



Prestwick House
Activity Pack™

Sample



Prestwick House

Activity Pack
Literature Made Fun!

Click here
to learn more
about this
Activity Pack!



Click here
to find more
Classroom Resources
for this title!



 **Prestwick House**

More from Prestwick House

Literature

Literary Touchstone Classics
Literature Teaching Units

Grammar and Writing

College and Career Readiness: Writing
Grammar for Writing

Vocabulary

Vocabulary Power Plus
Vocabulary from Latin and Greek Roots

Reading

Reading Informational Texts
Reading Literature



 **Prestwick House**
Activity Pack
Literature Made Fun!



The Invisible Man

BY H. G. WELLS



Prestwick House

Copyright © 2008 by Prestwick House, Inc., P.O. Box 658, Clayton, DE 19938.
1-800-932-4593 • www.prestwickhouse.com

Permission to copy this unit for classroom use is extended to purchaser for his or her personal use. This material, in whole or part, may not be copied for resale.

ISBN 978-1-60389-252-0

Item No. 303001

Table of Contents

Pre-Reading

| | |
|--|----|
| Anticipation Guide: Science Fiction, Scientific Fact..... | 6 |
| Was H.G. Wells a Victorian Writer | 10 |
| Victorian Gothic Influence: "A Grotesque Romance"..... | 12 |
| Gothic Literary Style Chart | 14 |
| The Invisible Man's Character and Wells' Essay "Of Cleverness" | 18 |
| Text Comparison Chart | 18 |

Chapters 1–2

| | |
|---------------------|----|
| Dramatization | 22 |
|---------------------|----|

Chapter 2

| | |
|---------------------------|----|
| Designing a Costume | 24 |
|---------------------------|----|

Chapter 3

| | |
|---|----|
| Packing The Invisible Man's Luggage | 26 |
|---|----|

Chapter 4

| | |
|---|----|
| Upholding the Law of Unintended Consequences | 28 |
| Chart of Unintended Consequences in the Novel's Plot..... | 30 |

Chapters 5–7

| | |
|--|----|
| Drawing a Comic or Graphic Novel Page..... | 32 |
| <i>The Invisible Man</i> Comics Page..... | 34 |

Chapters 8–10

| | |
|-------------------------------------|----|
| Creating a Character Triangle | 36 |
|-------------------------------------|----|

Chapters 11–13

| | |
|---|----|
| Analyzing Conflict as a Plot Device | 38 |
| Conflict Chart..... | 40 |

Chapter 14

| | |
|------------------------------|----|
| Reporting on the Story | 42 |
|------------------------------|----|

Chapters 1–14

| | |
|--------------------------------|----|
| Reading Check: True/False..... | 44 |
|--------------------------------|----|

Chapters 11–15

| | |
|----------------------------|----|
| Perspective..... | 46 |
| Creating a Found Poem..... | 48 |

Chapter 16

| | |
|----------------------|----|
| Filing a Report..... | 50 |
|----------------------|----|

| | |
|--|----|
| Chapters 17–18 | |
| Letter Writing | 52 |
| Chapters 19–20 | |
| Imagining Dialogue, Part I: Griffin and his Father | 54 |
| Chapter 21 | |
| Crossword Puzzle | 56 |
| Chapters 20–23 | |
| Flashback and Chronology | 58 |
| Flashback and Chronology Events | 60 |
| Chapters 24–25 | |
| Writing a Speech | 62 |
| Chapter 26 | |
| Writing Literary Devices | 64 |
| Chapter 27 | |
| <i>The Invisible Man Contra Mundum</i> | 66 |
| Strength and Weakness Chart | 66 |
| Chapter 28 | |
| Defending Griffin: Staging a Mock Trial | 68 |
| Epilogue | |
| Interviewing a Character: A Profile of Marvel | 70 |
| Wrap-Up | |
| Writing Griffin's Last Will and Testament | 72 |
| Decoding the Notebooks | 74 |
| Designing a Movie Poster or DVD Case | 76 |
| Game Show | 78 |
| Sample Game Show Questions for Chapter 1 | 80 |
| Finding Literary Devices in the Novel | 82 |
| Chart of Literary Devices in the Novel | 84 |
| Arranging a Movie Soundtrack | 86 |
| Understanding Dialects and Accents, or "English as She is Spoke" | 88 |
| Dialect and Accent Chart | 88 |
| Designing a Book Cover | 90 |
| Casting Call: The Voice, Above All | 92 |
| Casting Chart | 92 |
| Writing a Book Review | 94 |
| Creating a Motif or Character Collage | 96 |

Name: _____

Date: _____

Pre-Reading**Anticipation Guide: Science Fiction, Scientific Fact**

Objectives: Anticipating events in the novel
Relating to the novel to the reader's life

Activity

Before you begin reading *The Invisible Man*, answer the questions listed below in a paragraph or two. There are no right or wrong answers. As you read H. G. Wells's novel, you will encounter many of these concepts. You will find it helpful to know where you initially stand on these issues and if your opinions change while reading the novel.

Answer these questions:

1. Do you think it will ever be possible for a person to become invisible? Would you want to have this ability? If you became invisible, what would you do? What wouldn't you do?

2. Do you think that other special powers, such as extreme intelligence, clairvoyance, telekinesis, mind reading, and superhuman strength or speed, will ever be available to people simply by taking a pill or drinking a liquid? Why or why not?

3. If such powers could be conferred to people, what limitations, safeguards, or conditions should be placed on their use?

4. How should pills or liquids that make such powers possible be distributed? Who should create and enforce rules for the product's availability and distribution?

Name: _____

Date: _____

Chapters 1–2

Dramatization

Objectives: Writing a script collaboratively to dramatize a scene or chapter
Working as part of an ensemble to dramatize a script
Performing in front of an audience

Activity

Dramatization is a way to adapt the text of a short story or novel for a minimalist theater production. In groups, create a dramatization of a scene in Chapter 1 or 2.

Work together to create a script, and use the plot and dialogue to create a scene. Include the characters and their actions in that scene. In addition, discuss what needs to be added or changed. The group must agree on all of the decisions. After completing your script, choose acting parts. Feel free to change a character's name or gender or assign multiple roles to one person. Each actor will hold a script while acting out the scene, so the memorization of lines is unnecessary.

Make your scene interesting by adding a few small props. You may choose to use hats, signs, masks, makeup, or other props. You should also consider entrances to and exits from the classroom stage, seating arrangements for both actors and the classroom audience, the use of classroom furniture in your scene, and lighting cues. Sound effects may also be added.

In the scene, make your character seem realistic. How does your character feel in the scene? How can you communicate your character's emotions and thoughts to the audience?

On performance day, enjoy yourself. As they say in the theater, break a leg!

Name: _____

Date: _____

Chapters 5–7

Drawing a Comic or Graphic Novel Page

Objectives: Drawing a comic or series of panels based on a scene in the novel
Translating fiction effectively into another medium

Activity

Comics have been a beloved form of storytelling in England and America since the nineteenth century, and their history in other countries goes back even further. Despite their name, the themes comics address, whether in a newspaper, a comic book, or graphic novel, are often serious, even adult. Artists and writers tell a story with images arranged in a certain order to create a narrative in sequence. Pictures predominate over words, which are sometimes left out of comics. Most comics combine words and images highly effectively using word balloons, captions, and onomatopoeia to convey dialogue, thoughts, and narration.

In recent decades, graphic novels have become increasingly popular. They usually have a lengthy and complex storyline similar to those of novels and are often aimed at adults. A graphic novel has a story with a beginning, a middle, and an end rather than an ongoing series with continuing characters. Graphic novels tend to be more serious, grown-up, and literary than so-called traditional comics, and they often take on challenging themes. One best-selling example is Art Spiegelman's *Maus: A Survivor's Tale—My Father Bleeds History*. This graphic novel recreates the life of Spiegelman's father, a Holocaust survivor, using mice to portray Jews, cats to portray Germans, and dogs to portray Americans.

Choose a scene in Chapters 5–9 of *The Invisible Man* that you think would make an interesting comic with several panels. The burglary at the vicarage in Chapter 5 is one scene that might work, but there are many others. Using the sample panels pages provided for you, draw six – eight panels that tell the story of your scene. Be sure to include word balloons, captions, thought balloons, or “sound effects” in most of your panels.

Name: _____

Date: _____

Chapters 17–18**Letter Writing****Objective:** Writing a letter as a character in the novel**Activity**

In Chapter 17, the Invisible Man, injured and looking for a place to rest, happens to come to the home of an old colleague, Dr. Kemp. Throughout this chapter and the one that follows, Dr. Kemp slowly comes to terms with Griffin's invisibility and begins to speculate which of the rumors about the Invisible Man's actions in Iping, Port Stowe, and Port Burdock are true. It isn't until he reads the newspapers and Marvel's testimony that he discovers the truth: He is providing refuge to a homicidal madman.

At the end of Chapter 18, Dr. Kemp writes a letter to Colonel Adye, presumably telling him about Griffin. However, the reader never learns what he wrote.

Write a letter from Dr. Kemp to Colonel Adye. Tell him how you know Griffin, how he came to be staying at your house, how you think he got injured, and what crimes you think he committed. Your letter does not have to be very long.

Name: _____

Date: _____

Chapters 20–23**Flashback and Chronology****Objective:** Arranging events in chronological order**Activity**

In Chapters 20–23, Griffin tells Dr. Kemp about the events that occurred between his turning invisible and his stay at Iping. This conversation is an example of flashback: the scene interrupts the action of the story in order to show something that happened previously. With this new information, the reader discovers how Griffin became invisible, how he acquired his clothing and money, and how he ended up at the Coach and Horses Inn at the beginning of the story.

However, this flashback destroys the chronology of the story. Read the following events on the following page, and in the line next to each, write a number from 1-15 according to when it took place in the story.

Name: _____

Date: _____

Wrap-Up

Writing Griffin's Last Will and Testament

Objectives: Understanding character motivation and intent
Writing a character's last will and testament

Activity

In general, a person's will is the written expression of how that individual wants property (including real estate, stocks and other investments, cash, patent rights, or trade secrets) to be distributed to surviving people, charitable organizations, or other recipients after his or her person's death.

Draft a will on Griffin's behalf directing how his property is to be divided between different people and organizations. Griffin is a loner, but he forms an initial attachment to Dr. Kemp during his stay at the house in Port Burdock. Feel free to invent other characters from Griffin's life whom Griffin remembers with some faint affection. For such characters, have Griffin describe his reasons for wanting to leave that person or those people a legacy. For other characters who have been excluded, explain why.

A sample will for a fictional person other than Griffin is provided for you.

A Fictional Will:

I, Sarah Peterson, being of sound mind and body, do hereby make this my last will and testament.

I leave my violin to my best friend, Emily Robinson. You probably never knew this, but I used to be jealous of your talent and hate how you always played better than me. I'll miss you very much, and I sincerely hope that you become a famous violinist someday. I also leave you my library, my stereo, and my car.

To my aunt, JoAnn Schultz, I leave my stables, my horses, and four hundred thousand dollars for their upkeep. Please take care of all of my horses, especially Melly, my chestnut mare.

I hereby leave my house and all other earthly possessions to my sister, Sheryl Mullins. I'm very grateful to you for always being there for me.