



# THE JEKYLL ISLAND — CHRONICLES —

**A GUIDE FOR TEACHERS AND LIBRARIANS**

© 2017, Glen Downey, Ph.D.

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*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.

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## A Note on Graphic Novels in the Curriculum

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If you're reading this guide for teachers and librarians, then it's very 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 decade to become a fully integrated part of many educators' curricula.

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, as the following chart makes clear.

LITERATURE			INFORMATIONAL TEXT
STORIES	DRAMAS	POETRY	LITERARY NONFICTION & HISTORICAL, SCIENTIFIC AND TECHNICAL TEXT
Includes the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire <b>and graphic novels</b>	Includes one-act and multi-act plays, both in written form and on film.	Includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics.	Includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essay about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience.

Chart courtesy of <http://www.corestandards.org/ELA-Literacy/standard-10-range-quality-complexity/range-of-text-types-for-612/>

What teachers are 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 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. 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, 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, Volume 1 – An Overview*

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## 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 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.

## GENRE

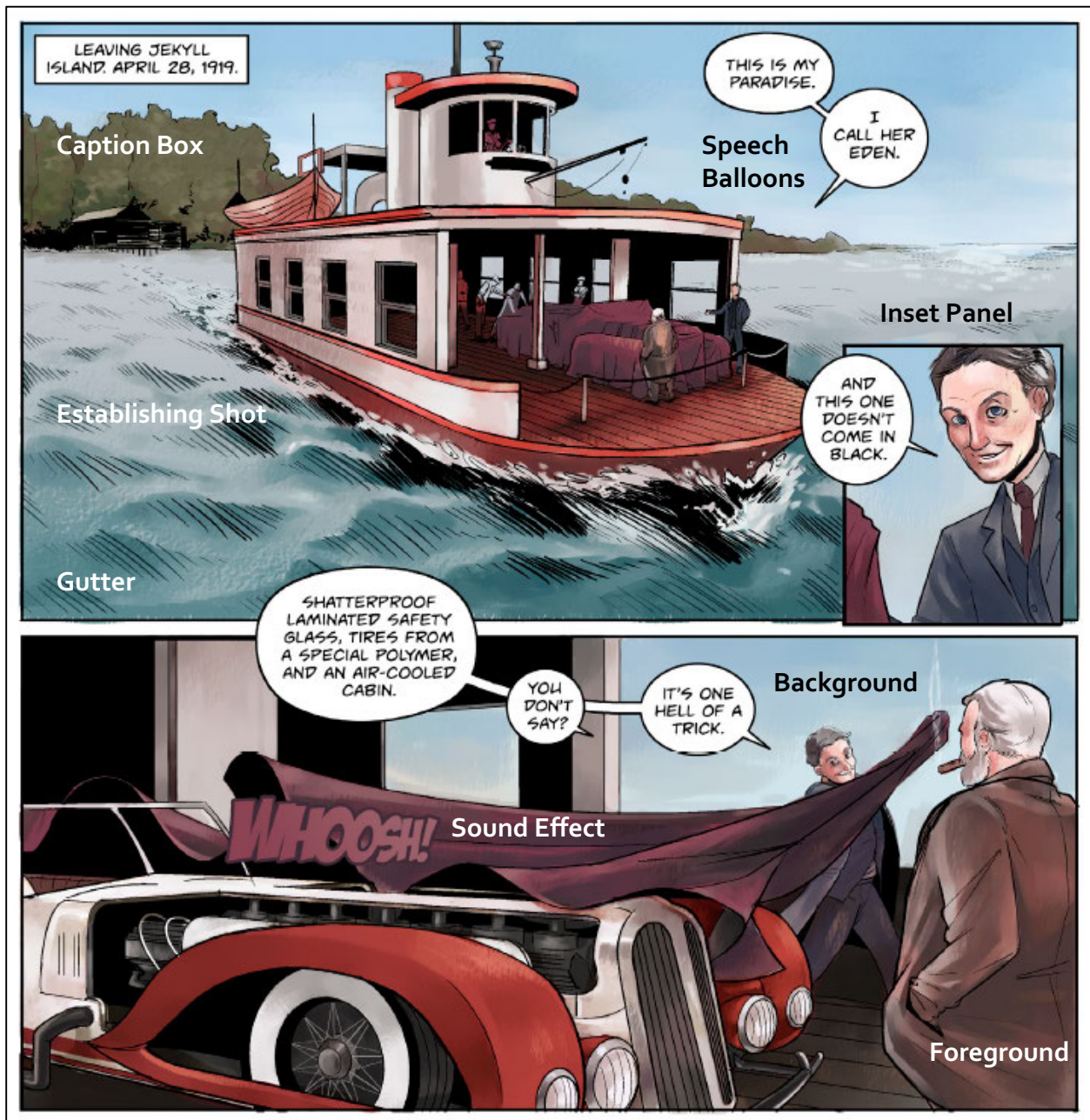
The genre of *The Jekyll Island Chronicles* is best described as *dieselpunk*. Such stories are typically set during the interwar period and their aesthetics and storyline are associated with diesel-based and retro-futuristic technologies. Dieselpunk is a close cousin of *steampunk*, which focuses on reimagining the Victoria 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, Volume 1: A Machine Age War* 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, for instance, the reader must be able 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 terms and terminology are important in understanding the form and in allowing students to talk about what they are reading in a meaningful way.

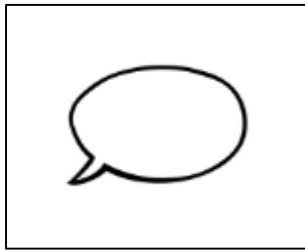
## PANEL

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.

## SHOT

*Long, medium, medium close, close up, and extreme close up* are terms adapted from film that 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 graphic novel, although there are several others. 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. This panel is also a long shot. A medium shot is typically one that is from about the waist up, which means the Henry Ford inset panel is best described as a medium close shot, though some might consider it a close up.

## 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.



## Principal Characters

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There are many characters that readers are introduced to in this first volume of *The Jekyll Island Chronicles*, both historical and purely fictional. Here is a selection that you'll want to help your students keep track of.

CHARACTER	DESCRIPTION
	<p><b>ANDREW CARNEGIE</b></p> <p>The wealthy financier from one of America's most recognizable families, founder of America's steel industry and funder of libraries nationwide, Andrew Carnegie is the driving force behind the team of superheroes that the Jekyll Island Club enlists to combat the threat of the anarchist force known as "Zeno."</p>
	<p><b>WOODROW WILSON</b></p> <p>As the 28<sup>th</sup> President of the United States who led the country through the hostilities of World War 1, Woodrow Wilson sees the period that follows as a dangerous moment in US history when governments around the world are particularly fragile and America must help them find a way forward.</p>
	<p><b>HENRY FORD</b></p> <p>The founder of America's most famous car company whose innovations led to the development of an entire industry, Henry Ford plays an important role in helping Carnegie realize his ambition to create a team of superheroes to combat anarchy and evil.</p>



### **PETER KAROVIK**

Suffering irreparable damage to both of his legs when he saves two fellow soldiers from a grenade blast, Peter Karovik epitomizes the selfless bravery that Carnegie and the other members of the Jekyll Island Club recognize as essential to help defeat the anarchists.



### **HELEN HUXLEY**

Changed forever by an electrical mishap that takes place during the war, Helen Huxley has a shocking ability to create and store electricity – one that makes her the prized subject of any and every scientist working in the field. It also makes her a formidable opponent!



### **SOLOMON TAYLOR**

A cryptologist brought in to solve puzzles that no one else can, Solomon Taylor has a hidden talent for combat that makes him a dangerous adversary. Carnegie and Wilson know they're getting a valuable asset in Taylor, but they don't realize *just* how valuable he really is.



### **BILLY COLFIELD**

Billy Colfield isn't just a flying ace but an ace among aces, whose skill as a pilot is unparalleled. He joins Carnegie's team as someone who brings his invaluable skills to wage war against the forces of Zeno.



### NIKOLA TESLA

A Serbian-American futurist and both an electrical and mechanical engineer, Nikola Tesla, one of the most remarkable minds of the 20<sup>th</sup> century, was the developer of alternating current (AC) electricity. In *The Jekyll Island Chronicles*, he tries to help Helen Huxley come to terms with the electrical energy she is able to store, produce, and channel.



### CHARLES PROTEUS STEINMETZ

A German-born, American mathematician and engineer, Charles Steinmetz had few equals. He made significant progress in the understanding of hysteresis that enabled engineers to design better electrical motors. In the story, he, like Tesla, tries to help Helen Huxley harness her powers.



### LUIGI GALLEANI

An Italian anarchist whose charisma and ability to sway audiences made him dangerous, Luigi Galleani appears in *The Jekyll Island Chronicles* as a man set on waging terror in order to destabilize and destroy western capitalist democracies.



### ZENO

Although Carnegie, Wilson, and others initially believe Zeno to be a specific person, it's really what a group of anarchists brand themselves once they realize the misperception about who they are. They are bent on causing destruction in the hopes of further destabilizing the fragile, post-war governments of Europe.

## Major Themes

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Like any work of literature, a close reading of *The Jekyll Island Chronicles* reveals the emergence of themes that are central to the story. Here are some of the big ideas that are suggested in Volume 1 of the series:

### THE WAR BETWEEN GOOD AND EVIL

Stories often feature the ongoing battle between the forces of good and the forces of 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 in order 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.

### 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 11<sup>th</sup> 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 in the story 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 – principally because the way they see the world is damaged – Karovik is “healed” by the attitude he has towards others. His disability, for instance, 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 the graphic novel 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 in order 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 *The Jekyll Island Chronicles* 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 graphic novel 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 in order to thwart Zeno. 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 in order to help his fellow human beings. The forces of Zeno use technology to lay waste and to instill fear, and 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.

# Top 7 Activities for Teaching *The Jekyll Island Chronicles*

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## 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.

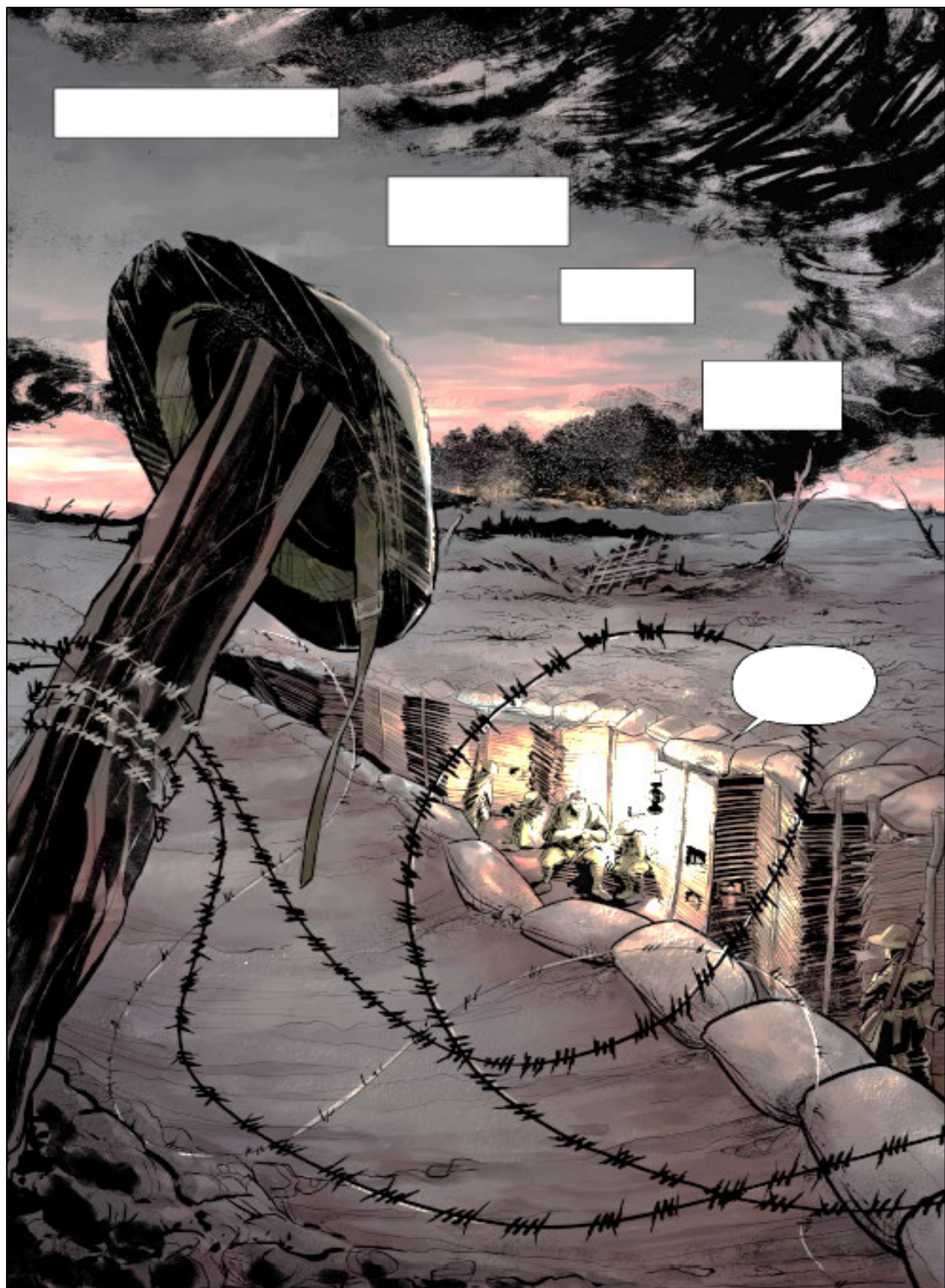
### HOW IT WORKS

In this activity, students are given a blackline master of the opening spread of *The Jekyll Island Chronicles, Volume 1: A Machine Age War*. 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 – Understanding the Literary Nature of Graphic Novels

*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 the way 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

Students work individually in going 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 a proposed 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 cover of Volume 1 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 the culminating activity for a unit on the graphic novel. 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.



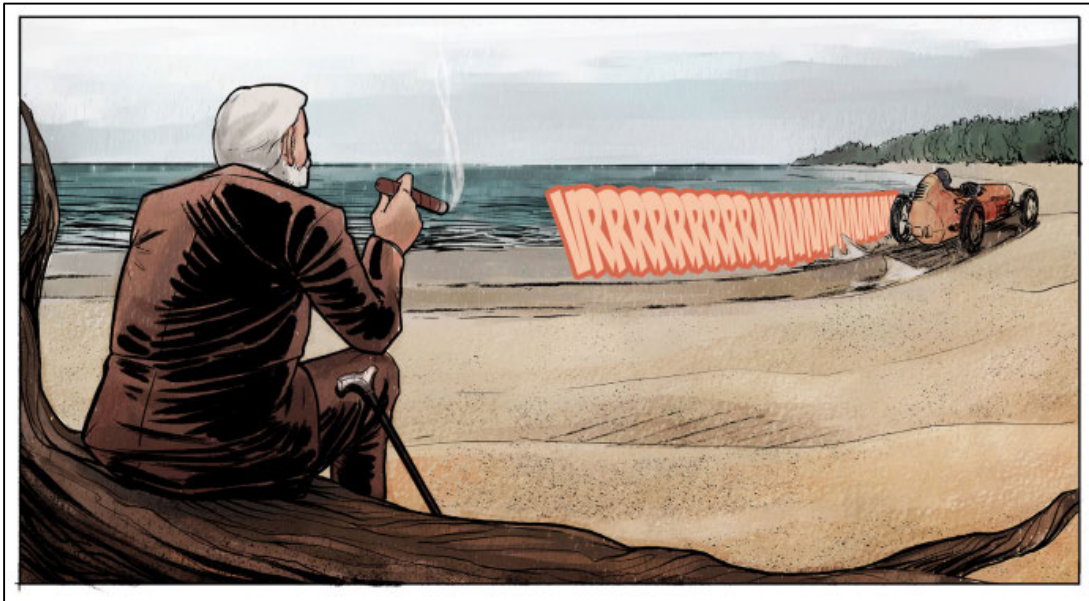
### HOW IT WORKS

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.

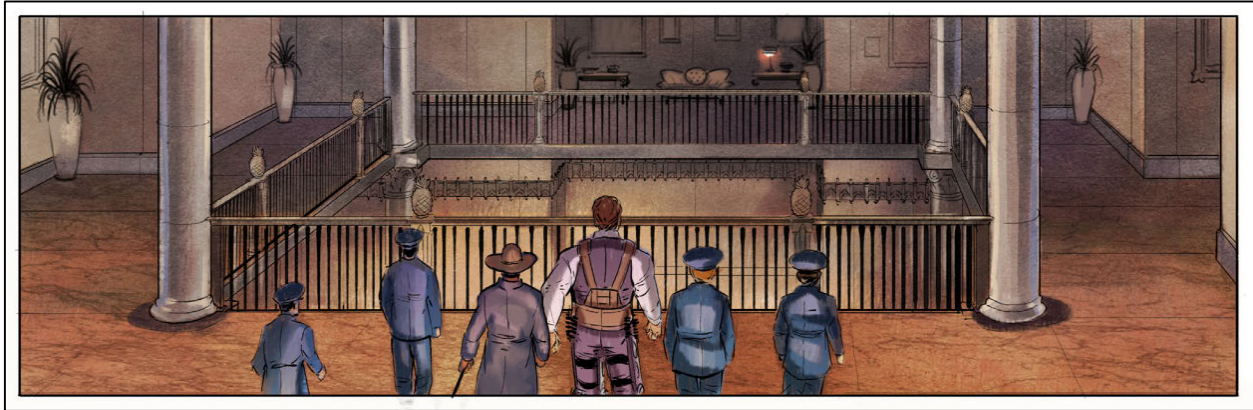
## FICTION

- 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 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 the characters 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 reach out to 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,
  - the date,
  - the name and address of the person to whom they are writing,
  - 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
- A minimum of 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)

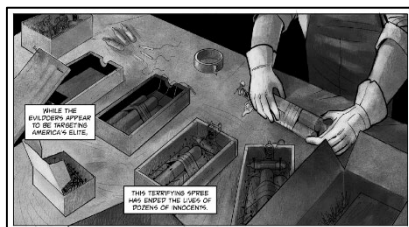
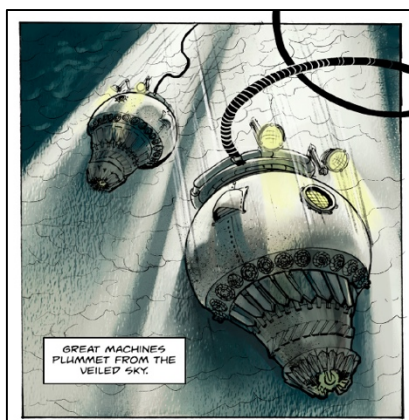
It is up to the teacher’s discretion, of course, to decide whether or not the activity takes place after the initial reading of the text or at the end of the unit. One reason for the latter is that it allows the students to write more thoughtful letters that are a product of their extensive study of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



# Jekyll Island Vocabulary

*The Jekyll Island Chronicles, Volume 1* is, like many graphic novels, an excellent opportunity to teach students new vocabulary. The reason, of course, 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.

Page	Words		
7	eerily	char	self-evident
9	mate		
11	acrid		
12	armistice		
13	residue		
15	archduke	paranoia	robes
17	segregates	dissenters	
18	tipsy	lurks	
19	plummet		
20	veiled	rounds	
24	retrieved		
27	treaties	reparations	
28	finesse	relish	lots
33	discreet	inquiries	savvy
34	anarchists		
36	vigilance		
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	unrivaled		
64	novelty		
68	mangling	elite	spree
73	purveyor	amperage	hysteresis
74	cryptologist		
91	perch	theatrics	wreckage
94	conductor	capacitor	





## Questions for Before, During, and After Reading

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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. What do you think this graphic novel will be about, based on the title and the illustration on the front cover? 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 behaviors?
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?





## Cross-Disciplinary Approaches

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

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

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.

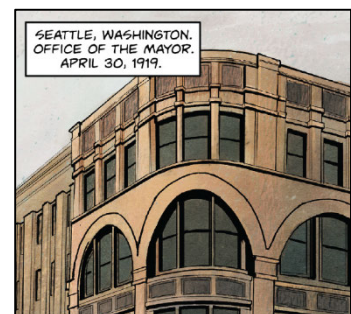
### HISTORY AND TECHNOLOGY

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. 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?



### GEOGRAPHY AND ARCHITECTURE

*The Jekyll Island Chronicles* takes readers to many different places throughout the world during the course of Volume 1. The question is whether or not the geography and architecture of these places accords with what these things were like in the real world. 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 have looked much the way they do in the story, or entirely different?

## 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?



## 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 about how the authors represent political motivations in the graphic novel, and whether or not these motivations were ever shared by the historical figures represented in the book.

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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

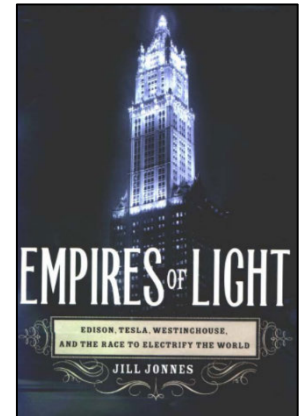
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*The Jekyll Island Chronicles* could not have been written without the exhaustive research efforts of its creative team. An excellent way of opening students' eyes to the amount of research it takes to create a story like this one is to show them what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

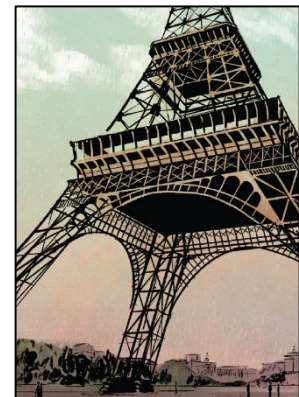
### BOOKS

- *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

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*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*

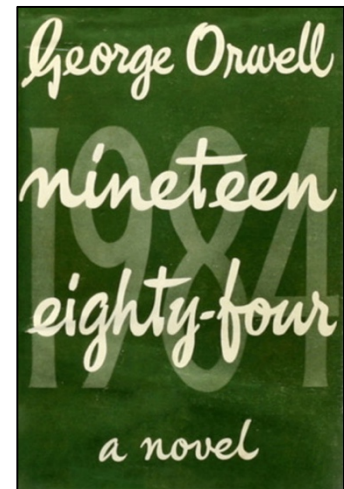
First appearing in 1963, the uncanny but powerful X-Men are a team of mutants whose super abilities make them the target of harassment, censure, and even persecution. Brought together by a fellow mutant, Professor Xavier (better known as Professor X), the mutants develop a purpose in using their powers 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 20<sup>th</sup>-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 that 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

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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 two decades of experience in middle, secondary, and postsecondary education, a reviewer of comics and graphic novels for Publishers Weekly, 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 21<sup>st</sup>-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 gratuitous sex or violence. 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](http://www.comicsineducation.com)





## *The Jekyll Island Chronicles, Volume 2: A Devil's Reach*



In Book Two of this alt history adventure, Peter, Helen and the rest of Carnegie's "Specials" would like nothing more than to return to normalcy along with the rest of the country -- especially after defeating their enemies in Book One.

But the anarchists have other plans. Luigi Galleani and the Zeno cabal reach out across Europe and across the Atlantic to wreak havoc, divide the enemy, build an army, and capture plans for the world's deadliest weapon.

If they are to be stopped, the tiny group of heroes from Jekyll will need to find new resolve, new resources and new allies -- and do it all before Nikola Tesla's most terrible creation is unleashed. -- a 168-page, full-color softcover graphic novel with French Flaps, 6.875" x 10.435" (portrait)

*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.

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