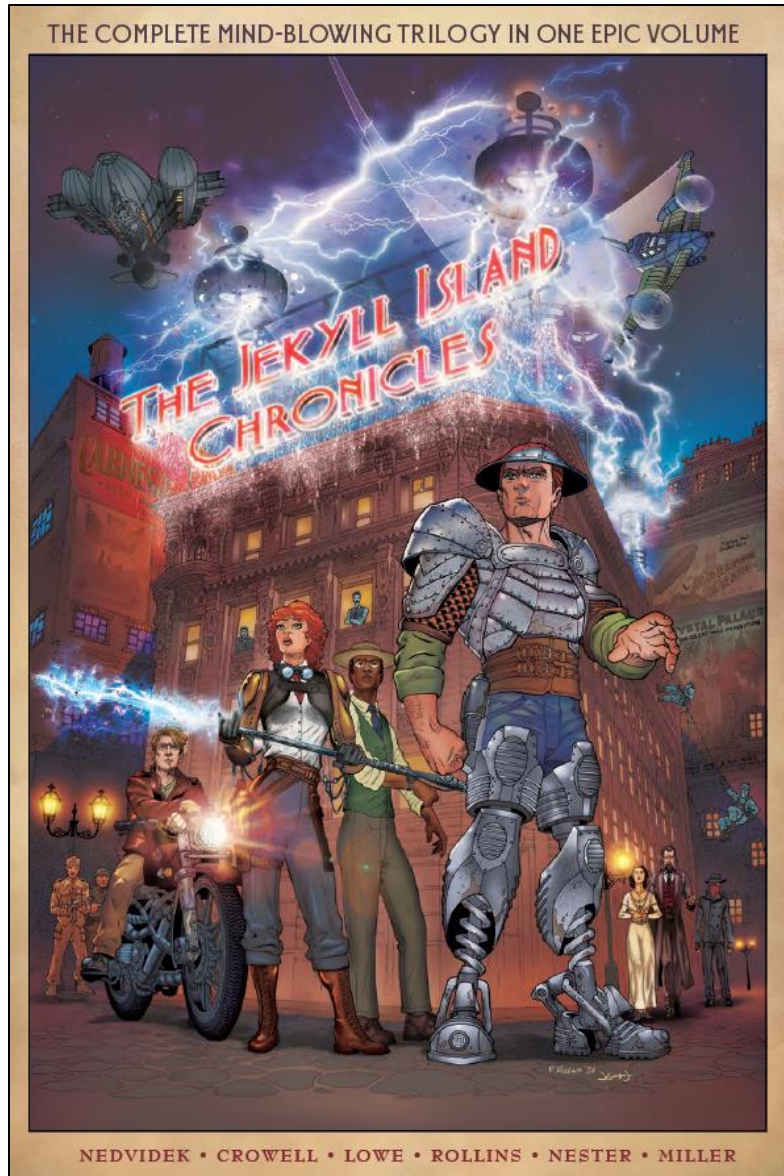




THE JEKYLL ISLAND — CHRONICLES —

OMNIBUS EDITION

A GUIDE FOR TEACHERS AND LIBRARIANS

© 2026, Glen Downey, Ph.D.

Copyright © 2026, Glen Downey

All rights reserved. This guide or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of brief quotations in a book review or scholarly journal.

Images in this guide are from *The Jekyll Island Chronicles*, copyright © 2026 by Steve Nedvidek, Ed Crowell, and Jack Lowe, and published by Top Shelf Productions, PO Box 1282, Marietta, GA 30061-1282, USA. Top Shelf Productions is an imprint of IDW Publishing, a division of Idea and Design Works, LLC. Offices: 2765 Truxtun Road, San Diego, CA 92106.

First Printing: 2026

Glen Downey Publishing
2406 Ennerdale Rd.
Oakville, ON, L6H 6N5
www.comicsineducation.com

Table of Contents

A Note on Graphic Novels in the Curriculum	4
<i>The Jekyll Island Chronicles – An Overview</i>	6
How to Read a Graphic Novel	8
Historical Characters	14
Fictional Characters	19
Major Themes	21
Activities for Teaching and Learning – Book 1	26
Activity 1 – Making Predictions.....	26
Activity 2 – On Repeat: Understanding Figures of Repetition in a Comic	28
Activity 3 – Turning a Graphic Novel into Prose Fiction	31
Activity 4 – Writing and Drawing Comics.....	33
Activity 5 – Fact or Fiction.....	35
Activity 6 – Tableaux Vivants	38
Activity 7 – Letter to the Authors.....	40
Activities for Teaching and Learning – Book 2	41
Activity 1 – The Interview	41
Activity 2 – Words in Context: Understanding the Literary Nature of Graphic Novels	43
Activity 3 – The Lost Scene	49
Activity 4 – Fact or Fiction Revisited	51
Activities for Teaching and Learning – Book 3	54
Activity 1 – What Happened?	54
Activity 2 – Weird Science.....	58
Activity 3 – Collector Cards	60
Activity 4 – Jekyll Island Cartography.....	62
Activity 5 – Conceptualizing Jekyll Island 4	64
<i>Jekyll Island Vocabulary</i>	66
Questions for Before, During, and After Reading	72
Cross-Disciplinary Approaches.....	78
Areas for Research and Inquiry.....	81
Further Reading and Planning	83
A Final Note to Teachers and Librarians.....	85

A Note on Graphic Novels in the Curriculum



If you're reading this guide for teachers and librarians, it's likely you've *already* taken action with comics in the classroom. Indeed, the use of graphic novels in the K-12 curriculum has grown over the past two decades to become a fully integrated part of the English curriculum.

Their initial use was to help facilitate reading skills for new, developing, or reluctant readers. Over time, however, teachers and librarians began to recognize how powerful visual narrative can be in fostering a variety of core skills in students, including developing new vocabulary and terminology, understanding and interpreting visual texts, and making judgments and inferences. Comics and graphic novels have certain obvious features they share with traditional prose narratives (i.e. characters, a setting, plots and subplots, and both conflict and resolution), but they also have features that give them particularly strong connections with visual art and media forms, including storyboarding and film.

In both the United States and Canada, comics and graphic novels have become an explicit part of state and provincial curricula. For instance, when it comes to the Common Core, students are required to apply Reading Standards to a range of literary forms, with those texts covering a wide range of cultures and periods. Included among those texts for consideration are graphic novels. From Kindergarten to Grade 5, there is an expectation that students will analyze how visual and multimedia elements contribute "to the meaning, tone, or beauty of a text," and graphic novels are included as an example. From Grades 6 to 12, expected text types include

“the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels” (*Common Core*, 57). In addition, the International Baccalaureate (IB) Association has, in recent years, increased the possible graphic novels that can be taught from a small handful of titles to works numbering in the hundreds.

What teachers still find themselves confronting, however, is a lack of suitable resources for the kinds of graphic novels they might want to include in their curriculum. Although graphic novels and picture books designed by educational publishers for the classroom often have the curriculum clearly in mind, teachers are left to their own research if they want to incorporate a trade comic or graphic novel into their classroom as a meaningful part of their curriculum, and yet these are precisely the comics and graphic novels that children and young adults are reading outside of school.



The solution is to have thoughtfully developed, relevant resources like this one. They provide educators with a way of accessing a range of comics and graphic novels that can become a meaningful part of their curriculum and, by extension, their pedagogical practice. As you move through this guide, take note of the activities it suggests for reading, writing, and researching for each volume of the *Jekyll Island* trilogy. If there is something that you wish this guide included but didn't, please let us know.

We want *The Jekyll Island Chronicles* to become an important part of your English, History, Art or Social Sciences curriculum, and it has the best chance of doing that when there is an open dialogue between educators, creators, and publishers. Good luck, and happy teaching!

The Jekyll Island Chronicles – An Overview

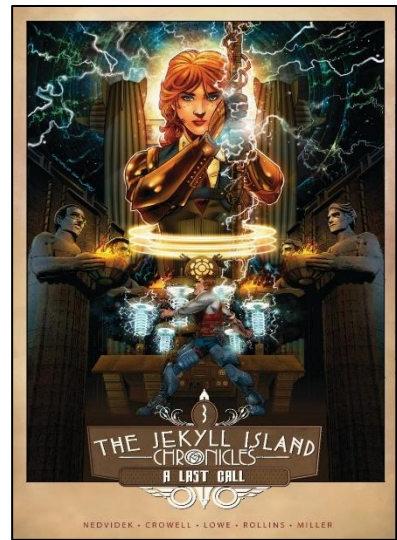
INTRODUCTION

The Jekyll Island Chronicles, Volume 1: A Machine Age War is the first volume in a graphic novel series that blends historical fact and alternative history to chronicle the years between the end of World War 1 and the beginning of World War 2. The story has, as its setting, Jekyll Island, Georgia, a vacation retreat for many of America's wealthiest families during the interwar period in which the story is set. In *The Jekyll Island Chronicles*, the patriarchs of these families – men that include Andrew Carnegie, John D. Rockefeller, William Vanderbilt, and J.P. Morgan – are trying to make sense of how the United States should move forward now that the Great War is over, especially since in this alternative history, a cabal of anarchists is mobilizing under the direction of what appears, at first, to be a figure known only as Zeno. This puts then-US President, Woodrow Wilson, in a difficult position, and he turns to the members of the Jekyll Island Club for help in dealing with the crisis. Their idea is to fund a super team of broken but dedicated warriors who will take on the anarchists and try to keep the world from slipping into another conflict. Not everyone in the Jekyll Island Club is immediately enthusiastic about the idea, but their hand is forced by the anarchists who are set on wreaking havoc around the world in order to destabilize the fragile governments that have just emerged from a global conflict.



The Jekyll Island Chronicles, Volume 2: A Devil's Reach is the second volume in the series, and here the story expands and deepens. Soon after it begins, the heroes of Book 1 are once again called into service to save the world. Despite the victory of Andrew Carnegie's augmented heroes in the first book of the series, the Zeno cabal has rematerialized and is once again up to its diabolical schemes, engaged in a plan of global deception that is focused on sewing division, building an army, and laying claim to plans for the world's most powerful weapon – a weapon of death and destruction devised by none other than Nikola Tesla himself. Stopping Luigi Galleani and the forces of darkness is no easy matter, however. Peter, Helen, and the rest need to sort out their own inner conflicts and dig deep in order to prevent catastrophe.

In *The Jekyll Island Chronicles, Volume 3: A Last Call*, the augmented heroes we've been following find themselves in the ultimate showdown against the Zeno cabal. Everything has been building towards a climactic confrontation between good and evil, with casualties that simply cannot be avoided on both sides of the conflict. Jekyll Island has, throughout the series, been the site of careful planning, strategizing, and preparation for just this moment. Now it becomes the site of a culminating battle that brings this exciting trilogy to a close. As it does so, we can see the spectre of powerful forces that will bring an end to the interwar period and give way to the most catastrophic, devastating conflict that the world has ever seen.



GENRE

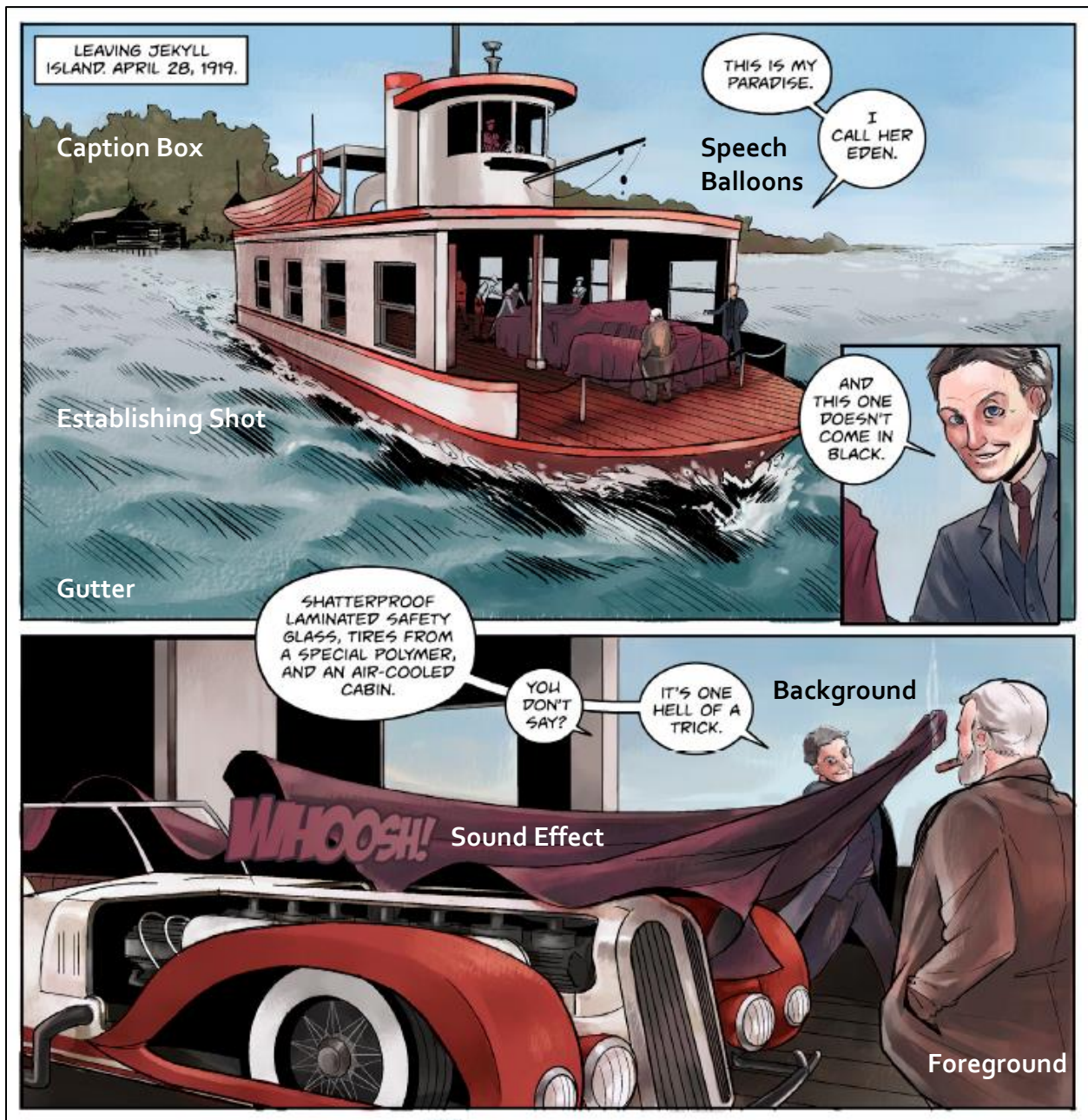
The genre of *The Jekyll Island Chronicles* is best described as *dieselpunk*. Such stories are typically set during the interwar period and their aesthetics and storyline are associated with diesel-based and retro-futuristic technologies. Dieselpunk is a close cousin of *steampunk*, which focuses on reimagining the Victorian era using the aesthetics of steam-powered technologies, and indeed the genres feature several similarities including having characters that are augmented by these technologies. Some critics have noted, however, that the optimism often found in steampunk narratives tends to be replaced by the cold mechanization and industrialization characteristic of modern conflict. What makes *The Jekyll Island Chronicles* so compelling for readers is how the authors' meticulous research into that period manifests itself throughout the course of the story. What makes it so attractive for *educators* is that well-researched stories – regardless of whether or not they are graphic novels – can often be leveraged as a teaching tool across many different areas of academic study, including history, literature, social studies, technology, and politics.

USING THIS GUIDE

This guide provides a wealth of information, ideas, and practical activities that can make *The Jekyll Island Chronicles* everything from a useful supplemental text for you to use across one or more lessons in a major unit to a core text around which an entire unit can be based.



How to Read a Graphic Novel



As with any Western comic or graphic novel, *The Jekyll Island Chronicles* should be read from left to right and from top to bottom. Most students will be familiar with this, of course, but that doesn't mean the format won't present the occasional problem to them. In the above example from Volume 1, for instance, we can see some of the basic features that readers must interpret. For instance, they need to recognize in the bottom panel that the comment "You don't say?" isn't, in fact, spoken by Henry Ford, but rather by Carnegie. The following basic terms are important in allowing students to talk about what they are reading in a meaningful way.

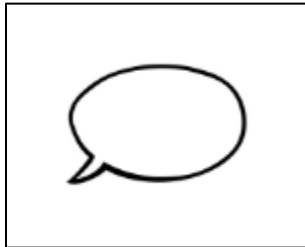
PANEL

A panel is the building block of a comic or graphic novel, the frame that encapsulates each segment of the story. Most panels are bordered, as in the examples above, but they can also be borderless and result in a “bleed,” where the image runs off the page. A panel can also be inset or contained within an existing panel, as we see with the small panel of Henry Ford.

CAPTION BOX

A *caption* or *caption box* is a box that usually serves as a narrative voice for the graphic novel. In the example above, it establishes the date (April 28, 1919) and what the characters are doing (i.e. leaving Jekyll Island). They often appear in the top left or bottom right corners of a panel.

SPEECH BALLOONS



Speech balloons come in different varieties, but most are simple ovals like the one shown on the left. When they take the appearance of cloud bubbles, and the connector is not a simple tail but a disconnected circular or cloud shape, the balloon is a thought bubble.



SOUND EFFECT

Onomatopoeic sound effects are an important component of a graphic novel, giving the reader an understanding of auditory sounds that a caption box wouldn't be able to properly convey.

ESTABLISHING SHOT

An *establishing shot*, for instance, is usually a half or full-page illustration that gives us a sense of place, as we see above with the boat departing Jekyll Island in panel 1. It “establishes” the scene and allows readers to get their bearings.

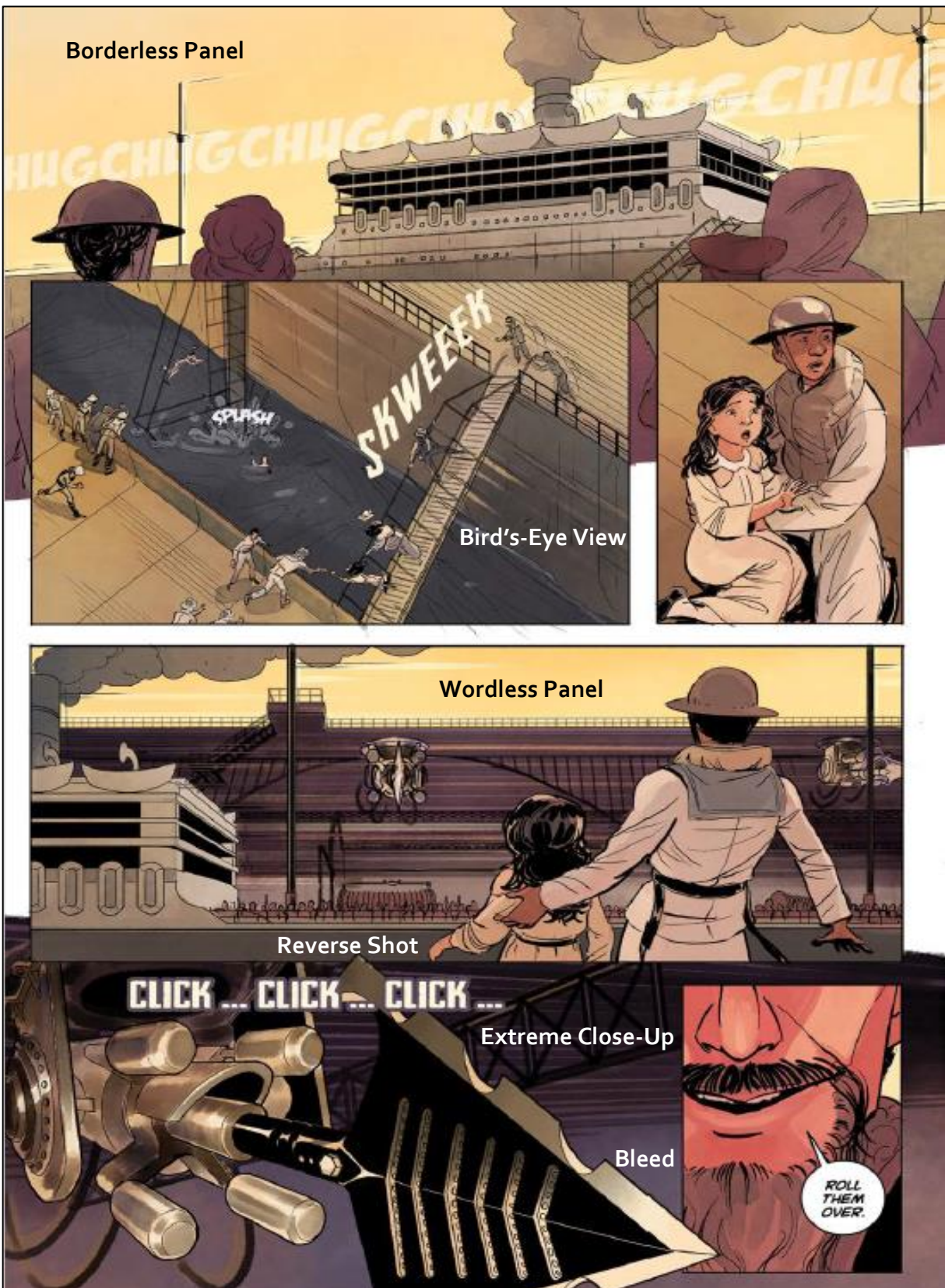
FOREGROUND / BACKGROUND

These terms are very useful in showing students what the story is having them focus on, which is typically the foreground, and what is happening behind the scenes in the background.

GUTTER

The gutter is typically considered to be the space between panels formed by their borders, whether these are to the sides, above, or below the panels. Gutters are interesting features, because they typically represent the passage of time between the encapsulation of the various moments in a graphic novel.

In this sequence from Volume 2, we can see additional features that readers must decode.



BORDERLESS PANEL

Most panels have borders that clearly define them from one another, but you will notice the use of borderless panels throughout Book 2 of *The Jekyll Island Chronicles* like we see on the previous page. The top and bottom panels might seem to be trapezoid-shaped boxes, but there isn't really a solid black line or hard gutter that defines them. They sort of spill into other panels on the page. Borderless panels can play with time, suggest something that can't be contained, and are generally arresting for the reader.

BIRD'S-EYE VIEW

A Bird's-Eye View occurs when the camera is looking down on the action from above, just as it would be if a bird were staring down at the proceedings. We see this in panel 2 of the previous page where we get an overhead view of the attack that's unfolding. Not surprisingly, when the shot looks upwards, we often describe it as a Bug's-Eye view.

WORDLESS PANEL (SEQUENCES)

Wordless panel sequences can be powerful, because they usually present a scene that either needs no words or leaves one speechless. They are great at establishing mood as well. These sequences are successions of wordless panels in which some action takes place. Sometimes in the *Jekyll Island* series, you might see a sequence where an evil character is carrying out some nefarious plan. In that case, the lack of words reinforces how the actions need to be carried out in silence.

BLEED

The arrowhead part of the weapon that is shown in the bottom panel of the previous page is an example of a bleed, where one panel literally bleeds into another. Here it is powerful as it magnifies the power and danger of the weapon.

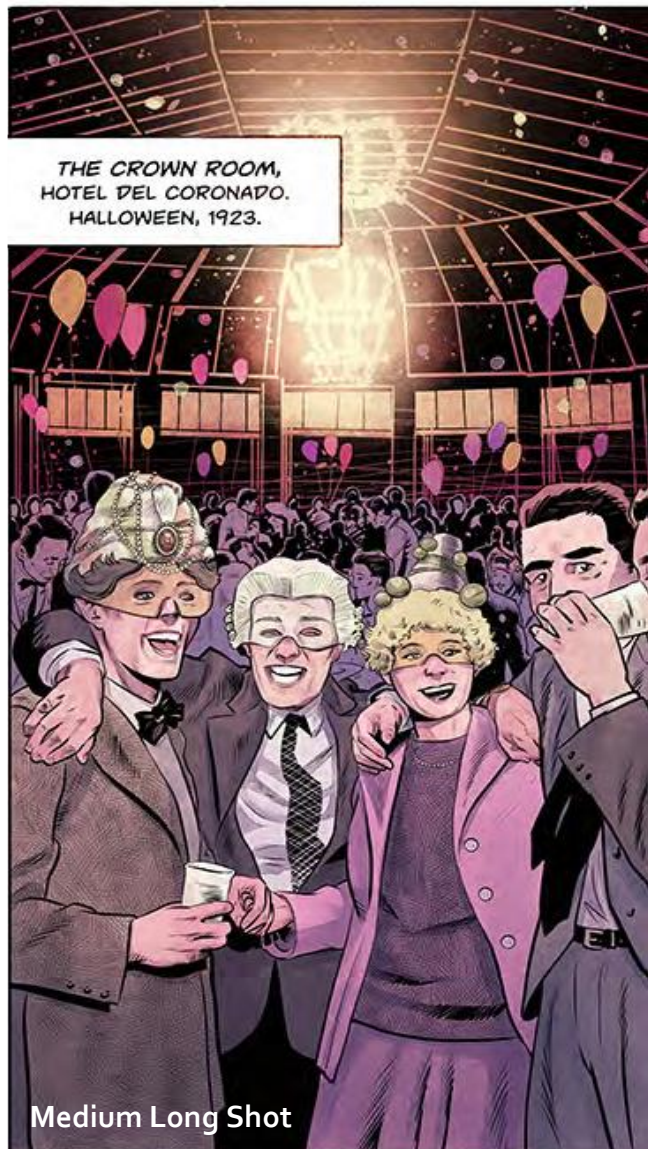
REVERSE SHOT

A reverse shot is a more complex shot in a graphic novel, in which characters who might have been depicted with their faces towards us are suddenly turned around, so that we now look with them. We can see this in panels three and four of the previous page. Reverse shots often look over the shoulder of one or more characters are intended to give us a sense of what they see from their point of view (POV).

EXTREME CLOSE UP

An *extreme close-up shot* (XCU) can often be rather terrifying, especially when it is trained on a villain who is carrying out some diabolical plan. We clearly see this in the bottom right hand corner of the page, when the camera zooms in on just the villain's evil smile.

So far, we have looked at some basic and not-so-basic vocabulary for discussing the features of comics and graphic novels. The terminology that can be applied, however, can get quite technical and draw upon a range of different fields. Not only does filmic language play a role in helping to describe what is happening in a graphic novel, but the terms of different areas of critical theory can also help describe what is happening. In this party sequence from Volume 3, for instance, more technical terminology related to the medium shot helps to show the difference between the way characters are represented in different panels, and the language of Gaze Theory can help to illuminate what the characters are looking at.



LONG, MEDIUM, AND CLOSE SHOTS

Just as with establishing shots and reverse shots, the terms *long*, *medium long*, *medium*, *medium close*, and *close up* constitute the filmic language that can be used to describe the ways in which “shots” in a graphic novel can be framed. Indeed, they account for most of the shots we find in a visual narrative. What is important for students to understand, however, is the way in which the distance from the camera to the subject frames how we interpret the action of the graphic novel. The medium long shot of the partygoers is not at so long a distance that we lose the sense of them having a blast in each other’s company. However, it is also not too close to provide a degree of intimacy that would give the image a different sensibility.

INTRADIEGETIC GAZE

This term comes to us from Gaze Theory, a field of critical theory that examines the way in which people look at one another. Diegesis is the world of the story that is taking place in a panel, and an intradiegetic gaze occurs when a character in a panel looks at something within that world. The woman wearing the mask in panel 2, for instance, is looking off to the side at something that has caught her attention. Because what she is looking at seems to be part of the world of the story, her gaze is intradiegetic.

EXTRADIEGETIC GAZE

This is when a character looks out through the panel at the reader so that their gaze breaks the fourth wall. This kind of look can be very arresting and make the reader feel as though they are being seen or communicated with. Not surprisingly, Charlie Chaplin is looking directly at the viewer in the final panel, as though he is trying to say something to us about the party with his facial expression.

ATTENTION (RECIPROCAL, SEMI-RECIPROCAL, DIVERGENT)

Characters in a comic or graphic novel panel can be examined in terms of what they are paying attention to. For example, when two characters are looking at one another (as Carnegie and Ford are doing for the most part, in the sequence from Book 1) then their gaze is said to be *reciprocal*. However, sometimes a character will look at another without the latter looking back at them. In panel 3 on the previous page, the two men are looking at the women, but the women don’t seem to be looking back. Instead, they are posing for the camera. This is called *semi-reciprocal attention* and gives us a different sense of the relationship between the characters. Finally, when a panel features characters who are not really looking at one another at all, like the group in the first panel, their attention is said to be *divergent*. Understanding these different forms of attention can help give us a better understanding of the relationship between (or among) characters in a given panel.

Historical Characters

There are a tremendous number of historical characters that readers are introduced to throughout *The Jekyll Island Chronicles*. Here is a selection that you'll want to help your students keep track of.

CHARACTER	DESCRIPTION
	ANDREW CARNEGIE (1835-1919) Appearing in Volume 1, Carnegie was a financier from one of America's most recognizable families, founder of America's steel industry, and a funder of libraries nationwide. He is the driving force behind the creation of a team of superheroes that the Jekyll Island Club enlists to combat the threat of the anarchist force known as "Zeno." His dedication to this cause is unwavering and an inspiration to everyone involved.
	WOODROW WILSON (1856 – 1924) As the 28th President who led the country through World War 1, Wilson sees the interwar period as a dangerous moment in US history when governments are fragile and America must help them find a way forward. He appears in Volumes 1 and 2, but his concern has developed into full-blown paranoia by the time of the second book, as he tries to rid the country of anyone he sees as a threat.
	HENRY FORD (1863-1947) Ford is the founder of America's most famous car company whose innovations led to the development of an entire industry. He helps Carnegie realize his ambition to create a team of superheroes to combat anarchy and evil. At the outset of Book 2, he's aware of the resurfacing of the Zeno cabal, and heads to England to confront it head on. In Book 3, his understanding of diesel technologies helps defeat Zeno once and for all.



NIKOLA TESLA (1856-1943)

A Serbian-American futurist and engineer, Tesla, one of the most remarkable minds of the 20th century, was the developer of alternating current electricity. Initially, he helps Helen Huxley come to terms with the energy she stores. By Book 2, he has developed the plans for a super weapon that he is convinced will put an end to war. Once it falls into the hands of the enemy, however, he fears it is unstoppable.



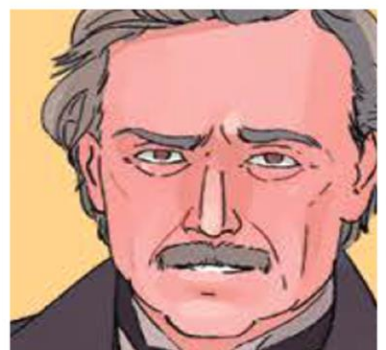
CHARLES PROTEUS STEINMETZ (1865-1923)

As a mathematician and engineer, Steinmetz had few equals, making discoveries that enabled engineers to design better electrical motors. Initially, he tries to help Helen harness her powers. However, in Book 2, his focus shifts to the demons she confronts over Carnegie's death. In the final chapter, Steinmetz's focus is on perfecting Helen's equipment, but his heroism ultimately comes at a significant cost.



LUIGI GALLEANI (1861-1931)

An Italian anarchist whose charisma made him dangerous, Galleani is set on destabilizing and destroying western capitalist democracies. Though defeated in Book 1 by Carnegie's forces, he recovers in Book 2 to bring together a diabolical plan that includes building an army. In the final volume, he works to capitalize on the plans for Tesla's superweapon, but comes into conflict with other members of Zeno.



DAVID LLOYD GEORGE (1863-1945)

An English statesman and Liberal politician, David Lloyd George served as Prime Minister of Great Britain from 1916-1922 and played a major role in the Paris Peace Conference of 1919. In Book 2 of *The Jekyll Island Chronicles*, he makes contact with Henry Ford in an attempt to put together a response team to deal with the threat of the Zeno cabal.



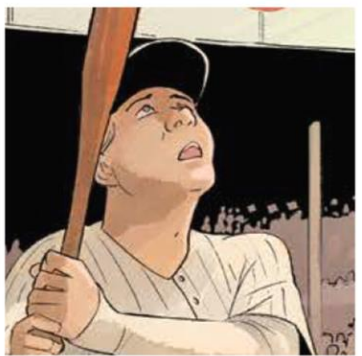
HERBERT HOOVER (1895-1972)

The first director of the FBI, Hoover worked in US intelligence and headed its predecessor agency. In Book 2, he comes to Jekyll Island in the wake of Harding's election to let Carnegie's augmented heroes know that they are now needed more than ever and will be reporting directly to his agency. In the end, he supports Taylor's efforts to defend Jekyll Island and oversees its transition back to normalcy after the final battle.



WILLIAM JAMES FLYNN (1867-1928)

A plumber turned secret agent, Flynn was the first person to head the Bureau of Investigation. He is the man who identified J. Edgar Hoover as a promising up-and-comer in the world of espionage. In Book 2, he is responsible for carrying out President Wilson's orders for mass deportation in the wake of the Wall Street Bombing.



GEORGE HERMAN "BABE" RUTH, JR. (1895-1948)

Ruth is generally regarded as one of the greatest, if not the greatest, baseball player of all time, establishing records in the major leagues that have lasted for decades. He makes an appearance in Book 2 of the series doing what you would expect from "The Sultan of Swat": crushing home runs out of the park at the New York City Polo Grounds.



GABRIELLA ANTOLINI (1899-1984)

Antolini was an Italian-American anarchist who went to prison for transporting dynamite. In Book 2 she is a member of Zeno who attempts to undermine Carnegie's team by infiltrating their group under an assumed identity. In Book 3, she attends one of President Harding's rallies, soon after which he dies. Then, she finds herself stuck at the Hotel del Coronado, isolated from Galleani and not happy about it in the least.



ALVES DOS REIS (1896-1955)

Dos Reis was a Portuguese criminal who was responsible for defrauding his country's banking system in what has come to be known as the Portuguese Bank Note Crisis. In *The Jekyll Island Chronicles*, he is engaged in printing counterfeit currency as part of the Zeno cabal's plan to further destabilize Europe in the wake of the instability caused by the First World War.



WARREN G. HARDING (1865-1923)

As the 29th President, Harding lacked the leadership and character to serve the office. His administration was wracked by scandal and his own affairs. As Book 3 opens, Harding can be seen delivering one of his speeches on the cross-country tour that would ultimately claim his life. Of course, the fact that he is shown getting into a vehicle with a disguised Gabriella Antolini raises a whole other series of questions...



WINTHROP ROCKEFELLER (1912-1973)

A politician, philanthropist, and member of the wealthy Rockefeller family, he became the governor of Arkansas in 1966 and did much to help ensure the integration of schools in that state. In *A Last Call*, we see his endearing friendship with Solomon Taylor, giving us a sense that kindness, empathy, and genuine connection are a means by which humanity can triumph over hatred and bigotry.



BASIL RATHBONE (1892-1967)

Rathbone was an English stage and film actor whose credits include such films as *Romeo and Juliet* (1936) and *The Adventures of Robin Hood* (1938). He served during WW1 and was involved in military intelligence. In Book 3, we see him as an operative for the Monarch in his efforts to engage with Gabriella Antolini at the Hotel del Coronado. He goes by "Philip" but prefers to be called "Ratters," a play on his last name.



HARLEM HELLFIGHTERS

Formed in 1913, the Hellfighters were the 369th infantry regiment of the New York National Guard. They had a reputation for bravery and heroism in the field of combat beginning as early as WW1, although returned home to a country where they were still victimized by racial injustice. In *The Jekyll Island Chronicles: A Last Call*, they form a crucial part of the defense of Jekyll Island.



EMMA GOLDMAN (1869-1940)

A political anarchist, writer, and thinker, Goldman was jailed numerous times for her words and actions. She was also briefly arrested after the assassination of William McKinley when she was thought to have inspired the killing. She appears in Book 3 having taken on the identity of Emma Grant and informs Gabriella Antolini that she must remain at the Hotel del Coronado.



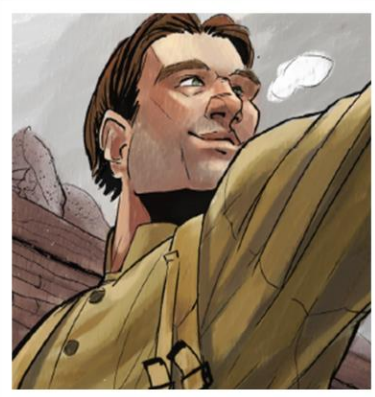
ADOLPH HITLER (1889-1945)

An Austrian-born German politician, Hitler rose to prominence in Germany as the leader of the National Socialist (Nazi) party. In 1933, he became Chancellor of Germany and in 1934 its Fuhrer. His invasion of several countries in Europe led to WW2, and his systematic genocide of European Jews and other groups has led him to become the most notorious villain in history. In Book 3, we see the very beginnings of his rise to power.



Fictional Characters and Groups

Many of the characters that readers encounter in *The Jekyll Island Chronicles* are fictional creations of the authors. Here are some of the principal characters your students will meet.



PETER KAROVIK

Suffering irreparable damage to both legs in saving two fellow soldiers from a grenade blast, Karovik epitomizes the selfless bravery that Carnegie sees as essential to defeating the anarchists. In Book 2, with a new-found fame for his abilities, Karovik is again pressed into action to defeat Zeno. However, Peter is not himself at the start of Book 3, having learned the fate of his Anna. Still, when he is called upon to defend Jekyll Island, Peter will rise to the occasion like never before.



HELEN HUXLEY

Helen is permanently transformed by an electrical mishap during the First World War, giving her the ability to create and store electricity. In Book 1, she becomes one of Carnegie's augmented heroes, but his death at the end of the book hits her hard, as we see in the nightmares that haunt her during Book 2. In the final installment, she must be the equalizer now that Zeno has its hands on the plans for Tesla's death ray.



SOLOMON TAYLOR

Taylor is a cryptologist who solves complex puzzles and, as such, he is an asset to Carnegie's heroes. He proves his worth in Book 1 and is left in charge by Ford in Book 2 to develop additional technologies for Peter and Helen, but he faces his greatest test in the final chapter: getting Peter to believe in himself again so that he can be ready when the forces of Zeno attack.



BILLY COLFIELD

There is no better flyer than Billy Colfield. As an ace, he joins Carnegie's team in Book 1 as an invaluable ally. He is called upon once again in Book 2, this time when threats materialize in England. In the final chapter, he is needed when the forces of evil come to Jekyll Island and he and his squadron must deal with Zeno once and for all. With Galleani and Antolini ready to obliterate the island, Colfield must make a fateful decision.



ZENO

Initially assumed to be a specific individual, Zeno is a collection of anarchists bent on destabilizing Europe's post-WW1 governments. They are thwarted by Carnegie's augmented heroes in various ways in the first two books, but by the final chapter they have their hands on a weapon that can turn the tide. However, behind the scenes, something far more malevolent is at work, waiting to arise from the ashes of Zeno.



THE RESTORATION

First appearing in Book 2, this group of spies monitors the activities of the nefarious Zeno cabal, watching as they crisscross Europe in search of the plans for Tesla's Death Ray device. They keep a close eye on the villains with expert espionage, making sure that the latter's activities don't go undetected.



QUEEN ANNE / THE MONARCH

Queen Anne, aka the Monarch, is a smuggler turned spymaster in charge of "The Restoration." In Book 2, he assists the heroes by gathering intelligence and using it to undermine those who would harm Europe's interests. In Book 3, he helps Peter locate the remains of his love, Anna, and uses his agents to gather intelligence on the whereabouts of Zeno's operatives.

Major Themes

Like any work of literature, a close reading of *The Jekyll Island Chronicles* reveals the emergence of several themes that are central to the story. Here are some of the big ideas that are suggested at various points in the series:

THE WAR BETWEEN GOOD AND EVIL

Stories often feature the ongoing battle between the forces of good and evil, and the first volume of this series is no exception. The lines between good and evil are clearly demarcated, with the well-intentioned Jekyll Island Club trying to come to terms with how it can use its “one-sixth of the world’s wealth” to prevent the world from falling into anarchy. In contrast, the members of Zeno, also incredibly well-funded, are intent on waging war through terror to achieve their ends by further destabilizing the governments of Europe. It is clear throughout the story that the righteousness of Karovik and his band of heroes helps them in combatting the forces that oppose them. In the second volume of the series, *A Devil’s Reach*, the forces of good and evil again collide, but this collision also suggests that things can become rather complicated. It’s true that despite Carnegie being gone, the noble heroes he assembled are again prepared to combat the forces of Zeno, but the book also shows that the seeds of discord can be sown when the xenophobic actions of political leaders are turned to advantage by those who would use these actions for their own nefarious purposes. Given the final showdown between good and evil in Book 3, this theme is once again the subject of intense focus, but despite the triumph of Carnegie’s heroes, the trilogy suggests the ways in which evil can endure.



TERRORISM AND ITS EFFECTS

One can't read *The Jekyll Island Chronicles* without an understanding of how contemporary it is in exploring an organization that has terrorism as its weapon of choice. Indeed, it speaks to what many in the west have come to fear in the wake of the September 11th attacks and the incidents of terrorism around the world. *The Jekyll Island Chronicles* explores the nature of terrorism and its effects, from its methods (i.e. its anarchic use of explosives, ruthlessness in dealing with disloyalty, use of misdirection, etc.) to the formation of its identity (i.e. both how the terrorist group sees itself and how others see it).

WHAT IT MEANS TO BE "DAMAGED"

A principal focus of *The Jekyll Island Chronicles* from the beginning of Book 1 is the difference between ability and disability, and how fine the line can be between these two states of being. There is little question that a character like Karovik is forced to deal with a disability, but what he does in the face of it raises the question of what it means to be "damaged." While the anarchists that make up the Zeno group find it difficult, at times, to fully trust one another – because the way they see the world is damaged – Karovik is "healed" by the attitude he has towards others. His disability is merely the motivation to make himself whole again, if only to more fully serve his fellow man. We note, for instance, what he is doing when Carnegie and Ford first stumble on him in his neighbor's field. What the story explores, then, is how little a disability means when one is motivated and indeed strengthened by a sense of duty to others.

THE IMPORTANCE OF SELFLESSNESS

This theme is best demonstrated in the characters of Karovik and Carnegie, who both undertake actions at their own expense without the desire for compensation or gain. Karovik's selfless actions at the beginning of Book 1 save the lives of his comrades. Though he doesn't really know the two soldiers whom he saves, he is willing to risk his life to protect them. After suffering an injury that forces him to wear prosthetic legs, Karovik has every reason to look after only himself, but instead he is discovered by Carnegie and Ford not only plowing a field by himself, but his neighbor's field at that. Not surprisingly, Karovik fights with the same selflessness throughout the story, and it is this quality along with his bravery that defines him. Carnegie's own behavior throughout Book 1 underscores the importance of selflessness during trying times. Though at an advanced age and initially far removed from the theatre of conflict explored in the story, he feels that it is the duty of those with means to help Wilson in defeating the forces of Zeno, regardless of the cost.

THE ABILITY FOR PEOPLE TO ACHIEVE GREATNESS WHEN THEY WORK TOGETHER

An important idea that emerges in the series is how much can be achieved when people work together. This is not a theme that manifests itself only on occasion in *The Jekyll Island Chronicles*, but one that is woven into the fabric of the story. We see it in the members of the Jekyll Island Club who put their support behind Carnegie and his plan to hire a team of

augmented superheroes, and in the team itself, who work together brilliantly to thwart Zeno on several occasions. As one of the authors, Steve Nedvidek, observes, “*The Jekyll Island Chronicles* shows that people, regardless of wealth, social status, education, and political views can ultimately come together for common causes that transcend individual preferences.” Indeed, even a cursory look at some of the personal, local, national, and international challenges we face in contemporary society shows us that the power in working together to achieve great things has an importance whose impact goes well beyond the story.

OUR RELATIONSHIP WITH TECHNOLOGY

Although the story is set in the past, its essential teachings are very contemporary. *The Jekyll Island Chronicles*, for instance, explores our relationship with technology, and how potentially rewarding and potentially destructive it can be. Karovik represents the idea of the human being using technology in a way that benefits others, drawing upon what he has learned from his father to help his fellow human beings. The forces of Zeno use technology to lay waste and to instill fear, and in so doing represent the very opposite kind of relationship. Perhaps most interesting are Tesla, Steinmetz, and Ford, characters with a genuine, unbridled fascination with technology that allows them to be visionaries in their respective fields. Tesla and Steinmetz, especially, show how challenging it is to maintain a level head in the face of discovery, having to remind themselves, it seems, that Helen Huxley is more than just a fascinating science project. Ultimately, they can, however, because of their shared humanity.

XENOPHOBIA AND HOW GOVERNMENTS USE IT

Xenophobia (the dislike of, or prejudice against, a particular group) is not simply a social ill, but one that governments will often exploit for political purposes. For instance, Book 2 looks at Woodrow Wilson’s use of the Palmer Raids, the rounding up of suspected leftists, and largely Italian and Jewish immigrants, that was part of the First Red Scare: an attempt to convince Americans that the country was in danger from communism. Wilson was able to use bombings that had taken place to stir xenophobic fears and carry out deportations.

USE OF TECHNOLOGY IN WARFARE

Although set in a reimagined Dieselpunk universe, the graphic novel reinforces the devastating use of technology in warfare, and the very real carnage it can cause. From Tesla’s idea of a weapon to end all wars to the anarchist bombing of Wall Street to the conventional firearms and grenades that comprise the confrontations near the end of the second volume, the authors show how different sides in a conflict attempt to leverage technology to gain the upper hand.

PTSD AND HOW SOLDIERS COPE WITH IT

Post-Traumatic Stress Disorder or PTSD is an important focus of Book 2 especially, appearing perhaps most prominently in Helen Huxley’s nightmarish dreams in which she struggles to deal with the phantasmagoric memories of World War I and her immense feelings of sadness over

the death of her benefactor, Andrew Carnegie. The story captures how all these feelings are so intertwined for Helen that they have an impact on her ability to move forward. We also see this in the story of Billy Colfield, and the terrifying friendly fire incident from WW1 that haunts him. The third book shows the extent to which PTSD – or shellshock, as it was originally termed – can be a debilitating condition that literally brings the sufferer to his or her knees.



THE CHANGING UK OF THE 1920s

The trilogy gives readers a strong sense of how challenging the 1920s was for the United Kingdom. In Book 2, Henry Ford tells Solomon Taylor that he's concerned about what is happening in England, and indeed the country found itself having to cope with some grim post-war realities. The war impacted the UK's traditional trading relationships, and it was difficult for them to find partners with whom they could trade things like coal or steel. This led to mass unemployment, unrest, and revolt, making the 1920s a very tenuous time for Great Britain. In contrast, we often think of the 1920s as a prosperous time in America, but as the trilogy shows, the seeds were being sown for the dark days ahead.

HOW EUROPE HONORS THE REMEMBRANCE OF WWI

An important idea that arises in the story is how Europe honors the memory of World War 1. The climatic action in the closing stages of Book 2, for instance, takes place in the Imperial War

Museum in London, and it speaks to the fact that European nations have countless memorials, museums, and commemorative battlefields dedicated to this specific conflict.

HOW ECONOMIC CHANGE DRIVES POLITICAL CHANGE

As *The Jekyll Island Chronicles* makes clear, the economic hardships and fallout in the wake of the First World War created the conditions for what followed. For example, one of the many newspaper clippings in the trilogy features the plummeting of the German Mark because of the war reparations written into the Treaty of Versailles. On the same page is a story about Adolf Hitler, whose rise to power in Germany under the banner of National Socialism represented a political change that was driven, in part, by economic change.

THE RISE OF VIOLENT/HATE GROUPS IN THE 20th CENTURY

The Zeno Cabal is in some ways a manifestation of how the turbulence of the early twentieth century paved the way for the rise of violence and hate. Economic instability, war, propaganda and xenophobia led to the development of hate groups who wanted to transform society into an image they could understand. In a period of uncertainty, people were sometimes willing to sacrifice what was right for what they saw to be in their own self-interest.

THE EXPERIENCE OF THE BLACK SOLDIER IN AMERICA

Book 3 introduces us to the Harlem Hellfighters, the 15th New York National Guard Regiment who made a name for themselves during the two world wars. The ranks of the regiment consisted primarily of African American soldiers, and their deployment during WW1 showed their exceptional determination and ability to endure the horrors of trench warfare. What these soldiers didn't realize, however, is that such profound service to their country did not translate into improved conditions for African Americans in the wake of their service. Many of these soldiers arrived home to find that racism, hatred, and intolerance were as much a part of their lives as they were before entering military service.

THE IMPORTANCE OF FRIENDSHIP AND SACRIFICE

If there is a theme that the series celebrates, it is the importance of friendship and the willingness of friends to sacrifice their own interests for others. The success of the heroes is predicated on this since it is only by making these sacrifices that they can triumph over Zeno. In Book 3, Steinmetz and Colfield give their lives for something greater than their own interests. As the authors note, the heroes "value each other more than themselves and sacrifice their freedom and safety for others. At its core, this is a story about cooperation, teamwork (in spite of differences), and giving of ourselves for the greater good."

Activities for Teaching and Learning – Book 1

ACTIVITY 1 – Making Predictions

Objective: Show students how they make predictions about a work of literature

Students connect to a work of literature when they are given opportunities to engage in pre-reading activities. These activities are far-ranging and include everything from allowing them to connect the experiences in the text they will read to their own lived experiences to making predictions about a story on the basis of particular fragments of evidence.

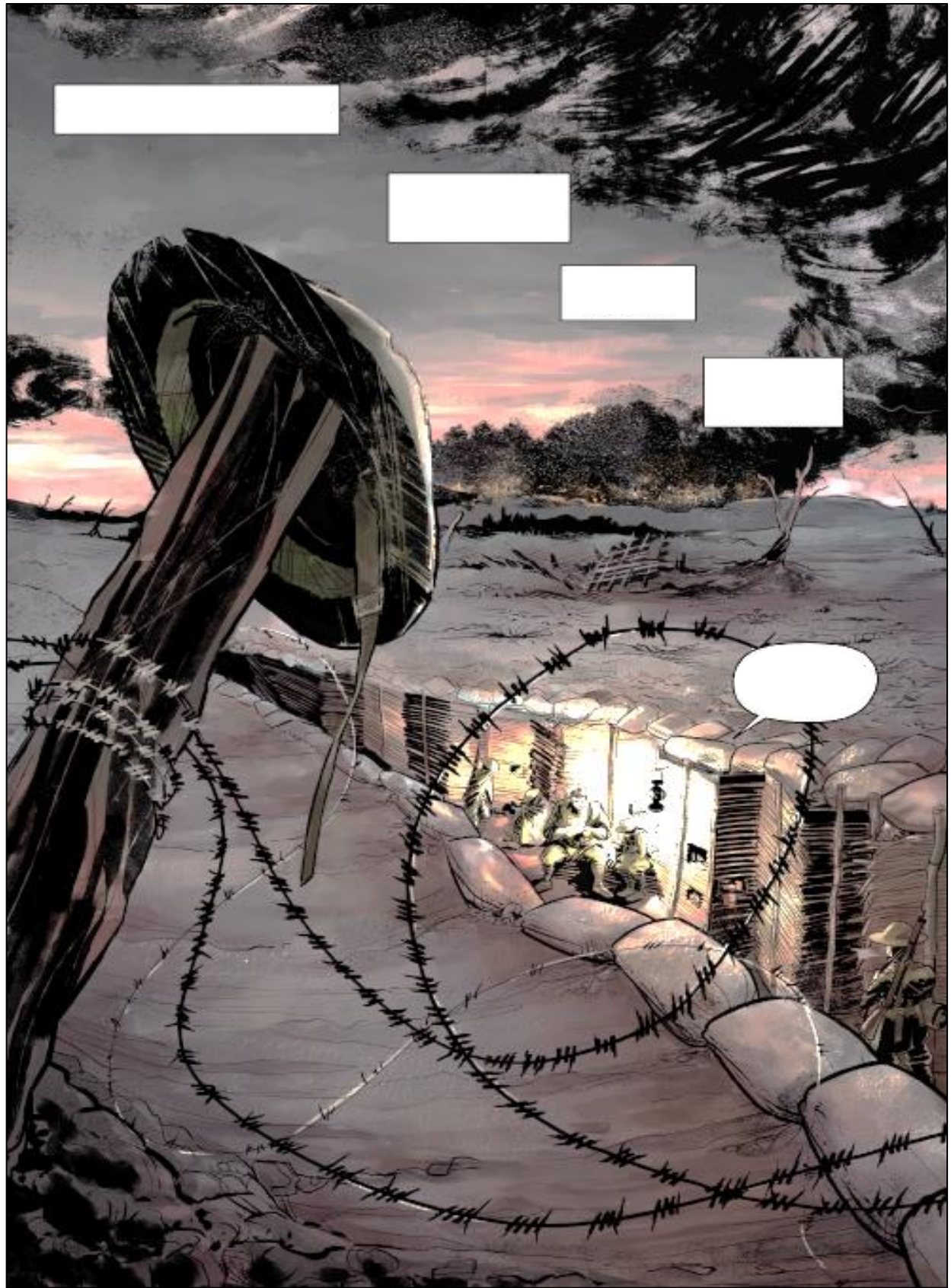
HOW IT WORKS

In this activity, students can be given a blackline master of the opening spread of *The Jekyll Island Chronicles*. However, the narrative caption boxes and the dialogue balloon have been emptied of text. The students begin on their own by looking closely at the illustration. They have five minutes to jot down any notes about what they see, and about anything that might help them to identify the “who, what, where, when, why, and how” of the scene before them. They should be encouraged to begin with basic questions, and then increase their level of complexity:

- Why time of day is it? Where does the scene appear to be taking place? What clues are there in the foreground or background?
- Does the illustration suggest the past, the present, or the future? Why?
- Can we understand what might be happening given the appearance or apparent actions of the characters?

Once the 5 minutes are up, students share their findings with a partner. The partnerships are responsible for thinking about what might be happening in the scene and how the three caption boxes and the speech balloon might read. The partners don’t have to come up with a word by word transcript at this point, just an idea. This should take no more than 5-10 minutes.

Partners now join with another partnership and share their ideas. They then co-construct the text for the caption boxes and the speech bubble. This should take 5-10 minutes and, once done, each group of four students shares its comic with the class. One student reads the comic, another explains the choices they made, a third talks about other ideas they had, and the fourth answers any questions from the other groups. The purpose of this activity is to get students to see how they are able to look closely at details and size up a situation, how they can interpret the situation and construct dialogue, and how they can read, articulate, think about, and answer questions about their work. The teacher should encourage students to go beyond the literal and use the narrative boxes not merely to describe the scene before them, but to provide a sensory experience to the readers that goes beyond the visual.



ACTIVITY 2 – On Repeat: Understanding Figures of Repetition in a Comic

Objective: Teach students to identify figures of repetition in a work of literature.

Not all plays, novels, poems, or graphic novels are created equal, and some are more effective than others at teaching young people about the beauty and power of language. *The Jekyll Island Chronicles* derives much of the power of its storytelling from how it's written, specifically in the way its characters employ a wide array of literary figures in their speech.

Comics and graphic novels are a much underestimated resource when it comes to teaching literary analysis and share something in common with poetry that often goes overlooked. Both poetry and comics tend to use only the language necessary to convey their ideas, which means that careful word choice in both cases must be undertaken to maximize meaning and impact.

HOW IT WORKS

This activity begins with the teacher having students in pairs look at the second page of the graphic novel. When they've done this, the pair identifies any repetition that they find in the panels they're examining. This repetition can be in the dialogue that's exchanged or in the visual composition of the panels. Here are some of the things that the students might identify:

Language

- The phrase, "We hold these truths to be..."
- The word "evident" and the expression "self-evident"
- The repetition, "Good. Good"
- The characters each ending their final speech bubble of the page with "good citizen"

Illustration

- The characters' breath, which shows how cold it is
- The steam coming from the cup, which does the same
- The two characters, who each appear four times
- The document, which seems to be a citizenship test

Once the pairs of students discuss their findings, these are shared with the class. This leads to a discussion of what happens in a work of literature when words or expressions are repeated and what the effect of this is on the reader. In literary analysis, figures of repetition describe letters, sounds, words, or phrases that are repeated, usually in order to achieve a particular effect. In general, figures of repetition are used in order to *emphasize*.

On page two of the graphic novel, there are three important figures of repetition that appear in the exchange between the two characters.

Anaphora

Anaphora occurs when words or phrases are repeated at the beginning of successive lines, clauses or sentences. This form of repetition is useful when emphasizing a point or repeating it in either a similar or different way. In the example from page two, the character of Peter Karovik is trying to memorize a line from the Declaration of Independence. The fact that he is repeating it demonstrates how much he wants to be a good American citizen.



Epistrophe

This exchange also features an example of *epistrophe*. This is similar to anaphora except the repetition of the word or phrase happens at the end of a line, clause, or sentence. This can be a very powerful figure of repetition, because the reader is always left with the repeated word or phrase as the last thing that he or she sees (or hears, in the case of a spoken text). In the example from page two, the soldier uses epistrophe when he says "Evident. Self-Evident" and then Karovik repeats, "We hold these truths to be self-ev-i-dent." The device appears in the two bottom panels as well, when Karovik says, "These things I must learn to be good citizen," and the soldier replies, "You're in a trench on Christmas Day. Trust me, you are "good citizen." The soldier mimics Karovik's accent by omitting the definite article, "a," but the reader understands from the epistrophe the soldier's recognition of just how committed Karovik is to being a good American citizen.



Epizeuxis

Epizeuxis seems like a ridiculous word to say (*Eh – pih – zook – sis*) but it's a very simple and very powerful figure of repetition. It occurs when the same word or phrase is repeated one after the other, and we can see the soldier doing this when he replies to Karovik's efforts at studying with "Good. Good." Epizeuxis is often used in one of two situations: when a character is trying to emphasize a point very strongly, or, as in this case, when he or she is trying to change the course of a conversation, or deflect another character's attention. In this scene, it's clear that although the soldier is impressed by Karovik's efforts, he wants to go to sleep.



What do all of these figures of repetition help us to understand? They show us how dedicated Karovik is when it comes to achieving a goal. We'll see that this is an important thing to understand about him as the story moves forward.

ACTIVITY 3 – Turning a Graphic Novel into Prose Fiction

Objective: Teach students about the differences between a novelist creating with words and a graphic novelist creating with words and pictures.

You will no doubt have students who enjoy the challenge of bringing together text and illustration to create their own comics. However, what about doing the opposite? What about taking a visual narrative and challenging students to turn it into prose fiction? The activity can actually teach students a great deal about the fundamental similarities and differences between different literary forms.



HOW IT WORKS

Students examine the almost wordless panel sequence that stretches between pages 39 and 43 in the graphic novel. The sequence starts with a couple of caption boxes setting the scene and ends with a tremendous explosion. The challenge for students is to turn the five-page sequence into prose fiction by working together in groups of five.

The activity begins with each student reading the five pages on their own. They are given five minutes to absorb the contents of the sequence and then ten minutes to take notes. When this is complete, students are divided into groups of five. Their task is to meet as a group, discuss the notes they have compiled, choose a page on which each of them will focus, and then discuss how they might turn the sequence into prose. Students should each be prepared to write 150-200 words so that they write 750-1000 words in total.

Important considerations that they'll have to make in their groups are...

- Who will focus on what page?
- What is the general story arc for their prose fiction adaptation?
- How can they ensure consistency across each of their sections so that the whole thing reads appropriately?
- How will they ensure that one section of prose transitions to the next?
- How will they edit their manuscript once they've generated the text?

A great way for them to start the activity is to summarize what is happening in the five-page sequence in five sentences, one for each page. Once the students have the sentence that summarizes their page, they will be in a much better position to write.

The writing itself should take students the rest of the period. Then, they'll need time the following period to put their texts together and edit their manuscript. This should allow for the presentation of their stories during the class that follows.

A nice idea in terms of presenting the final product is to have students each read the section that they wrote, with the aim to make the manuscript appear as a seamless whole and not just a patchwork of different texts. A cool idea to add is to give students a unique scenario for each of their story adaptations which is different from what's happening in the graphic novel so that each story reads differently from the others, and students who go last don't think their story has already been said a number of times.

Alternatively, the presentations could focus on students presenting their idea, the process they went through, their top three excerpts, and what they learned about the challenges of writing prose fiction. Indeed, an important part of the teacher's thinking about and reflecting on this assignment should be geared towards addressing the following questions:

- Can students learn from this sequence in *The Jekyll Island Chronicles* to appreciate how much a prose fiction writer needs to visualize, imagine, describe, and make clear to a reader who is trying to understand their work?
- Were there things that the students did with language that attempted to capture what they saw in the illustrations in each panel?
- Ultimately, can a graphic novel teach them how to be a better prose writer, and to be more appreciative of both literary forms?

ACTIVITY 4 – Writing and Drawing Comics

Objective: Students learn the process of how a comic is put together by doing it.

Ultimately, when studying a visual narrative like *The Jekyll Island Chronicles*, students need to be given the opportunity to have a hand in creating comics. This activity allows them to do this while thinking specifically about those parts of the story we don't get to see.

HOW IT WORKS

This activity works best once the students have finished Book 1. In it, they work through the various stages of the process required to produce a comic. Their goal is to imagine how Volume 2 of *The Jekyll Island Chronicles* might begin by coming up with their own title, designing the cover, and writing and drawing the opening page. There are several stages to the assignment, making it ideal as a culminating activity. Students are expected to do the following:

1. *Examine the original cover of Volume 1 (shown here) in order to get a sense of its design.* This will be important in terms of the consistency of their own imagined cover for volume 2.
2. *Come up with a title for the second volume of *The Jekyll Island Chronicles*.* This will be based on their reading of Volume 1 and their own ideas about the direction the story might take.
3. *Produce a sketchnote of their design for the cover of Volume 2.* On an 8 ½ x 11" piece of paper, the students create thumbnail sketches complete with notes and instructions for how they might put together the cover.
4. *Share their sketchnotes with a partner.* This allows them to get feedback on their prototype.
5. *Create their covers.* Students use drawing programs, design software, or pencil, pen, and ink to put things together.



6. *Write out the instructions and the script of the opening page of Volume 2.* Students then share their scripts with their assignment partner in order to give them an opportunity to explain their concept and to get any necessary feedback.
7. *Create their opening spread.* Students use their instructions in order to put together the one or more panels that make up their opening page of Volume 2.
8. *Participate in a "Gallery Walk."* Students post their creations around the classroom and then "tour" them, asking questions of the creators as they make their way around the room.
9. *Discuss the assignment and the Gallery Walk.* Students now engage in a full-class discussion about the assignment, what they learned, what they might try next time or do differently, and what they noticed on their Gallery Walk.
10. *Write a final reflection.* In addition to submitting their assignment, students write a reflection on their personal responses to the issues raised in the class discussion. The reflection is 250-300 words and explains...
 - What they learned throughout the course of the assignment
 - What they felt the strengths of their assignment were, and why
 - What they felt they could improve on should they be asked to do something similar in the future with another graphic novel
 - What they learned on the Gallery Walk and how it inspired them to try something different in the future

Ultimately, this is a rich assessment that could serve as part of a summative assignment for the unit. It can be modified depending on the grade or ability level of the students, either in terms of the activities they do or what is specifically expected of them.

VARIATIONS ON A THEME

Your students might well want to tackle something other than the cover art and opening splash page of *The Jekyll Island Chronicles, Volume 2*. In fact, given all of the wordless panel sequences filled with cloak-and-dagger action, students might be interested in crafting a visual narrative sequence that would fit between two pages in the graphic novel, or perhaps create the pages that they see as preceding the opening of the story or directly following the ending. As well, a popular activity in the comics world is creating variant covers, where artists draw their own version of a cover that might then be used by the publishing company for a special print run of the graphic novel.

The important thing with this assignment is to be open to the student's interests and to give them a degree of agency in completing the assignment. The results will in all likelihood reflect the extent to which this is made possible.

ACTIVITY 5 – Fact or Fiction

Objective: Students learn how to determine which elements of a work of fiction set in an historical or reimagined historical context are fact, and which are fiction.

Students live in a digital age in which they are faced with a constant battery of new information. Sifting and sorting through this information is an incredibly challenging task, especially when they want to determine what is fact and what is fiction. This activity shows students that they can leverage the technology at their disposal to become a more informed reader of text.



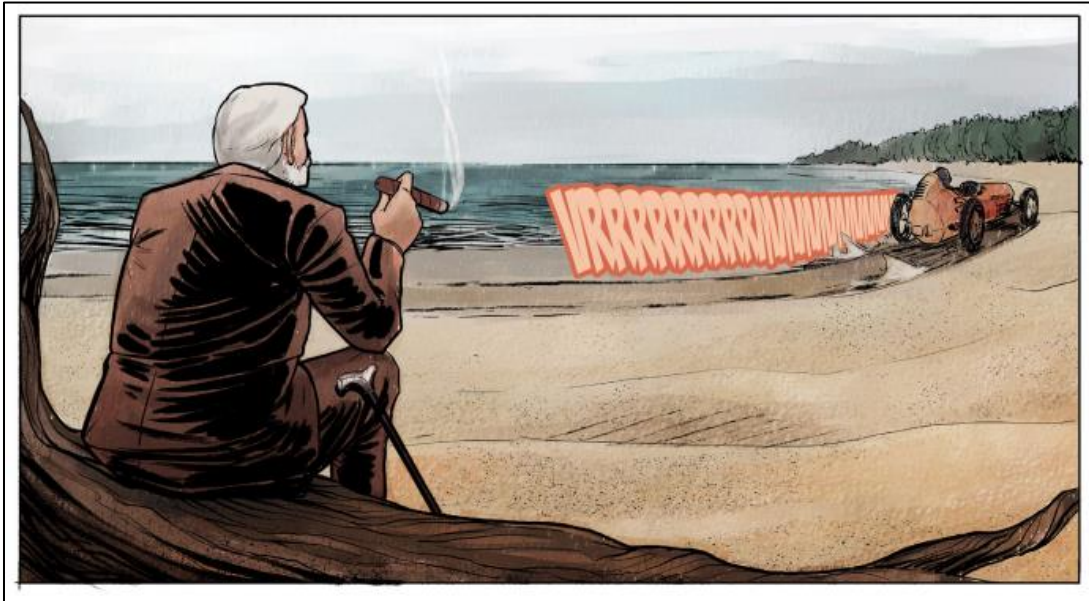
HOW IT WORKS

There are different approaches a teacher can take with this exercise. One method is to give partnerships or small groups of students a specific character, place, or scene in the graphic novel to research, and then have them determine whether or not the manner in which this character, place, or scene is represented is historically accurate.

An example might be Andrew Carnegie's death as it's shown at the end of Volume 1 of *The Jekyll Island Chronicles*. The instructor determines how much historical information he or she wants the students to research by having them address one or more of the following questions:

- 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?

- 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?
- 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?
- 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?



The questions are structured in an order that requires an increasing amount of research. Once students tackle them, however, and establish in their own minds the differences between fact and fiction in the graphic novel, a final question can emerge that requires students to reflect on, discuss, and respond to in writing:

*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?*

This question is ideal for a paragraph or multi-paragraph length response and can give students practice in personal response writing, structuring and supporting an argument, and incorporating ideas from primary and secondary sources. The research demanded by the initial questions, though certainly not taxing, puts the idea of *investigation* into the minds of the students and leads to a better final written product. Of course, the circumstances of Carnegie's death are just one possible avenue with which to investigate fact and fiction in the graphic novel. Here are some others:

- The geography of Jekyll Island during the time in which the story is set and its depiction in the graphic novel.
- The relationship between Steinmetz and Tesla as scientific contemporaries and the depiction of their relationship in the story.
- Luigi Galleani's activities as an anarchist in the interwar period and his actions in Volume 1 of *The Jekyll Island Chronicles*.

The authors have also put together a pair of helpful lists that outline what is fact and what is fiction in the graphic novel.

FACT

- The Wingfoot Express really *was* an airship that exploded above the Federal Reserve Bank in Chicago in 1919 and really *did* rain down through the skylight of the building.
- There is a secret underground subway station called City Hall station just below the Woolworth Building.
- Carnegie was not a member of the Jekyll Island Club but did visit there from his home on a neighboring island.
- Woodrow Wilson's favorite dessert was Georgia Kiss Pudding.
- Adolph Hitler did make speeches at the Hofbrau Haus in Munich Germany.
- The mail bombs were really return-addressed to Gimbell's Department Store.
- Mayor of Seattle, Ole Hanson, received a mail bomb and it failed to explode when the package was turned upside down.
- President Wilson did suffer a stroke while making a national tour to promote the League of Nations.
- Fun, fast go-karts (called Red Bugs) were used by members and families of the Jekyll Island Club.
- Many Americans did fly for the RAF before the US joined the war.

FICTION

- There is no record of Wilson, Ford, or Steinmetz ever visiting Jekyll Island.
- There was no Gibraltar Tunnel built, although one was contemplated.
- The Eiffel Tower was never blown up.
- While Zeno was a real, ancient Greek who advocated anarchy, there was no real cabal named Zeno.
- Henry Ford did not have a car named Eden.

There are also a few hidden things to look for in the first book, like the picture photo on the reporter's desk (page 68). The reporter, not named, is Lowell Thomas. We know that because the photo is of him and T.E. Lawrence (Lawrence of Arabia) who was a friend of Thomas'.

ACTIVITY 6 – Tableaux Vivants

Objective: Students work collaboratively to put together a series of tableaux inspired by The Jekyll Island Chronicles.



A great way to get students engaged with a graphic novel is to have them act out individual scenes. What's even better is to have them do this in *tableau*, the dramatic technique where students freeze in place as a group in order to represent something. The activity does a great job of allowing students to replicate and even interpret the panels of a graphic novel.

HOW IT WORKS

This activity works best once students have read the story. The teacher divides students up into groups of four or five, and hands each group an envelope with a photocopied page from the story. Ideally, the page should have four to six panels so that the students can perform a sequence of tableaux, freezing in place as a group to represent the characters in each panel.

In the first part of the activity, the teacher has the groups create one tableau for each panel on the page they are given. They must memorize the positions of the characters in the various panels and then replicate these positions by freezing in place for ten seconds. Once they do a tableau of the first panel they unfreeze, but then have only ten seconds in order to form the second tableau. This continues until each of the panels on their page has been presented. The rest of the class watches the performance, then discusses it in their own group, and then makes an educated guess about what panel sequence the group was assigned. The other groups then take turns performing their tableaux.

In the second part of the activity, students are kept in their initial groups and once again are handed a photocopied page from the graphic novel in an envelope. This time, however, the instructions are slightly different. Although they have to study each of the panels on their page and once again create a series of tableaux, this time they must do so according to the following conditions:

Two of the tableaux must have characters frozen in the same manner that they appear on the page.

- One or two of the tableaux must have the characters frozen in place but be presented from a different perspective than what is seen in the story (e.g. they might be facing sideways, or backwards, or at an angle to the audience).
- One or two of the tableaux must be the complete invention of the group, but represent something that *could have existed* in the panel sequence in the book but which the authors and artists didn't choose to represent.

It will be very important for students to sketch out their tableau sequence, practice diligently, and have everything committed to memory before performing for the class. Once again, the class guesses the part of the story being represented, tries to identify the special panels, and explains their reasoning in the process. When all groups have performed, the teacher has everyone engage in an individual reflection writing activity in which they address the following questions:

- 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?

EXTENSION DISCUSSION

An important term from comics is *encapsulation*. This can be defined as the specific illustrations that a comics creator chooses to show readers as opposed to others. The panels encapsulate brief moments in time – we assume they last as long as the dialogue shows us or the narration tells us they do – and we piece them together by moving from one to the next. As mentioned before, the blank space of the gutter represents everything in between, so with a group of students who really enjoy the tableau activity, there's an interesting extension discussion to be had in looking at one of the tableau sequences and examining with the class the choices the creators have made, what they have left out, and how they have paced the sequence of events. This can lead to a really engaging discussion with the right class.

ACTIVITY 7 – Letter to the Authors

Objective: Students learn how to connect with authors in order to ask questions, express appreciation, or share insights.

Ultimately, once students have finished reading the graphic novel, they should be encouraged to reach out to the creators with any questions or insights they might have about *The Jekyll Island Chronicles*. Students often see a text – regardless of whether or not it's a graphic novel – as the product of a writer or creator to whom they have no real access. However, those who write and create are often only too willing to read and respond to mail from inquiring students, and this activity encourages them to do just that.



HOW IT WORKS

Students write a one-page letter of approximately 300 words to one of the authors or creators of *The Jekyll Island Chronicles*. In their letter they must have the following:

- Proper formatting, including
 - their address and the date
 - the name and address of the person to whom they are writing (shown here!) →
 - an opening salutation,
 - the letter itself,
 - a closing salutation,
 - their name, with space left for their signature.
- Three questions that they have for the author/creator that are related to the text
- Two sentences that express appreciation for the work the author/creator has done
- An insight into the graphic novel (i.e. something they discovered or something that really resonated with them)

Jekyll Island Chronicles
c/o Steve Nedvidek
5150 Thousand Oaks Cove NW, Kennesaw, GA 30152
hello@jekyllislandchronicles.com

It is up to the teacher's discretion, of course, to decide whether or not the activity takes place after the initial reading of the text or at the end of the unit. One reason for the latter is that it allows the students to write more thoughtful letters that are a product of their extensive study of the graphic novel. Depending on the curriculum, teachers may opt to have this activity serve as either a formative or summative assessment.

Activities for Teaching and Learning – Book 2

ACTIVITY 1 – The Interview

Objective: Have students engage with the differences between historical figures and their representation in the graphic novel.

Students connect to a work of literature and the characters it presents when they are given an opportunity to explore the connections between an historical figure and the representation of that character in a story. There are several ways for kids to develop their appreciation of the similarities and differences they see, but an excellent activity that does this while fostering their growth as writers is “The Interview.”

HOW IT WORKS

In this activity, students work in pairs to choose one of the historical characters in Book 2 and research that individual using a combination of print and electronic sources. Then, the students carefully enumerate the similarities and differences between the historical figure and his or her representation in *The Jekyll Island Chronicles*. Here are some of the questions students will want to keep in mind:

- What does the character do in the story? What actions do they undertake? Are these similar to or different from the actions they took as a real-life historical figure?
- 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? Are these qualities similar to those shared by their real-life counterpart?
- 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?

Once the students have gathered their research and used it to answer these questions, they begin to organize, outline, and write the script for an interview. One student takes on the role of the historical figure, and the other takes on the role of the character in the book. Together, they put together a conversation or interview in which both characters take turns asking and answering one another's questions.

The interview should explore the similarities and differences that the students research, but also seem like a genuine conversation between two people – just that, in this case, the people are different versions of the same person!

Here is an example of how a pair of students might construct such an interview.

WOODROW WILSON IN CONVERSATION

Wilson (in real life) in conversation with Wilson (from The Jekyll Island Chronicles)

WILSON (JIC)

So, did you get a chance to read the book?

WILSON (IRL)

What book?

WILSON (JIC)

The Jekyll Island Chronicles... you know, the graphic novel?

WILSON (IRL)

Oh, yes... I did. (Pause) Do I always come across like that?

WILSON (JIC)

Like what? Like someone who means business and won't stand for terror and chaos on their watch!?



WILSON (IRL)

Well, no, I did undertake the deportations, but I seem to come across as a bit of a meanie.

WILSON (JIC)

What did you call me?

WILSON (IRL)

I mean, I don't imagine most people will understand the kind of political pressure I was under at the time—

WILSON (JIC)

ARE YOU TRYING TO APOLOGIZE?

WILSON (IRL)

Watch who you are speaking to, sir. I am the President of the United States!



WILSON (JIC)

Listen, you were just dealing with a collection of bomb-happy terrorists. I have the entire Zeno Cabal to worry about. Do you have any idea of the kind of reach that organization has?

WILSON (IRL)

Listening to you reminds me of how stressful it is to be President...

ACTIVITY 2 – Words in Context: Understanding the Literary Nature of Graphic Novels

Objective: Teach students to identify figures of speech in a work of literature.

As mentioned in Activity 2 for Book 1, some works of literature are particularly well-suited to teach young people about the beauty and power of language. Book 2 also presents its readers with an impressive array of various figures of speech that help readers to make meaning.

Because of their visual nature, comics and graphic novels are well suited to help students understand how figures of speech and other literary devices shape our understanding. As well, the economy of language found in visual narratives means that we actually encounter these features of language much more frequently than in other forms, like the novel.

HOW IT WORKS

This activity begins with the teacher having students in pairs look at pages 19-22 in the graphic novel. This is the meeting of the Zeno Cabal in Athens. When they've done this, the pair identifies any figures of speech that they find in the panels they're examining. Here are some of the things that the students might identify:

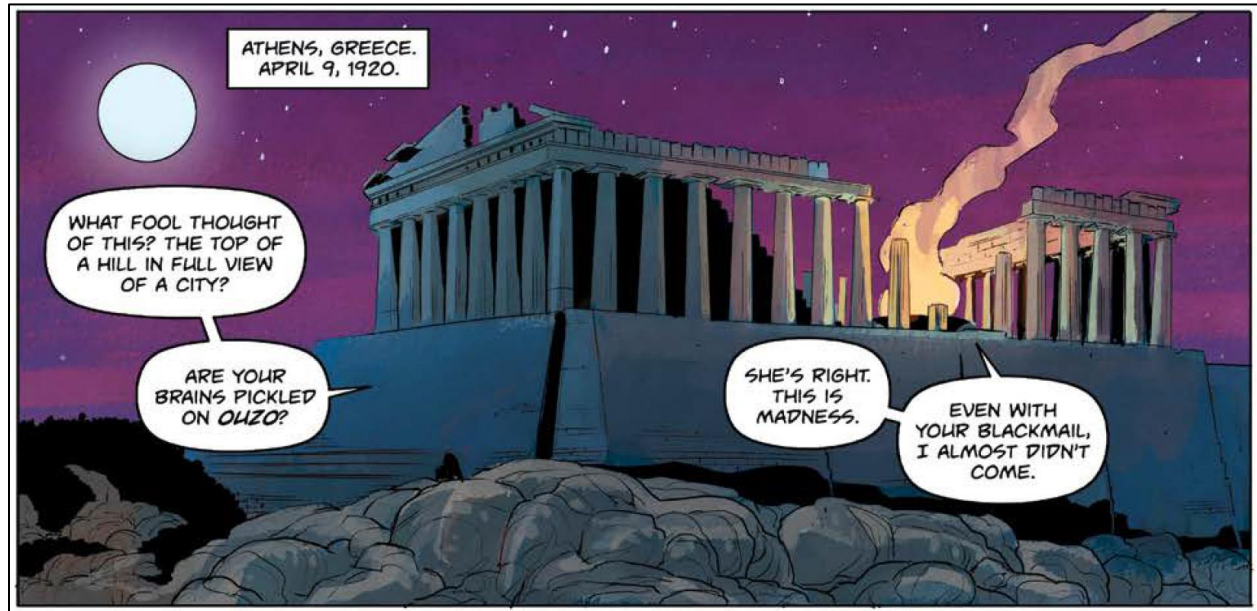
- "Are your brains pickled on Ouzo?" (multisensory imagery, sarcasm)
- "This meeting is as secure as any castle." (simile)
- "The Americans have wrapped a gift for us. I mean to accept it." (conceit)
- "So are we to wait at the airports and docks and airfields in every nation with flowers and chocolates in hand?" (polysyndeton, rhetorical question, sarcasm)
- "We will bring them here, scatter them as needed, and use them as desired." (Rule of 3)
- "But what of Carnegie's Clowns?" (metonymy)
- "Versailles is a house of cards." (cliché, metaphor)
- "Let Galleani strike from his perch." (zoomorphism)
- "Separately, but together." (antithesis, oxymoron)

Once the pairs of students have identified lines and turns of phrase that they believe contain figures of speech, they take turns sharing them with the class. This leads to a discussion of how different figures of speech contribute to our understanding not only of language, but of those who speak it. Here are some of the things that can be said about the sentences identified above

"Are your brains pickled on Ouzo?"

Not only does this line feature *sarcasm* – the character wondering why they have chosen the top of a hill in full view of the city of Athens to have a secret meeting of the Zeno cabal – but it's an excellent example of *multisensory imagery*. Students are usually adept at identifying where imagery exists, but don't always express this imagery according to its various

categories. Here, the visual imagery of the “brains” being referred to has a tactile component to it, being “pickled” by the Ouzo. As well, the alcohol itself evokes both olfactory (smell) and gustatory (taste) imagery, making the entire sentence rather descriptive, and the sarcasm that much more effective. Of course, when the character makes the comment, “brains” is really a substitute for “mind” suggesting that the brains being pickled is a kind of metaphor, and the brains themselves a kind of synecdoche.



“The meeting is as secure as any castle.”

This is a classic simile, a comparison using “like,” “as,” or “than.” It’s an effective expression in part because we imagine a group like Zeno meeting in something like a nefarious castle. Here, though, their meeting place in full view of the city perhaps shows the daring and intrepid nature of their leader.

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

This pair of sentences, taken together, is a clear example of a metaphor. The xenophobia of the Wilson administration is going to allow Zeno to carry out an act of terrorism that will see the deportation of men potentially loyal to Zeno’s cause. In effect, the government has wrapped a gift for the cabal. However, in the next panel it is once again emphasized that “The Americans’ gift is a ready-made army.” This takes the metaphor and raises it to the level of a conceit, a literary device that is a form of extended metaphor. It is by no means an elaborate conceit, but it shows that the writers have taken a metaphor and extended it beyond its use in a single phrase or sentence.



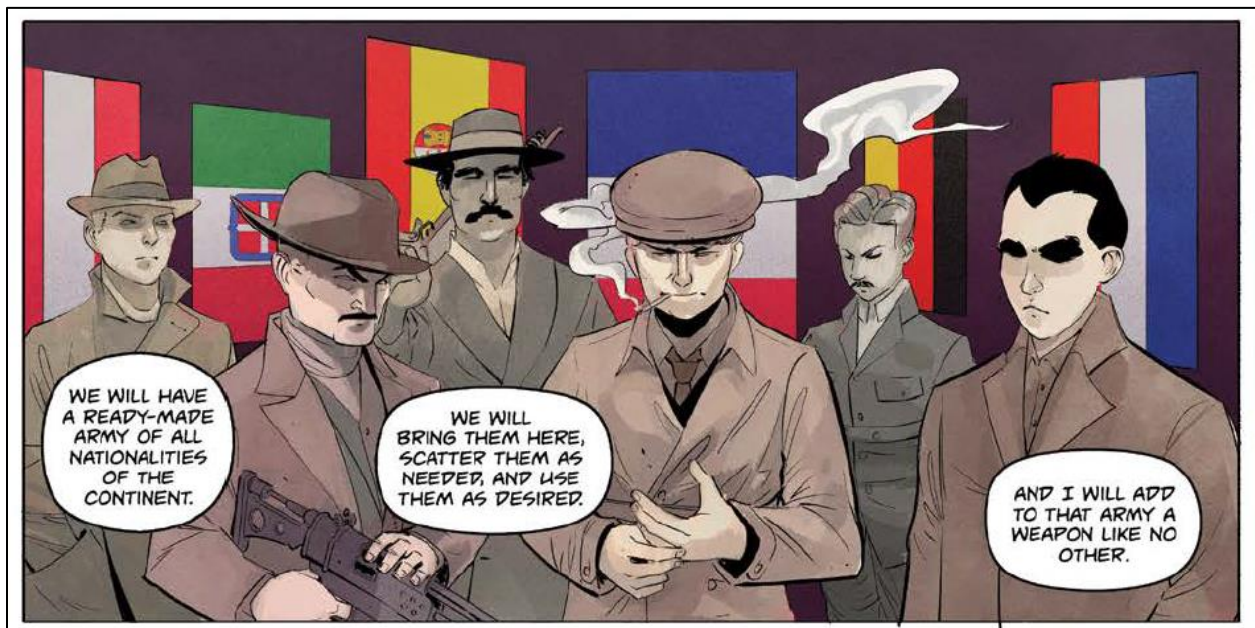
"So are we to wait at the airports and docks and airfields in every nation with flowers and chocolates in hand?"

This is a wonderful sentence to explore with students, because of the rich use of literary language. First and foremost is its use of a very underrated literary device: polysyndeton. This occurs when words, phrases, or clauses, are joined by a succession of the words "and" or "or," instead of the list being separated by commas. In this phrase, saying "airports and docks and airfields" reinforces the ridiculousness of the Zeno cabal travelling all over Europe to recruit those kicked out of the United States. The impossibility of doing this is emphasized by using "and" between each item, which makes the task seem much too difficult. As well, this interrogative sentence is a rhetorical question that uses sarcasm. Of course a group of evil geniuses wouldn't be hanging out at airports and docks and airfields with flowers and chocolates in hand. (Note as well that the "flowers and chocolates" provide visual, olfactory, and gustatory imagery.)



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

This is a fine example of the authors’ use of the Rule of Three. This shouldn’t be confused with the Rule of Thirds that derives from photography and visual art. The Rule of Three argues that things presented in threes have an aesthetic effect that differs from when these things are presented in an amount other than three. In the example, for instance, there are three things that the cabal plans to do with the people they acquire: “bring them here, scatter them as needed, and use them as desired.” The idea is that when we present two things to a reader, he or she is likely to compare them. When we present four or more things, the reader sees them as a list. The Rule of Three suggests that things presented in threes have an aesthetic effect that avoids comparison but doesn’t lose the reader in a list of items. (Note that the rule of three also applies to one of the sentences we looked at earlier: “the airports and docks and airfields.”)



“But what of Carnegie’s clowns?”

This nasty comment is an example of *metonymy*. Most students would identify “clowns” as a metaphor, since Gabriella Antolini appears to be comparing Peter, Helen, and the rest of the heroes that Carnegie assembled in Book 1 of the series to clowns. However, metonymy occurs when one word with a connection to another replaces it. In this case, Antolini sees Carnegie’s heroes as “clowns” and so uses this term even though they aren’t clowns. This differs from *synecdoche*, in which the replacement word is a part of (or the whole of) the word it replaces. If Antolini had said, “But what of Carnegie’s hired hands?” this would be synecdoche. The word “hands” represents a part of the heroes (who have hands) and so because a part is being used to represent the whole, the literary device is synecdoche. However, “clowns” are not a part of (or the whole of) Carnegie’s heroes, so it’s an example of metonymy.



"Versailles is a House of Cards"

This is a clichéd expression – an overused phrase that describes something that is ready to fall. Of course, it is a metaphor, as well, since Versailles, the city, is being compared to an unstable structure that can fall at any moment. It's the perfect line for a villain because it brings together the triteness of a cliché with a simple metaphor that clearly shows the evil designs he has in mind.



“Let Galleani strike from his perch”

Most students have a handle on *personification* (or *anthropomorphism*) in which inanimate objects are imbued with human characteristics. However, this line is an example of *zoomorphism*, a figure of speech in which a person is given the qualities of an animal. In this instance, Galleani is being compared to a bird that has the ability to “strike from his perch” without being detected. (Note: *chremamorphism* is another literary figure in which a person is given the qualities of an inanimate object).



“Separately, but together.”

This expression is a perfect example of two important literary devices: *oxymoron* and *antithesis*. The latter, antithesis, occurs when a line contains two opposite ideas, concepts, or expressions and “Separately, but together” does just that. However, it’s more specifically an example of an oxymoron, where two words or expressions that are completely opposed are literally put side by side. We understand that the members of Zeno’s cabal will each go about their individual (or “separate”) role but will do so with a common purpose (“together”). However, putting the two expressions one after the other reinforces the dangerous deceptiveness of their plans.

* * *

Students become better readers of all forms of literature when they develop the vocabulary needed to talk about that literature in a sophisticated way. Book 2 of *The Jekyll Island Chronicles* provides them with a wealth of literary figures to discuss, and this activity helps to get the conversation started.

ACTIVITY 3 – The Lost Scene

Objective: Give students an opportunity to extend their understanding of a graphic story by applying this understanding to the development of an additional panel sequence of their choosing.

In the Teacher's Guide for Book 1, students were encouraged to look at a specific panel sequence in the graphic novel, and to "translate" the sequence into prose fiction. The point of the activity was to have students recognize how prose writers who don't work with the visual narrative form must exclusively use language in order to allow the reader to have a visual experience of their story. In "The Lost Scene" activity, the idea is to encourage the student to leverage their understanding of Book 2 to add an additional comics page to the story.

HOW IT WORKS

Students choose one of two scenes that leave a villain having been outwitted. The first is the sequence that ends on page 36, in which our villain has been deceived by the man he has just killed. The second is the zeppelin scene involving Carnegie's heroes outwitting Gabriela Antolini, as Helen disembarks the airship and leaves Antolini to float to Seattle.



The activity begins with students familiarizing themselves with one of the two scenes. Then, they must prepare an outline of how they might extend the scene by one more page.

Important considerations that they'll have to make are...

- How many panels will I use for my one-page extension?
- What must I do to make sure that my panel sequence 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 extension of the story enrich it?

Blackline masters are a great way for students to undertake the preliminary work that leads to their comics page. An effective strategy is to have them write a single sentence for each panel they want to create for their page, so that a page of four additional panels would have them write out a four-sentence description of what happens. What students will often find is that each of the sentences ends up becoming a panel.

As well, additional blackline masters can be leveraged to have them create the description of each panel, as well as the dialogue, so that they engage in the process of writing the notes that they would normally hand over to an illustrator drawing their comic. In this case, however, the notes are for them. The following is an example of what a student might put together for a three panel extension of the first sequence:

PANEL 1

[Medium shot of the villain with his hand on his forehead, the page he has just been reading hanging limp in his hand. The background has darkened, as though in keeping with his mood.]

VILLAIN (thought bubble): "Rash and foolish..."

PANEL 2

[Close up of the villain's face. He has looked up, and his expression of self-condemnation has turned blank.]

VILLAIN: "No matter..."

PANEL 3

[Now the villain is shown heading back out into the night.]

VILLAIN: "...I will have those plans – one way or another!"

A great idea is to have students present their comic pages either to the class or in small groups, as it allows them to show how their sequence interprets what might have happened while being consistent within the broader context of the story.

ACTIVITY 4 – Fact or Fiction Revisited

Objective: Students once again learn how to determine which elements of a work of fiction set in an historical or reimagined historical context are fact, and which are fiction.

This activity is a reprise from the first Teacher's Guide, one that gets students to recognize how to engage with information presented to them and separate fact from fiction. Wading through this information is often challenging for adults, let alone students, and recognizing the difference between fact and fiction can help kids become more informed readers across a variety of print and online sources.



HOW IT WORKS

In the Teacher's Guide for Book 1, teachers were asked to consider different possible approaches to this activity. One approach is for students to work in partners or small groups to research a specific character, place, or scene in the graphic novel, and then determine whether or not the manner in which this character, place, or scene is represented is historically accurate.

An example from Book 2 might be Wall Street bombing depicted on pages 49-52. The instructor determines how much historical information he or she wants the students to research by having them address one or more of the following questions:

- 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 depicts 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 Book 2?
- 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?



As students move through these questions, which require differing levels of research, they begin to have the material for a much more extensive writing activity. In effect, they are now in a position to tackle the following essay question:

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?

This question is similar to the one about Carnegie's death that was suggested for the activity in the Book 1 Teacher's Guide, but here the student's paragraph or multi-paragraph length response gives him or her practice in examining how authors of a work of fiction incorporate historical events in order to tell their reimagined versions of history. As well, students get practice structuring and supporting an argument and incorporating ideas from primary and secondary sources.

When students are asked to engage in the kind of research demanded by the questions presented above, they are given to see how important investigation is in the process of thinking critically about both history and literature. This kind of detective work is particularly enjoyable for students as it allows them to explore, discover, and separate fact from fiction.

Other areas of research that might allow students to separate fact from fiction are as follows:

- The fates of characters in the graphic novel who were deported from the United States in the wake of the bombing and what happened to the actual people who were exiled.
- The situation developing in England that concerns Henry Ford so acutely, and what was actually happening in England in the early 1920s.
- Gabriella Antolini's activities in Book 2, and the activities of her real-life counterpart during this time.
- Tesla's invention of a superweapon in the story, and the kinds of inventions he was credited with throughout the course of his scientific career.



This is a rich, multi-phase activity that can allow students to develop some really excellent writing based on quality research.

Activities for Teaching and Learning – Book 3

ACTIVITY 1 – What Happened?

Objective: Have students construct a graphic story by getting them to imagine something that might have transpired between the end of Book 2 and the start of Book 3.

Students can really engage with a text when they are given meaningful opportunities to imagine something that might have happened to a character – something that they don't explicitly learn about in the text. One of the best examples of this in Book 3 involves the story of Gabriela Antolini. When we last see her near the end of Book 2, she has been tricked onto an airship that sweeps her away from Jekyll Island. However, the first time we meet her in Book 3 (as "Gabby"), she is getting into a car with President Harding. The question is, what happened to her in the time in between?

HOW IT WORKS

In this activity, students work alone to construct a two-page visual narrative that tells part of the story that must have taken place between Books 2 and 3. Students will need to keep the following questions in mind as they construct their story:

- What is happening to 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?
- 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 Book 2?
- 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?
- What is a good strategy in terms of laying out the graphic story to engage the reader but also be consistent with what we learn in both Books 2 and 3?

Once the students have answered these questions, they can begin the process of constructing their two-page story. A good strategy in this regard is for them to initially summarize what will happen in their story in exactly two sentences. Each of these sentences will then form one page of the story they write.

Two-sentence summary



Once students have their two-sentence summary, they must ask themselves how that sentence can be addressed in a single page. Sometimes expressing the sentence in visual narrative form might require a single panel, but there are times when it might need several. At this point, a useful strategy is for the students to quickly sketch out how they might want their two pages to look, using simple drawings to show on a very basic level what their panels might contain. Then, they can write out what they want to see in each panel. Here is an example of what that can look like:

PANEL 1

Establishing shot of an airship landing in Seattle.

- NARRATION BOX: May 4, 1921. Seattle, Washington.

PANEL 2

Long shot. The ship has now landed, and a lone figure is emerging.

- ANTOLINI: Thanks for the ride, boys.

PANEL 3

Interior. Medium long shot of the pilot and co-pilot laying on the floor of the Zeppelin. It appears they have been the victims of foul play – possibly by being poisoned. This is suggested by a couple of overturned glasses of wine on a table.

- ANTOLINI (from outside the frame): Apologies for the mess.



Important for this activity will be explaining to students that they don't have to account for all of the time that has expired in between the end of Book 2 and the start of Book 3. Perhaps during their research, students discover that Antolini was jailed for a time. They might want to start their scene, then, with Antolini behind bars, perhaps being held in county lockup while she's awaiting a hearing.

PANEL 1

Establishing exterior shot of a county lockup facility in Seattle.

- NARRATION BOX: May 4, 1921. Seattle, Washington.

PANEL 2

Interior long shot. We're looking down a long hallway of cells to a woman in a cell at the end of that hallway. In the foreground we see a guard looking over his shoulder at her.

- ANTOLINI: Jailor dear, can you bring me something to drink?
- JAILOR: Huh?

PANEL 3

Interior. Medium long shot of the jailor standing in front of the cell, with Antolini striking a seductive pose as she leans against the bars.

- ANTOLINI: I'm positively parched.
- JAILOR: We'll I'm sure I can just—

PANEL 4

Medium Close shot of Antolini reaching through the bars and smashing the guard's head against the cell. An onomatopoeic sound effect is the only text in this wordless panel.

PANEL 5

Extreme closeup of Antolini's hand reaching out and grabbing the jailor's keys from his belt as he falls backwards.

- ANTOLINI: Never mind...

PANEL 6

Medium long shot of Antolini emerging from the cell, keys in hand.

- ANTOLINI: I can get it myself.

An interesting follow-up to such an activity is to get students talking about how the choices they make in creating their "graphic interlude" might affect the reader's understanding of the character. Both examples provided above, for instance, add a measure of ruthlessness to Antolini that may or may not be fully apparent by reading the series. Of course, this ruthlessness could accord with Antolini as an historical figure, so students may want to examine her life more closely before putting together their assignment.

Assessment should focus on the student's understanding of the books, Antolini's character, and the graphic novel form. An extension to this activity might involve having the students write a reflection on their work.

ACTIVITY 2 – Weird Science

Objective: To explore the real-life science of certain aspects of Book 3.

With such a strong focus on science and technology across the various books of the trilogy, this activity has students explore the science of things that they encounter in Book 3.

HOW IT WORKS

The activity begins with the teacher having students in pairs look through Book 3 with the aim of identifying moments in the graphic novel that might lend themselves to scientific investigation. For example, the scene between Karovik and Queen Anne / the Monarch in the cemetery brings up the issue of the Spanish flu of 1918-19. Students might be interested in investigating how the flu was identified, spread, and treated.



Once the pair identifies three scenes that they might like to investigate for its “weird science,” they must choose one and produce a presentation that contains the following:

1. A Title Slide that introduces the topic and the presenters
2. An explanation of the scientific concept they are investigating
3. A visual excerpt from the scene where the scientific concept comes up
4. A sequence of slides that looks at
 - a. *how* the scientific concept is presented,
 - b. what the book says about it,

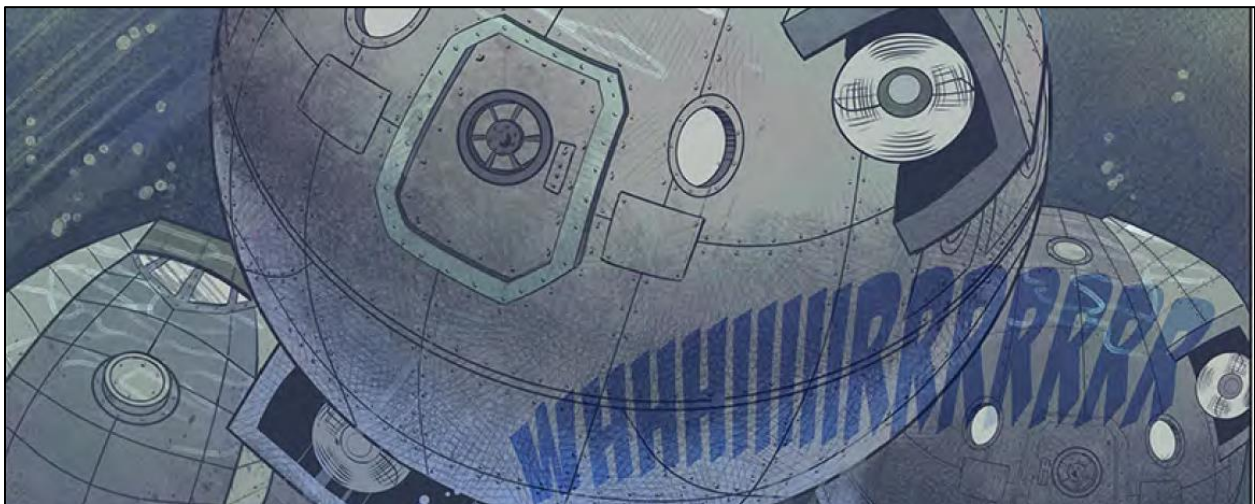
- c. whether what the book says or shows about the concept is accurate, and
- d. how the science involved actually works.
5. A bibliography or list of works cited, including *A Last Call*
6. A list of three questions as the springboard for a discussion.

In total, the students should have a presentation that is approximately ten slides in length and lasts 5-10 minutes.

Alternatively, the teacher can assign specific scenes in the book that involve scientific concepts or phenomena to ensure that the students make good choices about what to investigate. Here are some examples of scenes that might work well.

- The discussion of the Spanish flu (pages 5-7)
- The mechanics of a ship sinking after it explodes (page 11)
- The concept of a death ray (pages 18-20, 64-66)
- The use of an insulation suit (pages 24-28)
- The science of either biplane flight or biplane combat (pages 38-43)
- Post-traumatic stress disorder (pages 44-45)
- Bugging a telephone (pages 69-70)
- How a microphone works (pages 80-84)
- The science of the Gleno Dam disaster (page 85)
- Diesel-powered technology (page 98)
- The mechanics and design of the monowheel (page 124)
- The technology of submersibles (page 140-42)

This is potentially a very rich activity that could lead into a more formal, individual research paper. Assessment of the presentation includes the student's demonstrated knowledge of the scientific principle or topic, their analysis of it in the context of the book, their formal presentation skills, and their ability to organize the slides effectively.



ACTIVITY 3 – Collector Cards

Objective: Give students an opportunity to extend and deepen their understanding of a specific character by having them design a series of collectible cards.

Collectible cards in a variety of forms have long been an engaging hobby for enthusiasts, young and old alike. In recent decades, as well, the rise of games like *Magic, the Gathering* and *Yu-Gi-Oh!* have reintroduced card collecting to a whole new generation of young people. In this activity, students research, design, and create a collectible card based on one of the characters from *The Jekyll Island Chronicles*.

HOW IT WORKS

Students choose one of the characters in the graphic novel and use them to create a collectible card. My strong suggestion for this activity is to provide the students with the characters they may choose from, perhaps even opting to eliminate certain characters (e.g., Hitler).



A good way to begin this activity is to have students complete a graphic organizer that allows them to include a lot of information about their chosen character. In the case of either fictional or historical characters, this could include various facts about their appearance, clothing, height, weight, place of origin, nationality, etc. followed by information about who they are, what they do, and what they say.

What the teacher must decide is the following:

- How much material will the student be encouraged to draw upon from the first two books?
- Will the card take shape from a provided template or will students design that for themselves?
- How will the cards ultimately be displayed or used? Will they collectively be combined to create a kind of game system, for instance?

- What technology will the students be encouraged to use to design and create their cards?
- Will they use specific software programs, pen and paper, or collage?



Some suggestions for displaying or presenting the cards include a virtual tour in which students present their images on phones, tablets, or laptops, with half of the groups presenting while the other half tour around and listen. Alternatively, students could extend the activity further by incorporating the game element and designing card packs, a game board, a game box, or other items that might be involved in a game based on the cards.

As well, it might be a really nice idea for students to develop cards that feature places or objects in addition to (or rather than) characters. This might be an interesting way for students to engage with the various locales that they are presented with throughout all three books of the series.

There are many directions in which to take this activity and it can involve a variety of discrete skills. These include sketching, drawing, photoshopping, researching, writing, organizing presenting, playing, designing, and sharing.

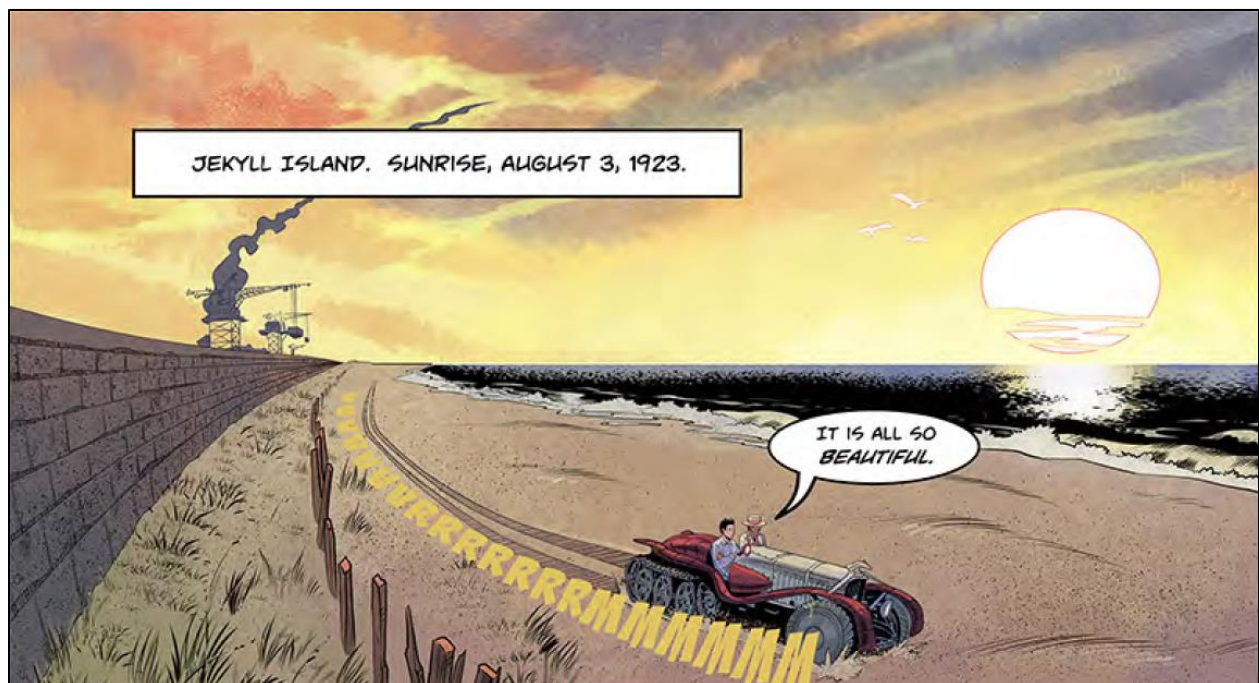


ACTIVITY 4 – Jekyll Island Cartography

Objective: Students are provided with a sense of place that allows them to appreciate more fully the principal location of the series: Jekyll Island, Georgia.

In this activity, students familiarize themselves with the various locations on Jekyll Island. After researching these locations by consulting historical documents and other online resources, they will produce an elaborate, labelled sketchnote of the island that is tailored to the events of the series.

Sketchnoting is a crucial but often underutilized activity that allows students to engage with writing tools in a way that is perhaps no longer second nature. Studies have shown that the relationship between the brain and the hand when the hand is writing is different from the relationship between the two when the hand is typing. This activity aims to nurture the former while also giving students the sense that they have a better understanding of the physical geography of the island.



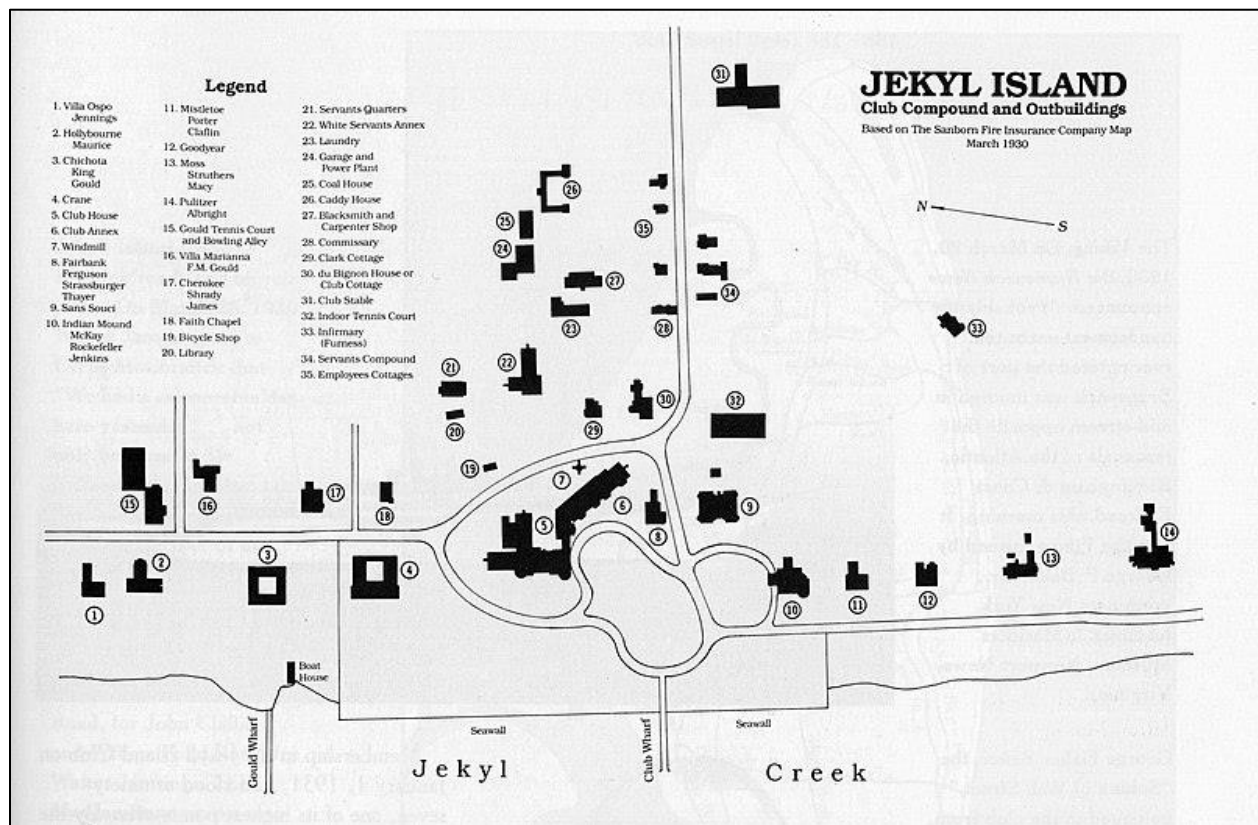
HOW IT WORKS

Using a combination of symbols, text, images, arrows, and other markings, students will develop a sketchnote map of the island by engaging in their very own version of cartography. Unlike a regular map of Jekyll Island, however, the students will develop one that provides details on how the places on their map are connected to the events of Book 3 and, indeed, the series as a whole.

A good approach is for students to take the following steps:

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.
2. Go online to find any maps that exist of the island, including those from the time period in which the book is set.
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?

A useful aid for students might be a map of Jekyll Island from the approximate time in which the story is set. Here is one that depicts the grounds from 1930.



An image like this can be very helpful for students in thinking about how to organize their sketchnote. A significant part of the assessment of such an activity, however, is seeing how students can use their sketchnote to show an understanding of how the events taking place in the book *have* a location where they are happening.

ACTIVITY 5 – Conceptualizing *Jekyll Island* 4

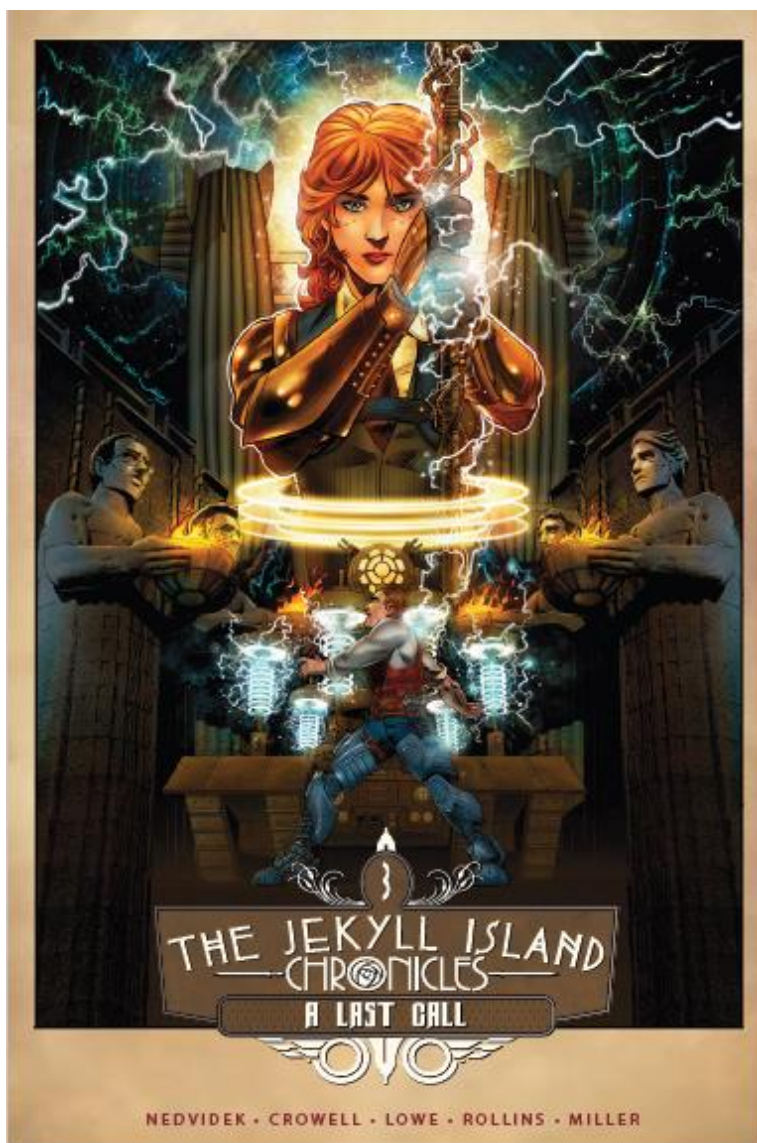
Objective: Students learn the process of how artists and writers imagine, conceptualize, and continue the stories they have begun.

Although the story of *The Jekyll Island Chronicles* is brought to a close with Book 3, it is interesting to consider how the authors and artists might extend the series to deal with events following the apparent collapse of the Zeno cabal.

HOW IT WORKS

Students work in pairs to develop a concept for Part 4 of the series. Then they provide an overview, plot synopsis, character list, and cover art. This is a multi-phase activity that could generate a lot of interesting content from students. Here is an approach to the activity:

1. Working in pairs, students discuss the events of *A Last Call* and ask themselves questions about where things might go from here. Questions include things like who is alive, who is dead, where are the characters headed at the end of the story, and who is likely to return to fight again should the need arise.
2. Now the students begin to brainstorm a possible scenario for a fourth book. The book strongly suggests that Zeno's demise has paved the way for Hitler and National Socialism. How many years might we move ahead in the fourth book? Would the next part of the story pick up a few years later, or a decade? These are all questions the students need to deal with.
3. Once the students have a detailed overview in mind, they then begin to work on the plot. A useful strategy here is to provide a blackline master that



allows the students to write out or sketch out a sequence of plot points that form the basis of their story.

4. *Students should now begin to brainstorm ideas for a title. Looking back at the titles for the three books of the trilogy is a great starting point in order to come up with a title that is original, engaging, and in keeping with the previous titles in the series.*
5. *Finally, students must decide on a cover. You might want to have them put together a rationale in the form of a letter to the authors, explaining the merits of having a fourth book, and then providing their overview, details of the plot, and ideas about a title and cover.*

If the teacher wants to turn this activity into a letter as the final product, they need to remind students that proper formatting for the letter includes the following:

- their address,
- the date,
- the name and address of the person to whom they are writing,
- an opening salutation,
- the letter itself, including a rationale for the cover variant
- a closing salutation,
- their name, with space left for their signature.



Jekyll Island Vocabulary

The Jekyll Island Chronicles provides an excellent opportunity to improve vocabulary. The reason is that this vocabulary is accompanied by illustrations that often provide context or clues that help students decode and attach meaning to new words. Here is a list of words from the text that, depending on the age or grade of the student, might need some clarification.

BOOK 1 – A MACHINE AGE WAR

Page	Words		
7	eerily	char	self-evident
9	mate		
12	acrid		
13	armistice		
14	residue		
15	archduke	paranoia	robes
17	segregates	dissenters	
18	tipsy	lurks	
19	plummet	veiled	
20	rounds		
24	retrieved		
27	treaties	reparations	
28	finesse	relish	lots
33	discreet	inquiries	savvy
34	anarchists		
36	vigilant		
38	teeters	delegates	
39	unassuming		
44	intrude		
46	fragile	wearied	
47	concede		
50	ancillary		
51	undeniable	mosaic	
52	infiltrated		
54	antiquity		
55	laminated	polymer	
62	unrivalled		
64	novelty		
68	mangling	elite	spree
73	purveyor	amperage	hysteresis
74	cryptologist		



91	perch	theatrics	wreckage
94	conductor	capacitor	
95	cathode	anode	
97	corps		
98	biplanes	begets	zeppelins
100	installation	functional	essence
102	intriguing		
103	intended		
114	grave		
115	ledger	excruciating	
122	predicament		
124	telegraphs	irregularities	longshoreman
138	thoroughfare		
142	contraption	electrode	prodigy
161	bravado		
168	pretense	aesthetic	



BOOK 2 – A DEVIL’S REACH

Page	Words		
175	apocalyptic	animated	daft
176	emissary	asset	tyranny
178	loon	graces	
183	deportations	freighters	rabble
188	anarchists	spectacle	replenish
189	neutralize	negate	martyrs
190	rabble-rousers	perch	
193	informal	parabolic	
200	swooning		
201	expertise	cabal	
205	missives	undersecretary	
207	misfits		
222	corralled	culprits	
223	unspeakable	perpetrated	fortify
224	veritable	mindful	
226	distraction		
232	chestplate	insulation	
235	embrace	helmsman	knots
237	belay	wireless	
241	batteries		
244	portside	launchers	casualty
254	intrusion		



411	bleakness	draw	
412	attend	spirited	
416	overrun	teeming	endeavor
424	bustling	countless	culminating
428	inclined	harmony	
433	forsaken	incarcerated	posterity
439	photons	resonator	coherency
440	electro-magnetic	disrupt	mobile
442	electro-shock	diesel	
443	patchwork	glorious	
445	munitions	sharpshooters	
461	convoy	seaboard	
464	upline	inspiration	
465	abysmal	civilization	airship
466	ventured		
469	visibility	permission	horizon
470	generators	insulators	
471	suppression	disable	nonfunctional
472	descent	submersibles	bathyspheres
474	breaching	aye aye	
477	commence	artillery	beachhead
480	bravo	alpha	picket
483	halftrack		
487	proximity	shells	
488	bandits		
489	nimble	maneuver	chatter
492	emerges	edging	
495	disengage	platoon	
497	pronto		
498	stragglers		
499	hedgehogs	inland	
503	neutralized		
508	immobile	surrender	
516	wreckage		
519	coax		
520	remnants	heroics	intrigue



SAMPLE VOCABULARY ACTIVITY

In addition to testing students' vocabulary acquisition by traditional means, a great idea is to have them decode what words mean from their context. This can be done by showing the various panels with vocabulary words and, as a class, talking through how to arrive at definitions for unfamiliar words. Students can even be given a visual vocabulary test in which they must choose (via multiple choice) or compose their own definitions for a given word. In the example below, answer (B) best describes the word "bravado" in the panel.



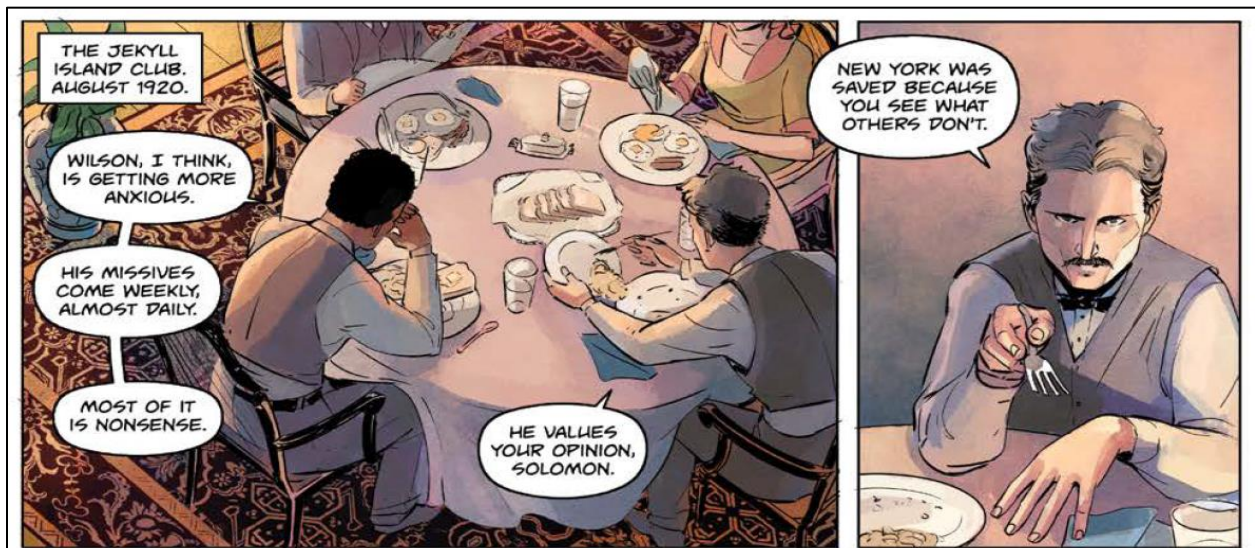
A. foolishness

B. boldness

C. wisdom

D. enthusiasm

Students should *always* be encouraged to determine what words mean from their context. For example, they can be asked how they would define the word "missives" in the following panel.

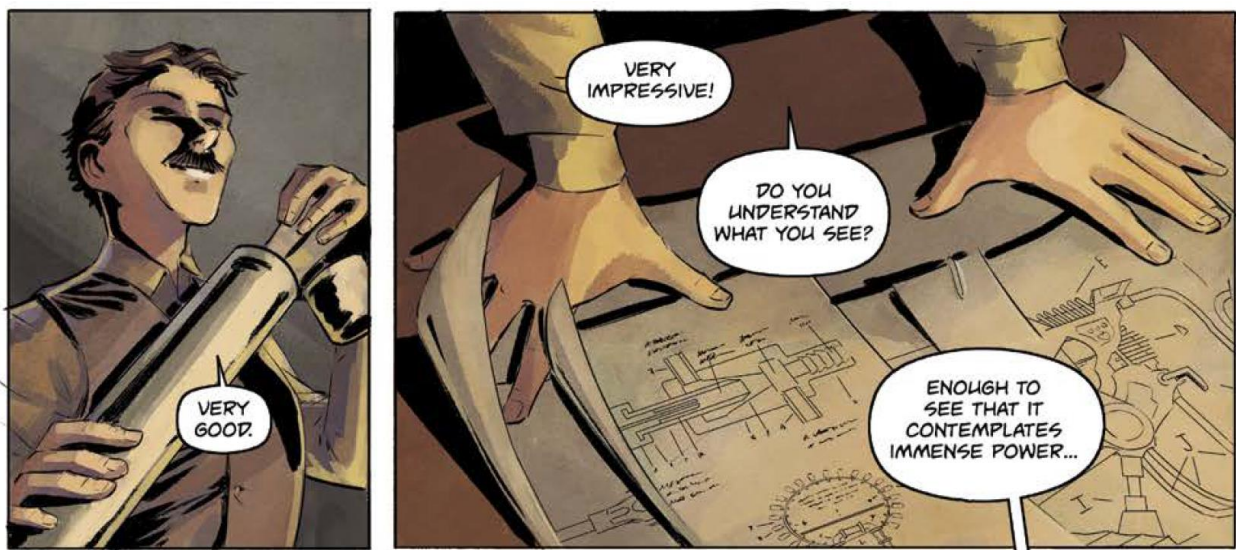


The caption box tells us that the Team is at the Jekyll Island Club and the “missives” are coming from Wilson. This must mean President Wilson, and we know from the context that he is both “anxious” and the weekly missives contain a lot of nonsense. We know that he would be communicating with the group, and so missives must refer to instructions or information he is sending them. Sure enough, “missives” are letters, especially lengthy or official ones.

Looking for contextual clues can help students make sense of new words in a way that empowers them. For example, in the scene below, Galleani uses the word “fomenting” in the context of talking about starting revolutions. Students can be asked how they would define the word “fomenting.”



Because they understand that all Zeno seems to do is to try and make revolutions happen, students can use this to come up with synonyms for “fomenting” that equate to something like “causing” or “making happen.” Here it’s not the visual image that provides the clue, but their engagement with both *A Final Call* and the preceding books of the series.



Questions for Before, During, and After Reading – Book 1

These questions are intended to get students thinking about Book 1 of the graphic novel, *A Machine Age War*, in a manner suitable for individual consideration and research, formal discussions, or both formative and summative writing assignments.

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?



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?

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?

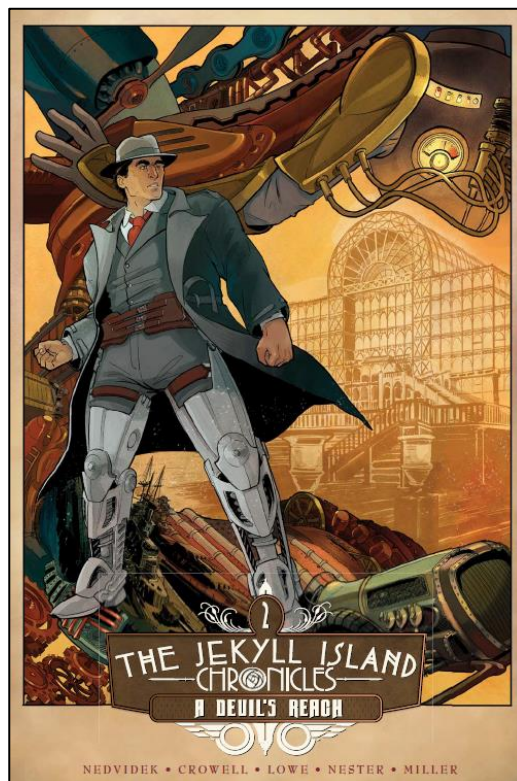


Questions for Before, During, and After Reading – Book 2

These questions focus on *A Devil's Reach*, and are intended as preparation for research, formal discussions, and both formative and summative writing assignments.

BEFORE READING

1. What do you think this second part of the story will be about, based on the title – *A Devil's Reach* – and the original front cover illustration (shown here)? 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. The 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. Given the events of Book 1, how do you think the tone of the story might change in *A Devil's Reach*? What leads you to think this way?
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 Book 2?
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?



DURING READING

7. 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?

8. 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?
9. 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?
10. 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?

AFTER READING

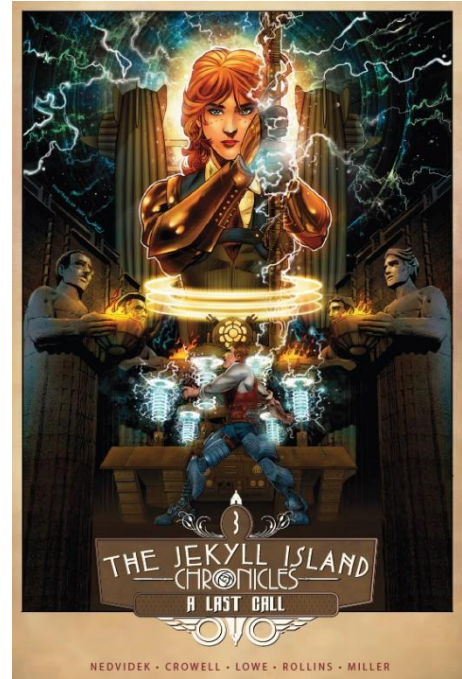
14. One of the questions asked in the Book 1 Teacher's Guide is about the overall meaning of *A Machine-Age War*. Does the second volume confirm or in any way change your impression of what the series' overall meaning might be?
15. What do you see as being the important differences in the villains that 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?
16. Which of the major themes discussed in this guide do you think is the most important theme in Book 2? Why do you feel this way?
17. 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?

Questions for Before, During, and After Reading – Book 3

These questions are intended to get students thinking about the graphic novel in a manner suitable for individual consideration and research, formal discussions, or both formative and summative writing assignments.

BEFORE READING

1. After examining the original cover illustration and title for this third book in the series, 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?



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.

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?

Cross-Disciplinary Approaches

The Jekyll Island Chronicles lends itself to cross-disciplinary approaches in the classroom, principally because it brings together historical content and dieselpunk fiction. Disciplines and subject areas that readily suggest themselves include the following:

- History and Technology
- Geography and Architecture
- World Issues and Economics
- Literature and Politics

What follows is a series of considerations that can help you to leverage *The Jekyll Island Chronicles* in your classroom as a tool for cross-disciplinary or interdisciplinary approaches.

HISTORY AND TECHNOLOGY

Dieselpunk fiction typically raises the question about the possibilities of technology and how we use it. An approach that brings together history and technology is to have students examine the extent to which the tech explored in the graphic novel is (or was) possible during the interwar period. Here are some great questions to get the discussion going:

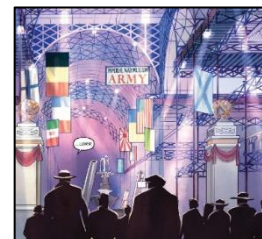
- What did prosthetics, for instance, look like, and what possibilities existed for those wounded in action?
- Could anything like Karovik's prosthetic legs have been developed at the time, even if they would not have provided the same power or mobility?
- What kinds of technological experiments was Nikola Tesla working on during the interwar period, and did he, for instance, use Faraday Cages in the course of his work?
- When was the concept of a submersible developed? How about an amphibious vehicle? Would it have been possible given the technology of the day for the forces of Zeno to create anything approximately the mechanized "transformers" that are set to wreak havoc on Jekyll Island?



GEOGRAPHY AND ARCHITECTURE

The Jekyll Island Chronicles takes readers to many different places throughout the world during the course of the graphic novel. The question is whether or not the geography and architecture of these places accords with what these things were like in the real world. A series of questions suggest themselves:

- How accurate or realistic are the major venues that the creators depict in the course of the story?
- How can an understanding of geography and architecture help the reader develop a fuller appreciation of the text?
- What liberties have the creators taken in depicting the principal settings? Would the discussions of Carnegie and the others on the sandy shores of the Jekyll Island beaches in Book 1 have looked much the way they do in the story, or entirely different?
- How accurate or realistic are the major venues that the creators depict in Book 2, like Wall Street or the Imperial War Museum? Would the Polo Grounds have looked the same in 1920 as they do in the story?
- What about Book 3? How does the geography and architecture depicted in *A Final Call* match what we can find from historical records?



WORLD ISSUES AND ECONOMICS

The graphic novel makes mention of the fact that at any given point in time, Jekyll Island was home to one-sixth of the world's wealth, given the families (i.e. Pulitzers, Morgans, Rockefellers, and Vanderbilts) who vacationed there. In terms of the students' own research into the economic realities of the time, they should be encouraged to look at *whether* or not this was actually the case, *why* such economic disparities existed, and how such things have changed over time. The book also raises a number of questions about financial means and power that bring world issues and economics together:

- Could a group of financiers have been able to do what Carnegie and the other characters manage in the story, even if we think of them creating a non-super-ability mercenary force?
- Is their desire to pool their resources to form a team of such superheroes in the story altruistically motivated, or are their considerations primarily in the interests of economic self-preservation?
- Could a group like the Zeno cabal have manipulated the currency of different countries to the extent suggested in *A Devil's Reach*?



- How did the economics of post-WW1 Europe help to shape the political forces that developed during the interwar period?



LITERATURE AND POLITICS

A fascinating subject raised by *The Jekyll Island Chronicles* is the way in which characters' political views are represented in the story. Many members of the Jekyll Island Club have a political-mindedness to them (i.e. they have the means to do good and want very much to direct their wealth toward stabilizing the situation in Europe to the benefit of America and her allies). The anarchists, on the other hand, are motivated by a different kind of politics: the politics of opportunism. Taking a cross-disciplinary approach with literature and politics allows the teacher to explore some very engaging questions:

- How do the authors represent political motivations in the graphic novel?
- Were these motivations ever written down or shared by the historical figures presented in the trilogy?
- What writings motivated the real-life anarchists in the book to engage in terror?
- How do newspapers help us to understand the connection between literature and politics during the interwar period?



* * *

The cross-disciplinary possibilities for *The Jekyll Island Chronicles* are exciting. Consider how you might teach the graphic novel by bringing together the different subject areas that your students are pursuing.

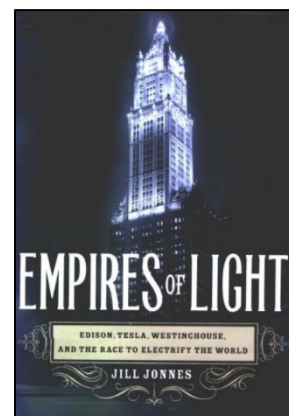
Areas for Research and Inquiry

The Jekyll Island Chronicles could not have been written without the exhaustive research efforts of its creative team. An excellent way of opening students' eyes to the amount of research it takes to create a story like this one is to show them what the authors had to investigate in order to put together their story.

A great activity is to give students the chance to develop expertise in a specific area related to *The Jekyll Island Chronicles*. The list below is by no means exhaustive, but intended to give teachers insight into the kinds of things the authors saw fit to explore, including the books they read, research trips they went on, and web searches they did in gathering information.

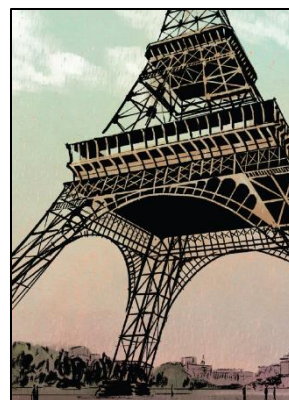
BOOKS

- *Empires of Light: Edison, Tesla, Westinghouse, and the Race to Electrify the World* by Jill Jonnes
- *Secret Warriors* by Taylor Downing
- *The Race Underground* by Doug Most
- *Splendid Isolation, The Jekyll Island Millionaires Club* by Pamela Bauer Mueller
- *The Jekyll Island Club* by Tyler E. Bagwell/Jekyll Island Museum
- *The Jekyll Island Club* by William Barton McCash and June Hall McCash
- *Oh What A Lovely War* by Joan Littlewood Theatre Workshop
- *Meet Me on Jekyll Island* by Daisy King
- *The Long Way Home: An American Journey from Ellis Island to the Great War* by David Laskin
- *City of Scoundrels: The 12 Days of Disaster That Gave Birth to Modern Chicago* by Gary Kris
- *Georgia Backroads Magazine*, WINTER 2014 • VOLUME 13, NUMBER 4 "The Women of the Famed Jekyll Island Club" by June Hall McCash
- *Rebirth of a Nation: The Making of Modern America, 1877-1920* by Jackson Lears



RESEARCH TRIPS

- Jekyll Island, Georgia and surrounding beaches
- Jekyll Island Club Hotel buildings and Morgan Tennis Center
- Eiffel Tower, Paris, France
- New York City
- Federal Reserve Bank of Chicago
- Woolworth Building
- Munich, Germany
- Hofbrauhaus



WEB SEARCHES

1919 Anarchist Bombings
History of Anarchy
Strait of Gibraltar crossing
World War I
World War I trenches
Christmas Day truce WWI
Battles in Belgium WWI
Soldier Uniforms WWI
WWI grenades
Armistice Day
Armistice Day London
Armistice Day Paris
Treaty of Versailles
Jekyll Island Club
Jekyll Island Club Hotel
Christmas Jekyll Island
Woodrow Wilson
Edith Gault Wilson
Members of Jekyll Island Club
Rockefeller family
Flagler family
Vanderbilt family
Crane family
Pulitzer family
Morgan family
Marshall Field
Gibraltar
Airships
Zeppelins
Kruja castle
Albania
Albanian weather
Historic events of 1918, 1919, 1920
1918, 1919, 1920 fashion
Bellhop uniforms 1918
Men hairs styles 1900's
Women hair styles 1900's
Anarchist movements
Wall Street Bombing
Luigi Galleani
Gabriella Antolini
Madame Bonnot
Elevators 1900's
Coastal Georgia
Brunswick Georgia 1918
Phonographs 1900s
Phonograph records 1918
Phases of the moon 1918, 1919
Driftwood Beach, Jekyll Island
Redbugs
Andrew Carnegie
Henry Ford
Children 1900s
Children clothes 1900s
Racecars 1918

Paris 1919
Bicycles 1919
Paris police 1919
Leonardo da Vinci
Da Vinci sketches
Paris rooftops
Eiffel Tower 1919
Eiffel Tower structure
Presidential motorcade 1919
Limousine 1919
Peles Castle
Romania weather
Ferry 1919
Jekyll Island Ferry
Jekyll Island docks
Plow 1919
Bulletproof glass
Safety glass
Automobile tires
Automobile air conditioning
African American family 1900s
Seattle 1919
Ole Hanson
Carnegie Steel
Steel Factories
Locomotives 1900s
Office Buildings 1900s
Security guard uniform 1900s
Maid uniform 1900s
Anarchists' mail bombing 1919
Lowell Thomas
TE Lawrence
News reporters 1900s
Mailroom 1919
Warehouses 1919
Nicola Tesla
Charles Proteus Steinmetz
Microphone 1919
Jekyll Island Club swimming pool
George Washington Carver
Tuskegee Institute
Wingfoot Express
Chicago 1929
Airfield 1900s
Transport truck 1919
Biplanes
Federal Reserve Bank of Chicago
The White House 1900s
History of the Oval Office
History of the West Wing
Morgan Tennis Center
Gymnasium 1900s
Jack Dempsey
Boxing 1900s
Occidental Restaurant

Willard Hotel
Mustard Gas
WWI gas mask
Bedouin Song/Bayard Taylor
Sparrows Point, Maryland
WWI face masks
Anna Coleman Ladd
Tommygun
Shipyards 1920
Construction cranes
SS Hoxbar
Woodrow Wilson League of Nations tour
Joseph Tumulty
Woodrow Wilson stroke
Union Station Washington DC
White House Red Room
Macy's Thanksgiving Day Parade
Gimbell's Department Store
November 1919
Buffalo Soldiers
Teddy Roosevelt
San Juan Hill
Scott Joplin
1920 Jazz
William Flynn
1919 Train stations
State, War and Navy Building
Philadelphia 1919
New York City 1919
Gilbert & Sullivan Operas
HMS Pinfore
Prince of Wales Visit to New York 1919
Governors Island New York
Woolworth Building
Woolworth Building tower and roof
Samuel J. Battle
Marching band 1900s
New York police 1900s
Thomas R. Marshall
New York city street signs 1900s
Woolworth subway station
City Hall subway station
Abandoned subway stations in New York City
Handguns 1900s
New York subway 1919
Shadowbrook Estate
Andrew Carnegie cemetery
Munich 1920
Adolph Hitler
Hofbrauhaus

Further Reading and Planning

The Jekyll Island Chronicles is an excellent work for students to study in its own right, as it explores issues of a very contemporary nature in the context of a reimagined past. However, to extend the student's understanding and appreciation of the story, it's useful to include it in a larger unit that feature texts which are variations on the same theme.

The purpose of doing so is not merely to give legitimacy to studying such a graphic novel, but to show students how works of literature speak to one another in terms of how they are constructed and what they ultimately say. *The Jekyll Island Chronicles* would be well placed in units that include one or more of the following texts:

GRAPHIC NOVELS

The League of Extraordinary Gentlemen

Set in 1898, this graphic novel series by Alan Moore and Kevin O'Neill sees the formation of a group of extraordinary individuals whom British Intelligence intends to defend the interests of the United Kingdom and her dominions. Strongly influenced by steampunk, the series represents a blending of Victorian characters from various works of literature, as well as in-jokes and veiled references to more contemporary issues and goings-on in Britain. It shares with *The Jekyll Island Chronicles* not only the influence of the steampunk / dieselpunk genres but the idea of a super team or group being formed in order to defend national interests.



The Uncanny X-Men

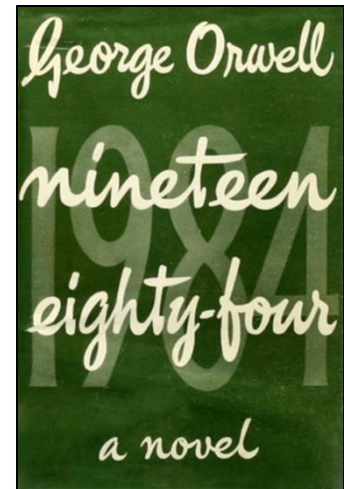
First appearing in 1963, the uncanny but powerful X-Men are a team of mutants whose super abilities make them the target of harassment, censure, and even persecution. Brought together by a fellow mutant, Professor Xavier (better known as Professor X), the mutants develop a purpose in using their powers for the betterment of both human and mutant-kind. Like the heroes in *The Jekyll Island Chronicles*, the X-Men's success depends far more on the inner qualities of each team member than their individual or collective powers. Though their friendship is often tested, especially by the mutant forces led by Magneto, their character and perseverance are often the difference makers in their battle against the forces of evil.



NOVEL

Nineteen Eighty-Four

Written in 1948, this classic 20th-century novel by George Orwell predicts what the author thought the world might become: a world dominated by super states, one of which – Oceania – is ruled by a Totalitarian government and its leader, Big Brother. Serving as the story's protagonist, Winston Smith tries to remember how his country ended up in its present predicament, but this becomes impossible when his government begins altering the historical record and even changing the words people are permitted to speak. It shares with *The Jekyll Island Chronicles* the idea of how difficult it is to negotiate the aftermath of a world torn apart by conflict.



FILMS

The Dirty Dozen

A film that features the ultimate troop of mal-adapted soldiers, *The Dirty Dozen* has, as its premise, prisoners condemned to death or long-term incarceration who are given a second chance. The men can either stay in their cells to await the fate their actions have decided for them or join an outfit that will carry out an almost suicidal mission against the elite of the Nazi war machine – whatever they choose, the likelihood of death is nearly certain. Like *The Jekyll Island Chronicles*, the film explores the idea of a team of individuals who are broken or damaged, but have a strength that others have overlooked – a strength that can turn the tide in the battle against the forces of evil.



Guardians of the Galaxy

As the ultimate band of sci-fi superhero misfits, the Guardians of the Galaxy – Star Lord, Tamora, Drax, Rocket Raccoon, and Groot – are an unlikely group of heroes. All of them are damaged in some way, having suffered pain, loss, or exclusion. But despite their own flaws and insecurities, they are able to come together to stop the evil Ronin, who's set on destroying planets, if only to get the attention of the even-more-evil Thanos. The 2014 film makes for a great tie-in with *The Jekyll Island Chronicles* since the characters in both stories are not only “damaged” but also sometimes underestimated by those who don’t understand the full extent of their powers or abilities.



A Final Note to Teachers and Librarians

There are many great resources out there that can give teachers and librarians advice when it comes to purchasing comics and graphic novels for classroom and library use. What is often lacking, however, is the question of how these comics and graphic novels can be used to educate students. This teaching resource is intended to go beyond books that outline general approaches to teaching visual narratives in order to focus its attention on a specific work – in this case, *The Jekyll Island Chronicles*.

But why this comic? Why this graphic novel? As an educator with more than three decades of experience in middle, secondary, and postsecondary education, a reviewer of comics and graphic novels, and a writer of more than 120 books for children, I am always on the lookout for works that have great potential for providing significant opportunities for learning in the classroom. I am especially focused on finding works that allow for the development of 21st-century literacies and are well-suited to cross-disciplinary, project-based, and inquiry-based approaches. *The Jekyll Island Chronicles* is such a work.

Teachers and librarians often bemoan the fact that a comic or graphic novel that seemed “perfect for the library or the classroom” turns out to feature inappropriate content. While *The Jekyll Island Chronicles* tackles a story in which terrorism is a reality and the forces who oppose it must take up arms, the creators were very mindful in putting their story together to focus on narrative and character development rather than other more shocking elements.

Educators who use this resource in connection with *The Jekyll Island Chronicles* may wonder what to do in the event that they have further questions about using the book in a library or classroom context. In that case, and as the creator of this educational resource, I welcome teachers and librarians who are looking for advice or support to contact me directly on my website. Enjoy the guide and talk to you soon.

Glen Downey, Comics in Education
www.comicsineducation.com

