

THE JEKYLL ISLAND — CHRONICLES —

BLACKLINE MASTERS SUPPLEMENT

© 2021, Glen Downey, Ph.D.

Copyright © 2021, Glen Downey

All rights reserved. These blackline masters may only be reproduced for academic purposes. They may not be used in any other manner whatsoever without the express written permission of the publisher except for the use of brief excerpts in a review of teaching resources or in a scholarly journal.

Images in this blackline master supplement are from *The Jekyll Island Chronicles, Volume 2: A Devil's Reach*, copyright © 2018 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: 2021

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



The Jekyll Island Chronicles, Volume 1: A Machine Age War, written by Steve Nedvidek, Ed Crowell, and Jack Lowe, Illustrated by J. Moses Nester. ISBN 978-1-60309-388-0. Price: \$19.99.

The Jekyll Island Chronicles, Volume 2: A Devil's Reach, written by Steve Nedvidek, Ed Crowell, and Jack Lowe, Illustrated by J. Moses Nester. ISBN 978-1-60309-426-9. Price: \$19.99.

Published by Top Shelf Productions, an imprint of IDW Publishing.
Distributed by Penguin Random House.

Using *The Jekyll Island Chronicles* Blackline Masters



This collection of Blackline Masters is for use with the *The Jekyll Island Chronicles 2: A Devil's Reach – A Guide for Teachers and Librarians*. These sheets are designed for the various activities in the book, and teachers and librarians should feel free to reproduce them for classroom use.

As mentioned in the first collection of blackline masters, one of the strengths of studying a visual narrative is how it encourages students to recognize the power of words and images in combination. Blackline masters are well-suited as a teaching tool since they, too, involve students seeing how organizing words and images visually can help to facilitate their learning. Blackline masters also serve as a framework for brainstorming, clustering, and sketchnoting, three exceptionally important activities in helping to develop twenty-first century learners.

I strongly recommend that teachers use these blackline masters to suit their students, and to develop their own based on student need. I would encourage anyone using the supplement to contact me if they have suggestions for additional blackline masters or other resources to use in connection with *The Jekyll Island Chronicles 2: A Devil's Reach* or the series as a whole. Ultimately, we want the resources we've developed to be as useful to K-12 educators and their students as possible.

Wishing you many enjoyable hours with this resource,

Glen Downey
www.comicsineducation.com

ACTIVITY 1 – PRELIMINARY QUESTIONS

Answer the following questions in preparation for the interview activity

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

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

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

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

Fact 1

https://

Fact 2

https://

Fact 3

https://

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

Similarities	Differences

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

--

--

--

--

--

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

Beginning	
Middle	
End	

_____ **IN CONVERSATION**

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

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

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

End of Interview

ACTIVITY 2 – UNDERSTANDING THE LITERARY NATURE OF GRAPHIC NOVELS



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

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

"Are your brains pickled on Ouzo?"

Literary Feature	Effect

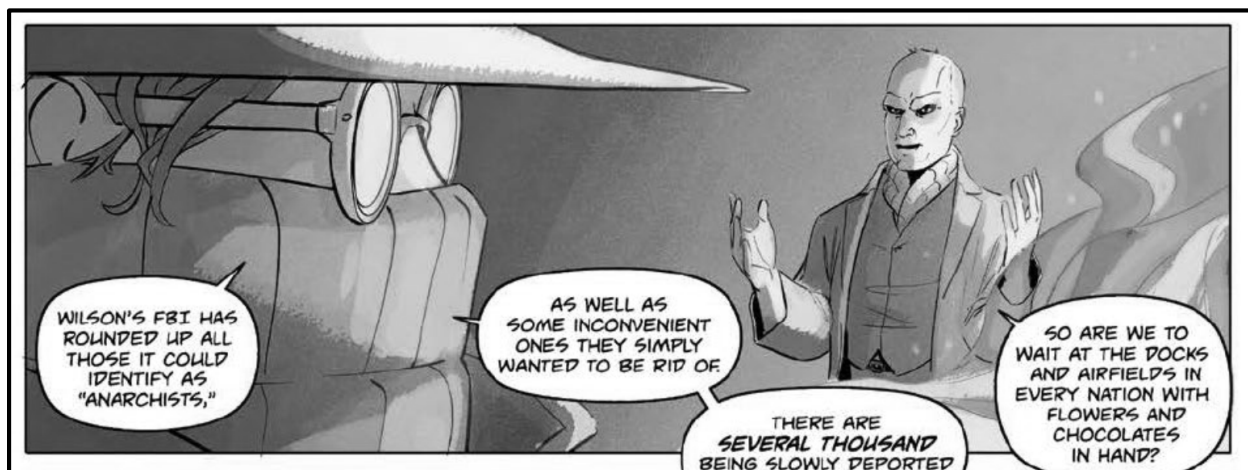
"This meeting is as secure as any castle."

Literary Feature	Effect



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

Literary Feature	Effect



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

Literary Feature	Effect



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

Literary Feature	Effect



"But what of Carnegie's Clowns?"

Literary Feature	Effect

"Versailles is a house of cards."

Literary Feature	Effect



"Let Galleani strike from his perch."

Literary Feature	Effect

"Separately, but together."

Literary Feature	Effect

ACTIVITY 3 – THE LOST SCENE

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



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

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

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

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

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

How will my panel sequence enrich the story?

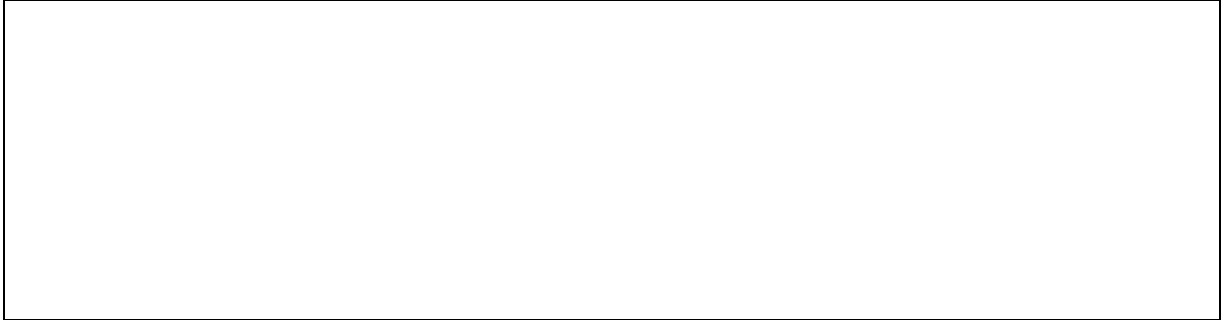
PANEL SEQUENCE OUTLINE

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

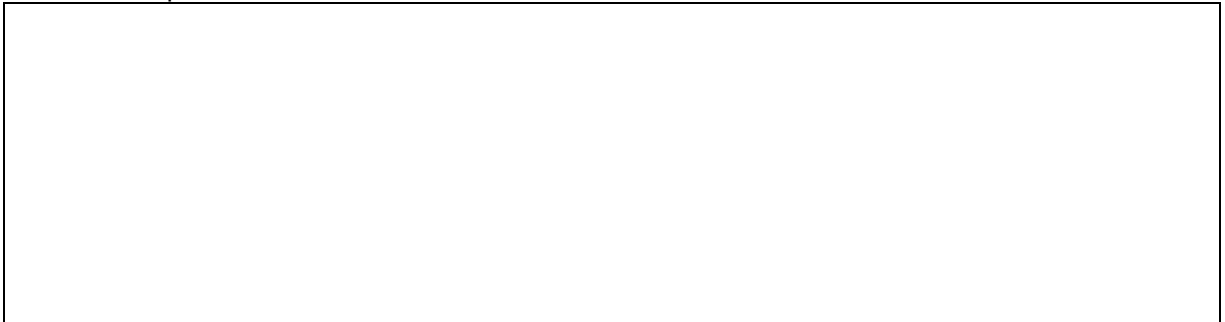
Panel Description



Panel Dialogue



Panel Description



Panel Dialogue



Panel Description

Panel Dialogue

Panel Description

Panel Dialogue

Panel Description

Panel Dialogue

Panel Description

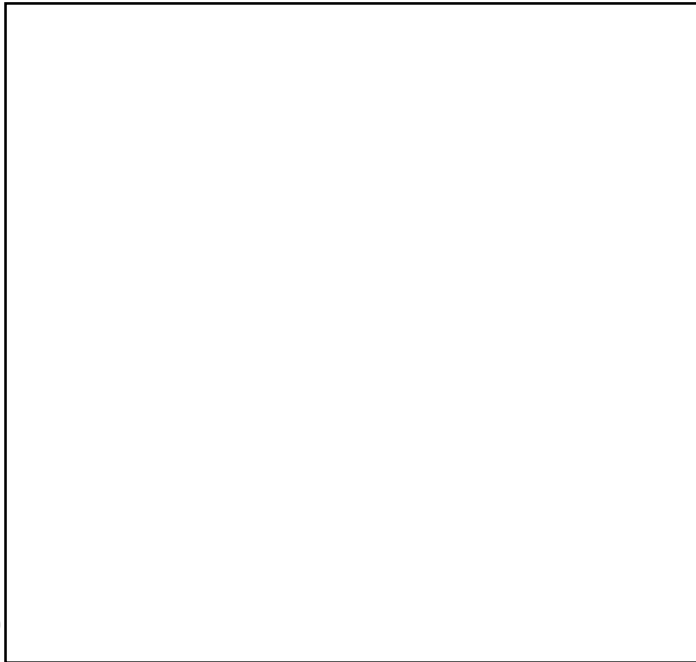
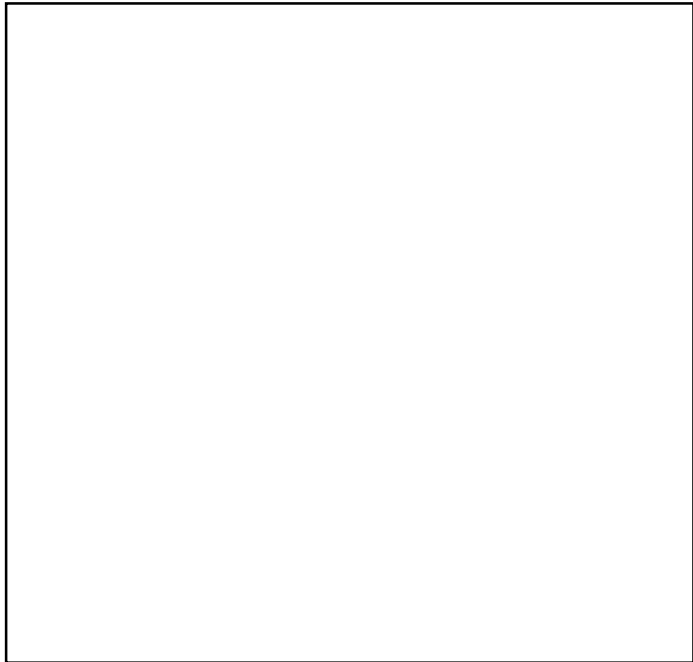
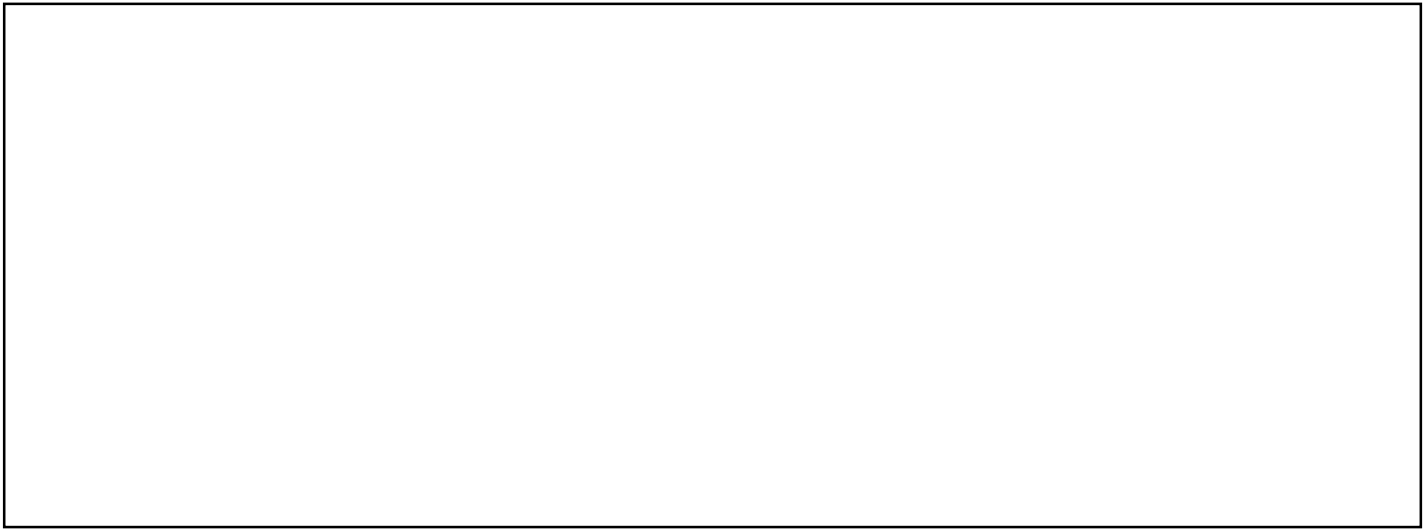
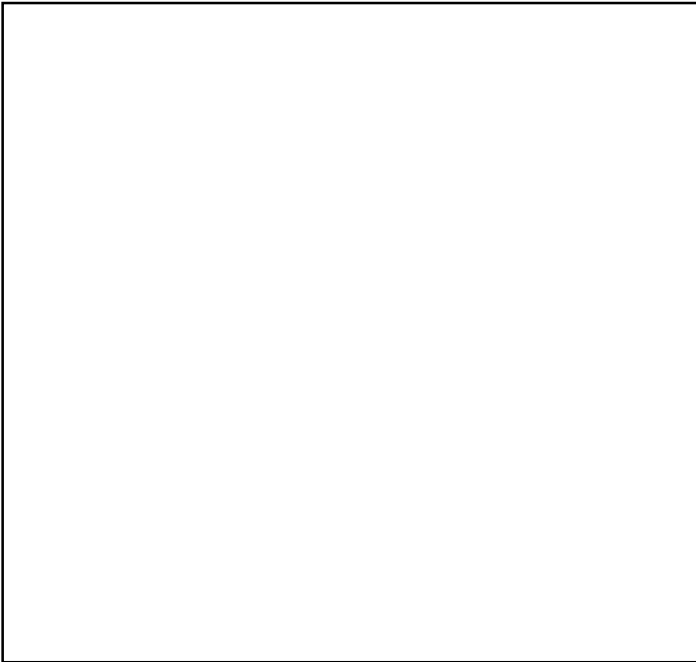
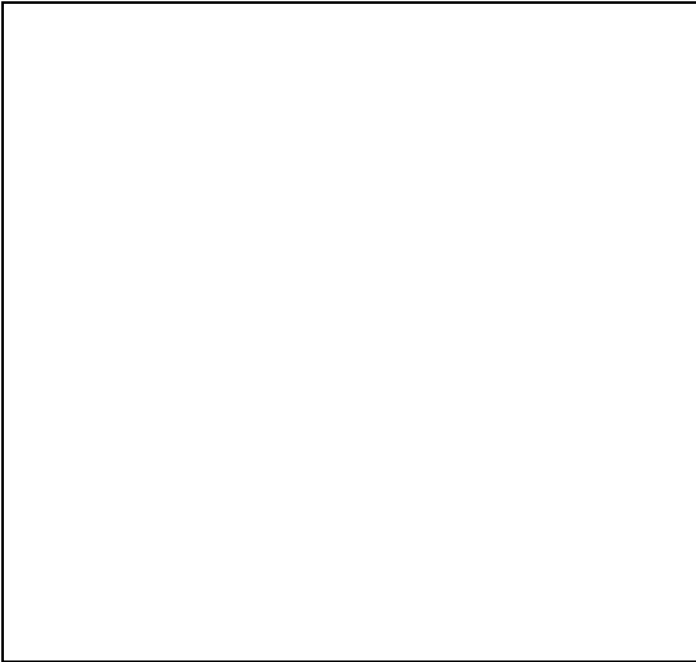
Panel Dialogue

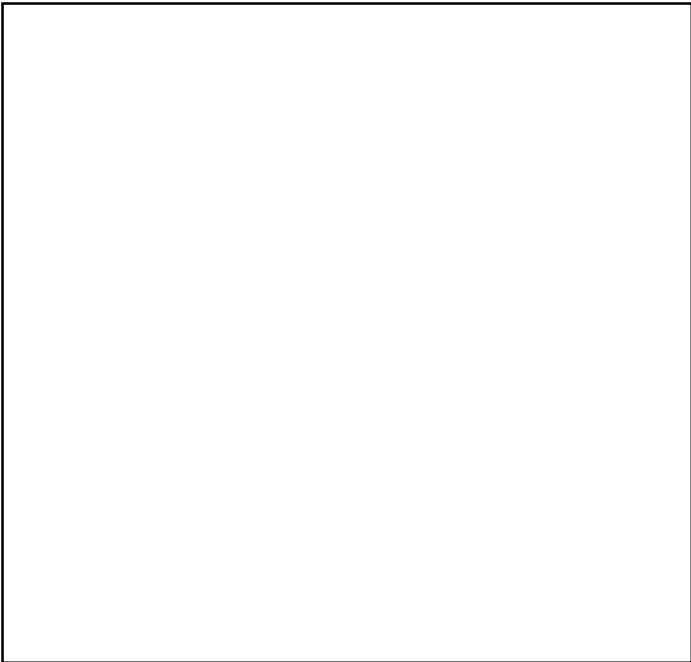
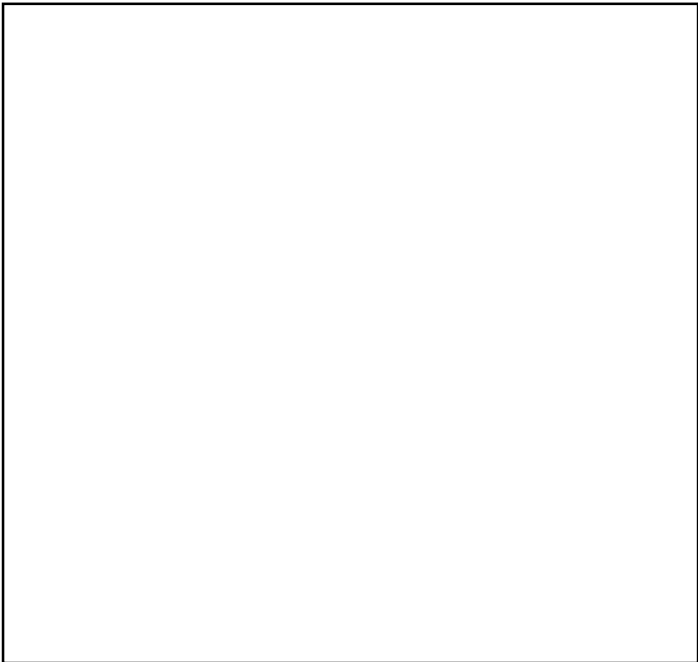
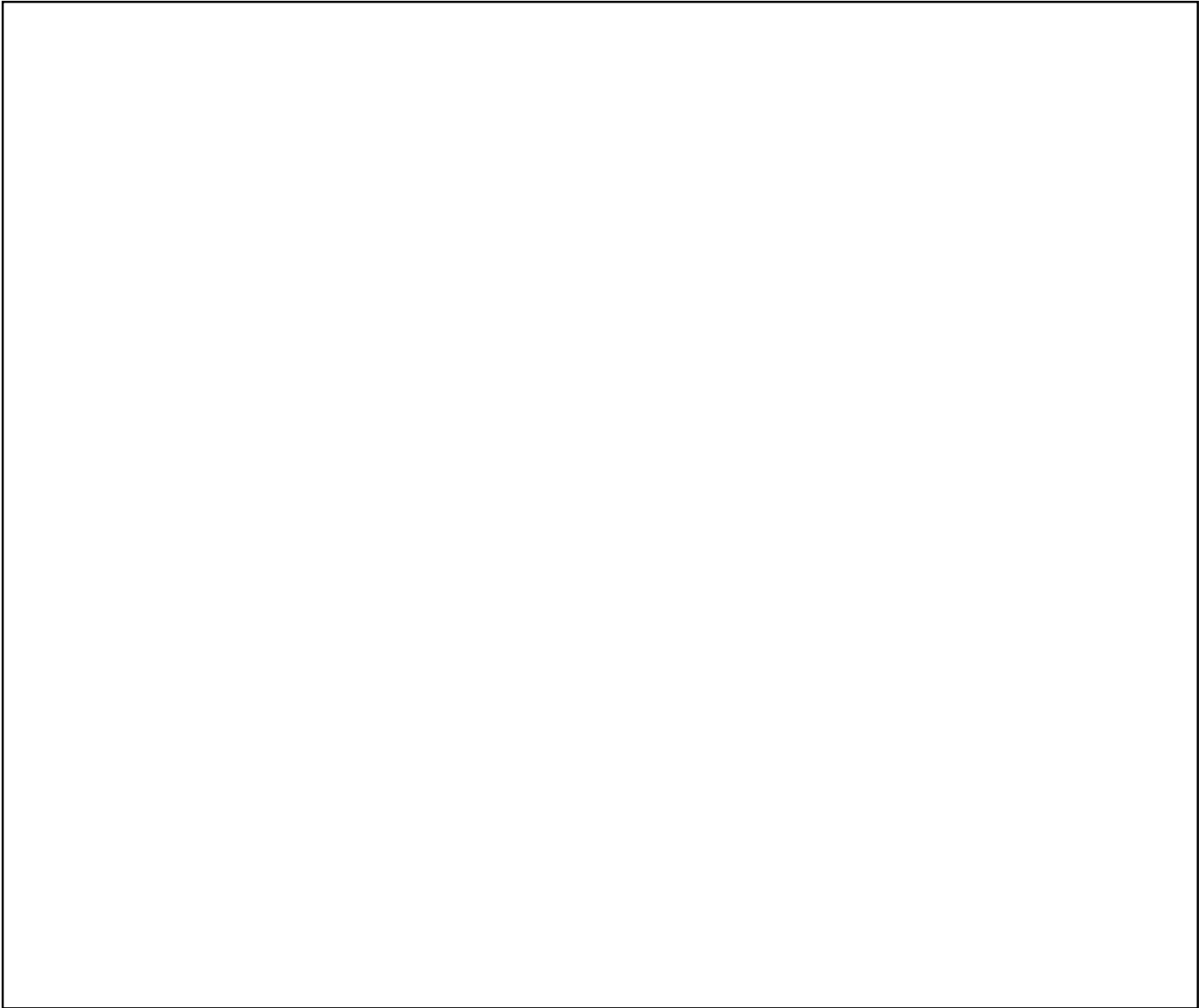
Panel Description

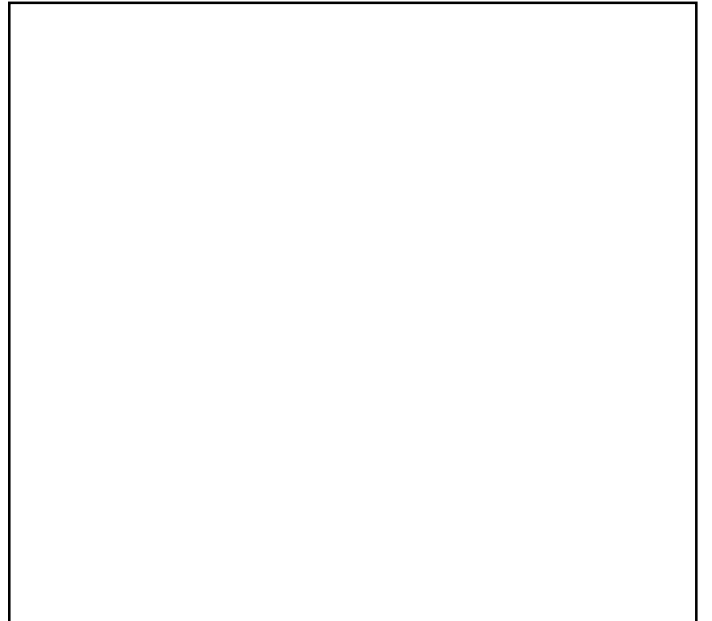
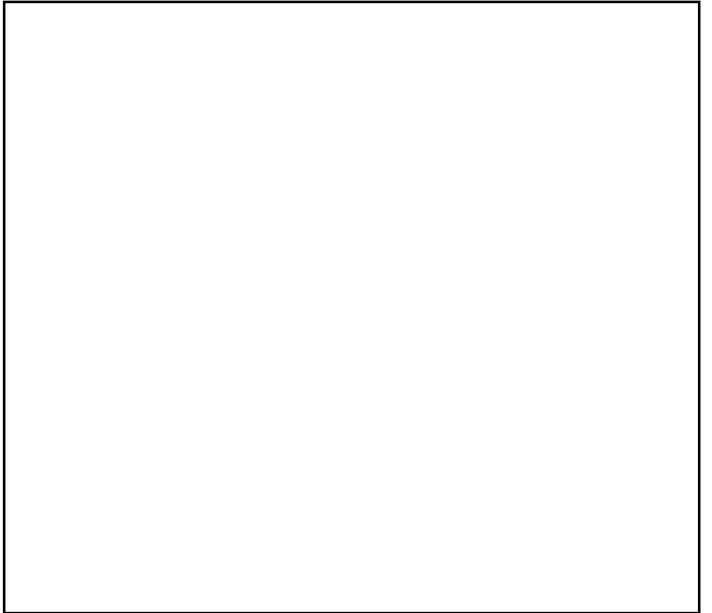
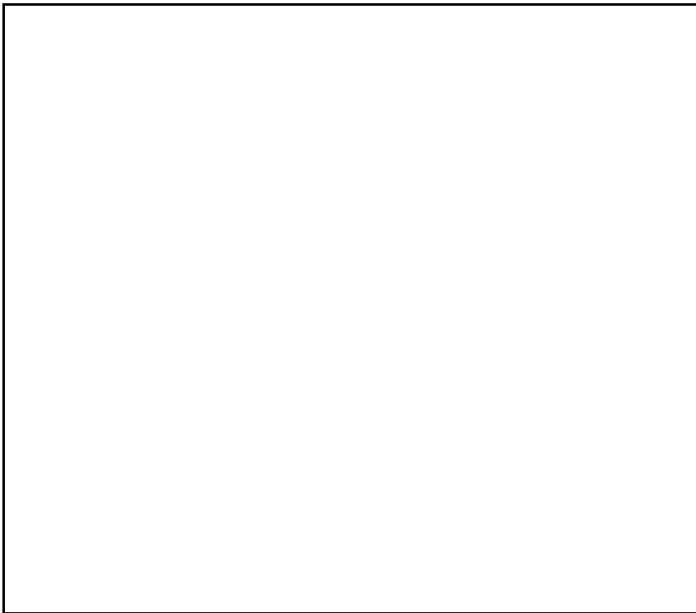
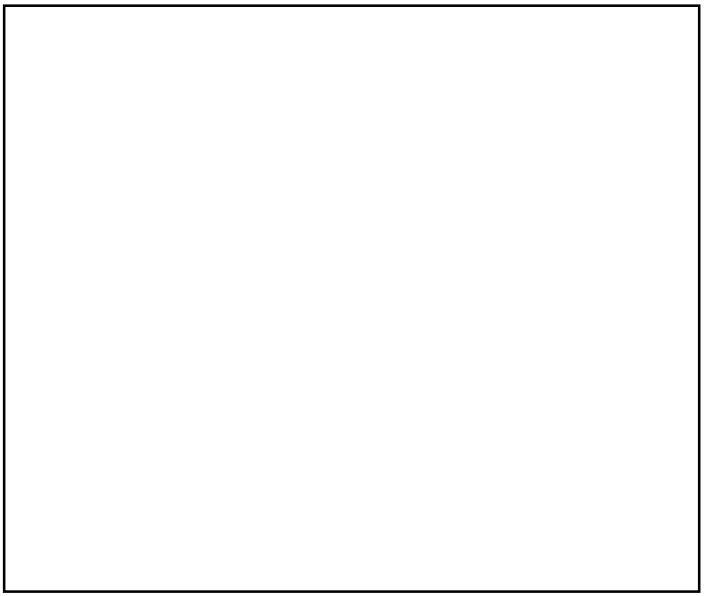
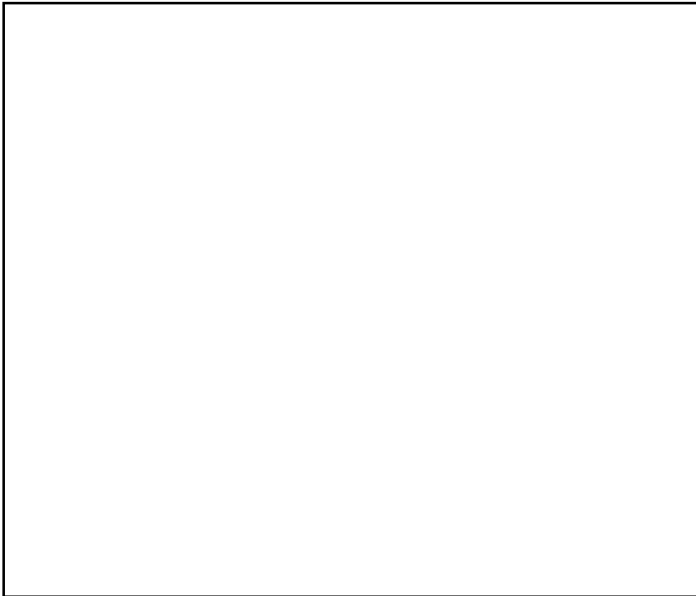
Panel Dialogue

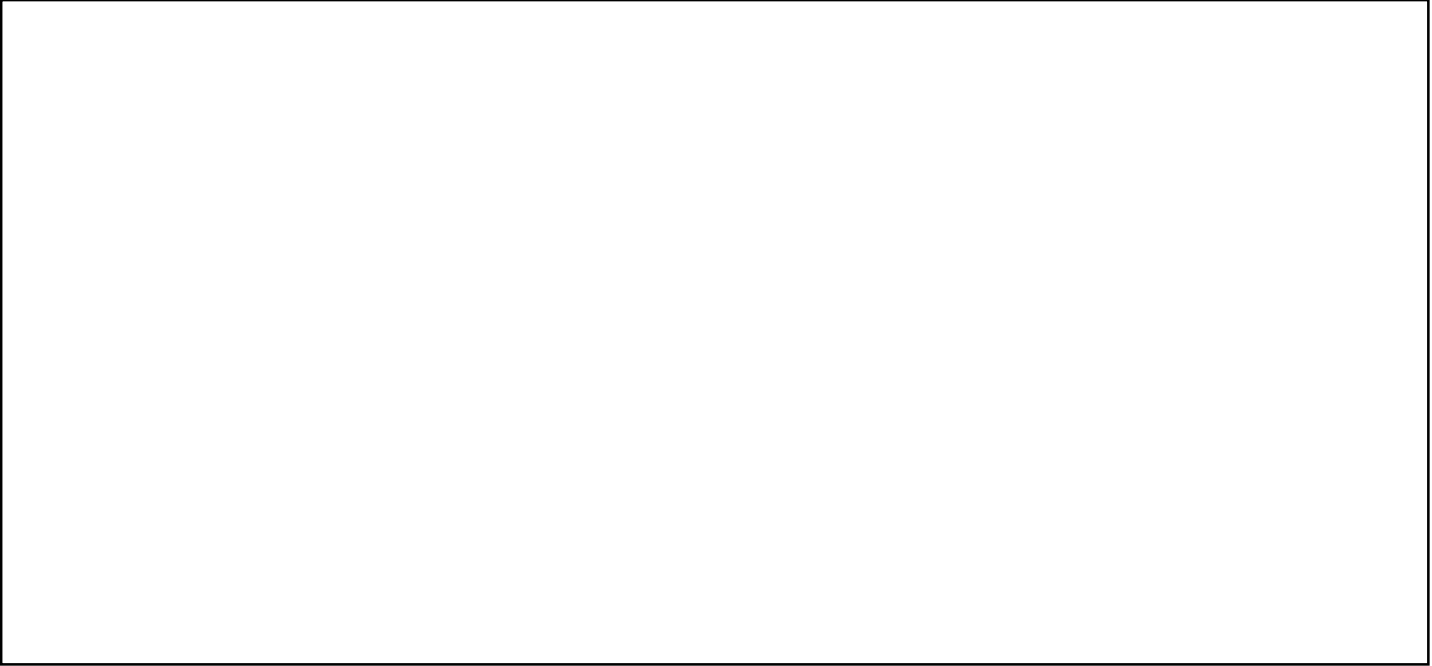
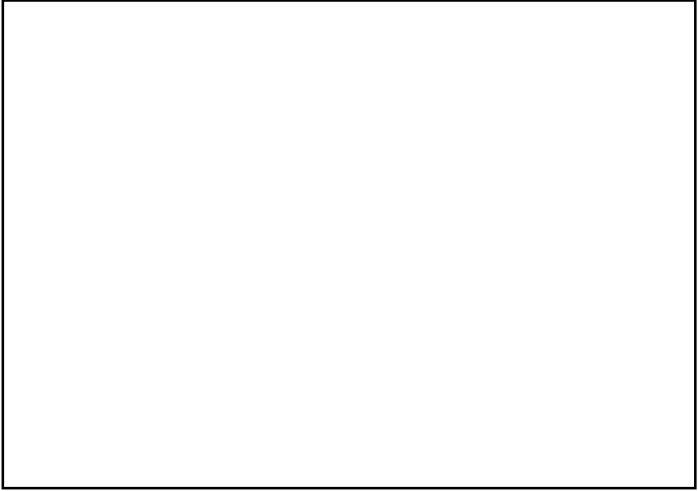
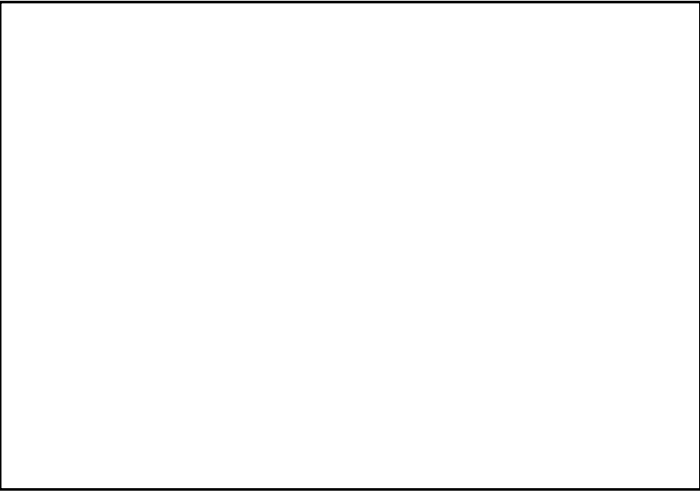
Panel Description

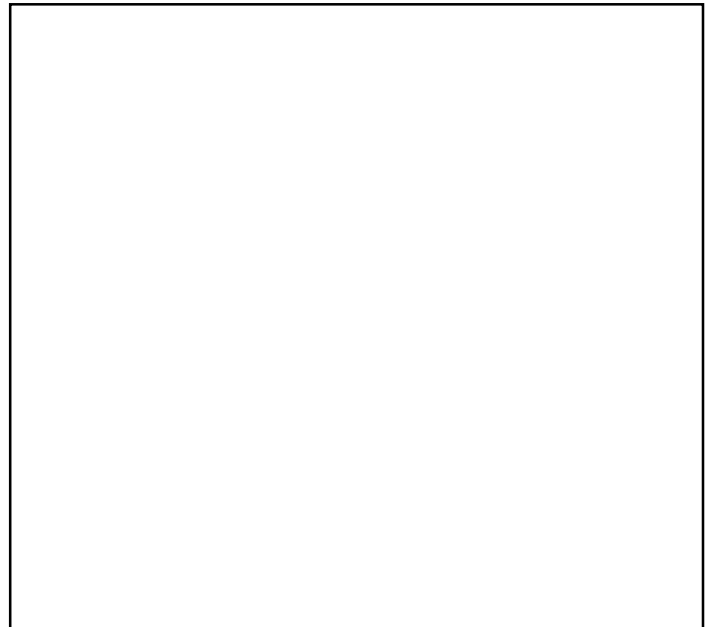
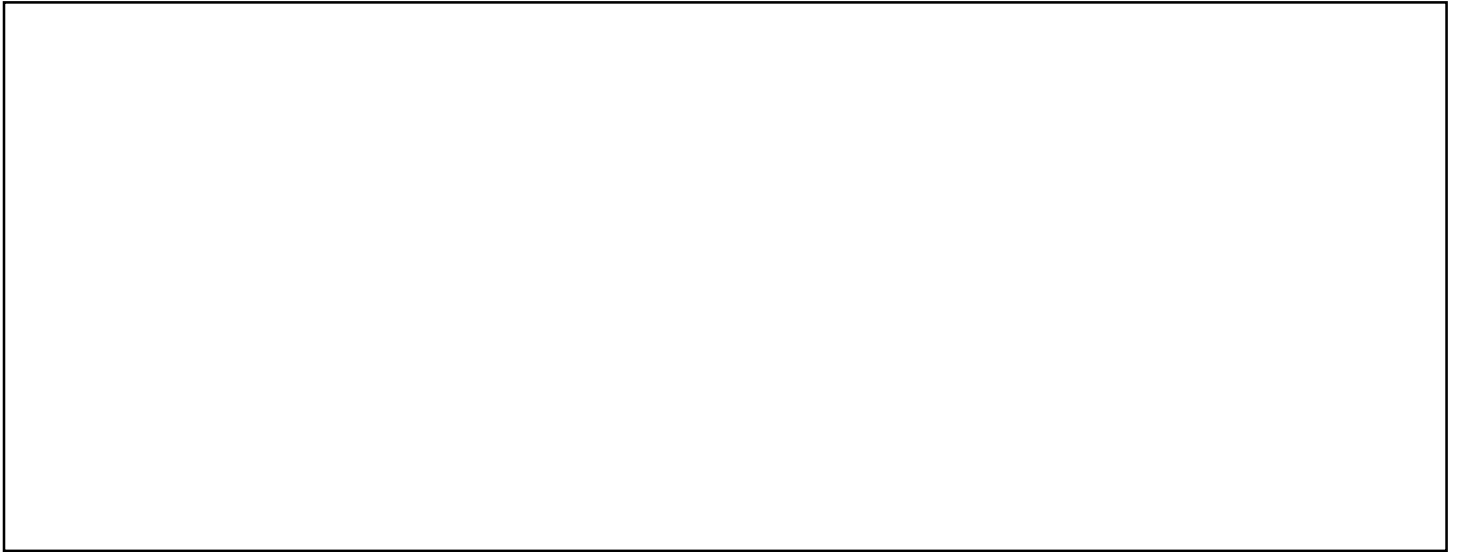
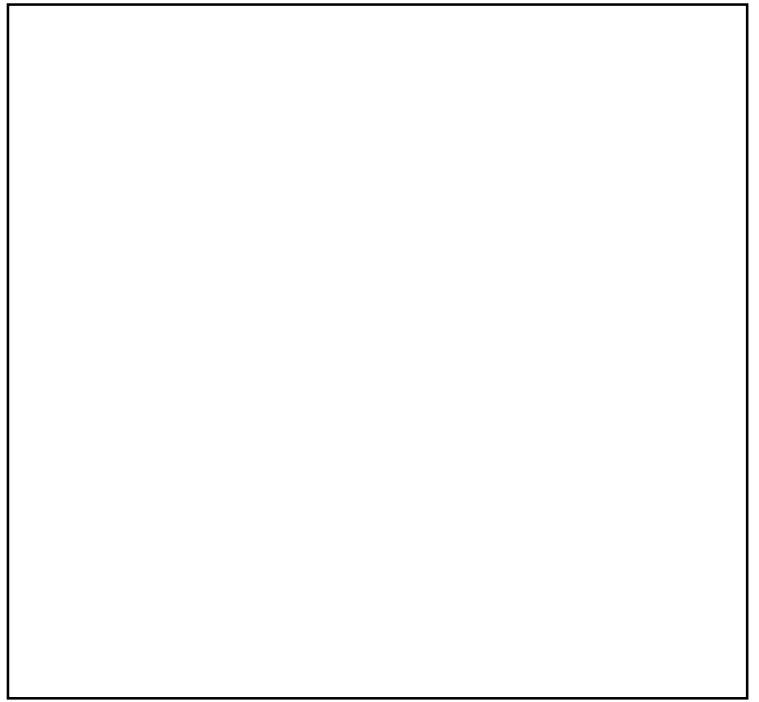
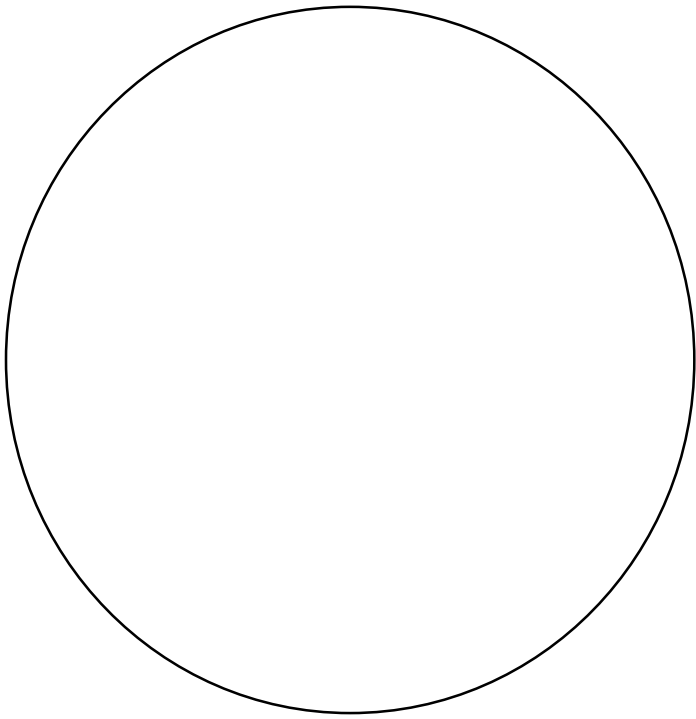
Panel Dialogue

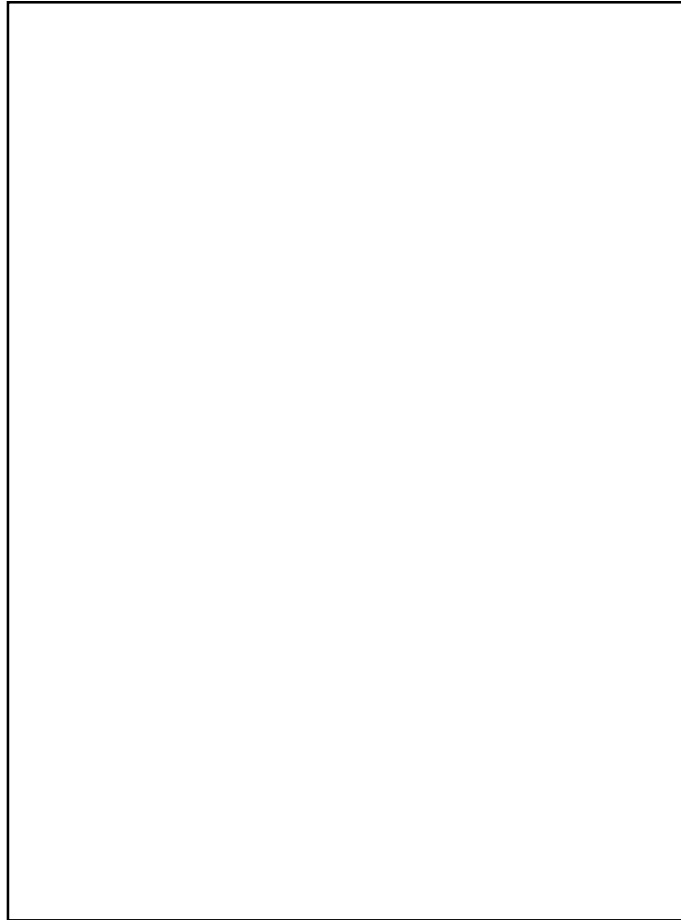
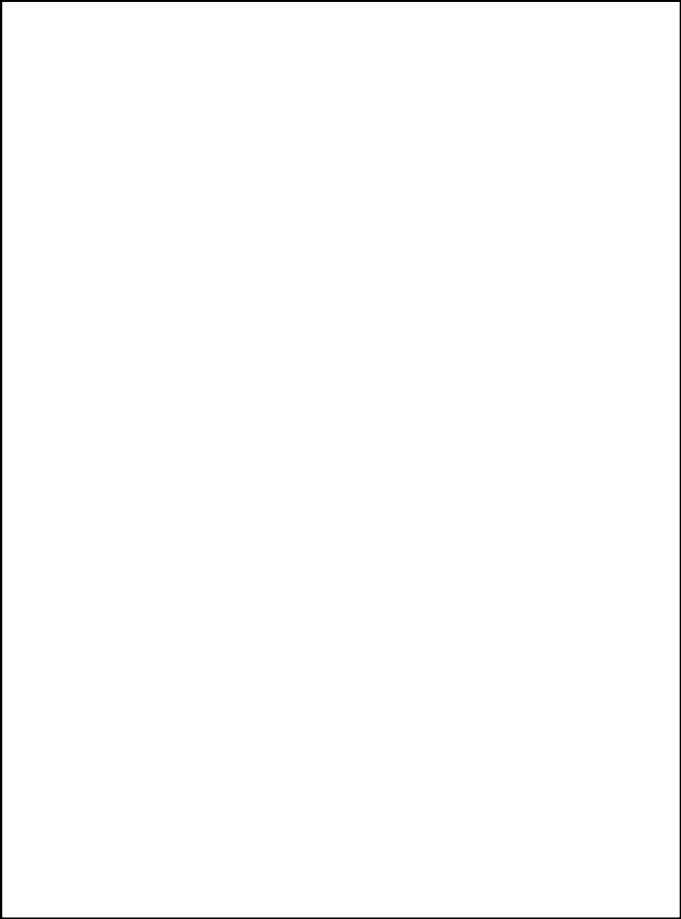
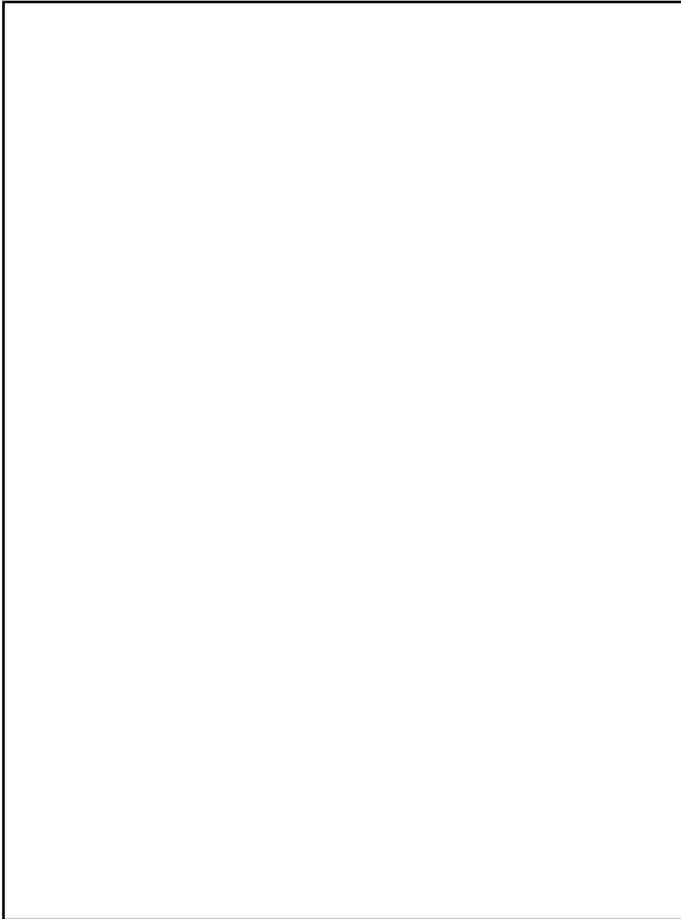












ACTIVITY 4 – FACT OR FICTION



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

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

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

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

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

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

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

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

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

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

COMPOSITION ACTIVITY

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

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

[illegible]

[illegible]

ACTIVITY 5 – COVER VARIANTS



Examine the cover of *A Devil's Reach*.
What are the first three things that stand out to you about the illustrations?

1. _____

2. _____

3. _____

Why do you think the creators chose the various images that they did for their cover? What are some connections between the images found here and what happens in the story?

What are the most important characters, scenes, images, or ideas that you want to represent on your cover? Brainstorm a list of these here.

--

--

--

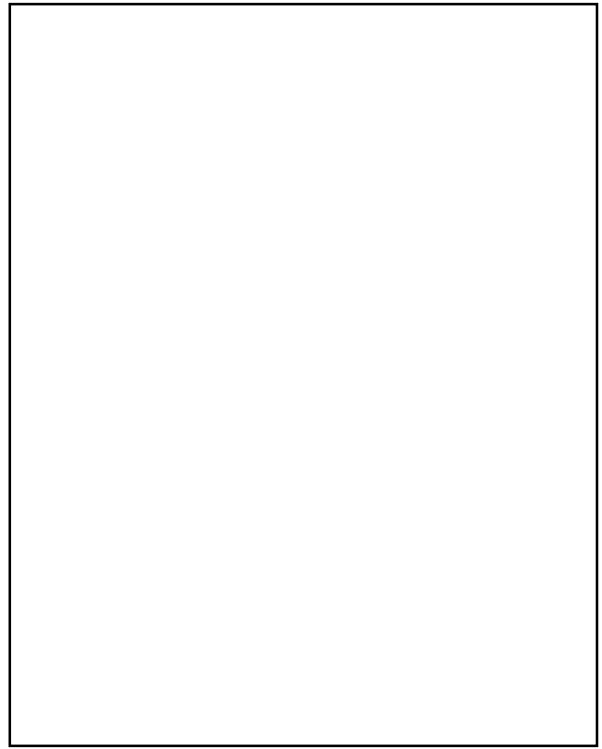
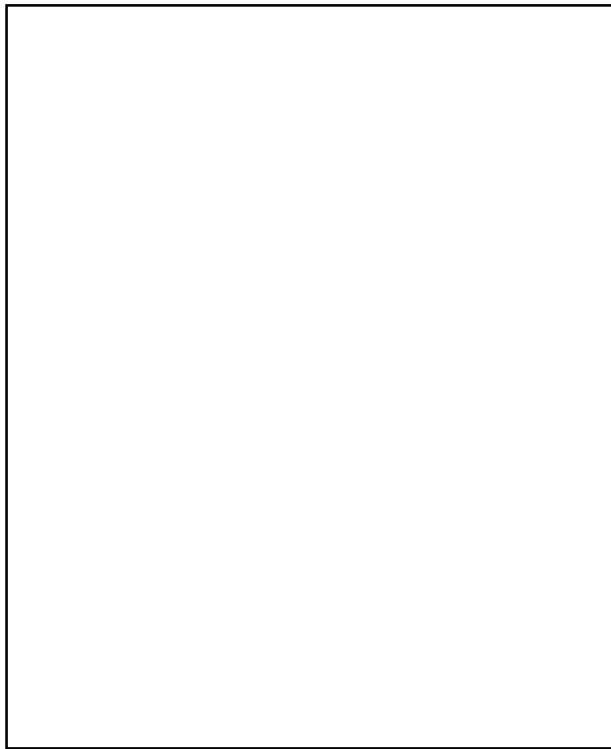
--

--

--

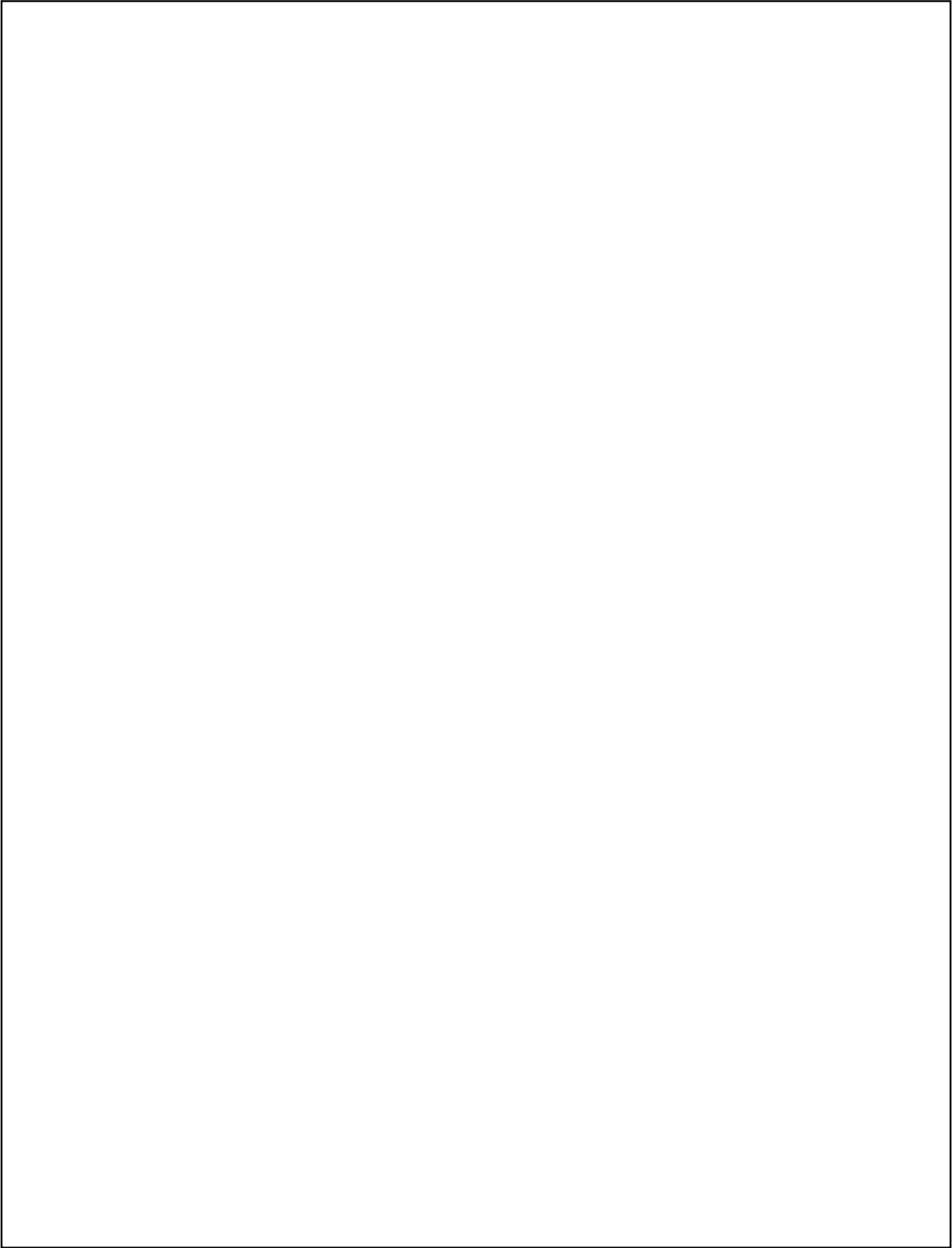
--

Use the spaces below to create a brief sketch of what your cover variant might look like. Feel free to try a couple of different approaches.



Which of your sketches do you prefer? Why?

COVER VARIANT (ROUGH DRAFT)



COVER VARIANT (FINAL DRAFT)



PREPARATIONS FOR LETTER WRITING

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

What are three important ideas about your cover variant that you want to convey to the authors in your letter?

IDEA 1	
IDEA 2	
IDEA 3	

Write two sentences that express a couple of things that you are especially proud of in the final version of your cover.

SENTENCE 1	
SENTENCE 2	

Use the space below to express your overall concept for the cover variant.

CONCEPT	
---------	--

LETTER TEMPLATE

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



RETURN ADDRESS



DATE



AUTHOR'S ADDRESS



OPENING SALUATION

INTRO

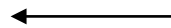
BODY

BODY (CONTINUED)

CONCLUSION



CLOSING SALUTATION



SIGNATURE



NAME

QUESTIONS FOR BEFORE READING

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

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

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

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

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

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

QUESTIONS DURING READING

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

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

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

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

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

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

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

QUESTIONS AFTER READING

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

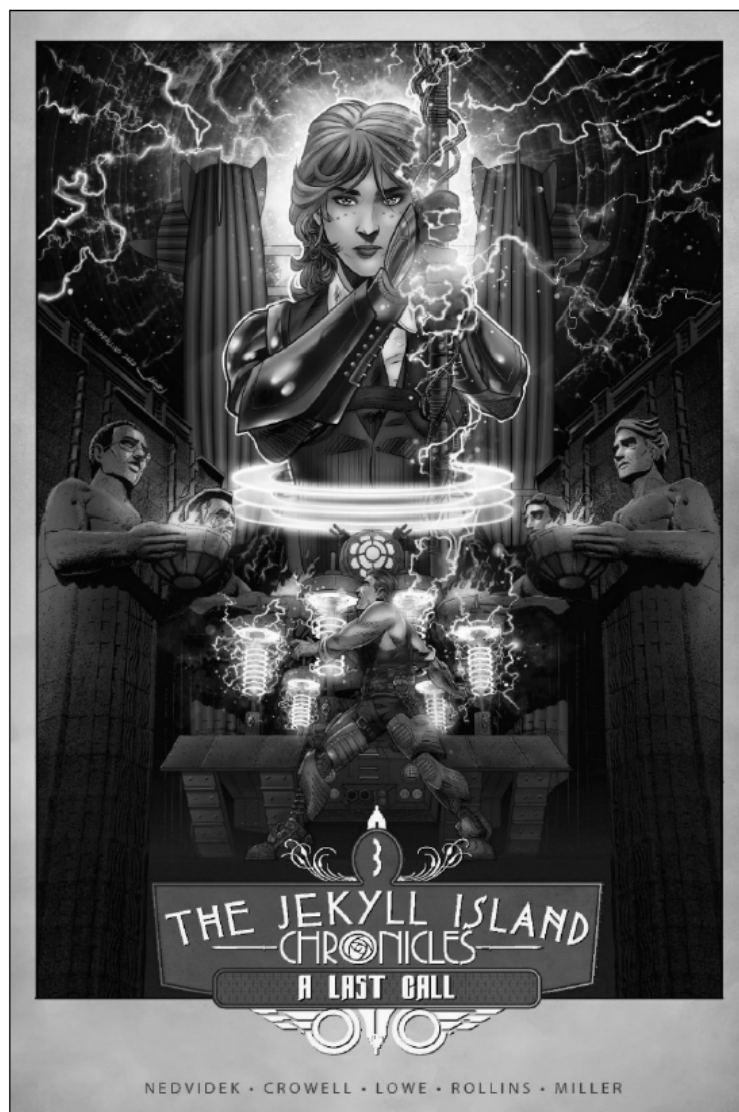
15. What do you see as being the important differences in the villains that form the Zeno cabal? Do you see ways in which their characters or personalities differ from one another or do you see them as much the same?

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

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

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

The Jekyll Island Chronicles, Volume 3: A Last Call



The award-winning graphic novel series from IDW/Top Shelf comes to a close with *Book Three: A Last Call*. The action picks up where *Book Two: A Devil's Reach* left off — the cabal of anarchists, known internationally as Zeno, have stolen the plans to Nikola Tesla's Death Ray and intend to build it and use it first on the heroes of Jekyll. Likewise, Tesla and his contemporaries, Steinmetz and Ford, work against the clock to come up with an improbable chance to render the weapon useless. All our heroic regulars are again in tow (the mechanically-limbed Peter Karovik, the electrically-powered Helen Huxley, the brilliant cryptologist Solomon Taylor, and the high-flying Billy Colfield) as they build an army of new heroes that join the battle royale on the tiny Georgia island of Jekyll. *A Last Call* completes the Jekyll trilogy and puts a pin in this global, alt history saga where the forces of good stand up a final time against those seeking to burn the world. A 168-page, full-color softcover graphic novel with French Flaps, 6.875" x 10.435" (portrait)

The Jekyll Island Chronicles, Volume 3: A Last Call, written by Steve Nedvidek, Ed Crowell, and Jack Lowe, Illus. by Prentis Rollins. Color by SJ Miller. ISBN 978-1-60309-493-1. Price: \$19.99.

Published by Top Shelf Productions, an imprint of IDW Publishing. Distributed by Penguin Random House.

SHIPPING, 2021!