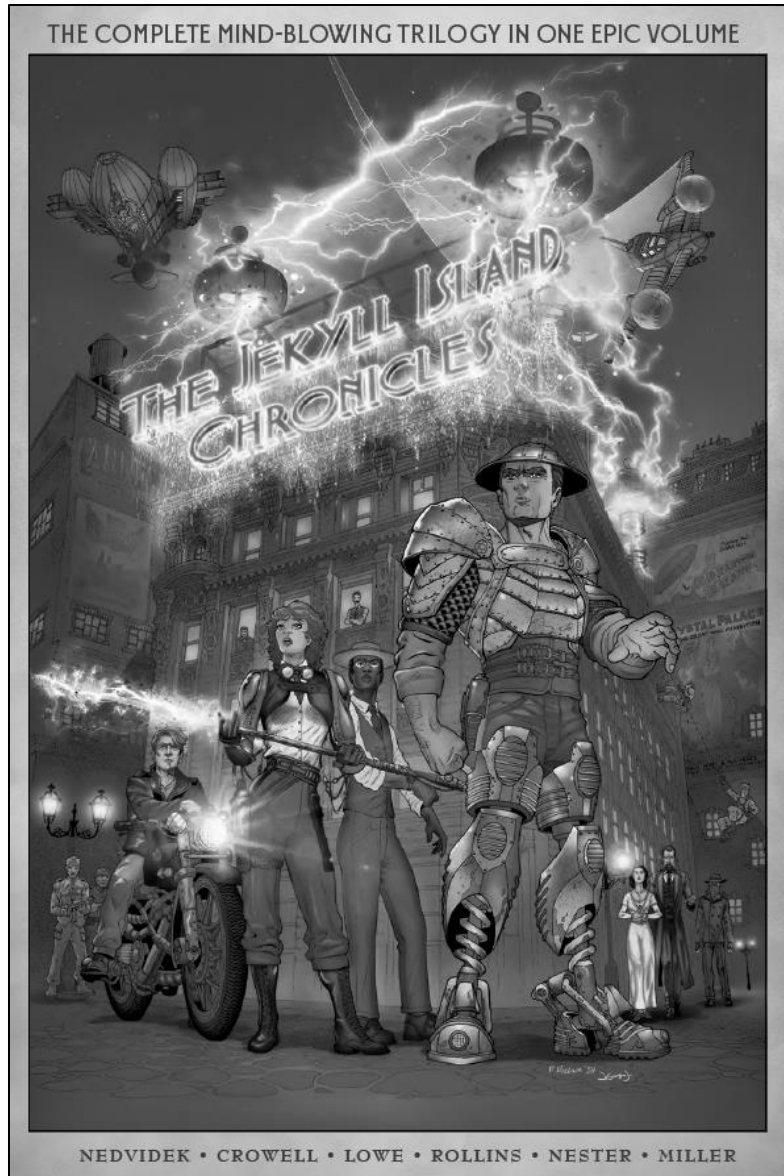




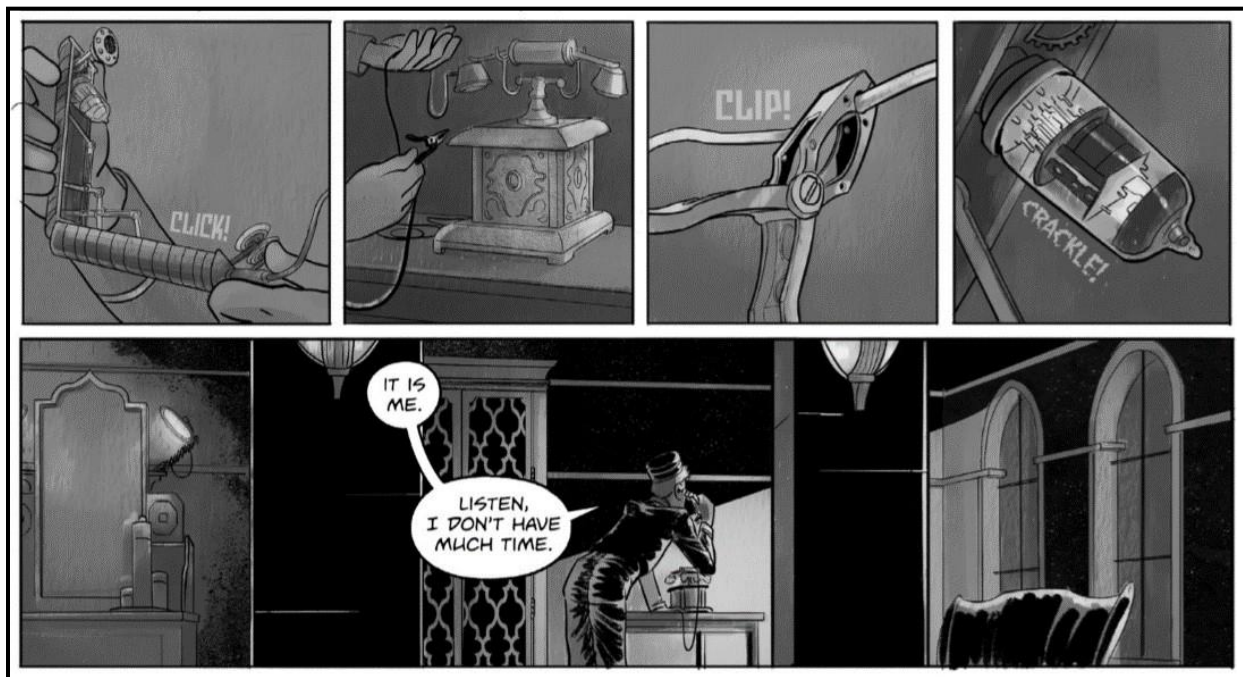
THE JEKYLL ISLAND — CHRONICLES —

OMNIBUS EDITION

BLACKLINE MASTERS SUPPLEMENT

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Using *The Jekyll Island Chronicles* Blackline Masters



This collection of Blackline Masters is for use with the Omnibus edition of *The Jekyll Island Chronicles: A Guide for Teachers and Librarians*. They are designed for the activities in the book, and teachers and librarians should feel free to reproduce them for use in the classroom.

One of the strengths of studying a visual narrative is that it encourages students to see the power of words and images working in combination. Blackline masters are therefore ideally suited as a teaching tool since they, too, involve students seeing how organizing words and images visually can help to facilitate their learning. Blackline masters also serve as an organized framework for brainstorming, clustering, and sketchnoting, three exceptionally important activities in helping to develop twenty-first century learners.

Teachers are encouraged to tailor these blackline masters to suit their own purposes and even to develop their own based on their students' needs. If in using this supplement you have a suggestion about additional blackline masters you'd like to see in connection with your teaching of *The Jekyll Island Chronicles: A Machine Age War*, be sure to contact me with your ideas. Ultimately, we want the resources we've developed to be as useful to K-12 educators and their students as possible.

Wishing you many enjoyable hours with this resource,

Glen Downey

www.comicsineducation.com

Book 1 – A Machine-Age War

ACTIVITY 1 – MAKING PREDICTIONS

Answer the following questions in preparation for the narration and dialogue activity.

Q. Why time of day is it? How do you know this?

Q. Where does the scene appear to be taking place? What clues are there in the foreground or background?

Q. Does the illustration suggest the past, the present, or the future? Why?

Q. Can we understand what might be happening given the appearance or apparent actions of the characters?

NARRATION AND DIALOGUE POSSIBILITIES

Imagine that you are now almost ready to put in the narration and dialogue. Try out two different versions using this page and the next. Use the last handout you receive to create the final draft of your opening panel.



What do you think are the strengths of this version?

What do you think are the weaknesses of this version?

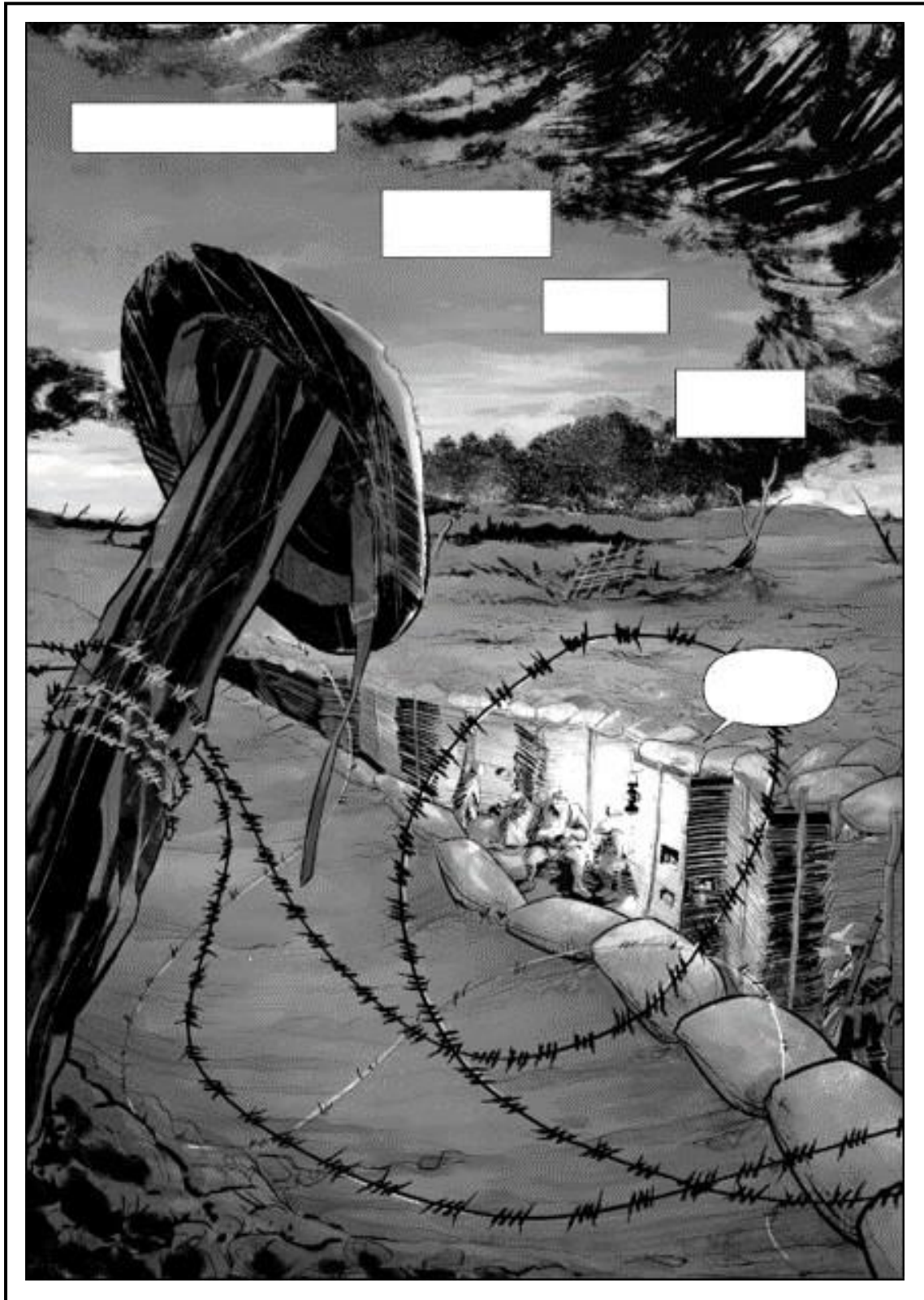


What do you think are the strengths of this version?

What do you think are the weaknesses of this version?

Which version do you like better and why?

FINAL OPENING PAGE SPREAD



ACTIVITY 2 – ON REPEAT: UNDERSTANDING FIGURES OF REPETITION IN A COMIC

Use the spaces provided to write down what you see in each of the panels. Focus on similarities that you see in both the language and the illustrations. When it comes to the illustrations, keep in mind the composition of the panels. Take note of what is being shown and from what perspective. In other words, look at how the characters are positioned, how close we are to them, and what angle is used for the “shot.”



TEXT

ILLUSTRATION



TEXT

ILLUSTRATION

ACTIVITY 3 – TURNING A GRAPHIC NOVEL INTO PROSE FICTION

Examine the sequence you have been assigned and use the space provided to take very precise notes. You should fill up the space with your observations and ideas. These will be important to share with your group when it comes to writing your prose fiction piece.



NOTES ON THE SEQUENCE

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Who is responsible for the following pages?

PAGE	GROUP MEMBER
39	
40	
41	
42	
43	

Summarize the idea for your sequence in five sentences.

PAGE	SENTENCES
39	
40	
41	
42	
43	

[illegible]

[illegible]

[illegible]

ACTIVITY 4 – WRITING AND DRAWING COMICS

In order to design your cover for *The Jekyll Island Chronicles, Volume 2: A Devil's Reach*, use the resources below to help in your preparations.



DESIGN NOTES

(What are some important features of the cover of volume 1 that you will need to keep in mind in designing the cover for volume 2?)

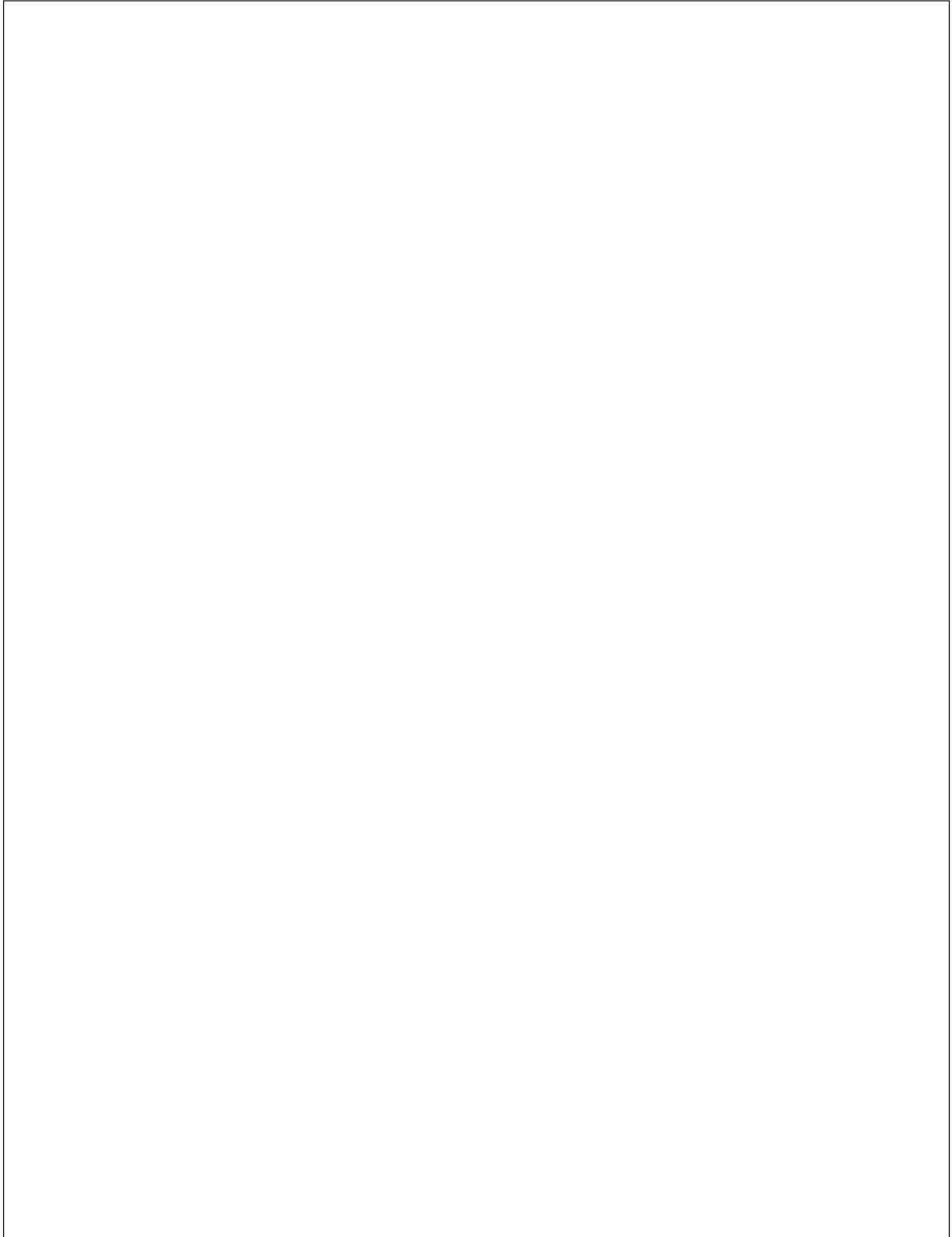
This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

SKETCHNOTE

Use the space provided to create a sketchnote of your design. The central space is for the cover design itself and the margins are for your notes, which can be words, images, or symbols. Use the space at the bottom to summarize your thoughts and ideas about your cover design.

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COMIC BOOK COVER – FINAL DRAFT



SCRIPT DRAFT

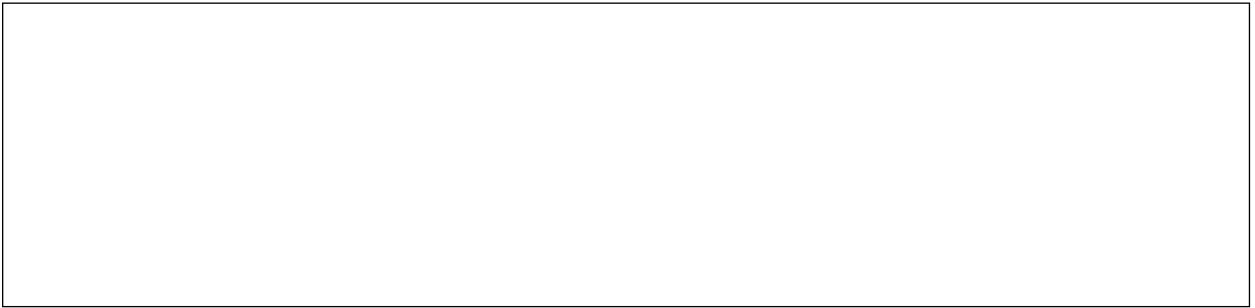
Use the following to help you develop your version of the opening page of *The Jekyll Island Chronicles, Volume 2: A Devil's Reach*.

PANEL 1

Instructions



Dialogue



PANEL 2

Instructions

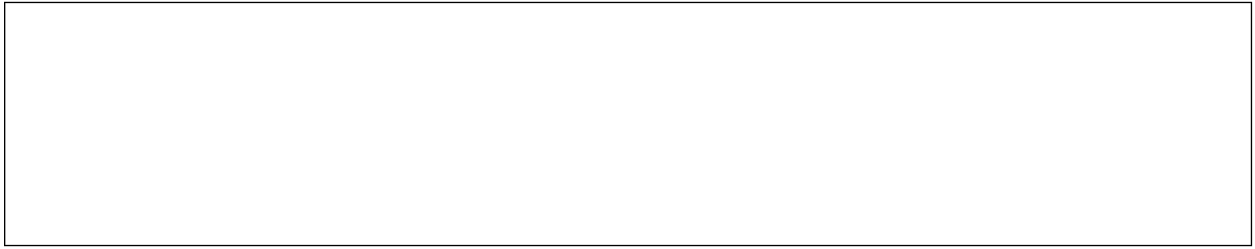


Dialogue



PANEL 3

Instructions

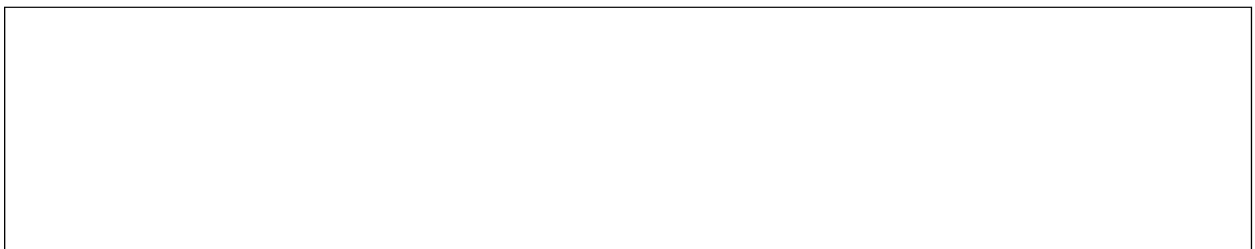


Dialogue



PANEL 4

Instructions



Dialogue



REFLECTION QUESTIONS

Answer the following reflection questions about the process you went through for this assignment. Provide as much detail as the space allows.

What did you learn in doing this assignment about what comics creators do?

What did you feel were the strengths and weaknesses of your assignment? Consider the cover that you designed as well as the opening spread.

If you were asked to do a similar type of assignment in the future, what do you think you might improve upon? How would you approach the tasks differently?

What are three things you learned during the Gallery Walk that you might incorporate into your own work in the future?

1

2

3

ACTIVITY 5 – FACT OR FICTION

Choose one of the following questions and use the space provided to research and record the factual and fictional information about the character, place, or scene being discussed.

1. In the graphic novel, Carnegie passes away on December 31, 1919. Is this historically accurate? Did Carnegie, in fact, die on this specific date? If the date has been altered, what might be the reason for the change?
2. Carnegie is shown passing away at his Shadowbrook Estate in Massachusetts. Is this where he died, and was he surrounded by his family in his final moments? What was his official cause of death?
3. In the story, Carnegie's wife Louise seems quite a bit younger than her husband? What was their actual difference in age, and is the story accurate in how it represents her?
4. The circumstances of Carnegie's death in the story evoke a great deal of sympathy in the reader. What was the reaction in the newspapers to his passing in 1919?

FACT

FICTION

[illegible][illegible]

COMPOSITION ACTIVITY

Answer the following question in paragraph form using the space provided.

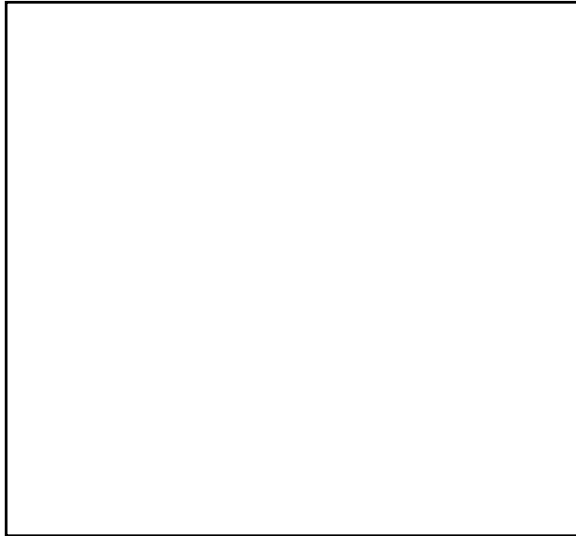
Q. How does an understanding of the similarities and differences between the history of Carnegie's final months and how they are represented in *The Jekyll Island Chronicles* help you to better understand Carnegie the man, Carnegie the character, and how you respond to both?

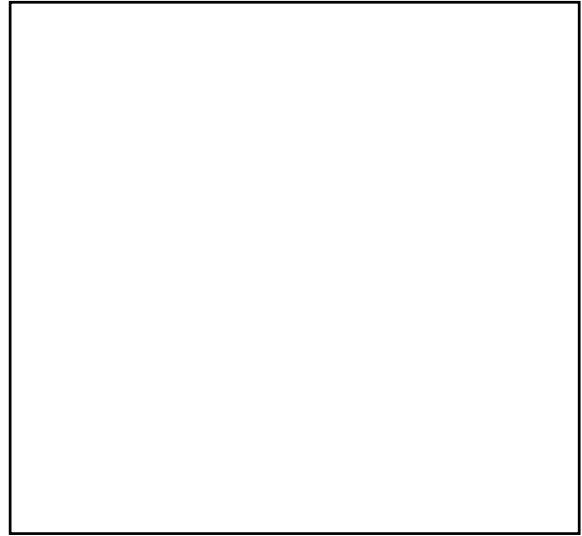
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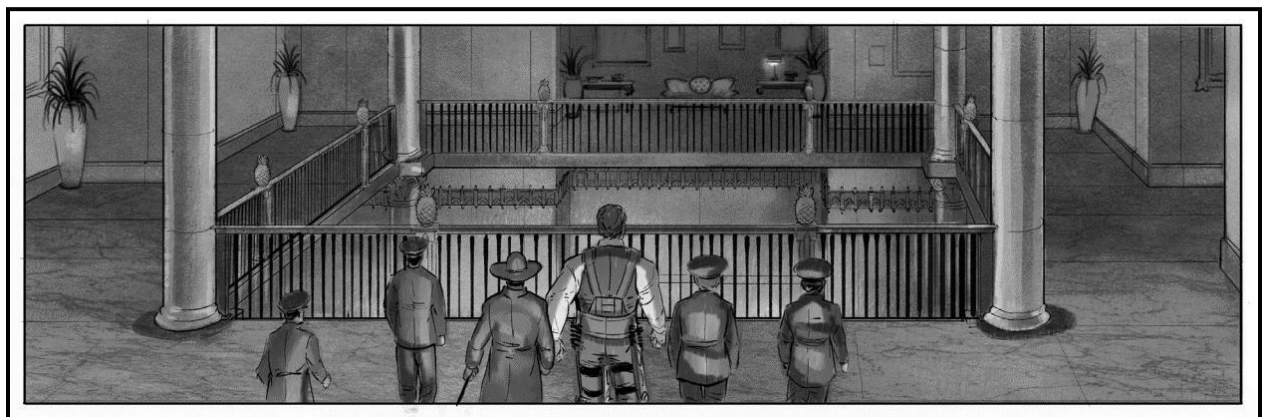
[illegible]

ACTIVITY 6 – TABLEAUX VIVANTS

In each of the boxes below, sketch what your tableau will look like. In the spaces provided, explain how the members of your group will organize themselves and/or give a rationale.







REFLECTION QUESTIONS

Answer the following reflection questions about the process you went through for this assignment. Provide as much detail as the space allows.

Which did you find more difficult to prepare: the first series of tableaux or the second? Explain your reasoning.

What was the biggest challenge your group faced during your preparations for either the first or second tableau sequence? How did you resolve the issue, deal with it, or overcome it?

How do you feel your group did in presenting your work to the class? If you could change one thing about your preparations or performance, what would that change be?

When you were watching other groups perform, were you able to determine what sequence they were representing from *The Jekyll Island Chronicles*? How did you know this as you were watching? Was there one particular clue that tipped you off?

What do you think the activity has shown you about how a comic tells stories through images as much as through its narration and dialogue?

ACTIVITY 7 – LETTER TO THE AUTHORS

Use the following to help you prepare to write a letter to one or more of the authors of *The Jekyll Island Chronicles*.

What are three questions that you would like to ask the authors in your letter?

QUESTION 1	
QUESTION 2	
QUESTION 3	

Write two sentences that express appreciation for something in *The Jekyll Island Chronicles* that you really enjoy or find interesting.

SENTENCE 1	
SENTENCE 2	

Use the space below to express an insight you have into the graphic novel or something that really resonates with you.

INSIGHT	
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LETTER TEMPLATE

Use the following template to help you construct the first draft of your letter.



RETURN ADDRESS



DATE



AUTHOR'S ADDRESS

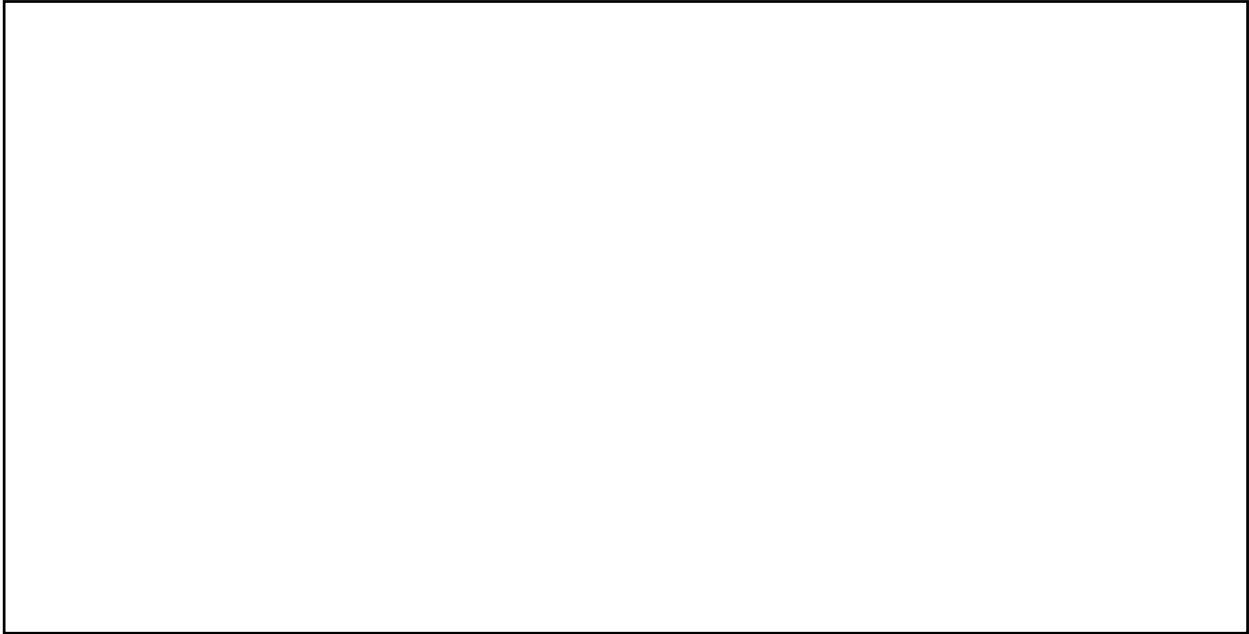


OPENING SALUATION

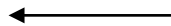
INTRO

BODY

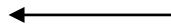
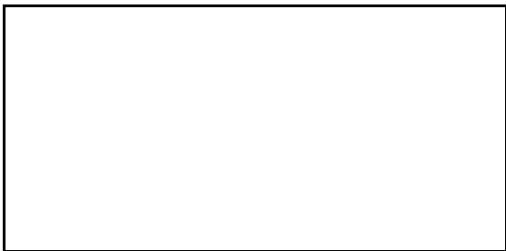
BODY (CONTINUED)



CONCLUSION



CLOSING SALUTATION



SIGNATURE



NAME

QUESTIONS BEFORE READING

1. What do you think this graphic novel will be about, based on the title and the original front cover (shown here)? Why do you think this?

2. What sort of characters do you think might appear in the book, given your response to Question 1?

3. The title of this graphic novel indicates that it is a *chronicle*. What kind of story is that? How is a chronicle similar to or different from the kinds of stories you typically read?

4. Part of the book you will read is set off the coast of Georgia on an island that gives the story its name. Knowing this, what can make an island setting different from one that might take place on the mainland?

5. Some of the characters in *The Jekyll Island Chronicles* are historical and some are entirely fictional. What would be the challenge for a writer and illustrator in mixing these two types of characters together in the same story?

6. If you could ask the authors of *The Jekyll Island Chronicles* one question before reading their story, what would that question be and why?

QUESTIONS DURING READING

7. *The Jekyll Island Chronicles* begins with the backstory of Peter Karovik. What do you think will happen with this character now that he has sustained such a traumatic injury?

8. One of the first historical characters we meet in the book is President Woodrow Wilson. How is the way he is portrayed in his initial appearance in the story similar to or different from what historical accounts suggest of him? Explain.

9. As you are reading through the story, do you see important differences between *The Jekyll Island Chronicles* and actual history? Keep a journal of those differences as you move through the graphic novel.

10. In the scene where we learn the identity of Zeno – that it's a group of anarchists rather than a single individual – why do they agree to let themselves be called this? What, in particular, does the name suggest about what the group represents?

11. When Carnegie introduces Peter Karovik to his fellow financiers, what are the qualities that he feels make Karovik well-suited to combatting Zeno?

12. In the sequence depicting the attack on the Eiffel Tower, some of the panels feature characters talking in Italian. What are the characters saying in these panels and why do you think the authors included dialogue not in English?

QUESTIONS AFTER READING

13. How do the authors make distinctions in the story between the different members of the Jekyll Island Club in terms of their perspectives, personalities, and agendas?

14. What do you understand to be the overall meaning behind *The Jekyll Island Chronicles*? What does it suggest about human motivations and behaviours?

15. Did anarchists groups operate in Europe during the interwar period? Use research to determine whether a group like Zeno might have existed at the time in which the story is set.

16. "Only those who have been broken by the world can understand how to fix it." To what extent does *The Jekyll Island Chronicles* support or reject this idea?

17. How do the formal elements of the graphic novel help you to better understand and appreciate the story of *The Jekyll Island Chronicles*?

18. After your reading of the story, what questions are you left with and why?

Book 2 – A Devil's Reach

ACTIVITY 1 – WHAT HAPPENED?

Answer the following questions in preparation for the interview activity

Q. If you could choose one historical character in *A Devil's Reach* to learn more about, what character would you choose and why?

Q. What does the character do in the story? What actions do they undertake?

Q. What does the character actually say in the story and how do they behave? Do they seem level-headed or angry, stressed out or calm, prone to rash decisions or patient and reflective?

Q. What are three really fascinating facts about the historical character you have chosen?
Where did you uncover these facts?

Fact 1

<https://>

Fact 2

<https://>

Fact 3

<https://>

Q. Having researched your historical character, what are some of the similarities and differences that you see between the two?

Similarities	Differences

Q. Given the similarities and differences between the character in *A Devil's Reach* and the actual historical figure, what questions might they have of one another?

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Q. Imagine that you were to construct a dialogue in which your character from *Jekyll Island Chronicles 2: A Devil's Reach* met his or her real-life historical counterpart. How might you organize the beginning, middle, and end of that interaction?

Beginning	
Middle	
End	

_____ **IN CONVERSATION**

_____ In real life (IRL) in conversation with _____ in *Jekyll Island Chronicles*

_____ (IRL)
_____ (JIC)
_____ (IRL)
_____ (JIC)
_____ (IRL)
_____ (JIC)
_____ (IRL)
_____ (JIC)
_____ (IRL)

_____ (JIC)

_____ (IRL)

_____ (JIC)

_____ (IRL)

_____ (JIC)

_____ (IRL)

_____ (JIC)

_____ (IRL)

_____ (JIC)

_____ (IRL)

End of Interview

ACTIVITY 2 – WORDS IN CONTEXT: UNDERSTANDING THE LITERARY NATURE OF GRAPHIC NOVELS



For this activity, you were asked to read pages 19-22 in *Jekyll Island Chronicles: A Devil's Reach*. As well, you were asked to share some of the sentences you found that you feel have interesting literary features.

For the following sentences, try to identify an interesting literary feature and explain how you think it works. If you don't know the name of the feature, describe what is happening and what its effect is in the panel.

"Are your brains pickled on Ouzo?"

Literary Feature	Effect

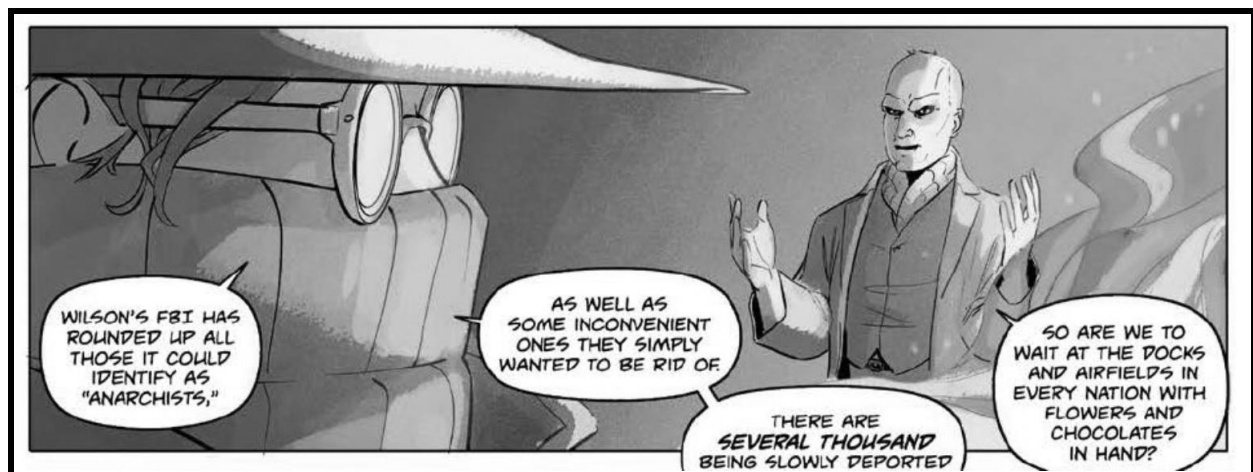
"This meeting is as secure as any castle."

Literary Feature	Effect



"The Americans have wrapped a gift for us. I mean to accept it."

Literary Feature	Effect



"So are we to wait at the airports and docks and airfields in every nation with flowers and chocolates in hand?"

Literary Feature	Effect



"We will bring them here, scatter them as needed, and use them as desired."

Literary Feature	Effect



"But what of Carnegie's Clowns?"

Literary Feature	Effect

"Versailles is a house of cards."

Literary Feature	Effect



"Let Galleani strike from his perch."

Literary Feature	Effect

"Separately, but together."

Literary Feature	Effect

ACTIVITY 3 – THE LOST SCENE

The purpose of this activity is to give you an opportunity to explore your creative side. You will design a one-page panel sequence that is a continuation of one of two panels.



Which of these panel sequences do I want to create an extension for?

How many panels will I use for my one-page extension?

What must I do to ensure my one-page extension still works within the context of the story?

What am I really trying to show in my extension of the story? Do I want to focus on the emotions of the villain, or something else entirely?

What kinds of shots will I use in my panel sequence? Will my panels rely on long shots, close ups, or a combination of different shots?

How will my panel sequence enrich the story?

PANEL SEQUENCE OUTLINE

Use the space below to map out as many panels as you need for your extension sequence. Then, sketch things out using the blank comic book pages that follow.

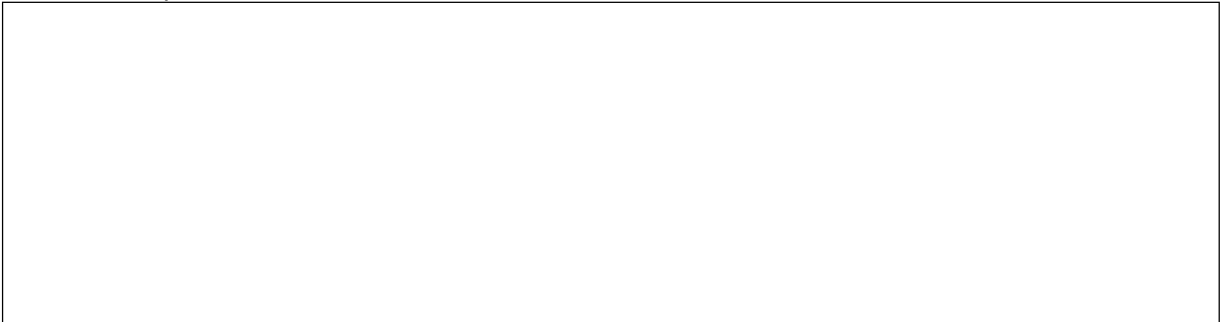
Panel Description



Panel Dialogue



Panel Description



Panel Dialogue



Panel Description

Panel Dialogue

Panel Description

Panel Dialogue

Panel Description

Panel Dialogue

Panel Description

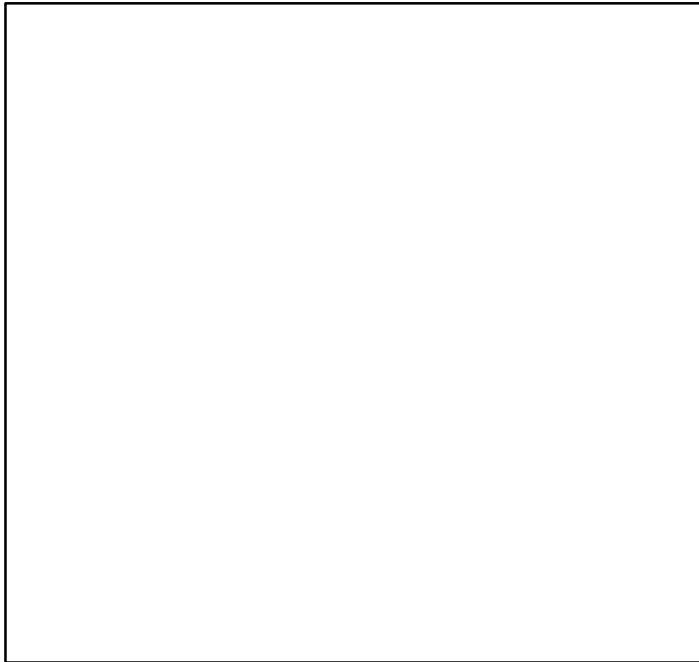
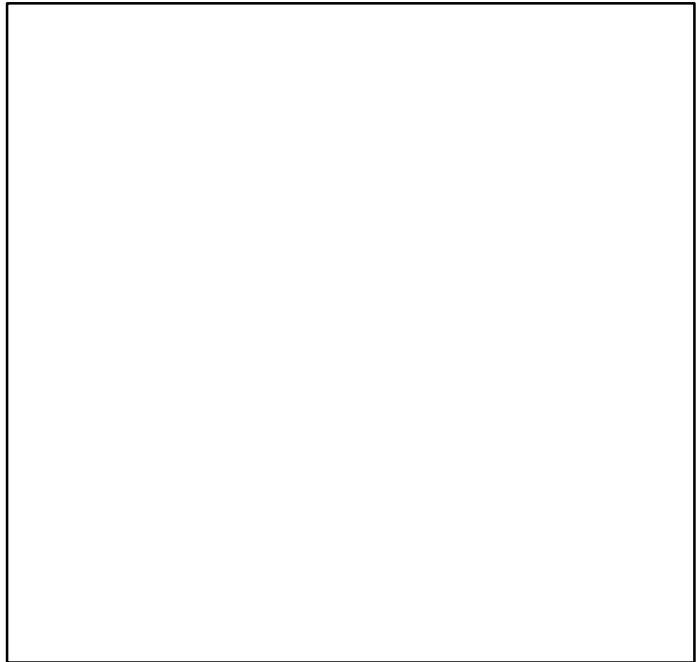
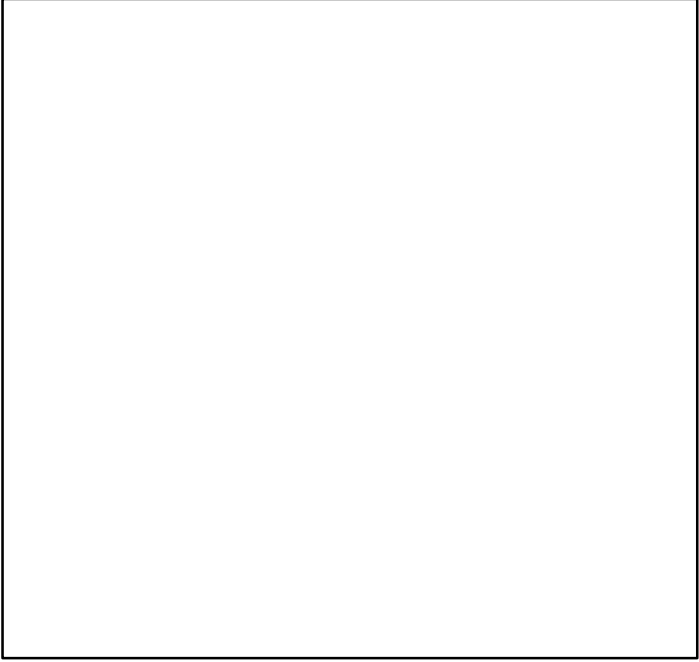
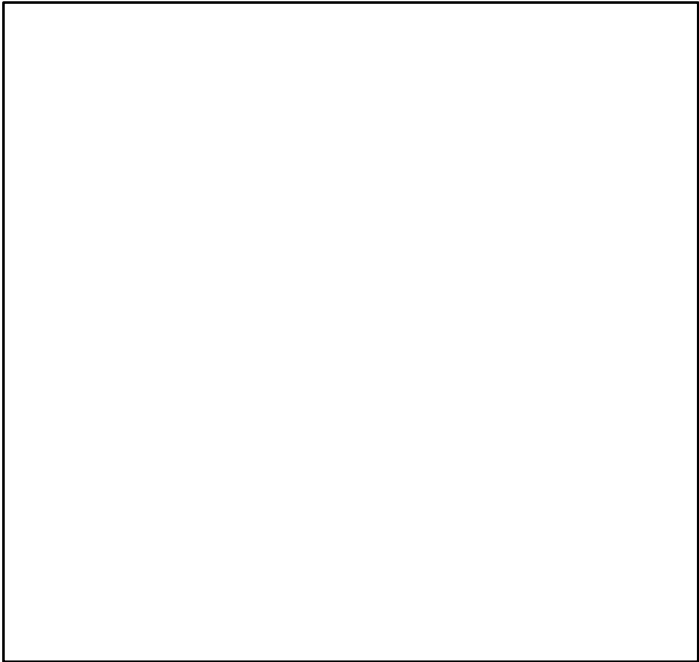
Panel Dialogue

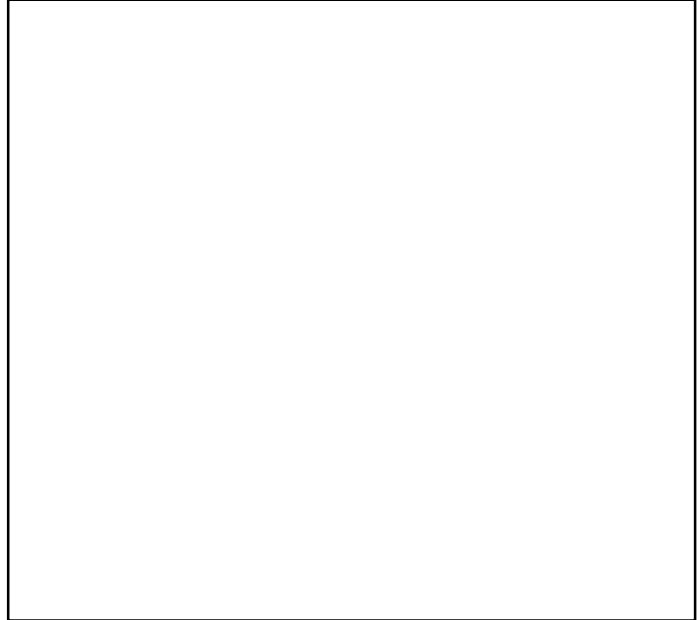
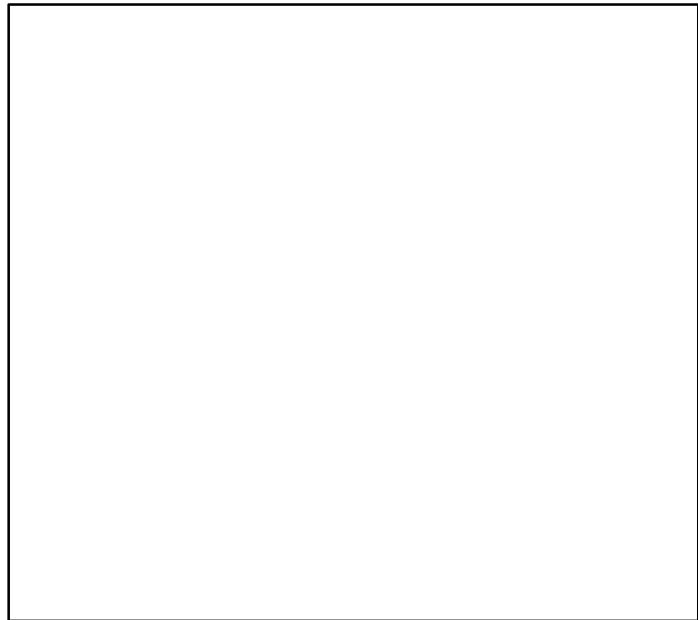
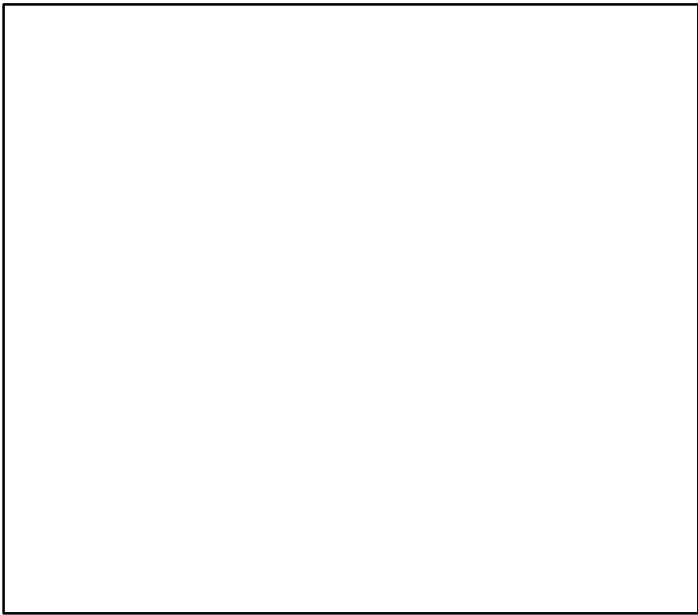
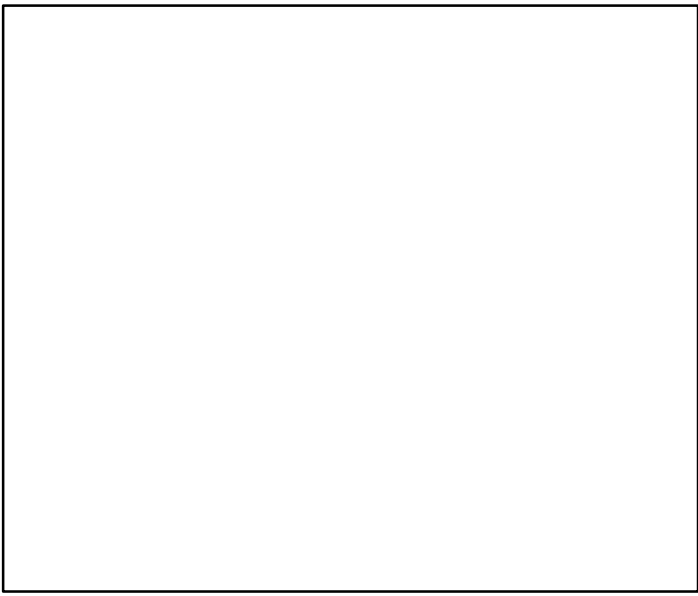
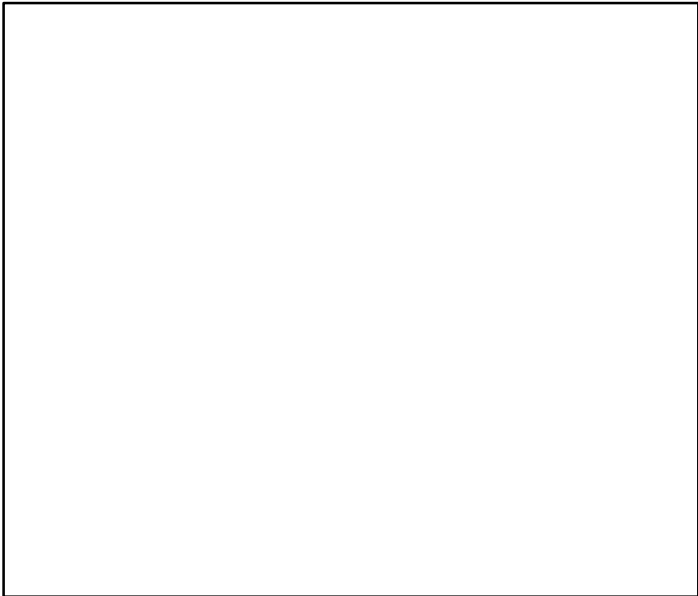
Panel Description

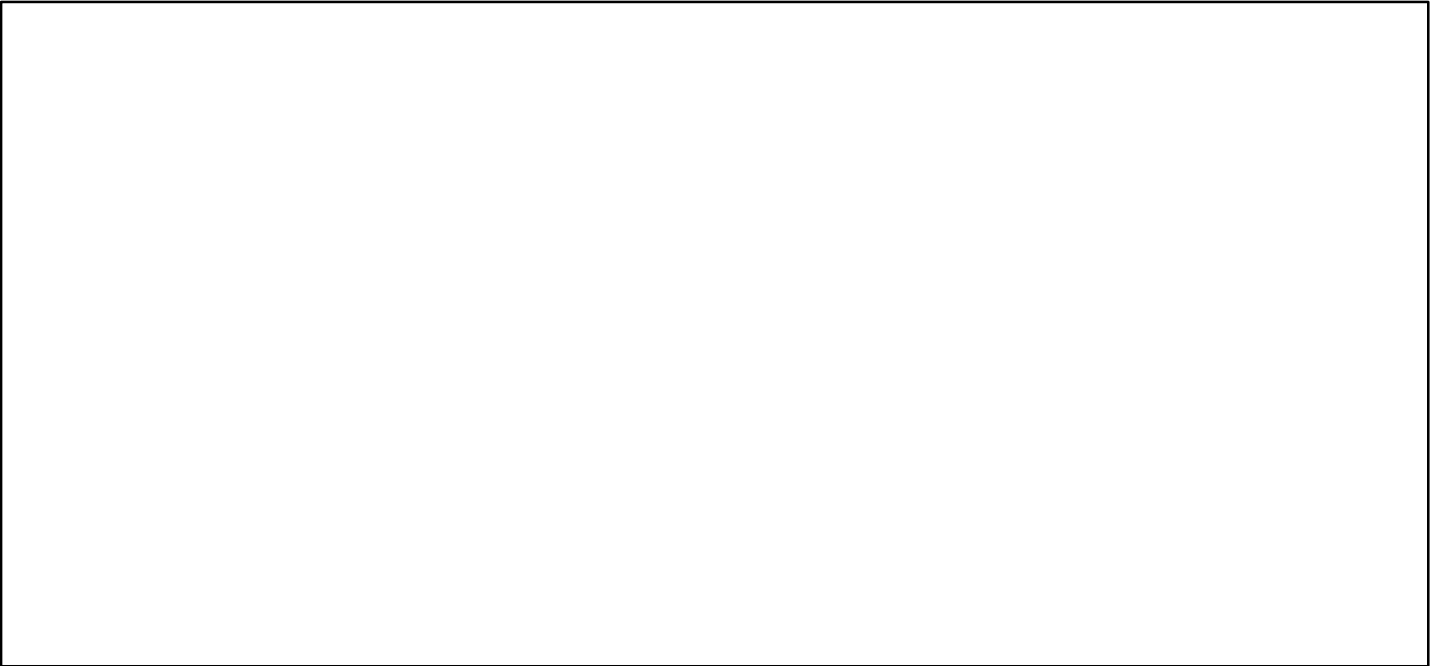
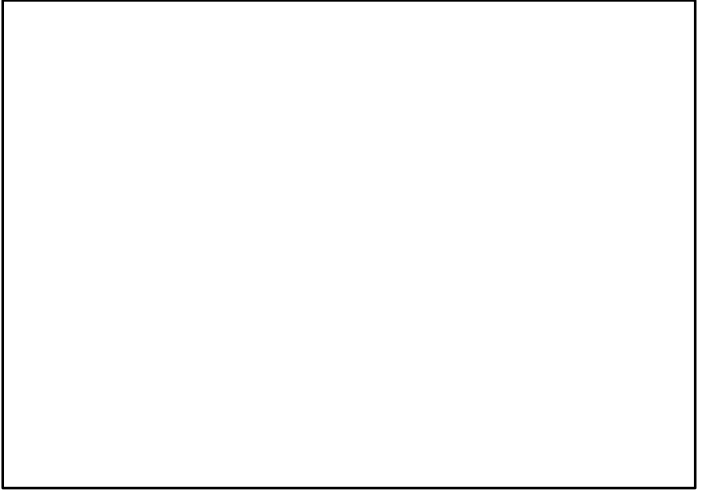
Panel Dialogue

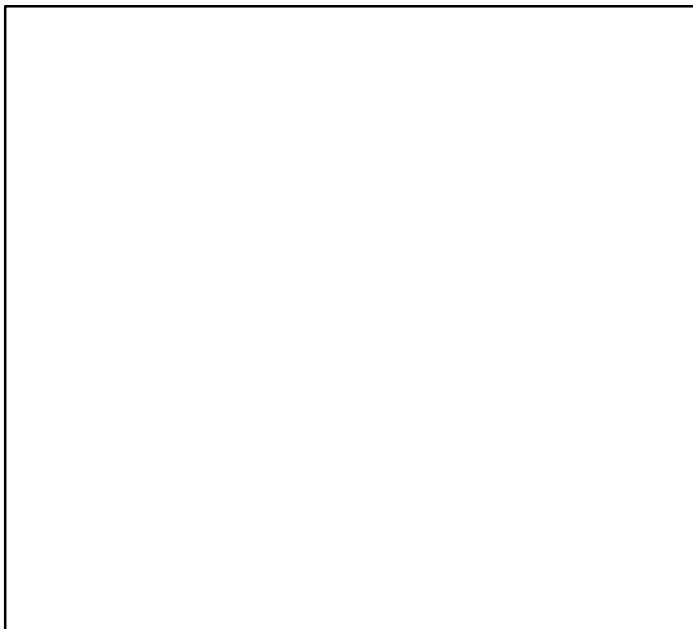
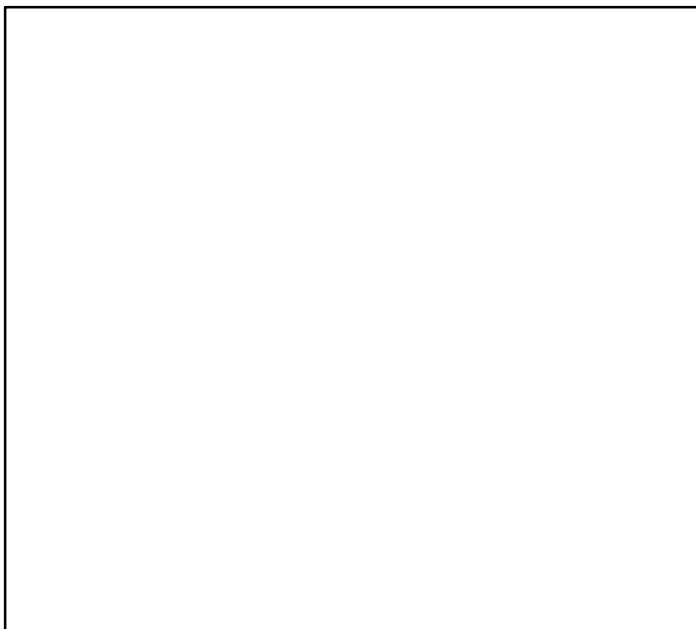
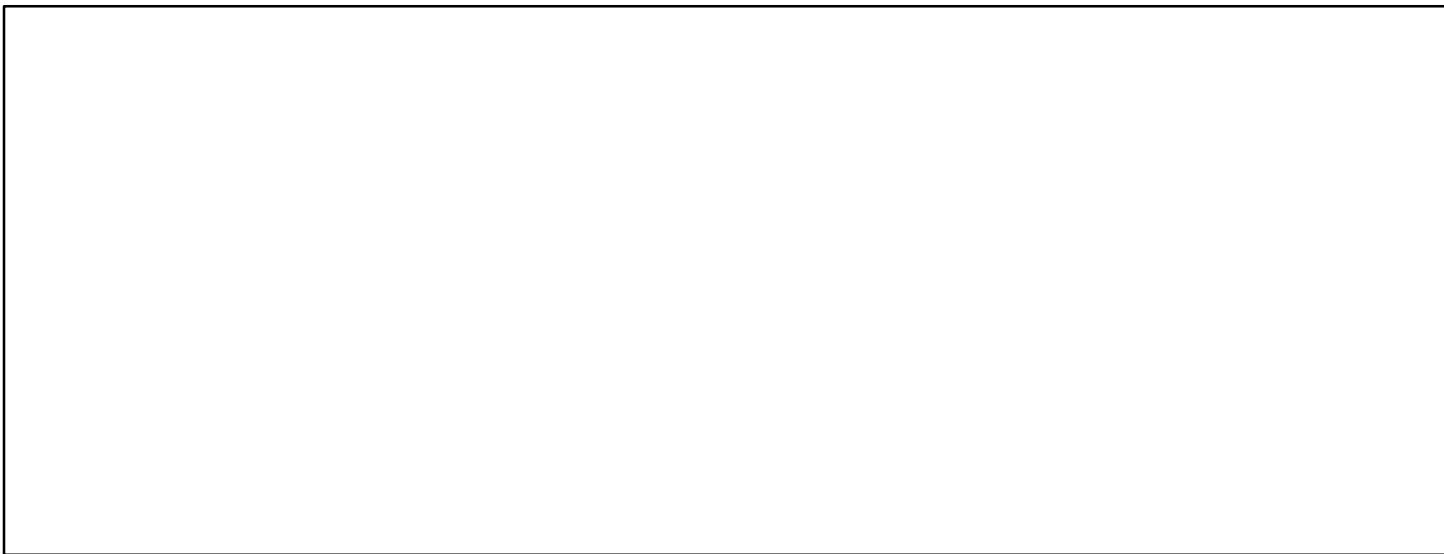
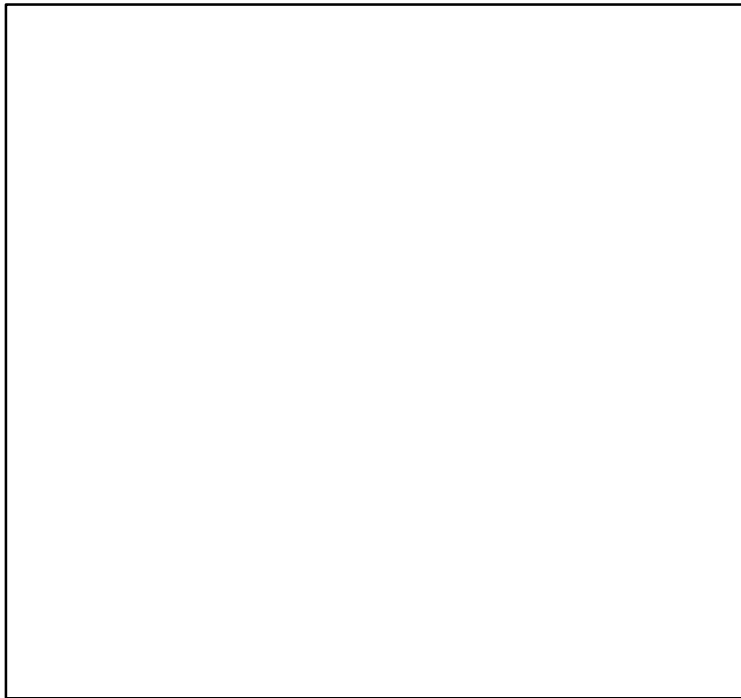
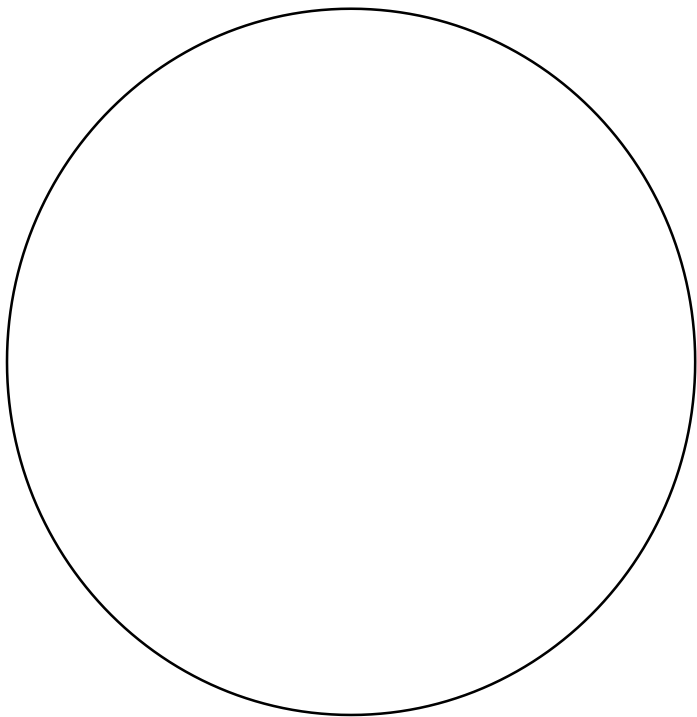
Panel Description

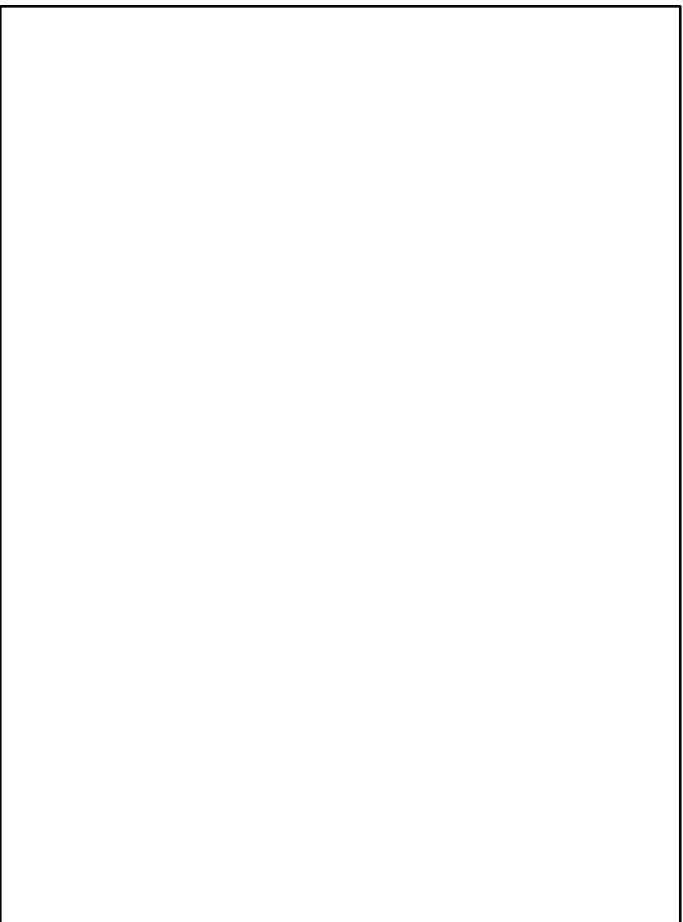
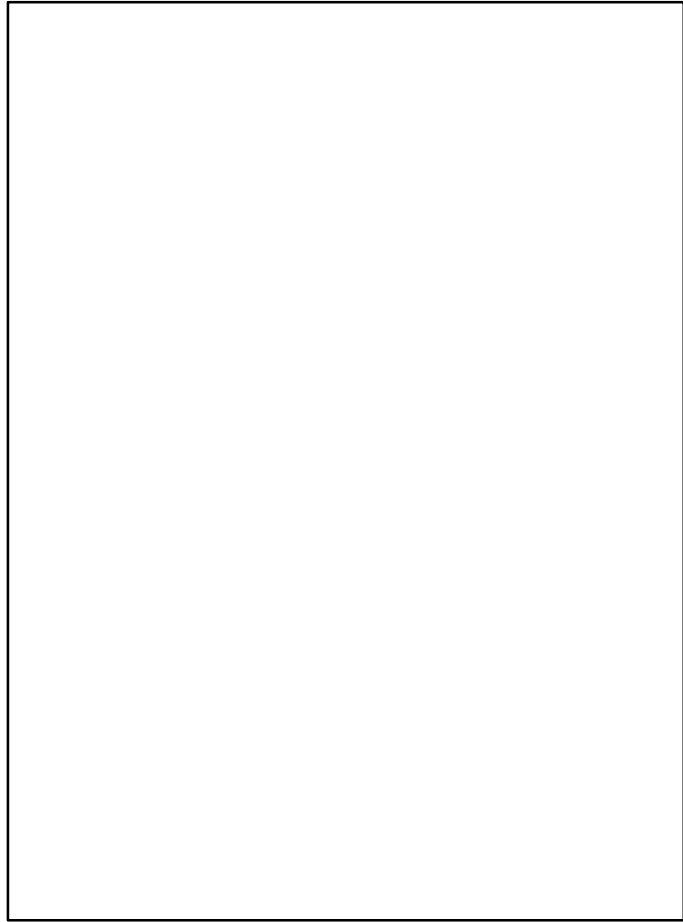
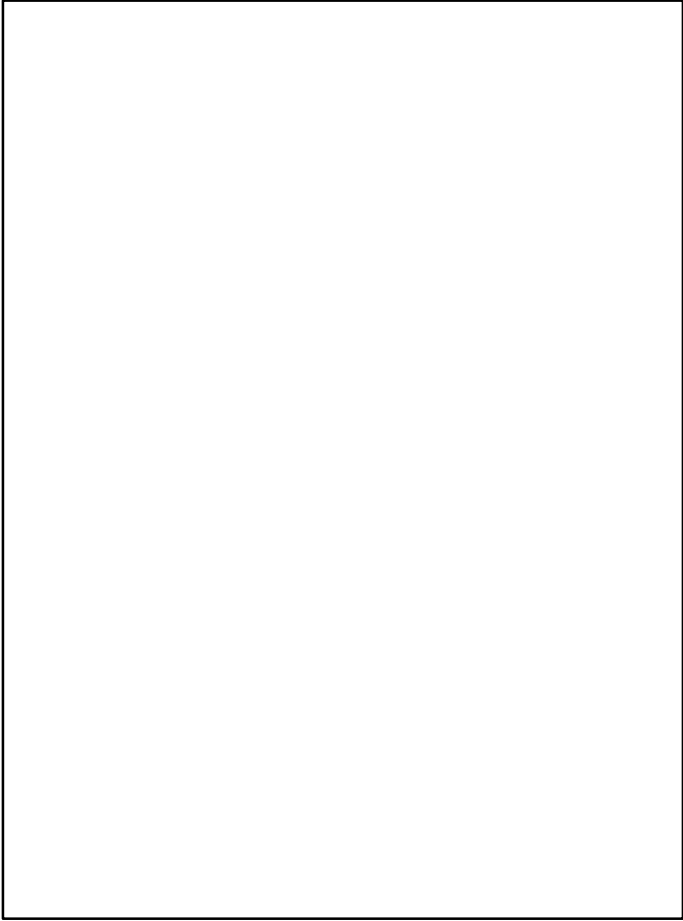
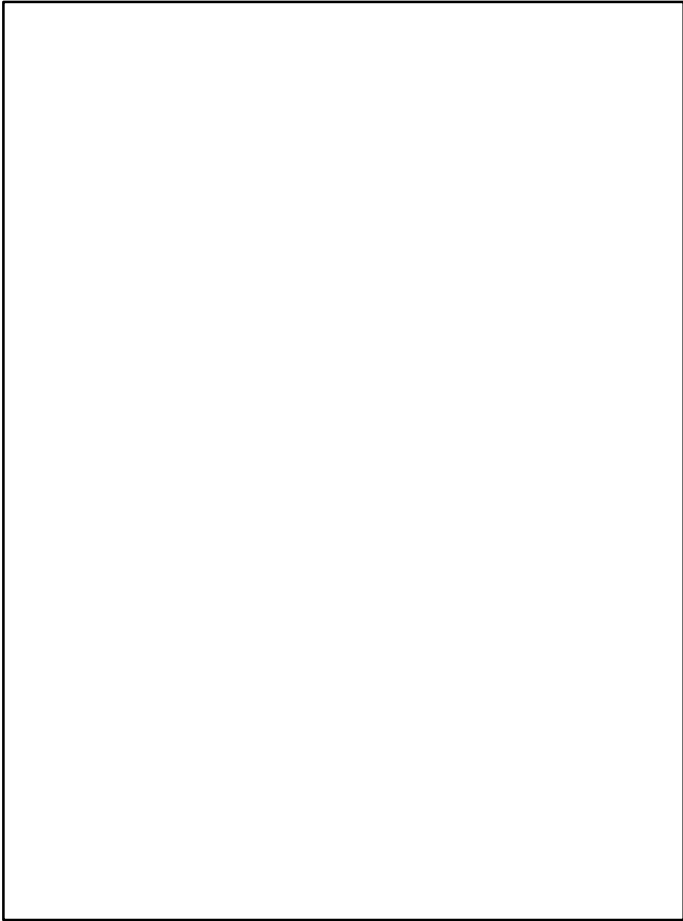
Panel Dialogue











ACTIVITY 4 – FACT OR FICTION REVISITED



On page 49-52 on *A Devil's Reach*, the graphic novel depicts the Wall Street bombing that took place in New York City. Use the internet to conduct research on this tragic event in order to answer the questions below:

In the graphic novel, the bombing is shown having taken place on September 16, 1920. Was this indeed the day of the bombing?

What time of day did it take place, and how crowded would the streets have been in and around the area of the bombing?

Who were the casualties of the attack? Did they include children, as Wilson indicates in the pages that follow?

Although Peter Karovik is a fictional character, are there any stories of people who helped to protect, comfort, or simply bore witness to the event? Do their stories corroborate what seems to be depicted in the graphic novel?

Page 52 shows the front page of a newspaper. Were there evening editions of such newspapers that ran the story of the Wall Street Bombing? Did they characterize things in the same or similar ways to the page shown in *A Devil's Reach*?

In the graphic novel, the bombing appears to have been undertaken by Luigi Galleani. Was this the only bombing that this real-life figure carried out? If not, what other activities did he engage in and what was ultimately his fate?

Are there historical photos that show the area of the bombing and what it looked like both before and after the attack? How historically accurate is the area of the bombing as shown in the graphic novel?

Was Woodrow Wilson's reaction to the bombing similar to or different from the manner in which it is depicted in the story? Are there first-hand accounts of how this attack at the very end of his presidency affected him?

What do you think are the challenges of incorporating a tragic but important moment in the history of a city into a graphic novel like *A Devil's Reach*?

COMPOSITION ACTIVITY

Answer the following question in paragraph form using the space provided.

Q. How does an understanding of the similarities and differences between the history of the Wall Street Bombing and how it is represented in *The Jekyll Island Chronicles: A Devil's Reach* help you to better understand the manner in which the authors have presented it in the story?

[illegible]

[illegible]

QUESTIONS BEFORE READING

1. What do you think this second graphic novel in the series will be about, based on the title – *A Devil's Reach* – and the illustration on the front cover? Why do you think this?

2. How do you think the Zeno cabal will have dealt with their defeat in Book 1? Do you expect them to have recovered, developed a new strategy, or changed tactics?

3. This second volume begins in 1920. What are some events that took place in this year (either in the US or in Europe) that might be featured in the story?

4. Part of the book you will read is set off the coast of Georgia on an island that gives the story its name. Knowing this, what can make an island setting different from one that might take place on the mainland?

5. How does the first book end, and what are three or four really important things that you should keep in mind as you begin reading *A Devil's Reach*?

6. What are you most hoping to see in the second volume of the series? Is there something that you read about in the first book that you hope the authors will further develop or explore?

QUESTIONS DURING READING

1. Are you surprised that Tesla has developed a superweapon to end war, and that the graphic novel begins with him sharing these plans with a British official? Why or why not? How would you have begun Book 2?

2. What do you think is the purpose of showing us the sequences involving Helen's nightmares? Do these sequences merely show us something about her character or are they suggestive of a more universal idea?

3. Before he leaves for London, Henry Ford talks to Solomon Taylor about his concerns over what is happening there. Why do you think the authors choose to have him talk about these things in a cryptic way? What is this conversation's effect on the reader?

4. Are you shocked or surprised by the Wall Street Bombing? Is there anything about the start of the scene that either gives you a false sense of security or makes you feel that something bad is going to happen?

11. One recurring device that seems to be important in the second book is the reversal of expectations. Which of the scenes or sequences in the story do you think best show expectations being undermined?

12. A lot of characters in Book 2 seem to experience a sense of frustration and helplessness that is more than just momentary. As you read, can you think of a particular character that really exemplifies these emotions?

13. Many sequences in Book 2 contain a lot of dialogue, but there are others when such dialogue is kept to a minimum. Why do you think there is relatively less dialogue in the climactic sequence that takes place in and around the Imperial War Museum?

QUESTIONS AFTER READING

1. One of the questions asked in the Book 1 Teacher's Guide is about the overall meaning of *A Machine-Age War*. Does the second volume confirm or in any way change your impression of what the series' overall meaning might be?

15. What do you see as being the important differences in the villains that form the Zeno cabal? Do you see ways in which their characters or personalities differ from one another or do you see them as much the same?

3. Which of the major themes listed on pages 16 and 17 in this guide do you think is the most important theme in Book 2? Why do you feel this way?

4. What is your assessment of the way in which Book 2 ends? Did you expect this or did it undermine your expectations?

18. After your reading of Book 2, what do you predict will happen next?

Book 3 – A Final Call

ACTIVITY 1 – WHAT HAPPENED?

Answer the following questions in preparation for the two-page graphic story activity

- Q. What is happening to Gabriella Antolini the last time we see her in Book 2? Where is she headed, and how long might it take her to arrive at that destination?

- Q. How long has it been in terms of the story between her departure on the airship in *A Devil's Reach* and her appearance at Harding's campaign rally in *A Last Call*?

Q. What might explain how she got out of the predicament she was in at the end of Book 2?
Would an historical investigation of the real-life Antolini help in this regard?

Q. What is a good strategy in terms of laying out your graphic story (or “interlude”) to
engage the reader but also be consistent with what we learn in both Books 2 and 3?

Once you have answered these questions, you can begin constructing your two-page story. You should summarize what will happen in your story in exactly two sentences. Each of these sentences will then form one page of the story you write.

Two-sentence summary

OUTLINING YOUR PANELS

Once you have answered the questions above and constructed your summary, you will then want to outline what happens in your individual panels. Please use the following pages provided to outline your story.

PANEL 1

Description:

Character:	Dialogue

PANEL 2

Description:

Character:	Dialogue

PANEL 3

Description:

Character:	Dialogue

PANEL 4

Description:

Character:	Dialogue

PANEL 5

Description:

Character:	Dialogue

PANEL 6

Description:

Character:	Dialogue

PANEL 7

Description:

Character:	Dialogue

PANEL 8

Description:

Character:	Dialogue

PANEL 9

Description:

Character:	Dialogue

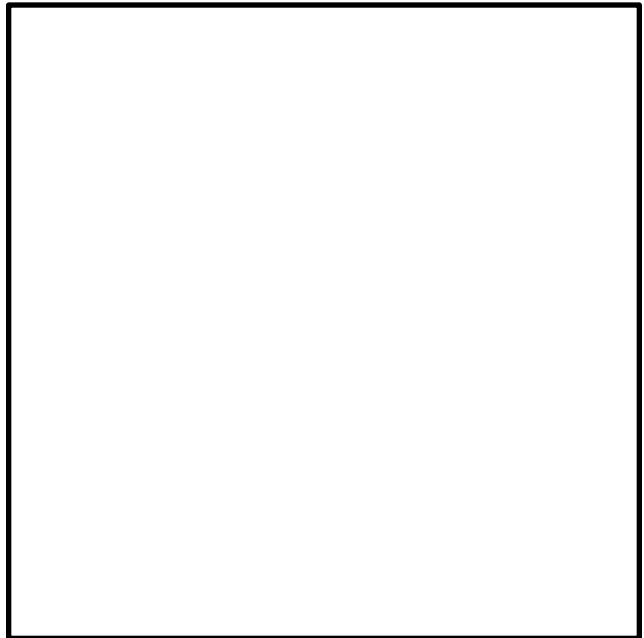
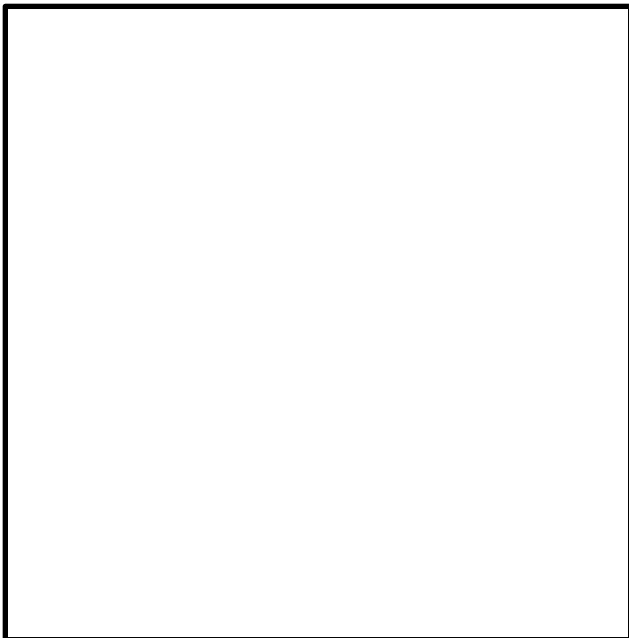
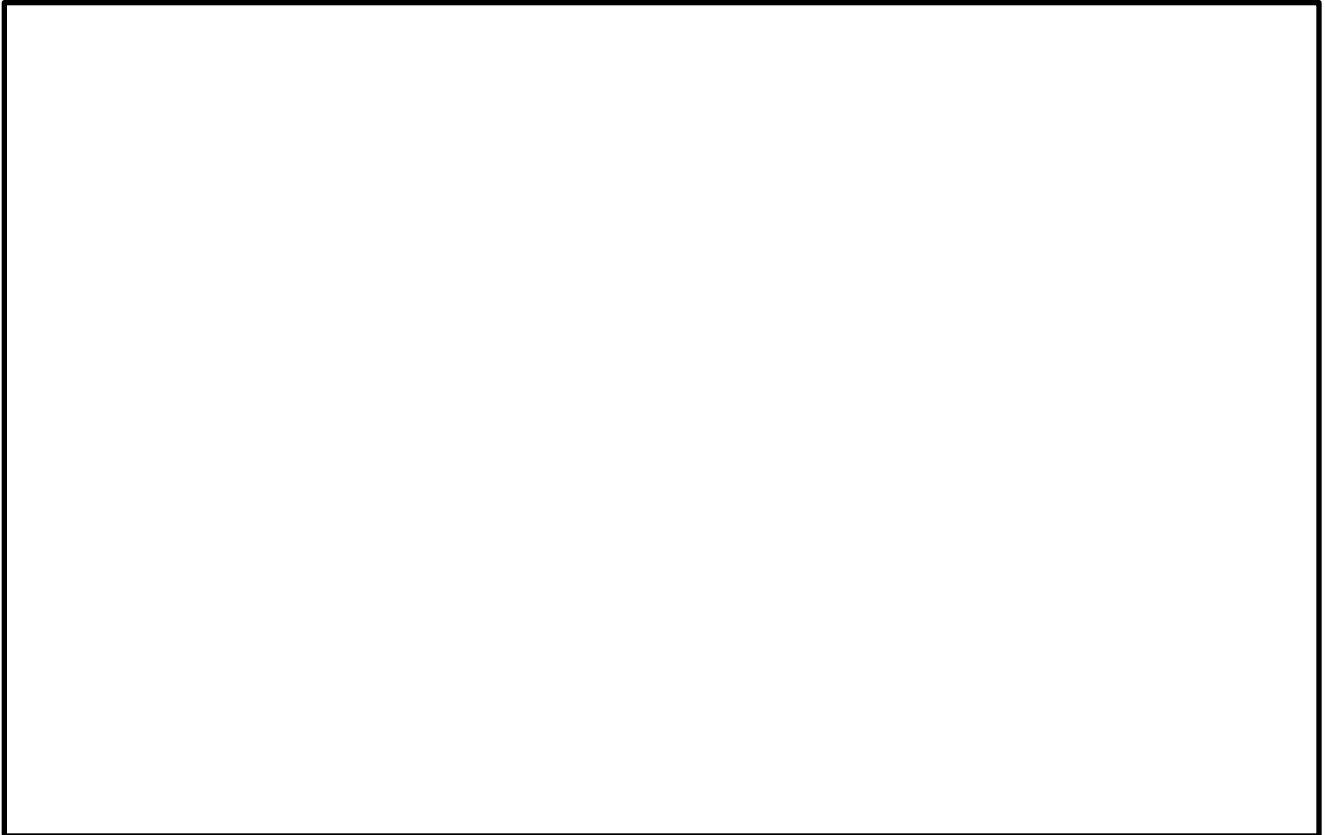
PANEL 10

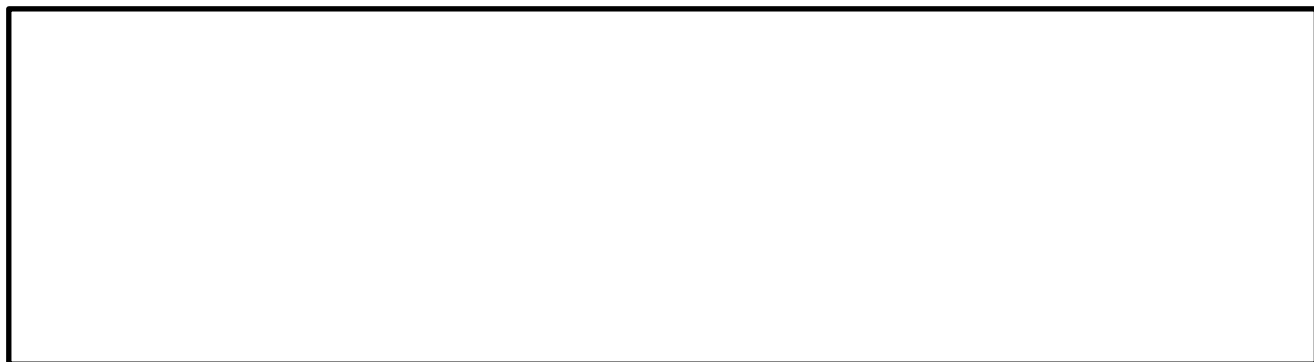
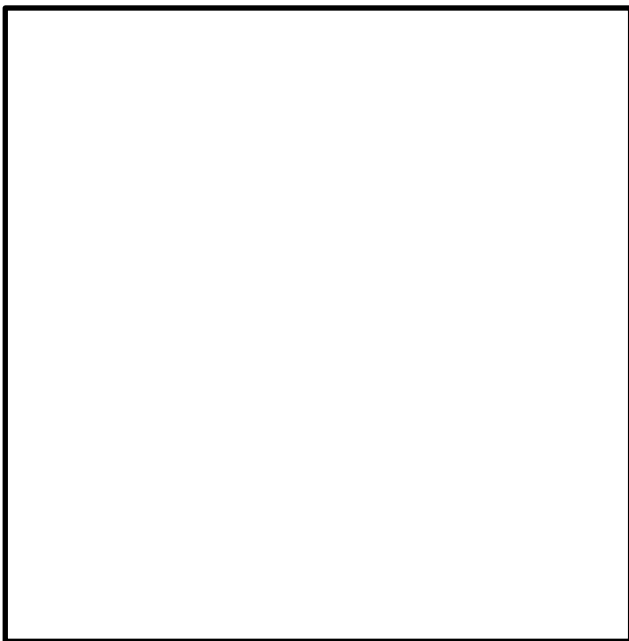
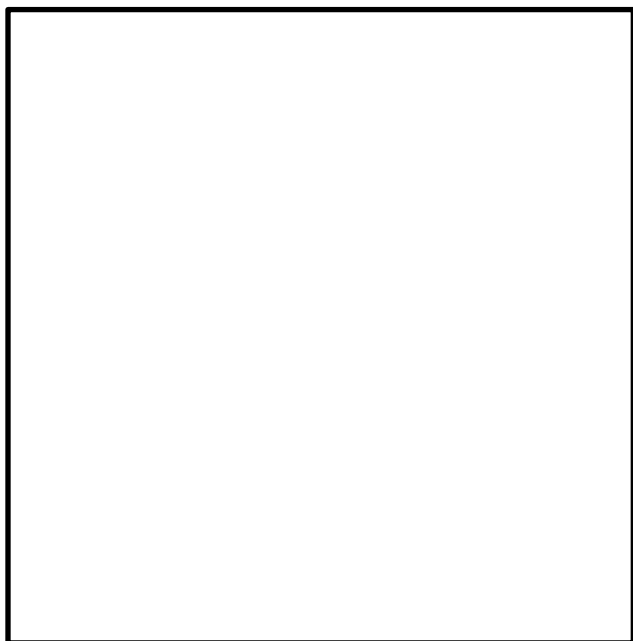
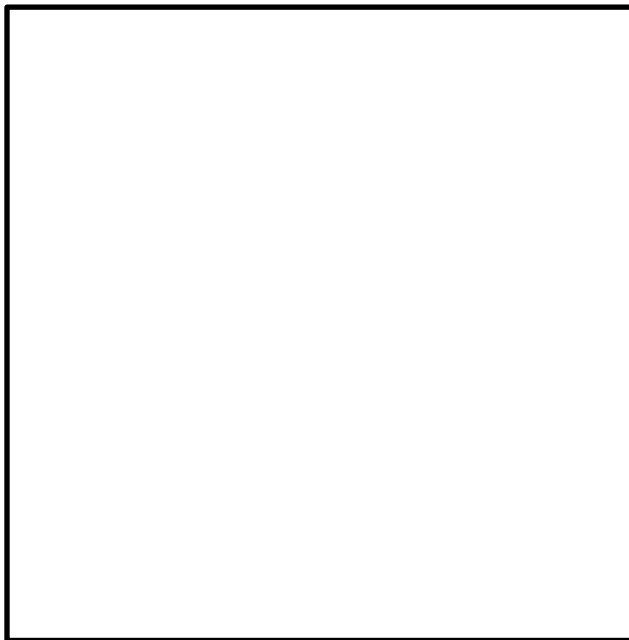
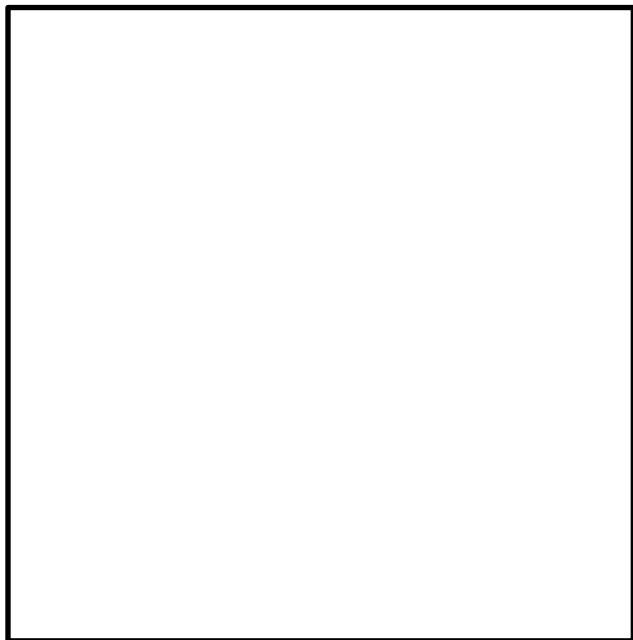
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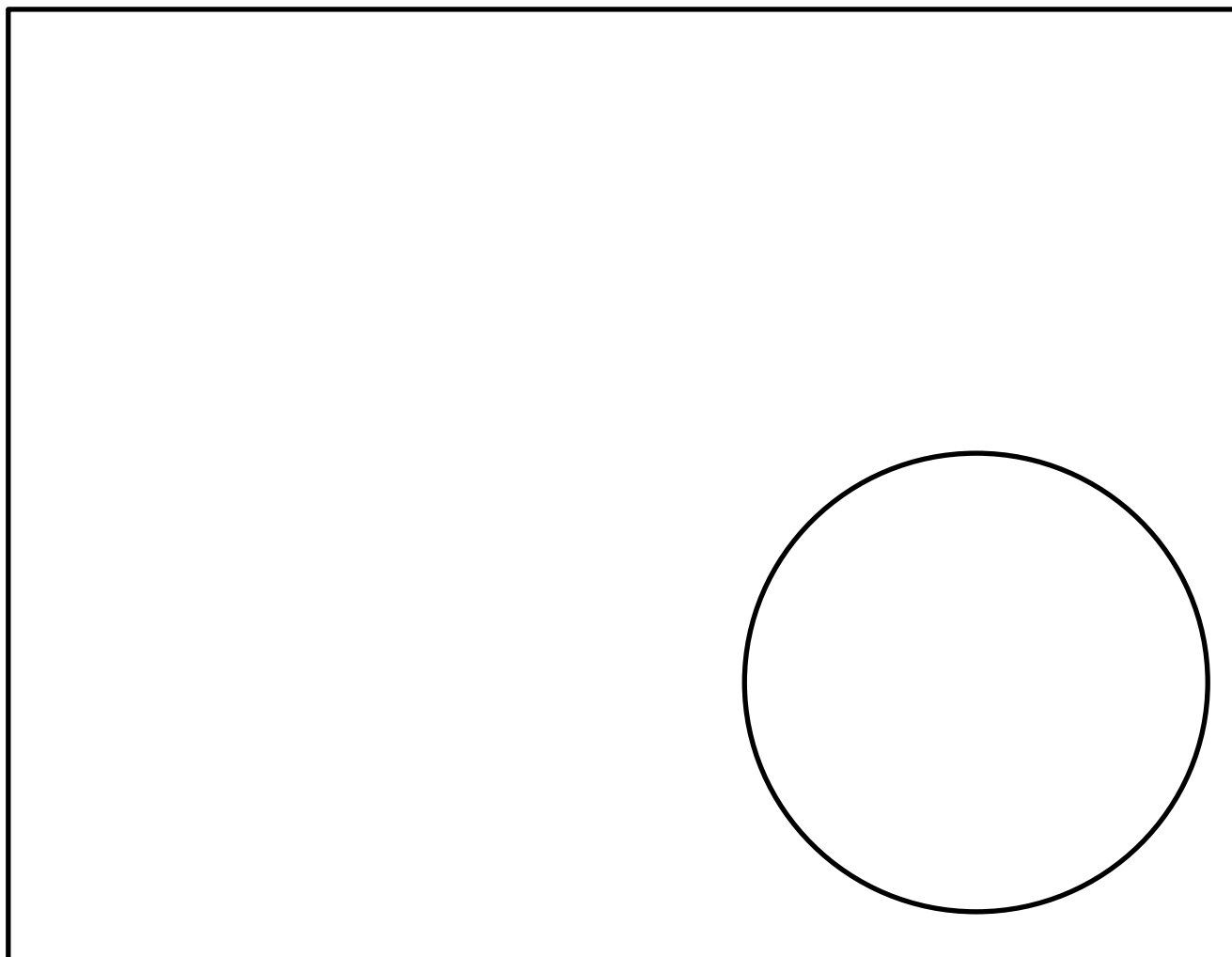
Character:	Dialogue

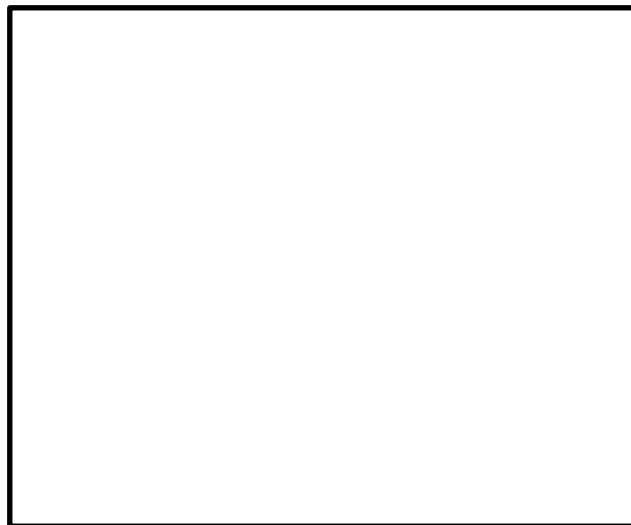
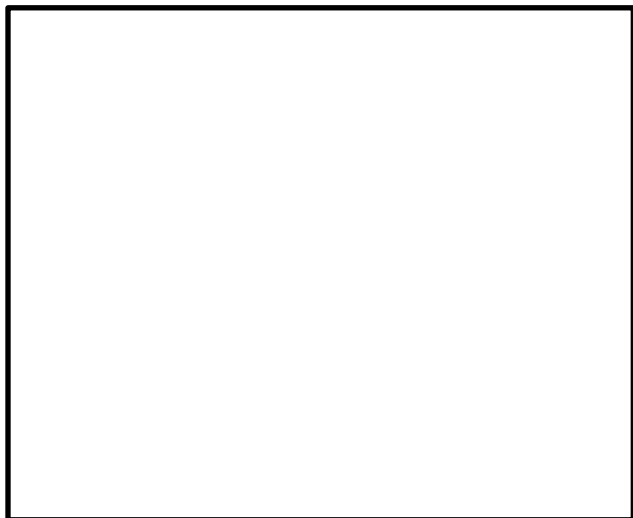
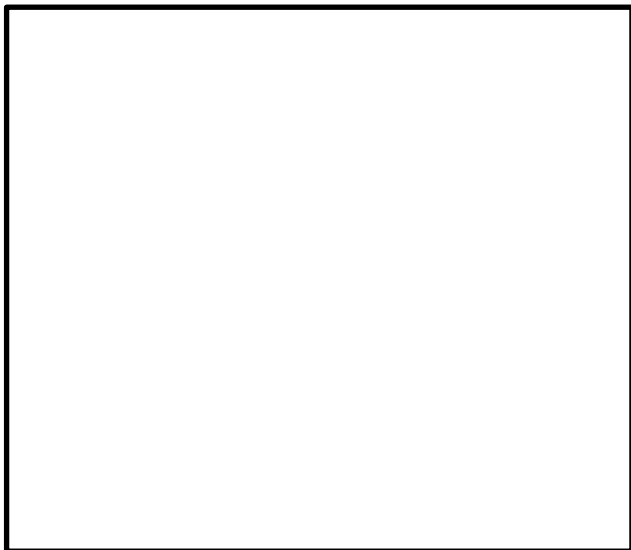
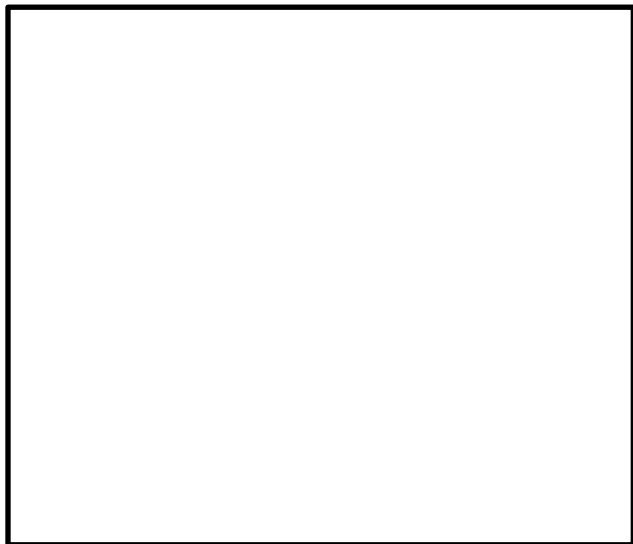
BLACKLINE MASTER COMICS PAGES

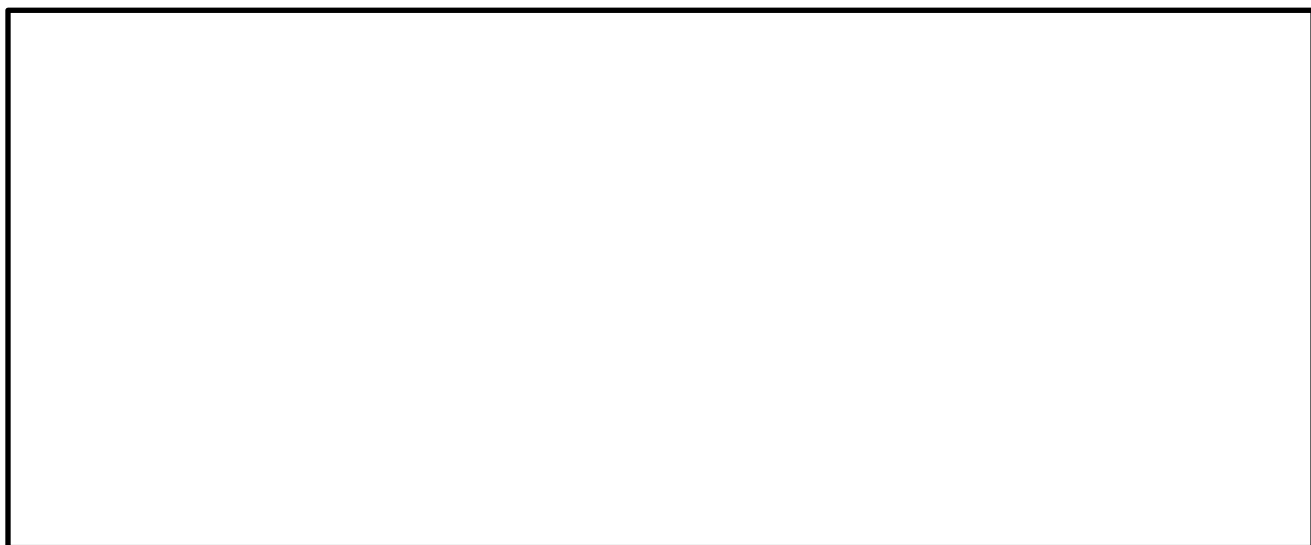
Here are some preset pages that you might want to use for your activity.











FOLLOW UP ACTIVITY

Use the space provided to explain how the choices you made in creating your graphic story or interlude might affect the reader's understanding of the central character.

[illegible]

ACTIVITY 2 – WEIRD SCIENCE

There is lots of weird science going on in *A Last Call*. The following pages will help you prepare for your presentation activity.

Q. What are three scenes in the graphic novel that feature science in a way that you might be interested in exploring?

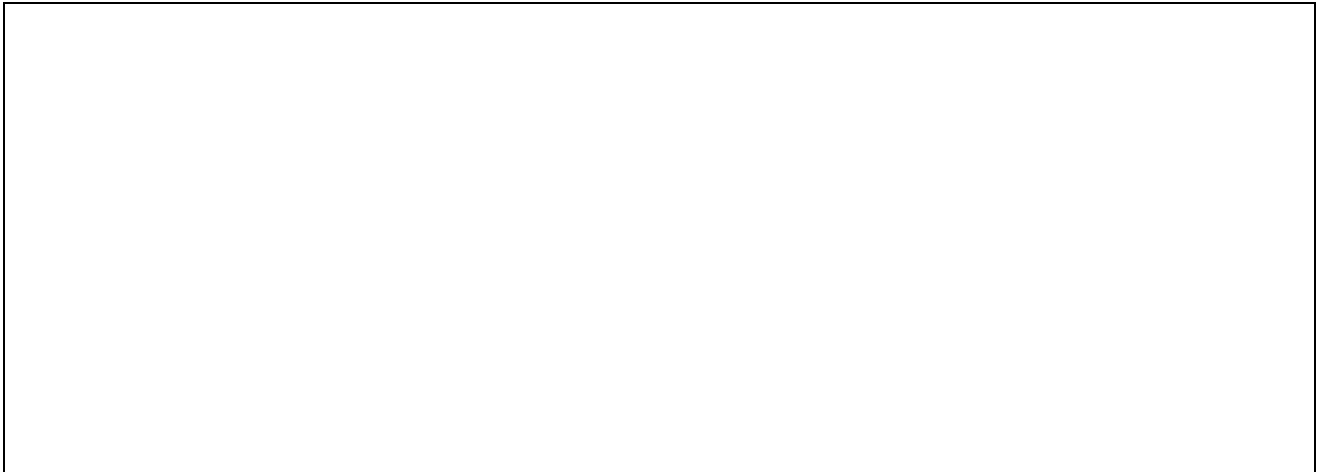
Page Number of Scene	Brief Description of the Science

Q. If you had to choose one of these scenes and focus on the science of it in a presentation, which scene would you choose and why?

PRESENTATION OUTLINE

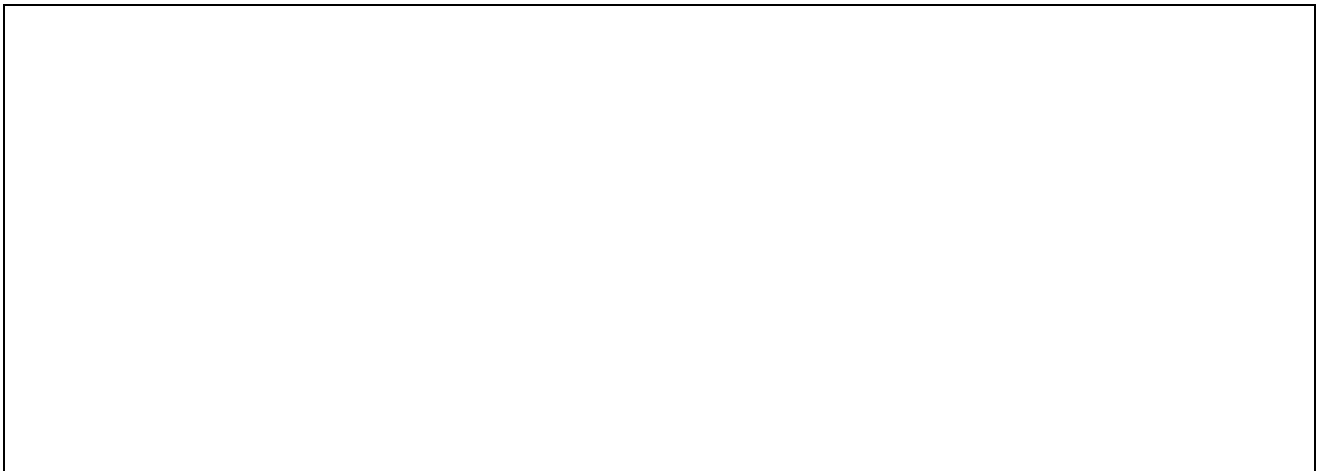
Use the following to “sketch out” your presentation. Sometimes, doing a quick sketch of your ideas for a presentation can make the process of creating it a lot easier. Think about what you might want to say on each slide and how you might want to organize the visual components. Good luck!

SLIDE 1



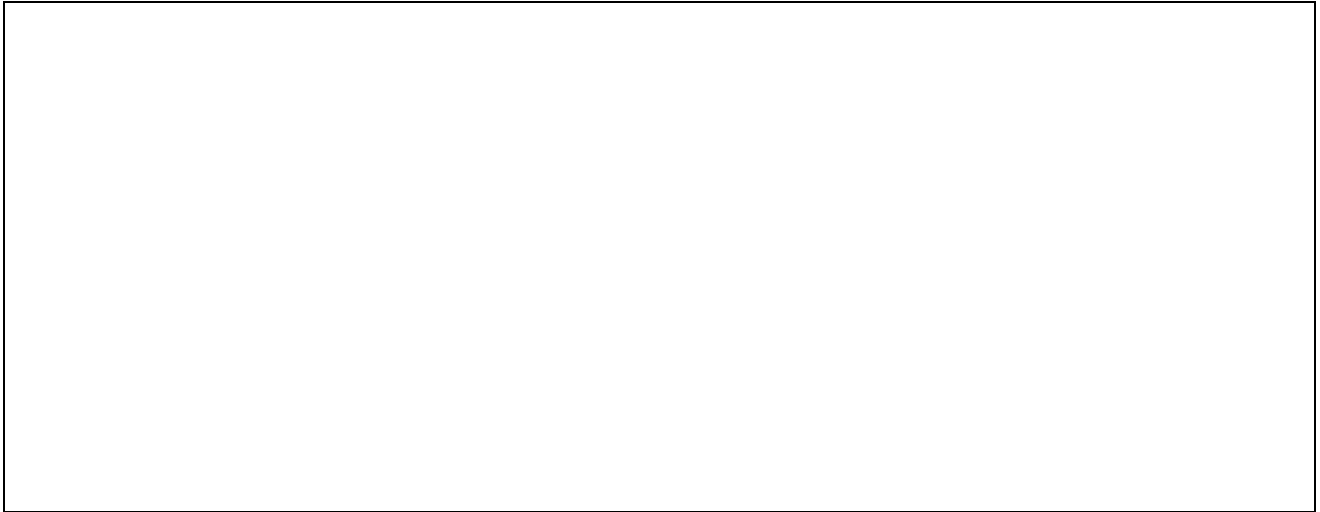
DESCRIPTION

SLIDE 2



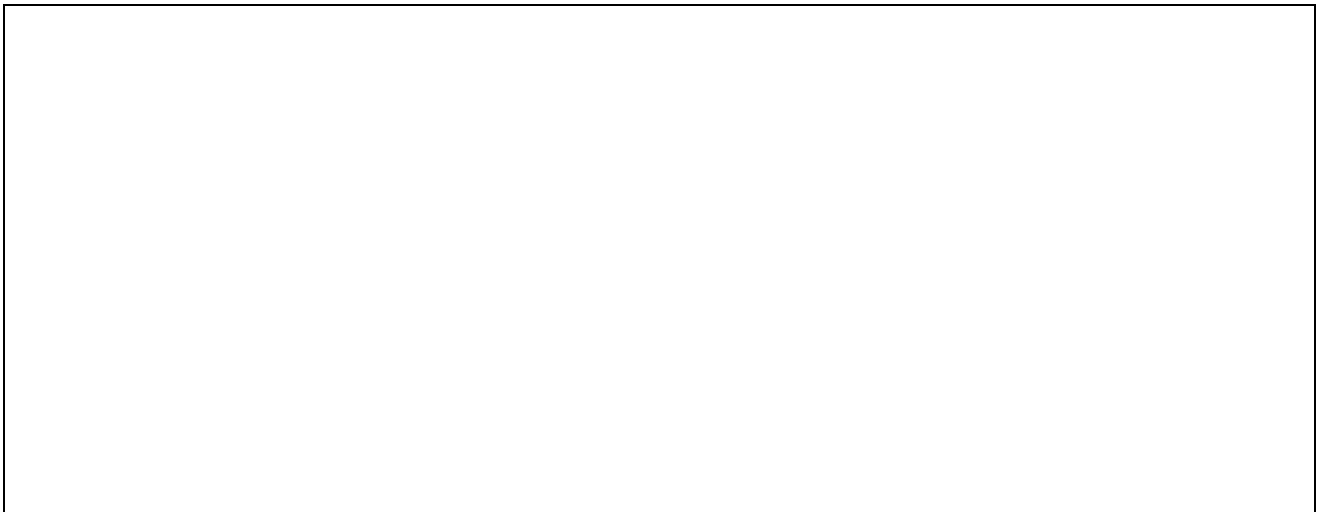
DESCRIPTION

SLIDE 3



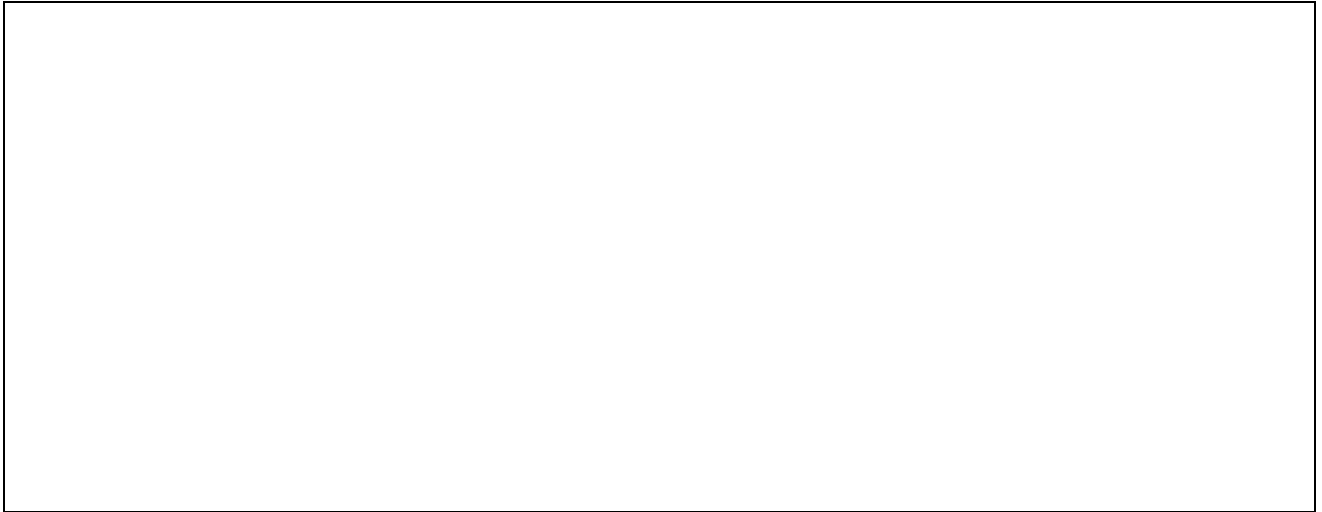
DESCRIPTION

SLIDE 4



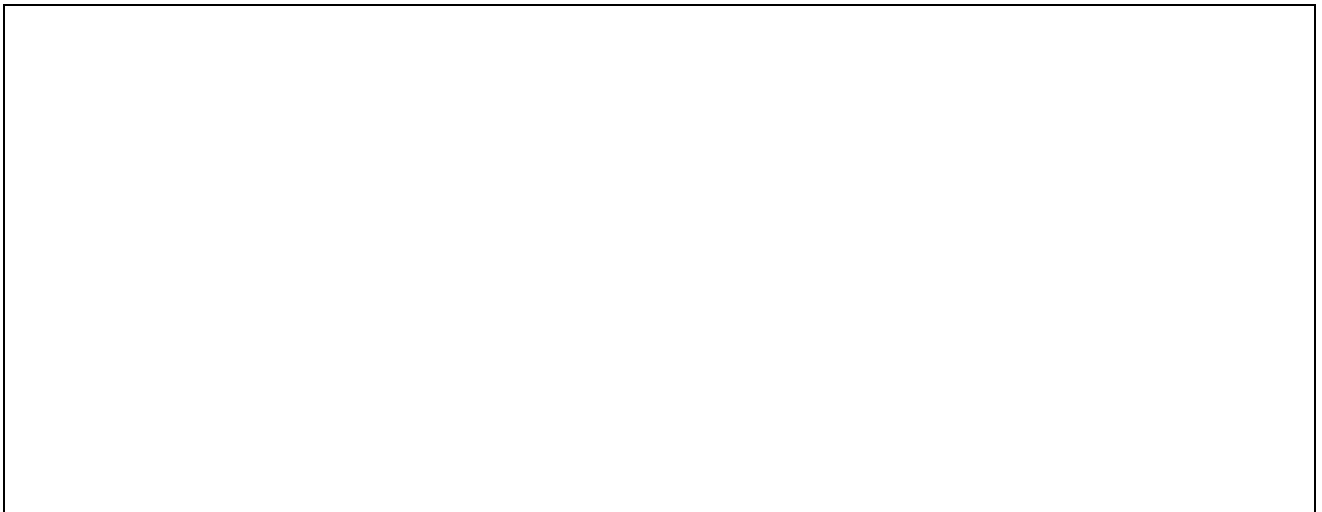
DESCRIPTION

SLIDE 5



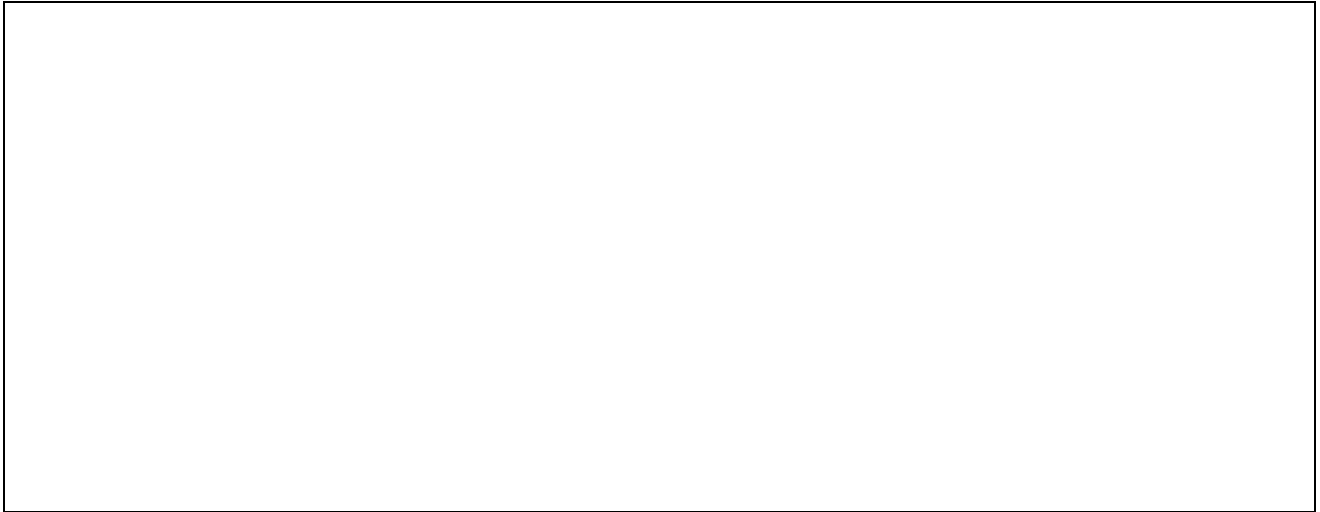
DESCRIPTION

SLIDE 6



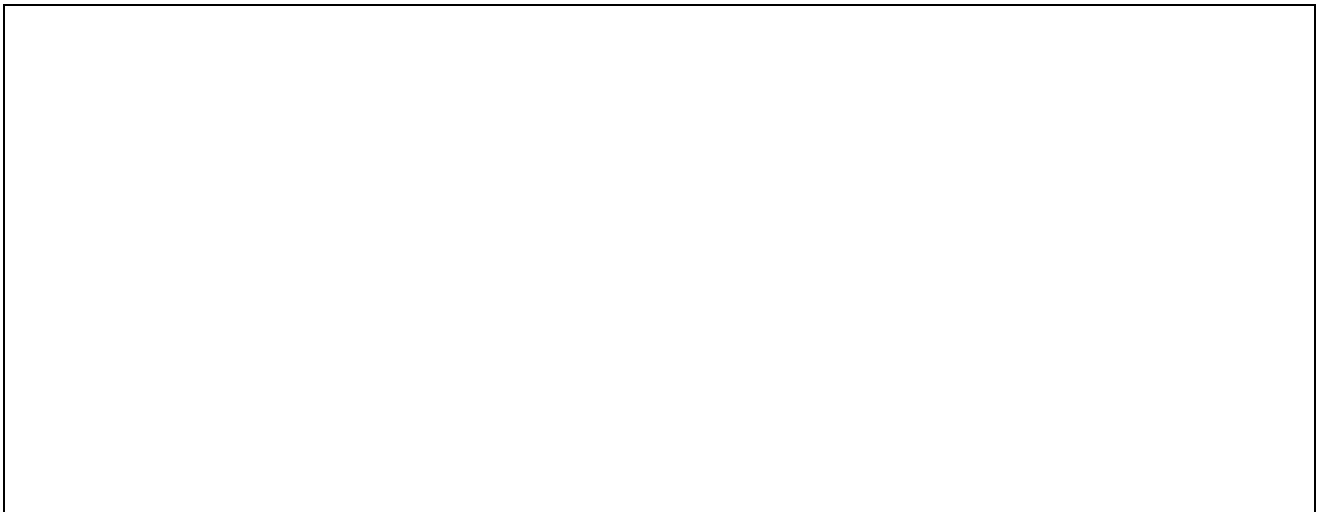
DESCRIPTION

SLIDE 7



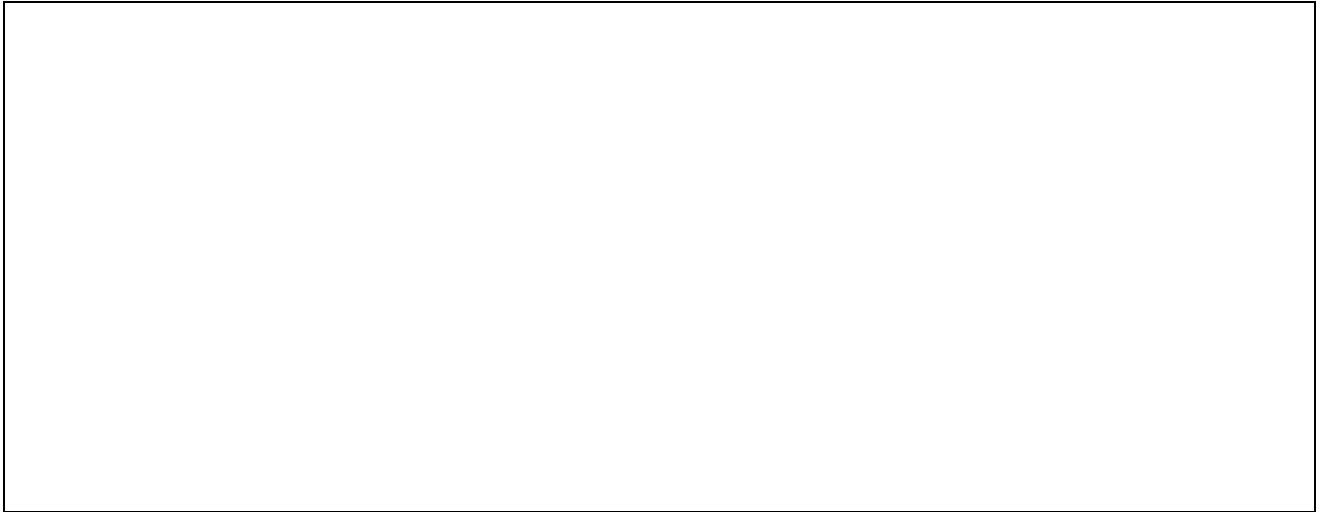
DESCRIPTION

SLIDE 8



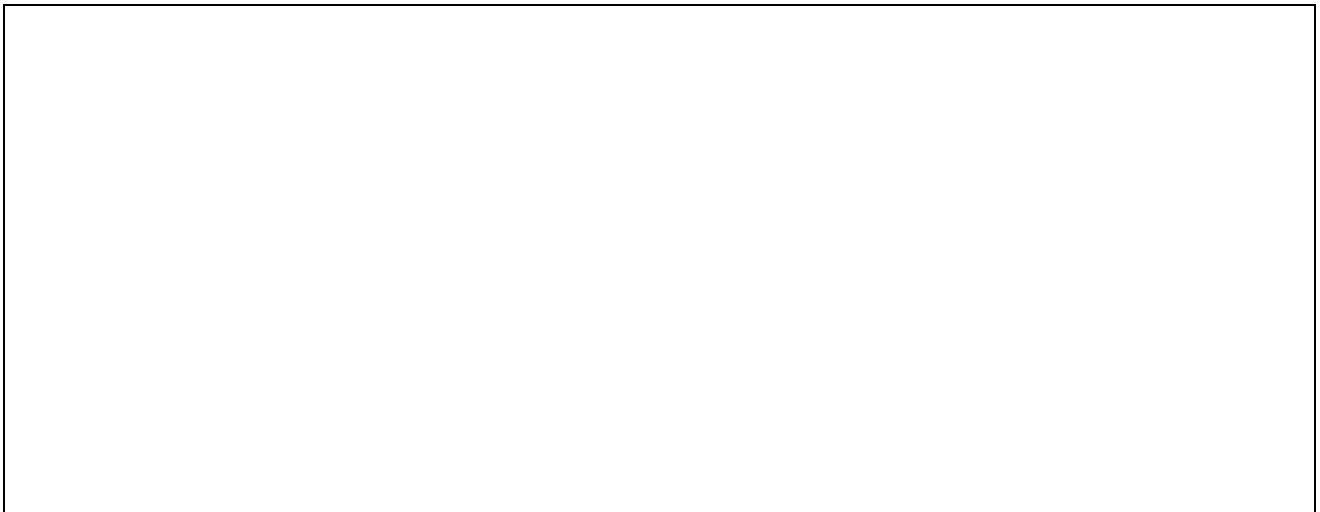
DESCRIPTION

SLIDE 9



DESCRIPTION

SLIDE 10



DESCRIPTION

ACTIVITY 3 – COLLECTOR CARDS

As you know, collectible cards are very popular and have been so for decades. The following pages will help you prepare to create a card of your own!



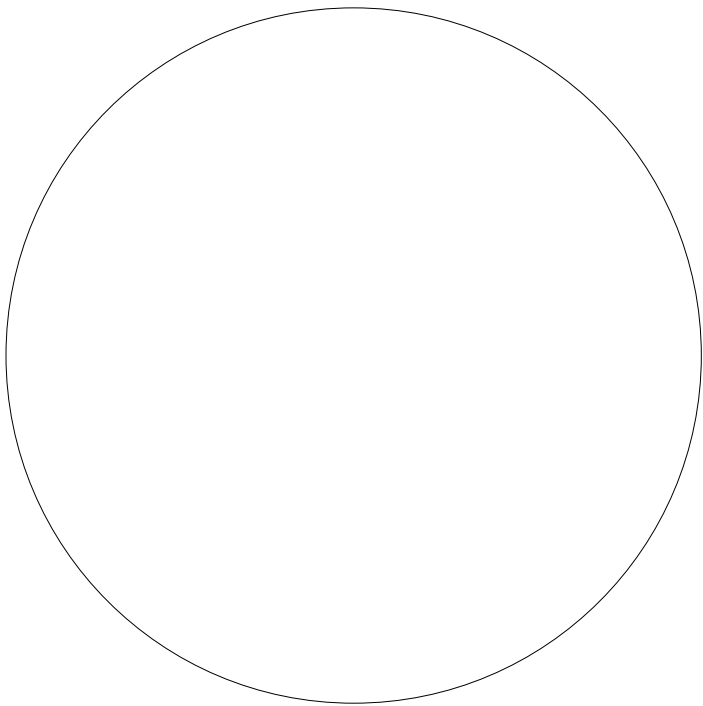
Here are some questions to ask yourself before you create your card.

Q. What character are you most interested in creating a card for?

Q. Why are you interested in this character?

Q. What information do you think someone needs to get from this card? Why?

**JEKYLL ISLAND
COLLECTOR CARD**



NAME:

NATIONALITY:

HEIGHT:

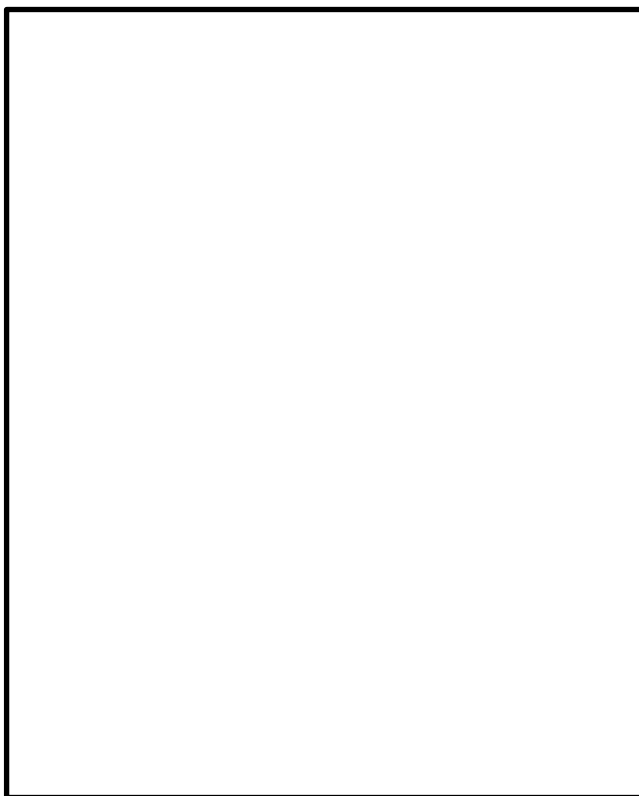
WEIGHT:

PHYSICAL DESCRIPTION	
SPECIAL ABILITIES	
IMPORTANCE IN THE STORY	
MOST MEMORABLE QUOTE	

THREE MOST IMPORTANT FACTS ABOUT THE CHARACTER
→
→
→

WANT TO DESIGN YOUR OWN CARD INSTEAD?

Think about how you might want your own collector card to look. Then, create a quick sketch of it in the box below. Finally provide some additional details in the lined notes section that explains the final look of your actual card.



NOTES:

REFLECTION

Q. If you could make your collector card part of a set of cards that would form a game, what kind of card game would you make from them? Use the box below to write, draw, scribble down or sketch out some of your ideas. Then, use the lines at the bottom of the page to talk about some of these ideas you've come up with.

ACTIVITY 4 – JEKYLL ISLAND CARTOGRAPHY

In this activity, you will create a sketchnote of Jekyll Island, using words, symbols, and illustrations to showcase your knowledge of the primary setting of *A Last Call*.

Here are the steps I want you to take:

1. Go carefully through Book 3 and find the scenes that take place on Jekyll Island. Develop a sense not only of the locations themselves but what happens at them. Are there any scenes or locations that you are uncertain about? If so, make a note of them here:

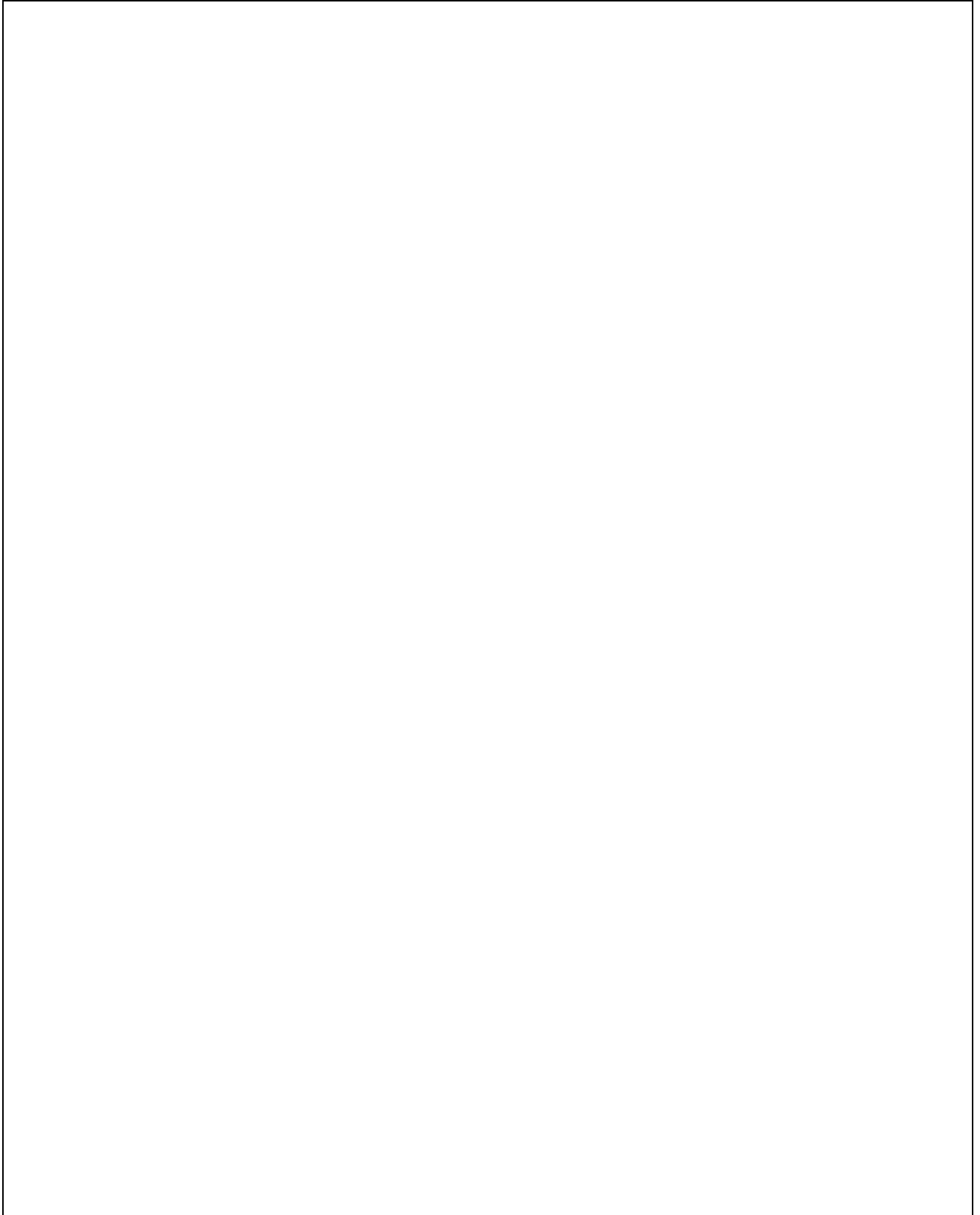
2. Go online to find any maps that exist of the island, including those from the time period in which the book is set. On what website or websites do you find good information that helps you understand what Jekyll Island looks like in the novel?

3. Decide on the scope and scale of the map. Will you attempt to show the entire island or only what you consider to be its most important locations?

4. Consider what you'd like your sketchnote map to look like. Do you want it to be a very close approximation to a traditional map with just additional notes connecting the places on the map to the events of the story? Are you hoping it will be altogether different?

5. Choose an approach to the map in terms of the relative distribution of words and images. Are you planning something that is very image-heavy or text-heavy or a combination of both?

SKETCHNOTE

A large, empty rectangular box with a thin black border, occupying the majority of the page below the title. It is intended for a sketch or drawing.

ACTIVITY 5 – CONCEPTUALIZING JEKYLL ISLAND 4

Here's your chance to imagine what might happen in a fourth book! You can consider such things as how much time might pass between books 3 and 4, what new evil will arise, and what Peter, Helen, and Solomon might do in order to combat it.

Q. Which of characters, both good and evil, are alive at the end of the story?

Q. Where are each of these characters headed?

Q. Which ones are most likely to come back if there is a fight? Why?



Q. What is your idea for Book 4? If you had to summarize what happens in your story in three sentences, what would you say?

Q. For each of your sentences above, come up with three details or plot points to flesh it out.

SENTENCE 1

PLOT POINT 1

PLOT POINT 2

PLOT POINT 3

SENTENCE 2

PLOT POINT 1

PLOT POINT 2

PLOT POINT 3

SENTENCE 2

PLOT POINT 1

PLOT POINT 2

PLOT POINT 3

Q. If you had to come up with a title for your fourth book in the series, what are some examples of titles that might work? Brainstorm a list of five possible titles...

1

2

3

4

5



Q. Which of the titles you've come up with is your favorite? Choose the one you think is the best and explain why.

In order to design your cover for *The Jekyll Island Chronicles, Volume 4*, use the resources below to help in your preparations.



DESIGN NOTES

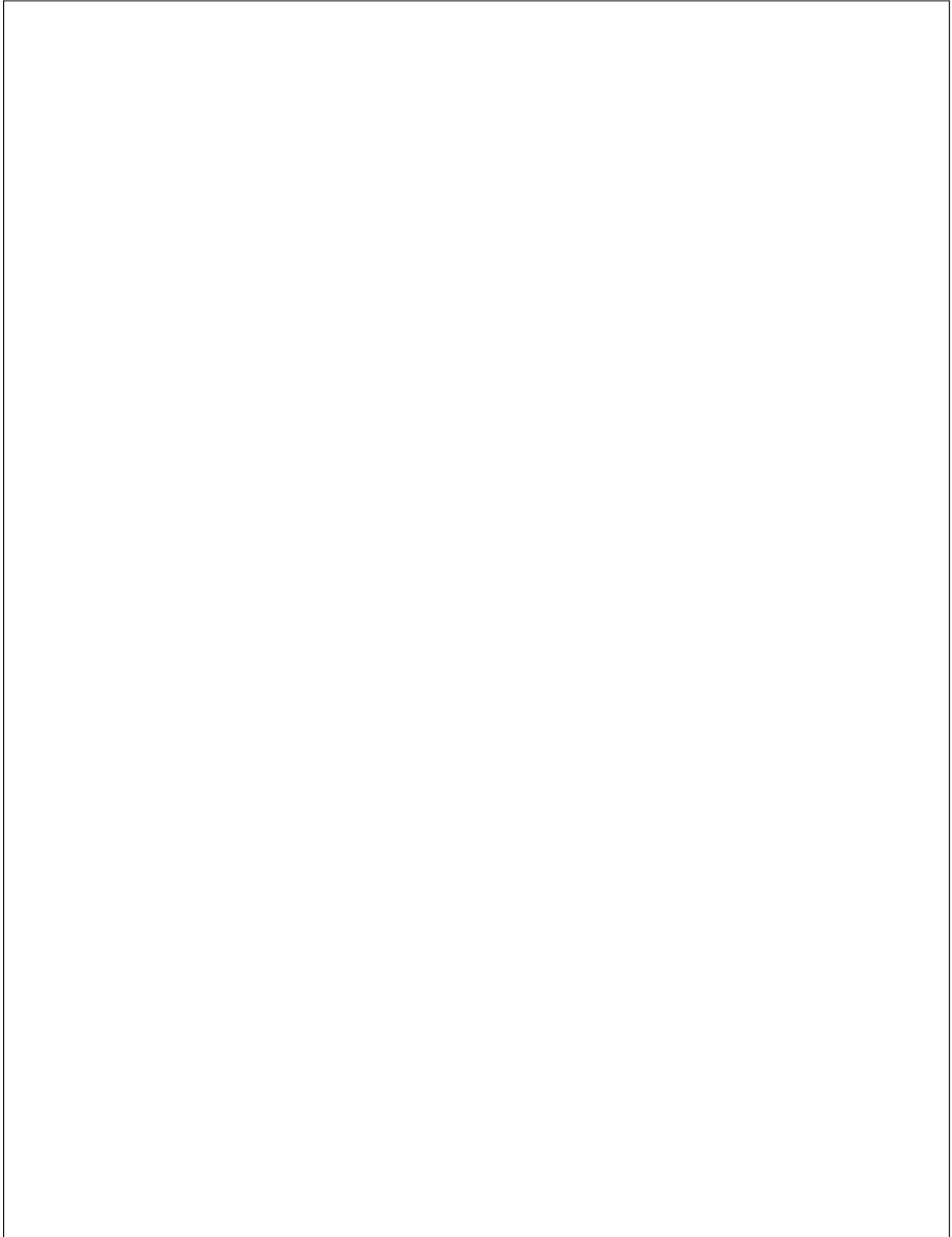
(What are some important features of each of the three covers that you will need to keep in mind in designing the cover for volume 4?)

DESIGN DRAFT

Use the space provided to create a sketch of your design. The central space is for the cover design itself and the margins are for your notes, which can be words, images, or symbols. Use the space at the bottom to summarize your thoughts and ideas about your cover design.

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COMIC BOOK COVER – FINAL DRAFT



PREPARATIONS FOR LETTER WRITING

Use the following to help you prepare to write a letter to one or more of the authors of the series in sharing with them the idea for a fourth book.

What are three reasons that you have for creating a fourth book in the series?

REASON 1	
REASON 2	
REASON 3	

Explain your idea for the basic plot of the fourth book in a couple of compelling sentences.

SENTENCE 1	
SENTENCE 2	

Use the space below to express an insight you have into the series that shows the authors why the *The Jekyll Island Chronicles* should be continued beyond the third book.

INSIGHT	
---------	--

LETTER TEMPLATE

Use the following template to help you construct the first draft of your letter.



RETURN ADDRESS



DATE



AUTHOR'S ADDRESS

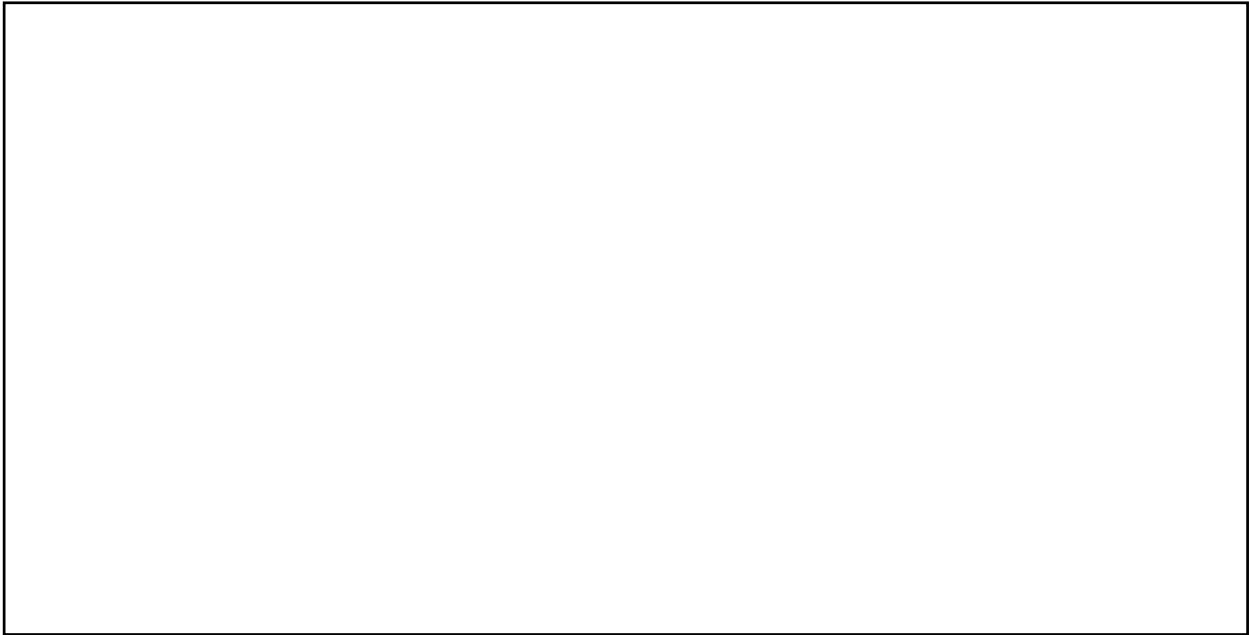


OPENING SALUATION

INTRO

BODY

BODY (CONTINUED)



CONCLUSION



CLOSING SALUTATION



SIGNATURE



NAME

QUESTIONS BEFORE READING

1. After examining the original cover illustration and title for this third book in the series (in the Easter Eggs section of the Omnibus edition), how do you think the events of the story will unfold? Be sure to have a rationale for your response.

2. What do you think we will learn about the Zeno cabal in Book 3 that we haven't yet learned definitively in the previous two books in the series?

3. Most of the action of the third book takes place between February 1923 and December 1924. What are some of the things happening in America at that time? Do you think Book 3 will feature any of those things?

4. Where do you think we will find Gabriella Antolini in Book 3 given what happens to her near the end of Book 2? What reasons do you have for thinking this?

5. Do you think that Book 3 will resolve questions you might have about the Zeno cabal? What do you think some of these questions are and how do you think it will resolve them?

6. What are you most hoping to see in the third volume of the series and why?

QUESTIONS DURING READING

7. What do you think is important about the book taking us back to 1914 at the outset of Book 3? How does what we learn about Peter help us to better understand him both in the series as a whole and in Book 3 in particular?

8. What do you make of the cameo appearance of President Warren G. Harding? What might be the reason for his inclusion, and how does it inform the story.

9. What is the effect of seeing leading members of Zeno in conflict with one another? Does this give you the sense that they are weaker or stronger than they were in Books 1 and 2? Do you think there is a message here about how evil undermines itself?

10. Are you surprised by the appearance of Gabriela Anolini at the Holtel del Coronado? What do you think has transpired between the end of Book 2 and the start of Book 3?

11. How are the authors able to show the change that has taken place in Peter since learning of Anna's death? What strategies and techniques do they use to show this?

12. How does the graphic novel capture Billy Colfield's post-traumatic stress disorder in both the language and illustrations for the sequence beginning on page 37?

13. How does Adolph Hitler's appearance in the text impact your experience of reading Book 3? Looking back, how has the series prepared us for his emergence in this final instalment.

QUESTIONS AFTER READING

14. What do you think is the overall meaning of Book 3 and of the series? If you had to express this meaning in a couple of sentences, what would you say?

15. Are you surprised about the characters who lose their lives in Book 3, like Steinmetz and Colfield? Do you think that their deaths were prepared for in some way or did they take you completely by surprise?

16. What was the most interesting, engaging, or compelling aspect of the final battle that takes place on Jekyll Island? It can either be a plot point, a specific panel sequence, or even how something is visually represented. Make sure that you have at least three pieces of evidence to back up your response.

17. What is your assessment of the way in which Book 3 concludes? What did you expect to happen that happened, and what completely undermined your expectations?

18. Throughout the series, the authors have adopted a strategy of using newspapers to report major events. What is your assessment of this strategy and how does it help to support the overarching narrative?

19. If you could change anything about Book 3, what would you change and why?

20. Now that you have read *A Last Call*, what do you see as the significance of the title?
