



**A GUIDE FOR TEACHERS AND LIBRARIANS**

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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. More and more, comics and graphic novels are providing accompanying materials for teachers, like those developed for the first two parts of the *The Jekyll Island Chronicles* trilogy.

Although the initial use of comics and graphic novels in K-12 education was to help facilitate reading skills for new, developing, or reluctant readers, it's become clear over the past decade that they have a much broader application across a range of courses. Now that so many teachers and librarians have recognized 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 -- their initial forays have been replaced with entire units devoted to comics in the classroom.

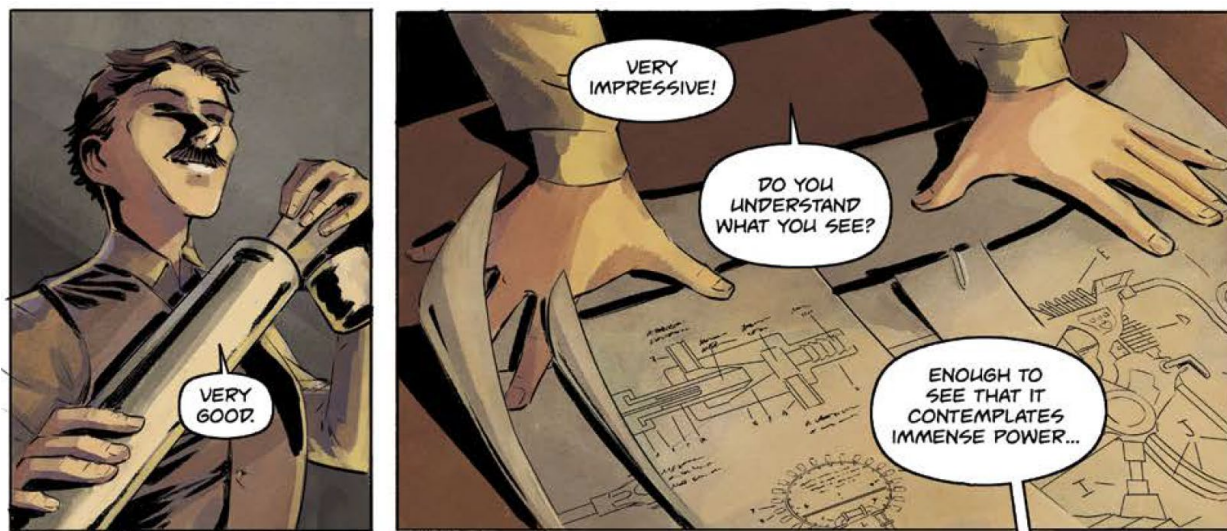
As we mentioned in the teacher's guide for *The Jekyll Island Chronicles: A Machine Age War*, comics have certain obvious features they share with traditional prose narratives (i.e. characters, a setting, plots and subplots, and both conflict and resolution), but they also have features that give them particularly strong connections with visual art and media forms, including storyboarding and film.

In both the United States and Canada, comics and graphic novels are now an explicit part of state and provincial curricula, and it has become increasingly difficult to find classrooms in which the form is not being studied in some way. Even the International Baccalaureate Association has increased the possible graphic novels that can be studied from a handful of well recognized comics to titles numbering in the hundreds. 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 and graphic novels	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, essays 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/>

With all of the responsibilities that teachers have in the 21<sup>st</sup> century classroom, they shouldn't have to spend time searching for suitable resources for the kinds of graphic novels they want to include in their curriculum. Those designed by educational publishers for the classroom have the curriculum clearly in mind, but educators wanting to teach trade comics to their students, the ones that children and young adults are reading outside of school, are beginning to see the value of teaching those trade comics that have fully developed educational materials which specifically allow their teaching in the K-12 classroom.



The teaching materials for both of the first two parts of *The Jekyll Island Chronicles* trilogy have been put together with this idea in mind. 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 2 – An Overview*

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## INTRODUCTION

*The Jekyll Island Chronicles, Volume 2: A Devil's Reach* is the second volume in a graphic novel trilogy 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. Soon after the second volume begins, the heroes of Book 1 are once again called into service to save the world. Despite the victory of Andrew Carnegie's augmented heroes in the first book of the series, the Zeno cabal has rematerialized and is once again up to its diabolical schemes, engaged in a plan of global deception that is focused on sewing division, building an army, and laying claim to plans for the world's most powerful weapon – a weapon of death and destruction devised by none other than Nikola Tesla himself. Stopping Luigi Galleani and the forces of darkness won't be easy, however, and Peter, Helen, and the rest will need to sort out their own inner conflicts and dig deep in order to prevent catastrophe.

## GENRE

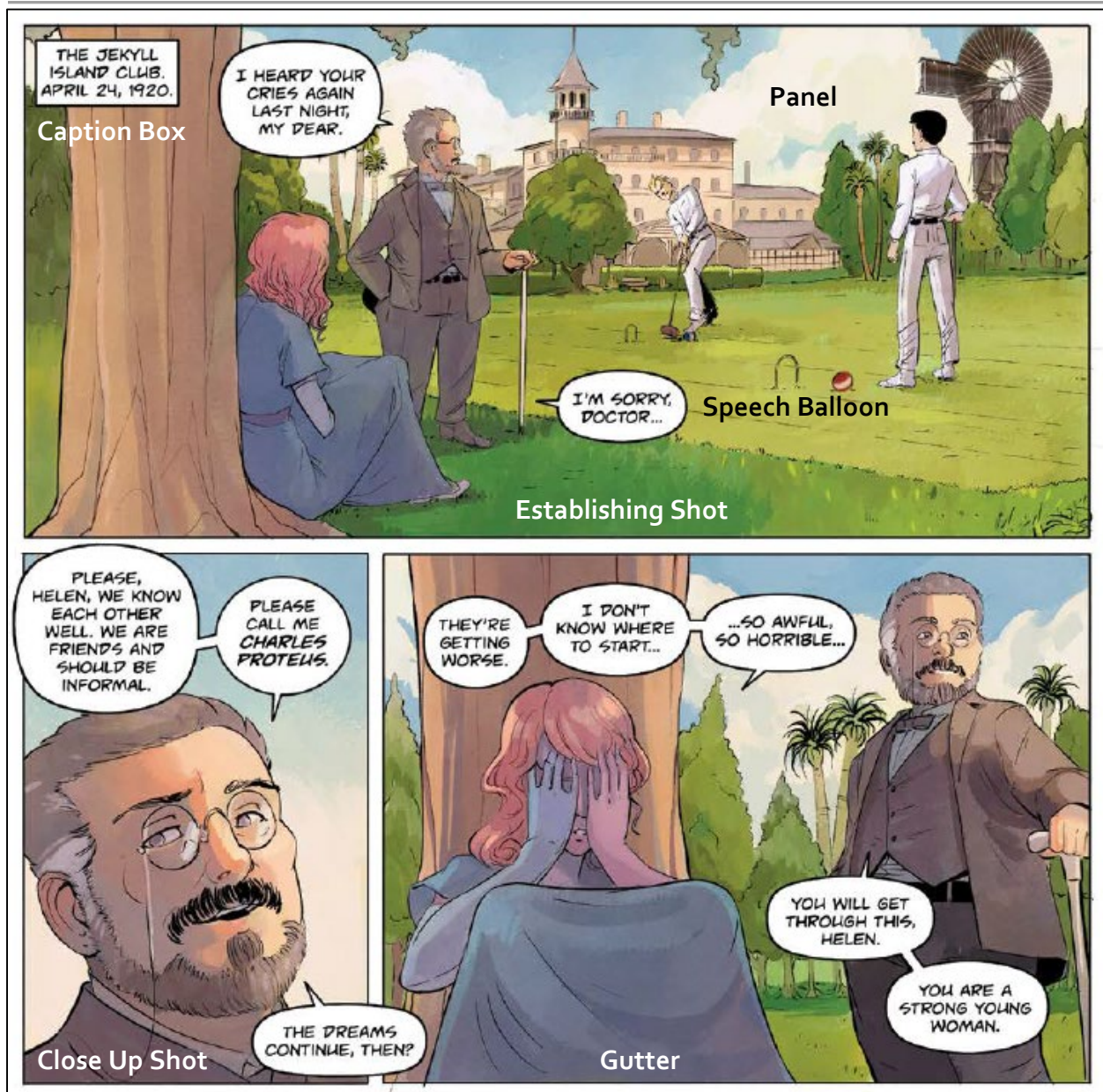
As mentioned in the Teaching Guide for Volume 1 of the series, the genre of *The Jekyll Island Chronicles* is best described as *dieselpunk*: stories typically set during the interwar period with a setting, aesthetics, and storyline associated with diesel-based and retro-futuristic technologies. Dieselpunk is a close cousin of *steampunk*, both of which are retrofuturistic subgenres of cyberpunk. While steampunk focuses on reimagining the Victorian era using the aesthetics of steam-powered technologies, dieselpunk draws upon such things as film noir, the rise of totalitarianism, pulp fiction, and, of course, diesel-powered technologies in forming its aesthetic canvas. 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* series 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: A Devil's Reach* 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. It helps to repeat, extend, and further develop many of the activities provided in the teaching guide for Book 1 of the series. It also looks more deeply into some of the advanced features of a graphic novel while still covering the basics for those who need a refresher.



## How to Read a Graphic Novel



As with any Western comic or graphic novel, *The Jekyll Island Chronicles, Volume 2: A Devil's Reach* 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 two panels that the string of speech balloons is not simply read consecutively, and that the question "The dreams continue, then?" is followed by the balloon at the top left of the second panel "They're getting worse." Here are some of the most basic terms that are used in talking about the physical architecture of comics and graphic novels.

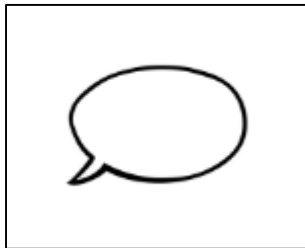
## PANEL

A panel is the building block of a comic or graphic novel, the frame that encapsulates each segment of the story. Most panels are geometric shapes that contain a specific scene from the visual narrative and that can occupy the whole or part of a page. Panel arrangements are important in determining how a graphic novel is read, as the reader must connect the sequence of panels in order to derive meaning from the work.

## 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 place (The Jekyll Island Club) and the date (April 24, 1920). 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.



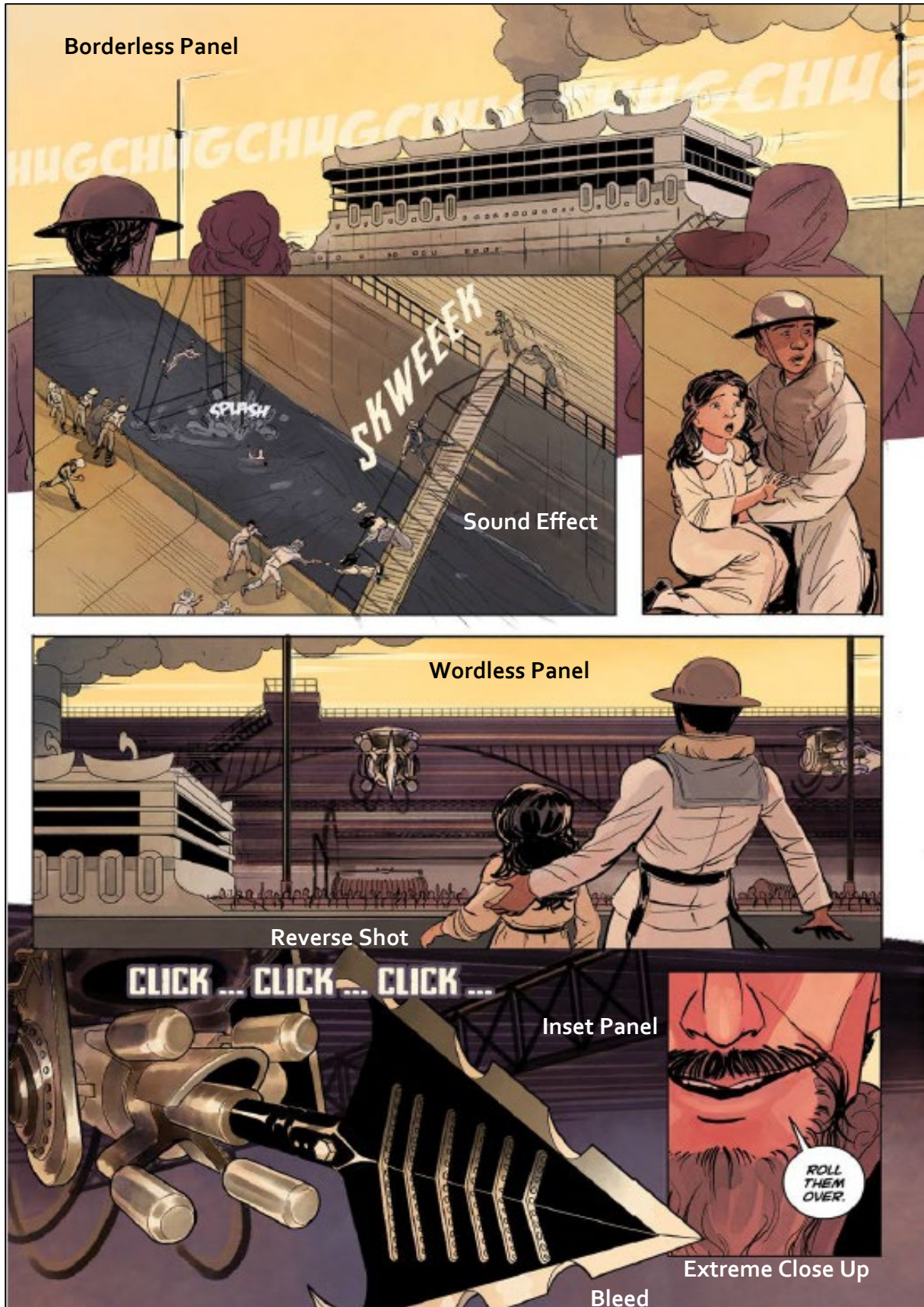
## SHOT

*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. 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 in the first panel above with the croquet pitch and the building in the distance. This panel is also a *long shot*. A *close up shot* is typically one like the bottom left, where the focus is the head and shoulders of the figure. Different shots serve different purposes, and either keeping the same shot from panel to panel or changing them quickly can result in a variety of different effects.

## 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. The gutter is where meaning is made in a graphic novel, because it requires the reader to decide what has transpired between the depicted panels. Sometimes the gutter can represent the passage of the briefest of moments. At other times, it can represent the passage of years. The three panels above represent the former, and show a continuous conversation.





## **BORDERLESS PANEL**

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

## **INSET PANEL**

These occur when one panel is contained entirely within another. It often shows something that is happening simultaneously with the action of the larger panel. We see this at the bottom of the previous page, where the character's line "Roll them over," synchronizes with the weapon being loaded. This is also an example of an *extreme close up* shot where, instead of seeing the character's head and shoulders, we only have the opportunity to get a look at part of the character's face.

## **WORDLESS PANEL (SEQUENCES)**

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

## **BLEED**

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

## **SOUND EFFECT**


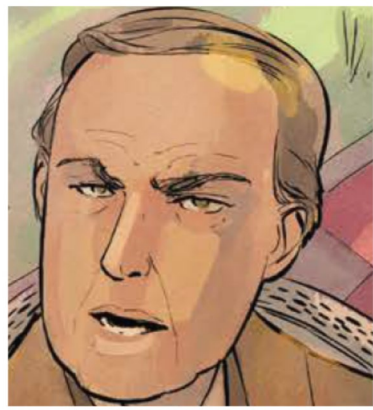

Onomatopoeic sound effects are an important component of a graphic novel, giving the reader an understanding of auditory sounds that a caption box wouldn't be able to convey properly. We see several examples on the previous page, with the "Chug Chug Chug..." of the ship, the "Skweeek" of the gangplank, and the "Click...Click...Click..." of the weapon.

## **REVERSE SHOT**

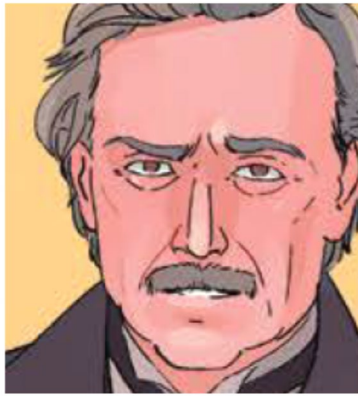
A reverse shot is a more complex shot in a graphic novel, in which characters who might have been depicted with their faces towards us are suddenly turned around, so that we now look with them. We can see this in panels three and four of the previous page.

## Historical Characters

There are many characters that readers encounter in this second volume of *The Jekyll Island Chronicles* who are historical. Here is an overview:

CHARACTER	DESCRIPTION
	<p><b>NIKOLA TESLA (1856-1943)</b></p> <p>A Serbian-American futurist and both an electrical and mechanical engineer, Nikola Tesla appears in Book 1 as a figure who tries to help Helen Huxley come to terms with the electrical energy she is able to store, produce, and channel. In Book 2, he has developed the plans for a super weapon that he is convinced will put an end to war.</p>
	<p><b>WOODROW WILSON (1856-1924)</b></p> <p>As the 28<sup>th</sup> President of the United States who led the country through 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. As Book 2 opens, his concern appears to have developed into full-blown paranoia as he tries to rid the country of anyone he sees as a threat.</p>
	<p><b>HENRY FORD (1863-1947)</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. At the outset of Book 2, he's aware of the resurfacing of the Zeno cabal, and heads to England to confront it head on.</p>





**DAVID LLOYD GEORGE (1863-1945)**

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



**HERBERT HOOVER (1895-1972)**

The first director of the Federal Bureau of Investigation, Hoover worked in US intelligence and headed the FBI's predecessor agency, the Bureau of Investigation. In Book 2, he comes to Jekyll Island in the wake of Warren G. Harding's election to let Carnegie's augmented heroes know that they are now needed more than ever and will be reporting directly to his agency.



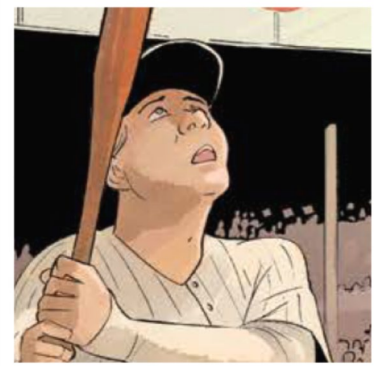
**WILLIAM JAMES FLYNN (1867-1928)**

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



**CHARLES PROTEUS STEINMETZ (1865-1923)**

A German-born, American mathematician and engineer, Steinmetz made progress in helping engineers to design better electrical motors. In Book 1, he, like Tesla, tries to help Helen Huxley harness her powers. As Book 2 opens, he tries to bring Helen to a peace about the demons haunting her over Carnegie's death.



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

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



**LUIGI GALLEANI (1861-1931)**

An Italian anarchist whose charisma and ability to sway audiences made him dangerous, Luigi Galleani appears in Book 1 as a man set on waging terror in order to destabilize and destroy western capitalist democracies. In Book 2, he has recovered from the humiliating defeat at the hands of Carnegie's heroes to bring together a diabolical multipart plan that includes building an army.



**GABRIELLA ANTOLINI (1899-1984)**

Antolini was an Italian-American anarchist and activist who spent time in prison for transporting dynamite to Chicago. In Book 2 she is a member of the Zeno Cabal who attempts to undermine Carnegie's team – specifically Helen Huxley – by infiltrating their group on Jekyll Island under the cover of an assumed identity: Brielle Montefort.



**ALVES DOS REIS (1896-1955)**

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



## Fictional Characters and Groups

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



### **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 recognized as essential to help defeat the anarchists in Book 1. Now, with a new-found fame for his augmented abilities and pure heroism, Karovik is once again pressed into action to defeat the forces of Zeno.



### **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 that makes her a valuable addition to Carnegie's augmented heroes. With his death at the end of the first book, however, Helen is haunted by nightmares of being unable to prevent her beloved friend from being taken from her.



### **SOLOMON TAYLOR**

A cryptologist who solves puzzles that no one else can, Solomon Taylor was originally brought in by Carnegie and Wilson as a valuable asset. That's put to the test early in Book 2 when Henry Ford leaves him in charge of developing additional technologies for Peter and Helen, as Ford himself heads to England to deal with the goings-on at the Trafford Park plant.



### **BILLY COLFIELD**

Billy Colfield isn't just a flying ace, but an ace among aces whose skill as a pilot is unparalleled. He initially joins Carnegie's team as someone who brings his invaluable skills to wage war against the forces of Zeno, but in Book 2 his heroism is called upon in England and Cofield doesn't disappoint, throwing himself headlong into danger before anyone can stop him.



### **THE RESTORATION**

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



### **QUEEN ANNE**

As a formidable smuggler turned spymaster, Queen Anne, as he is known, is in charge of The Restoration, taking information and intelligence that his group gathers and using it to undermine those who would harm the interests of both the French Government and Europe at large.



### **ZENO**

In Book 1, Carnegie, Wilson, and others initially believe Zeno to be a specific person, but then discover it's really a collection of anarchists bent on causing destruction in the hopes of further destabilizing the fragile, post-war governments of Europe. The various Zeno members lick their wounds after their defeat in Book 1, and are now more dangerous than ever.

## 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 *A Devil's Reach*:

### THE WAR BETWEEN GOOD AND EVIL

The second volume of the series once again shows the forces of good taking on those of evil, but it also suggests that things can become rather complicated. It's true that despite Carnegie being gone, the noble heroes he assembled are prepared to once again combat the forces of Zeno, but the book also shows that the seeds of discord can be sown when the xenophobic actions of political leaders are turned to advantage by those who would use these actions for their own nefarious purposes.

### WHAT PEOPLE CAN ACHIEVE WHEN THEY WORK TOGETHER

An important idea that emerges in this series is how individuals can achieve things when they work together. As one of the series authors, Steve Nedvidek, has noted: "*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." Although the first two volumes of the series also show us how dangerous it can be when individuals come together for the express purpose of doing harm, a group of selfless individuals will always get the better of a group of selfish ones.

### XENOPHOBIA AND HOW GOVERNMENTS USE IT

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

### USE OF TECHNOLOGY IN WARFARE

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

## **PTSD AND HOW SOLDIERS COPE WITH IT**

Post-Traumatic Stress Disorder or PTSD is an important focus of the second volume, appearing perhaps most prominently in Helen Huxley's nightmarish dreams in which she struggles to deal with the phantasmagoric memories of World War I and her immense feelings of sadness over the death of her benefactor, Andrew Carnegie. The story is able to capture how all of these feelings are so intertwined for Helen that they have an impact on her ability to move forward.

## **THE CHANGING UK OF THE 1920s**

*A Devil's Reach* helps to give us a sense of how challenging the 1920s was for the United Kingdom. Henry Ford tells Solomon Taylor that he's concerned about what is happening in England, and indeed the country found itself having to cope with some grim post-war realities. The war impacted the UK's traditional trading relationships and it was difficult for them to find partners with whom they could trade things like coal or steel. This led to mass unemployment, unrest, and revolt, making the 1920s a very tenuous time for Great Britain.

## **HOW EUROPE HONORS THE REMEMBRANCE OF WWI**

A subtle but important idea that arises in the text is how Europe remembers and honors World War 1. The climatic action in the closing stages of Volume 2 takes place in the Imperial War Museum in London, and it speaks to the fact that European nations have countless memorials, museums, and commemorative battlefields dedicated to this specific conflict.

## **HOW ECONOMIC CHANGE DRIVES POLITICAL CHANGE**

As Volume 2 makes clear, the economic hardships and fallout in the wake of the First World War created the conditions for what followed. One of the many newspaper clippings in the story features the plummeting of the German Mark because of the war reparations written into the Treaty of Versailles. On the same page is a story about Adolf Hitler, whose rise to power in Germany under the banner of National Socialism represented a political change that was driven, in part, by economic change.

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

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

## Top 5 Activities for Teaching Book 2 of *The Jekyll Island Chronicles*

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### ACTIVITY 1 – The Interview

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

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

### HOW IT WORKS

In this activity, students work in pairs to choose one of the historical characters in *A Devil’s Reach* and research that individual using a combination of print and electronic sources. Using a blackline master, the student carefully enumerates the similarities and differences between the historical figure and his or her representation in *The Jekyll Island Chronicles*. Here are some of the questions a student will want to keep in mind:

- What does the character do in the story? What actions do they undertake? Are these similar to or different from the actions they took as a real-life historical figure?
- What does the character actually say in the story and how do they behave? Do they seem level-headed or angry, stressed out or calm, prone to rash decisions or patient and reflective? Are these qualities similar to those shared by their real-life counterpart?
- Given the similarities and differences between the character in *A Devil’s Reach* and the actual historical figure, what questions might they have of one another?

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

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

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



## WOODROW WILSON IN CONVERSATION

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

**WILSON (JIC)**

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

**WILSON (IRL)**

What book?

**WILSON (JIC)**

*A Devil's Reach*... you know, the graphic novel?

**WILSON (IRL)**

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

**WILSON (JIC)**

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



**WILSON (IRL)**

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

**WILSON (JIC)**

What did you call me?

**WILSON (IRL)**

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

**WILSON (JIC)**

ARE YOU TRYING TO APOLOGIZE?

**WILSON (IRL)**

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



**WILSON (JIC)**

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

**WILSON (IRL)**

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

## ACTIVITY 2 – Understanding the Literary Nature of Graphic Novels

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

As mentioned in the Teacher's Guide for *The Jekyll Island Chronicles: A Machine Age War*, some works of literature are particularly well-suited to teach young people about the beauty and power of language. *A Devil's Reach* carries on the tradition begun in the first book of presenting its readers with figures of speech that help readers to make meaning.

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

### HOW IT WORKS

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

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

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

#### **"Are your brains pickled on Ouzo?"**

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

where imagery exists, but don't always express this imagery according to its various categories. Here, the visual imagery of the "brains" being referred to has a tactile component to it, being "pickled" by the Ouzo. As well, the alcohol itself evokes both olfactory (smell) and gustatory (taste) imagery, making the entire sentence rather descriptive, and the sarcasm that much more effective. Of course, when the character makes the comment, "brains" is really a substitute for "mind" suggesting that the brains being pickled is a kind of metaphor, and the brains themselves a kind of synecdoche.



**"The meeting is as secure as any castle."**

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

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

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





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

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



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

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



**“But what of Carnegie’s clowns?”**

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





### “Versailles is a House of Cards”

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



### “Let Galleani strike from his perch”

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



### “Separately, but together.”

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

\* \* \*

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



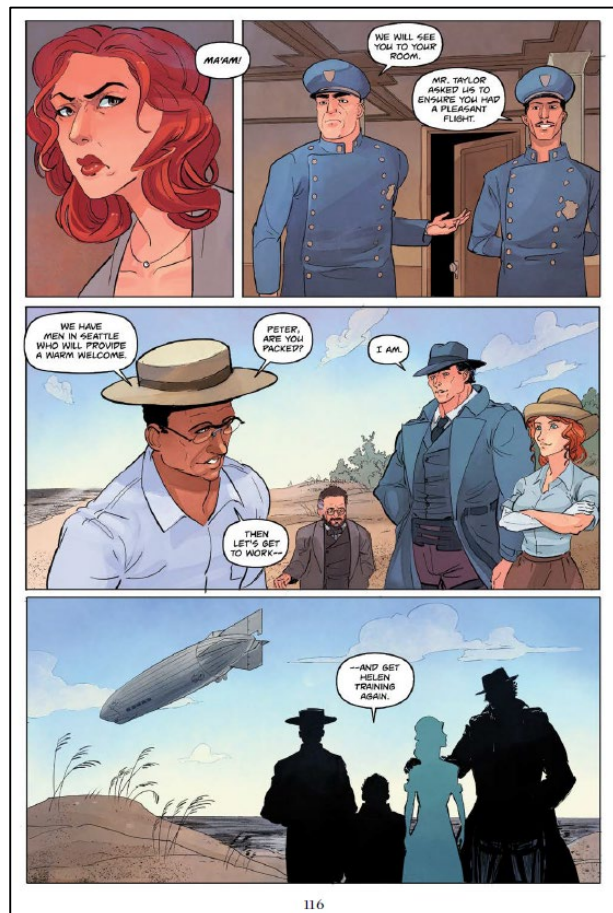
### ACTIVITY 3 – The Lost Scene

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

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

#### HOW IT WORKS

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



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

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

- How many panels will I use for my one-page extension?
- What must I do to make sure that my 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?

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

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

**PANEL 1**

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

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

**PANEL 2**

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

VILLAIN: "No matter..."

**PANEL 3**

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

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

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

## ACTIVITY 4 – Fact or Fiction

*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.*

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



### HOW IT WORKS

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

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

- In the graphic novel, the bombing is shown having taken place on September 16, 1920. Was this indeed the day of the bombing? What time of day did it take place, and how crowded would the streets have been in and around the area of the bombing?
- Who were the casualties of the attack? Did they include children, as Wilson indicates in the pages that follow?



- Although Peter Karovik is a fictional character, are there any stories of people who helped to protect, comfort, or simply bore witness to the event? Do their stories corroborate what seems to be depicted in the graphic novel?
- Page 52 depicts the front page of a newspaper. Were there evening editions of such newspapers that ran the story of the Wall Street Bombing? Did they characterize things in the same or similar ways to the page shown in *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?



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

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



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

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

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

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



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

## ACTIVITY 5 – Cover Variants

*Objective: Students learn the process of how artists and writers create covers for their comics*

A very popular feature of contemporary comics is the phenomenon of cover variants. This is when a comic is released with different covers. Often, one or more artists are asked to create variant covers for the same or different editions of a comic, with the result being that fans and collectors can see how different artists reimagine a given comic.

### HOW IT WORKS

Students work in pairs to put together a variant cover for *The Jekyll Island Chronicles: A Devil's Reach*. Their goal is to use their close reading of the graphic novel in order to present a cover that is suitable for Book 2. Students should be encouraged to undertake the following process:

1. *Examine the cover of Book 2 in order to get a sense of what choices were made in its design. Students can use a blackline master to organize their thoughts about the different features of the cover.*
2. *Come up with a concept for a reimagined cover by going through the principal characters and events of *A Devil's Reach* in order to determine what to represent.*
3. *Create an outline for the cover in the form of a sketch or sketchnote that attempts to show what the final version of the cover looks like. It's important at this stage for students to get feedback from both their instructor and their peers.*
4. *Transform the outline into a full-fledged cover.*
5. *Put together a rationale in the form of a letter to the authors, explaining the merits of the variant cover. (Note that students should engage in both the writing and drawing.)*





There are different variations on this activity that a teacher can consider. For instance, the teacher could allow students to create a cover variant for any of the first three books of the series, although for the third book, students would have to imagine how the story might continue, and base their cover on this. (Note that there is a related activity in the Book 1 Teacher's Guide that teachers might want to consider that gets them to imagine what will happen in Book 2 of the series).



When it comes to writing the letter to the authors that provides a rationale for the cover variant, students will need to follow the guidelines for proper letter writing provided in the final activity in the Book 1 guide.

Proper formatting for the letter includes the following:

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

\* \* \*

A great idea is to have a presentation or gallery walk as the final activity of this assessment, as it allows students to showcase and, indeed, pitch their work to both the instructor and their peers. This is a rich activity that could serve as a culminating assessment for the unit.

# Jekyll Island Vocabulary

*The Jekyll Island Chronicles, Volume 2* presents students with a range of words and expressions that can help them to develop their vocabulary, especially given the fact that new and unfamiliar words in a graphic novel are often accompanied by illustrations that help to represent or explain them. 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	apocalyptic	animated	daft
8	emissary	asset	tyranny
10	loon	graces	
15	deportations	freighters	rabble
20	anarchists	spectacle	replenish
21	neutralize	negate	martyrs
22	rabble-rousers	perch	
25	informal	parabolic	
32	swooning		
33	expertise	cabal	
37	missives	undersecretary	
39	misfits		
54	corralled	culprits	
55	unspeakable	perpetrated	fortify
56	veritable	mindful	
58	distraction		
64	chestplate	insulation	
67	embrace	helmsman	knots
69	belay	wireless	
73	batteries		
76	portside	launchers	casualty
86	intrusion		
87	deportation	escort	
88	predecessor		
89	bureau		
91	scribe	abruptly	
94	exacting	marks	Escudos
99	prototyping		
100	vital	squad	
101	pursue	assets	
102	organic	sovereign	disperses
104	conscience	splendor	







## 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 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?

### DURING READING

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

8. What do you think is the purpose of showing us the sequences involving Helen's nightmares? Do these sequences merely show us something about her character or are they suggestive of a more universal idea?
9. Before he leaves for London, Henry Ford talks to Solomon Taylor about his concerns over what is happening there. Why do you think the authors choose to have him talk about these things in a cryptic way? What is this conversation's effect on the reader?
10. Are you shocked or surprised by the Wall Street Bombing? Is there anything about the start of the scene that either gives you a false sense of security or makes you feel that something bad is going to happen?
11. One recurring device that seems to be important in the second book is the reversal of expectations. Which of the scenes or sequences in the story do you think best show expectations being undermined?
12. A lot of characters in Book 2 seem to experience a sense of frustration and helplessness that is more than just momentary. As you read, can you think of a particular character that really exemplifies these emotions?
13. Many sequences in Book 2 contain a lot of dialogue, but there are others when such dialogue is kept to a minimum. Why do you think there is relatively less dialogue in the climactic sequence that takes place in and around the Imperial War Museum?

#### **AFTER READING**

14. One of the questions asked in the Book 1 Teacher's Guide is about the overall meaning of *A Machine-Age War*. Does the second volume confirm or in any way change your impression of what the series' overall meaning might be?
15. What do you see as being the important differences in the villains that form the Zeno cabal? Do you see ways in which their characters or personalities differ from one another or do you see them as much the same?
16. Which of the major themes 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?
17. What is your assessment of the way in which Book 2 ends? Did you expect this or did it undermine your expectations?
18. After your reading of Book 2, what do you predict will happen next?

# Cross-Disciplinary Approaches

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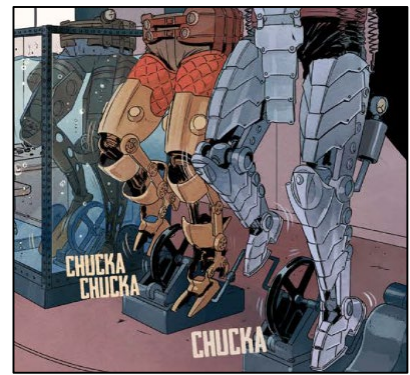
Both of the first two volumes of *The Jekyll Island Chronicles* lend themselves to cross-disciplinary approaches in the classroom, principally because they bring together historical content and dieselpunk fiction. Cross-disciplinary approaches that suggest themselves include the following:

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

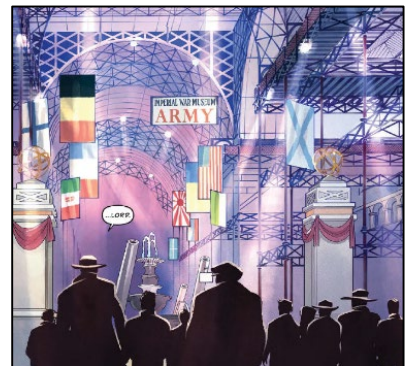
## HISTORY AND TECHNOLOGY

Dieselpunk fiction raises questions about 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? Queen Anne's prosthetic leg might have been possible, but could anything like Karovik's legs have been developed at the time? What kinds of technological experiments was Nikola Tesla working on during the interwar period, and did he actually come up with the idea of a Death Ray?



## GEOGRAPHY AND ARCHITECTURE

*The Jekyll Island Chronicles* takes readers to many different places throughout the world during the course of Volume 2. 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 story, like Wall Street or the Imperial War Museum? 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 (e.g. Would the Polo Grounds have looked much the same way in 1920 as they do in the story, or would they have been different?)





## WORLD ISSUES AND ECONOMICS

Volume 2 continues to show how Jekyll Island was a destination of those who had substantial wealth. 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* economic disparities existed, and the degree to which such things have changed over time. The book also raises a number of questions about money and power that bring world issues and economics together: Could a group like the Zeno cabal have manipulated the currency of different countries to the extent suggested in *A Devil's Reach*? How did the economics of post-WW1 Europe help to shape the political forces that developed during the interwar period?



## LITERATURE AND POLITICS

A fascinating subject raised by *The Jekyll Island Chronicles* is the way in which characters' political views are represented in the story. We saw in the first volume that 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 Zeno cabal, on the other hand, is 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.

\* \* \*

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 and letting them take aim at their cross curricular possibilities.



## Areas for Research and Inquiry

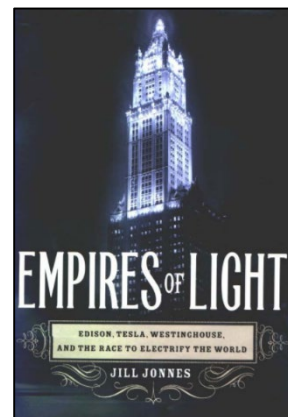
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*The Jekyll Island Chronicles* could not have been written without the exhaustive research efforts of its creative team. An excellent way of opening students' eyes to the amount of research it takes to create a story like this one is to show them what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

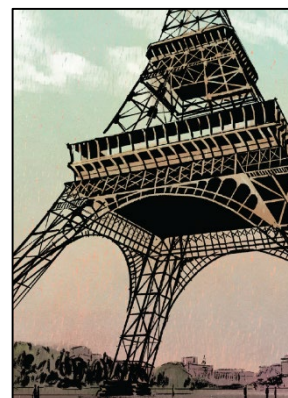
### BOOKS

- *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 191  
Limousine 1919  
Peles Castle  
Romania weather  
Ferry 1919  
Jekyll Island Ferry  
Jekyll Island docks  
Plow 1919  
Bulletproof glass  
Safety glass  
Automobile tires  
Automobile air conditioning  
African American family 1900s  
Seattle 1919  
Ole Hanson  
Carnegie Steel  
Steel Factories  
Locomotives 1900s  
Office Buildings 1900s  
Security guard uniform 1900s  
Maid uniform 1900s  
Anarchists' mail bombing 1919  
Lowell Thomas  
TE Lawrence  
News reporters 1900s  
Mailroom 1919  
Warehouses 1919  
Nicola Tesla  
Charles Proteus Steinmetz  
Microphone 1919  
Jekyll Island Club swimming pool  
George Washington Carver  
Tuskegee Institute  
Wingfoot Express  
Chicago 1929  
Airfield 1900s  
Transport truck 1919  
Biplanes  
Federal Reserve Bank of Chicago  
The White House 1900s  
History of the Oval Office  
History of the West Wing  
Morgan Tennis Center  
Gymnasium 1900s  
Jack Dempsey  
Boxing 1900s  
Occidental Restaurant

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

## Further Reading and Planning

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

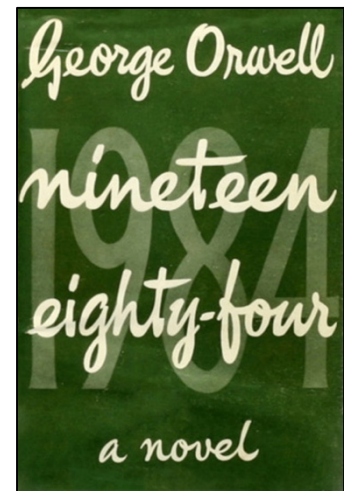




## NOVEL

### *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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As we mentioned in the Teacher's Guide for Book 1, there are a lot of resources that can provide teachers with insight about comics and graphic novels that kids enjoy. There are fewer resources, however, that feature the very best comics and graphic novels to use in the classroom. Most educators know a handful of comics that get a lot of treatment (*Persepolis*, *Maus*, and, to a lesser extent, *Watchmen*), but there is less information out there about how such comics can be leveraged for use in the classroom. As well, a teacher or librarian might read a review for a comic or graphic novel, but have no idea about its appropriateness.

This teaching resource is intended to go beyond books that outline general approaches to teaching visual narratives to focus on a specific series – in this case, *The Jekyll Island Chronicles* series. With more than two decades as an educator, a reviewer of comics and graphic novels for *Publishers Weekly*, and a writer of more than 120 books for children, I am always interested in series that provide great opportunities for learning. The strength of this series is that it allows for the development of 21<sup>st</sup>-century literacies and is exceptionally well-suited to cross-disciplinary, project-based, and inquiry-based approaches.

Teachers and librarians are always concerned with content, especially when it comes to the very visual format of a comic or graphic novel. While it's true that *The Jekyll Island Chronicles* series does not shy away from the realities of international terrorism, the creators were very mindful about focusing on narrative and character development rather than what is merely shocking or gratuitous. Educators who use this resource in connection with Book 2 of *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 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.

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