine* and to the original novel by H G Wells.
- Strengthen students' cognitive and problem solving skills in Literacy.
- Take advantage of students' enthusiasm for film to promote creativity and imagination in the classroom and at the cinema.

Completion of all of the lesson activities could take anything from a week to a term, depending on how you decide to integrate them into your short and medium term planning.

SYNOPSIS

Scientist and inventor Alexander Hartdegen is determined to prove that time travel is possible. His determination is turned to desperation by a personal tragedy that now drives him to want to change the past. Testing his theories with a time machine of his own invention, Hartdegen is hurtled 800,000 years into the future, where he discovers that mankind has divided into the hunter... and the hunted.

<i>Starring</i>	Samantha Mumba and Guy Pearce
<i>Director</i>	Simon Wells
<i>UK release date</i>	31st May 02
<i>Certificate</i>	PG *
<i>Running time</i>	95 mins

www.timemachinethemovie.co.uk

[* NB Frightening scenes may not be suitable for under 8 year olds]

CONTENTS AND ACTIVITY NOTES

H G WELLS - AUTHOR PROFILE 2 This activity presents students with a brief outline of H G Wells' life as an author. The students are asked to respond to a quote from H G Wells: '*Human history becomes more and more a race between education and catastrophe*'. The students will also design a poster for their own film about the author's life. Encourage them to think creatively whilst working on their poster designs. Which single image could they use to generate interest in the film? Who is the audience of the film? Will the star they choose to play H G Wells be popular with the audience they are targeting?

H G WELLS' THE TIME MACHINE 3 Students are given a brief synopsis of H G Wells' original novel and are asked to begin to think in terms of adapting the book into a film by designing their visions of what the Time Machine itself would look like in their own filmed version. When working on their designs, students should be encouraged to include as much detail as possible. Which materials would have been available in 1895 that the Time Traveller could have used to build his machine? What shape will it be? Where will the Traveller sit? How will he make it work? If possible, refer to the book to find out how H G Wells describes the machine [published by Ace Books, New York 1988].

SIMON WELLS' THE TIME MACHINE 4 The 2002 filmed version of *The Time Machine* is directed by H G Wells' great-grandson, Simon Wells. Here, the director describes where he chose to set the story - including New York at the turn of the twentieth century. Students are challenged to find out about New York at this time using the internet. They are also asked to create designs for how their own locality will look in the year 2037. The emphasis should be on creating detailed designs.

CREATING WORLDS: THE ELOI 5 As a genre, science fiction often uses the device of creating other worlds as the backdrop for the story to unfold. *The Time Machine* is no exception. This exercise asks students to examine the world created for the Eloi in Simon Wells' adaptation. They are asked to storyboard a short sequence of film showing the Eloi's dwelling. When introducing this task, encourage the students to think visually and to try to envisage what a camera would be able to show through various camera angles and movements. For further information on storyboarding and camera angles visit www.filmeducation.org under Primary and Secondary resources.

CREATING WORLDS: THE MORLOCKS 6 This activity concentrates on the creation of the monstrous Morlocks and their evil leader, the Uber Morlock. Students are asked to investigate and prepare a short talk on H G Wells' theory of evolution.

COMPETITION 7 Students who complete this word search activity should send it to Film Education for a chance to win a signed poster of the film and exclusive *The Time Machine* merchandise. Full details can be found on page 7.

WHAT IF? - TIME TRAVEL DEBATING EXERCISE 8 This activity requires students to examine their own feelings about the possibilities and the drawbacks of time travel.

WHERE WOULD YOU GO? - TIME TRAVEL CREATIVE WRITING EXERCISE 9 Here, students will write their own story about time travel, with themselves as the main protagonist.

VOX 10 In Simon Wells' *The Time Machine* Vox is a computer-generated librarian character from the future. This activity requires students to select stories that Vox will store in his memory bank to tell future generations.

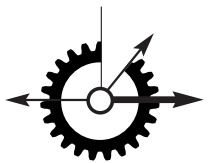
THEN AND NOW - THE TIME MACHINE PRESS NOTES 11 Students are given an extract from the press notes for the film. Their task is to compile an outline for a 'making of' programme for Warner Bros' 2002 version of *The Time Machine*.

Warner Bros Pictures' release of the film *The Time Machine* [2002] is an adaptation of a book written by H G Wells in 1895.

H G WELLS'



Author Profile

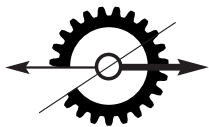


Activity 1

H G Wells once said:

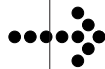
'Human history becomes more and more a race between education and catastrophe.'

- Describe in your own words what you think he meant by this.
- Do you agree with him? Write a letter to him outlining your thoughts on this comment.



Activity 2

Imagine you have been asked to make a film of H G Wells' life. Who would you cast as the lead? What would your film be called? Design a poster for your film, complete with a tag line [a statement/sentence that sums the film up].



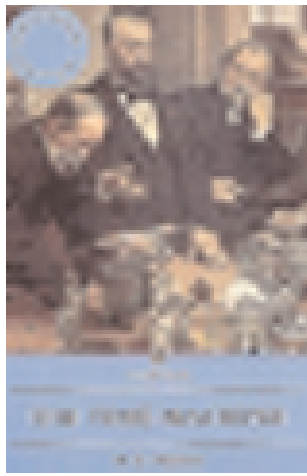
H G Wells was born near London in 1866. Whilst at school, Wells won a scholarship to the School of Science, where he studied Biology. He went on to become a writer of science-fiction novels - his first published novel being *The Time Machine* in 1895. He believed that Science could make the world a better place. He also believed that the human race would one day destroy itself through war and throughout his life, he initiated pressure groups to try and change society. As well as writing *The Time Machine*, he also wrote *The Invisible Man* and *The War of the Worlds*. His books sold well and he became a famous author. He died in 1946.

For further information on H G Wells visit:

www.hgwellsusa.50megs.com

AFTER YOU HAVE SEEN THE FILM...

Were there any references made to H G Wells in the film?



Courtesy of amazon.com

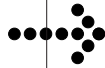
H G WELLS'

The Time Machine



Activity

H G Wells wrote The Time Machine in 1895. With that in mind, draw a design of the Time Machine. Label your design to show what it is made of, where the Time Traveller will sit and how it works.



H G Wells' The Time Machine is regarded by many to be the first ever science fiction novel. Written in 1895, it is the story of a scientist who builds a machine to travel through the fourth dimension - time.

BRIEF SYNOPSIS

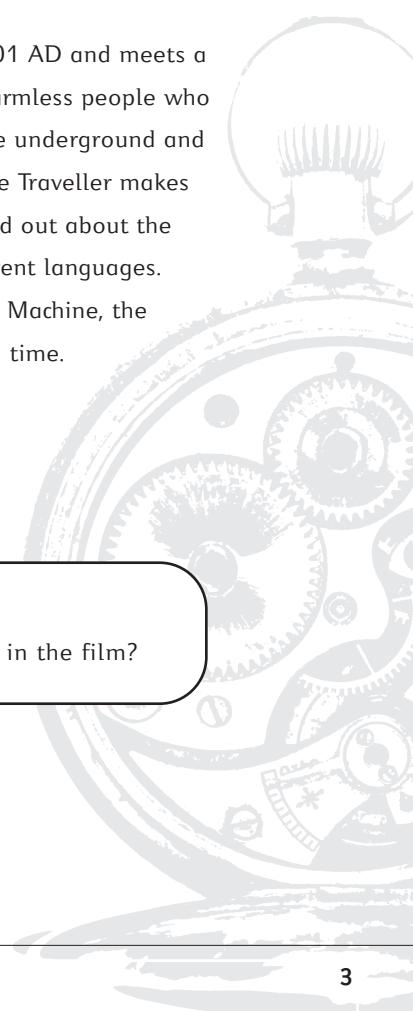
'Upon that machine,' said the Time Traveller, holding the lamp aloft, *'I intend to explore time. Is that plain? I was never more serious in my life.'* None of us knew how to take it.' H G Wells

In the story, the Time Traveller travels to the year 802,701 AD and meets a tribe of humans called the Eloi. The Eloi are a simple, harmless people who live in fear of the man-eating Morlocks. The Morlocks live underground and only come out at night when they hunt the Eloi. The Time Traveller makes friends with a female called Weena who helps him to find out about the world of the future despite the fact that they speak different languages. Having discovered that the Morlocks have taken his Time Machine, the Time Traveller sets out to find it and to return to his own time.

'The essence of The Time Machine is that it stays in one place and the world changes around it. It only travels through time, not through space.' H G Wells

AFTER YOU HAVE SEEN THE FILM...

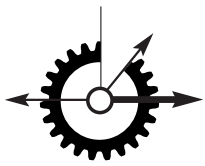
How did your design compare to the Time Machine in the film?





SIMON WELLS'

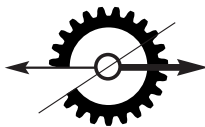
The Time Machine



Activity 1

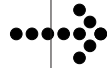
Why do you think Wells chose to use New York as the setting for the beginning of the story? In order to find out, create a newspaper article on what New York was like at the turn of the twentieth century.

Use the following websites for guidance:
www.nytimes.com/specials/nyc100/
www.lcweb.loc.gov/rr/mopic/ndlmps.html
www.mta.nyc.ny.us/museum



Activity 2

Create a set design for your own vision of what your local area will look like in the year 2037. Add labels and annotations to your design.



Warner Bros' 2002 version of the film *The Time Machine* is directed by H G Wells' great-grandson, Simon Wells. Whilst this film stays true to the messages and themes of H G Wells' original novel, the latest film has been updated.

Simon Wells' *The Time Machine* is not the first version to hit the big screen. In 1960 George Pal made a highly acclaimed interpretation. As a mark of respect for the new film, George Pal plays a cameo role in it.

The film adaptation of the story is told through the settings of four different worlds, as Simon Wells clarifies:

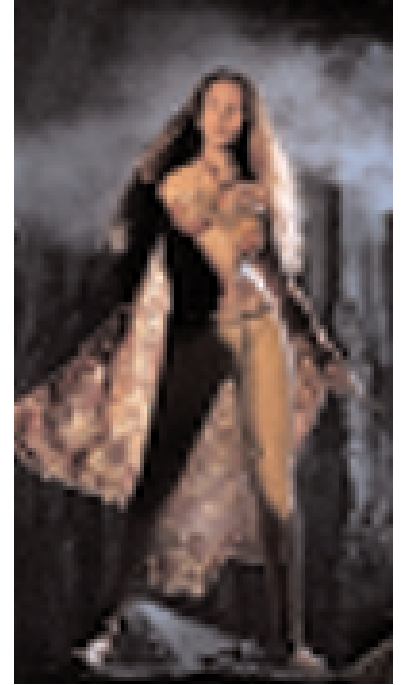
'The first world is New York at the turn of the twentieth century. We then move to what, for us, is the near future, 2030 and 2037. Finally we arrive in the distant future where we find the idyllic world of the Eloi juxtaposed with the dark world of the Morlocks, which is a sort of Dante's inferno. Each world has its own visual style.'

AFTER YOU HAVE SEEN THE FILM...

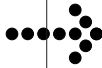
Which famous New York landmarks do you remember seeing in the film?

'My background in animation was extremely useful in the conceptual process of imagining a world that simply doesn't exist. I'm used to starting with a blank sheet of paper and creating a whole world from scratch.'

Simon Wells, director



CREATING WORLDS: The Eloi



A common theme of the science fiction genre in literature and film is that of 'creating worlds'. New light is shed on current and real situations and problems by setting them, for example, on another planet - or, as in *The Time Machine*, in the future. These worlds exist only in the imaginations of the writers who create them - yet they become more real to us when they are transposed to the big screen.

In adapting H G Wells' novel to film, Simon Wells had two distinctly different worlds to create: that of the sensitive, innocent, victimised Eloi and that of the brutal, monstrous Morlocks.

Steven Spielberg [director of *E.T.* and *Schindler's List*] assisted in the process of creating the Eloi's world.

Oliver Scholl, production designer of *The Time Machine*, recalls: '*Steven mentioned it would be interesting if the homes of the Eloi were about going towards the sky, towards the light, towards freedom, in contrast to the Morlocks who exist in darkness.*'

AFTER YOU HAVE SEEN THE FILM...

Do you think that the set design of the Eloi's world in the film did justice to Spielberg's advice?



Activity

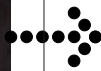
Steven Spielberg's suggestions for creating the world of the Eloi are interesting. How could you use the tools of film making [cameras, lighting, sound] to make the idea of 'going towards the sky' real? Storyboard a sequence of shots of the Eloi's world paying particular attention to how the camera can be used to give the sense of 'going up towards freedom'.

'If the Eloi are about building very organised structures out of natural materials, the Morlocks are about building very chaotic structures out of artificial materials. They're trying to dominate nature and suppress it.'

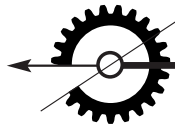
Oliver Scholl, production designer

CREATING WORLDS:

The Morlocks



The Morlocks live beneath the earth in a maze of tunnels and caves. Their ruler, the 'Uber-Morlock' is especially frightening because he can enter the dreams of the Eloi and can, to an extent, control their thought patterns. The film *The Time Machine* presents a worrying depiction of the future as a place where evolution has stopped and is starting to run backwards. The Morlocks represent everything that has gone wrong with the world.



Activity

H G Wells was very interested in the concept of evolution and wrote extensively about it. Write a one-minute talk on 'evolution' making special reference to H G Wells and *The Time Machine*. Use the following websites to help you:

www.pbs.org/wgbh/evolution/ [to find out about evolution]

www.bbc.co.uk/education/darwin/ [to find out about the man whose theories of evolution greatly influenced H G Wells]

www.becominghuman.org/ [to explore how we evolved into humans]

<http://aleph0.clarku.edu/huxley/> [H G Wells was taught about evolution by a man named Huxley, find out about him here]

www.pbs.org/wgbh/nova/time [to explore the possibilities of time travel]

<http://globalwarming.enviroweb.org/> [to find out about the effects of global warming and the consequences for future generations]

www.unicef.org/voy [share your views about the future with other students on this UNICEF website]

AFTER YOU HAVE SEEN THE FILM...

- What other visual examples of evolution do you remember?



NATIONAL


Competition



For your chance to WIN a poster of the film [signed by Samantha Mumba] and exclusive TIME MACHINE merchandise, simply circle the words that are hidden in the word search. Ten winners will be drawn on 28th June 2002

INVENTOR
GUY
PEARCE
SAMANTHA
MUMBA
TIME
MACHINE
WATCH
SCIENTIST
H G WELLS
MARA
MORLOCKS
NEW YORK



To enter, please write your name, age, school address and telephone number below, photocopy your entry and send it to:
Film Education, Time Machine Competition, Second Floor, 21-22 Poland Street, London W1V 3DD 

Name _____ Age _____

School Address _____

_____ School Telephone _____

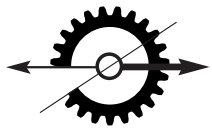
TERMS AND CONDITIONS This competition is open to all students in the UK. All entries must be received by 28th June 2002. Details of the winners will be published on Film Education's website. There will be no cash alternative to the prizes awarded in each category. The judges' decision is final and no correspondence will be entered into. Entry into this competition allows Film Education permission to use the winners' names [and their school/college name] for publicity purposes. Proof of postage is not proof of receipt. We regret we are unable to return entries after the judging has taken place unless accompanied by sae. This competition is open to all students of schools and colleges within the UK from 11-15 except for the relatives of employees of Film Education and Warner Bros.



What if?

TIME TRAVEL DEBATE

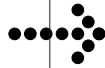
What if the Time Machine really did exist, would you explore the fourth dimension? Where would you go?



Activity

Prepare an argument for and against
The Time Machine.

- What would be the good things about time travel?
- What would be the bad things about time travel?
- Is it better to 'imagine the future rather than do it'?
- Is it true that 'we can't learn anything until we venture'?
- Can we already travel through time via our memories and dreams?



Samantha Mumba, who plays Mara, says:

'[Time Travel] scares me. Life is really about having some inner faith and not wondering if you could change such or such a thing but learning from the experience.'

Guy Pearce, who plays Alexander Hartdegen, has this view:

'I guess we can't learn anything until we venture. But isn't one better off venturing into the depths of the present moment where life unfolds naturally, and the future and the past remain in their true form - illusion?'

Simon Wells [director] has a slightly different view:

'Even if you could travel back in time, you can't alter the things that have happened to you because they are what made you who you are, and that, in turn, informs the decisions you will make in your future.'

Walter Parkes [producer] says:

'I think that fearfulness would ultimately keep me off of the Time Machine, but, as the Uber-Morlock tells Alexander, we all have time machines. The ones that take us back are called memories and the ones that take us forward are called dreams.'

AFTER YOU HAVE SEEN THE FILM...

What moral stance does the film take towards time travel? Is it for or against it? How are your views on time travel different now that you have seen the film?

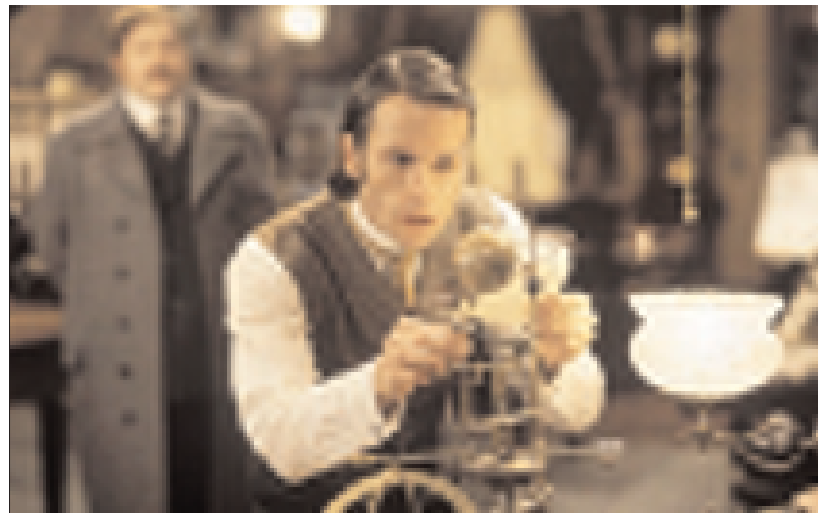
Where would you go?



Activity

Your task is to write a story about time travel. You are the Time Traveller. You have access to the Time Machine and can travel forwards or backwards through time. Write a story of no more than 750 words on the subject of Time Travel. Once you have edited and spell checked your story, send it [along with your name, age and school address] to us at Film Education, Second Floor, 21-22 Poland Street, London, W1V 3DD. If it is good enough, we will feature it on our website!

TIPS



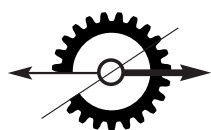
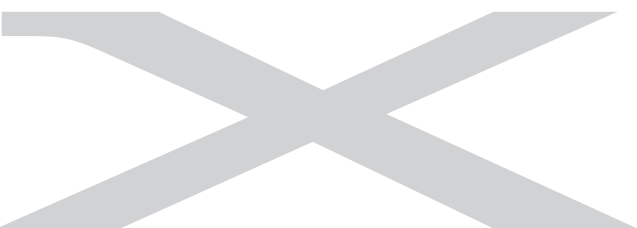
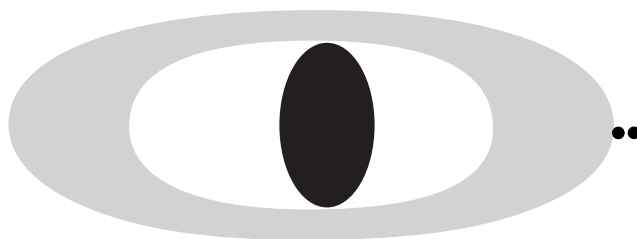
- 1 Make sure you include the 'who, what, when, where and why' of your story in the first paragraph.
- 2 Write about something that you care deeply about.
- 3 Write down your thoughts and emotions on paper as quickly as possible, then go back to re-write and polish it.
- 4 If you cannot think of a title for your story, use the title 'What If?'
- 5 The beginning and the end of your story will be the most important parts in terms of keeping your audience interested. If you are unsure about how to start or end your story, it may help to start in the middle and work your way backwards or forward!

AFTER YOU HAVE SEEN THE FILM...

What worked in terms of keeping your interest as a viewer?
Which sequence(s) had you on the edge of your seat?



Vox



Activity

Which stories would you programme into Vox to tell students of future generations about our heritage and history? Write a list of stories [they can be novels or films] and give a reason for each.

'I play the role of Vox in this film and Vox is a third generation fusion-powered photonic with verbal and visual link capabilities connected to every database in the planet. Now, what does that mean? What that means is that Vox is basically a computer-generated librarian.'

Orlando Jones

The computer-generated character of 'Vox' in the film version of *The Time Machine* is not in the original novel or in the film of 1960. Vox is very much a twenty-first century addition to the story.

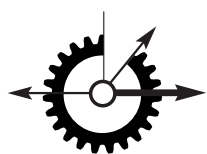
Vox is a virtual reality librarian. He is programmed to inform and to communicate. At the end of the film, we see him telling the Eloi children the story of Huck Finn in an effort to teach them about the history they missed out on.

AFTER YOU HAVE SEEN THE FILM...

Did you think Vox was a convincing addition to the story? Explain your reasons.



Then & Now



Activity Use these press notes to create a script outline for a 'Making of *The Time Machine*' documentary.

In his day, the legendary H G Wells, author of the classic science fiction novel *The Time Machine*, was dubbed 'the man who saw tomorrow'. However, if he could have really looked into the future, even H G Wells might have been amazed to see his most famous story brought to the big screen, not once, but twice.

While much has changed in the more than 100 years since his book was written, H G Wells' vision of the future and the notion of time travel itself still hold a great fascination for audiences. Producer Walter Parkes remarks, '*There was a time back in the early 1960s when movies like 20,000 Leagues Under the Sea and Journey to the Center of the Earth absolutely fired our imaginations, and the granddaddy of them all was George Pal's The Time Machine. Today, we have technologies that allow us to recreate a world as imagined by H G Wells in ways they couldn't, which is exciting. Yet, there is something about the basic story of this man in a waistcoat, tie and jacket climbing into that beautiful, hand-crafted Victorian machine and travelling to the future that is as compelling today as it was then.*'

Producer David Valdes agrees, '*I can vividly remember going to see George Pal's The Time*

Machine when it was first released [1960]. It was everything you wanted in a movie as a kid, and I must have seen it three times that first week. The whole concept of travelling through time was so fascinating, and it turned me on to science fiction as a genre. I can honestly say it was one of maybe three films that propelled me ultimately to become a motion picture producer.'

This latest version of *The Time Machine* has its own ties to the past, both to the story's creator, as well as to its first screen outing from the late George Pal. Executive producer Arnold Leibovitz notes, '*I saw the first The Time Machine when I was nine, and it blew me away, and I became a great admirer of George Pal. Years later, I made a film tribute to his life called The Fantasy Film Worlds of George Pal, which was a real eye-opener about his extraordinary career as a film maker. I'm most proud of this new incarnation of The Time Machine because, with today's technologies, we were able to go beyond the original without losing the spirit of the original. This film is more of a homage, affectionately recalling some of Pal's memorable emotions and images.*'

The new film's link to H G Wells is more tangible. The director of 2002's *The Time Machine*





is Simon Wells, the great-grandson of the author. Familial connections notwithstanding, it was Wells' work in animation, especially as a co-director on DreamWorks' animated epic *The Prince of Egypt*, that first impressed the producers. *'We had already seen him as an extraordinary talent in animation and felt he could really be a good live action film maker,'* Parkes says. *'I had no idea he was the great-grandson of H.G. Wells; I only found out after I learned he had already professed some interest in directing this film. So, if there is such a thing as kismet in the movie business, this is a good example of it.'*

Simon Wells offers, *'Most of my work has been in animation, but I have always had an interest in branching out to the live action arena and the action adventure genre. When I read that DreamWorks was developing *The Time Machine*, of all things, I went to Jeffrey Katzenberg to throw my hat in the ring, so to speak. A while later, I met with Walter Parkes and Laurie MacDonald and they said that my take on the story was the way they wanted to go.'*

Their collective take on the story was also reflected in the screenplay by John Logan, who had just scripted *Gladiator* for the studio. *'Walter Parkes came to me and asked how I feel*

*about working on *The Time Machine*,'* Logan remembers. *'I thought about it for all of two seconds before saying 'Yes'. It wasn't till about five minutes later that I said to myself, 'What have I done?' because not only is the novel such a respected classic of literature, but also the George Pal movie is beloved by so many people, including myself.'*

'From the start, we wanted to return to the spirit of scientific discovery in the novel,' the screenwriter continues. *'H G Wells was also very concerned with evolution, futurism, class-consciousness and socialism, and those philosophical and sociological tenets are all through the book. I think Wells' *The Time Machine* was the first time anyone had presented so intellectually and in such an exciting way the concept of time travel. And the amazing thing is that he takes the reader on that journey. I believe that's why Wells didn't give his *Time Traveller* a name - so you can be the *Time Traveller* and witness both the wonder and the horror of what the future might hold. Because, for Wells, both futures were a possibility; the thing that would make the difference is how we individually acted on it, which is why I think the story deserves to be told again.'*