



A GUIDE FOR TEACHERS AND LIBRARIANS

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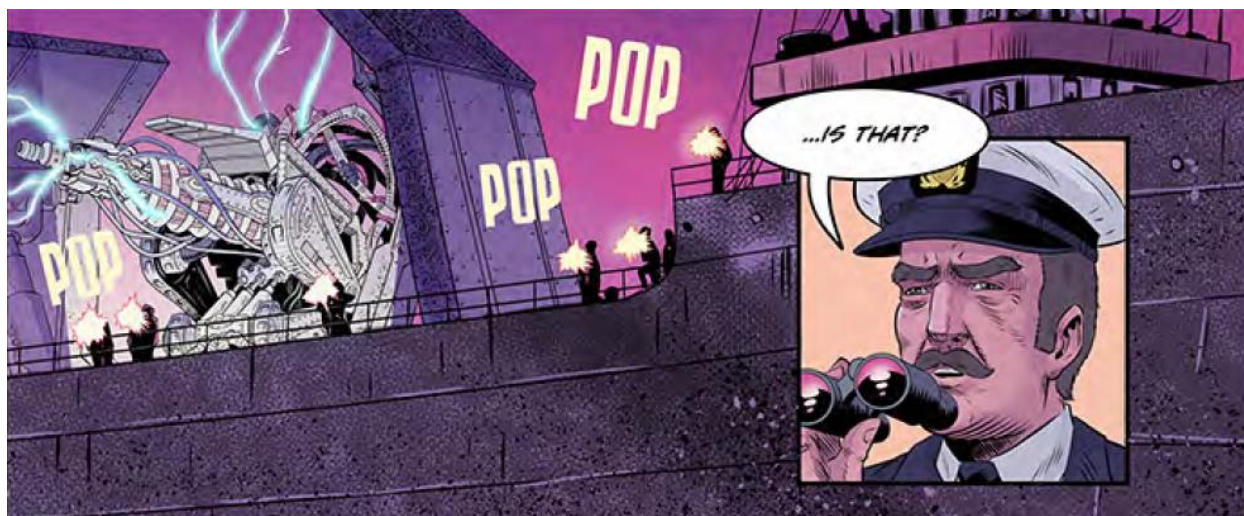
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A Note on Graphic Novels in the Curriculum



If you're a teacher or librarian reading this third guide for *The Jekyll Island Chronicles* series, then bravo on continuing to follow the journey of Carnegie's heroes! As well, some additional congratulations to you for being a strong proponent of comics in the classroom. This makes you a part of a select group of teachers and librarians who, over the past couple of decades, have helped to integrate visual narrative into the classroom, even amid questions from colleagues and others who wonder aloud about the literary merits of the form. For this, I wish to commend you for the courage and commitment you've shown to your students.

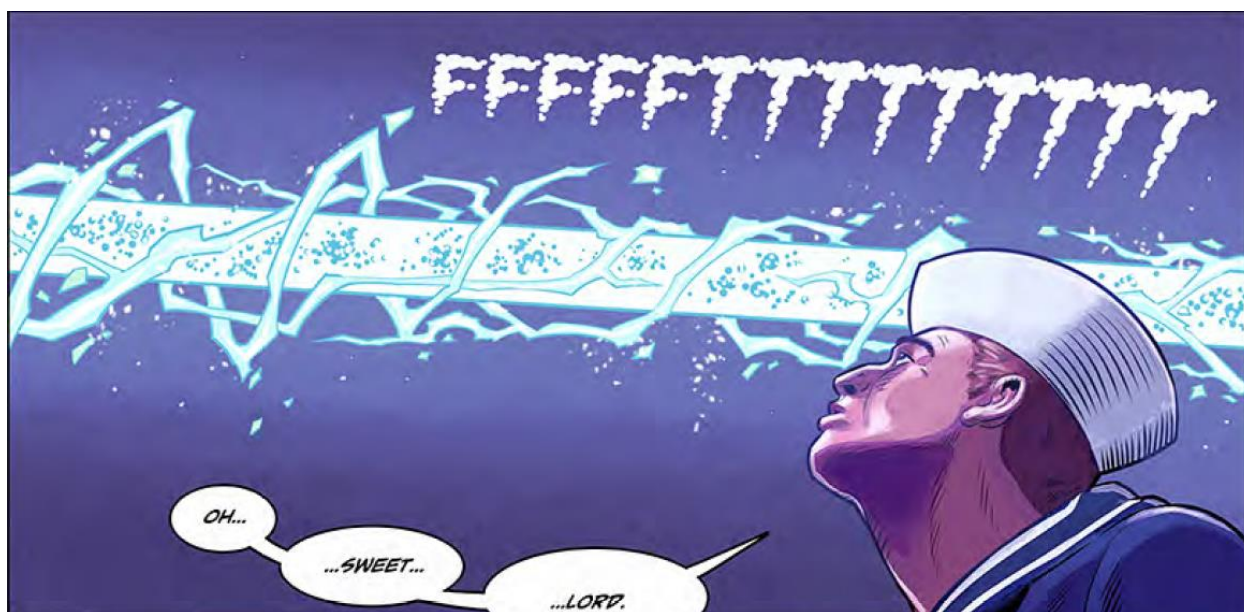
Incorporating comics and graphic novels into the classroom was initially intended to help facilitate skills for new and reluctant readers (e.g., applying vocabulary, interpreting visual texts, making judgments and inferences). However, many educators now see that visual narratives have a much broader application across a range of primary, middle, secondary, and postsecondary courses. While comics and graphic novels share features with traditional prose narratives (i.e., characters, a setting, a plot with subplots, and both conflict and resolution), they also have features that give them particularly strong connections with visual art and media forms, including storyboarding and film. This makes them a powerful literary and artistic form to explore in an academic context.

In both the United States and Canada, comics and graphic novels are an explicit part of state and provincial curricula. The International Baccalaureate (IB) Association, which offers its DP program all over the world, 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/>

The teaching resources developed for this series represent something relatively new in the field of comics education: guides for trade comics intended for educational use in the classroom. Educational publishers have been including graphic novels and graphic readers in their offerings for the past two decades, often with accompanying teaching guides included. However, for educators who want to teach trade comics to their students – the kinds of comics that children and young adults are reading outside of school – only a relatively modest number of teaching guides exist to support text-specific in-class instruction.



The teaching materials for all three parts of *The Jekyll Island Chronicles* 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 can do that when there is an open dialogue between educators, creators, and publishers. Good luck, and happy teaching!

The Jekyll Island Chronicles, Volume 3 – An Overview

INTRODUCTION

The Jekyll Island Chronicles, Volume 3: A Last Call is the third volume in a graphic novel trilogy that combines historical fact and alternative history to chronicle the years between the end of World War 1 and the beginning of World War 2. The third and final volume of the series sees the forces of Jekyll in the ultimate showdown against the Zeno cabal. Everything has been building towards a climactic confrontation between good and evil, with casualties that simply cannot be avoided on both sides of the conflict. Jekyll Island has, throughout the series, been the site of careful planning, strategizing, and preparation for just this moment. Now it becomes the site of a culminating battle that will bring this exciting trilogy to a close!

GENRE

As discussed in both previous Teaching Guides for this series, the genre of *The Jekyll Island Chronicles* is best characterized as *dieselpunk*: these are stories set during the interwar period whose setting, aesthetics, and storyline are connected to 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 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 information, ideas, and activities that can make *The Jekyll Island Chronicles: A Final Call* everything from a 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 repeats, extends, and develops many of the activities provided in the teaching guides for the first two books 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





Like the first two books of the series, *The Jekyll Island Chronicles, Volume 3: A Last Call* should be read from left to right and from top to bottom. There are times, depending on the given sequence, when students might be confused about how to move through a section of text, and it's important when this happens to remind them that readers of visual narrative don't always find the same pathway through. Our eyes scan things differently, depending on what catches our attention. In the above example, for instance, the reader might move through the wordless panel sequence looking at the individual onomatopoeic words. However, the reader might not do so and simply relegate them to the "background," focusing exclusively on the images. Here are some of the most basic terms that are used in talking about the physical architecture of comics and graphic novels.

PANEL

Panels are the building blocks of comics and graphic novels, the frames that present and encapsulate 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 to derive meaning from the work.

CAPTION BOX

Caption boxes are those that usually feature the narrative voice for the graphic novel. In the example above, it establishes the place (The Crown Room, the Hotel del Coronado) and the date (Halloween, 1923). They often appear in the top left or bottom right corners of a panel.

SPEECH BALLOONS



Speech balloons come in different shapes, 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

The terms *long*, *medium long*, *medium*, *medium close*, *closeup*, and *extreme closeup* represent filmic concepts that can be adapted to describe how "shots" in a graphic novel are framed. They account for most of these shots, although there are many others. For example, an *establishing shot* is often a quarter, half or full-page illustration that gives us a sense of place, as we see in the first panel above featuring an interior shot of the Hotel del Coronado. This panel is also a *medium long shot*. A *closeup* is like the one of Chaplin frowning, 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 can result in a variety of different effects.

GUTTER

Most people underestimate the gutter. It's the space between panels formed by their borders, whether these are to the sides, above, or below the panels. Gutters represent the passage of time between the encapsulation of the discrete moments in a graphic novel. It is where meaning is made, since the reader must decide what has taken place between panels. The gutter can represent the briefest of moments, but also months, years, and even centuries. The gutters in between the panels at the bottom of the second page above are an example of a passage of time that is exceptionally brief.

BORDERLESS PANEL

There may be times in your reading of Book 3 of *The Jekyll Island Chronicles* that you come across borderless panels. These are panels where there is no clear delineation by way of an outlined border. For example, one might wonder if the full-page panel on the second page above is borderless, given that the only thing which defines it are the edges the page. Borderless panels are often used when the author is playing with the concept of time, representing something that can't be contained, or suggesting that special focus should be given to the panel because of its contrast with the bordered panels around it.

INSET PANEL

These are panels that are set entirely within other panels, usually to represent simultaneous action. We see this in the lower portion of the second page where details about the mock battle between Helen and Peter are featured. Notice with the inset panels, as well, how the illustrator moves from a long shot of Helen and Peter to a medium shot of Helen to a closeup of the dial she is manipulating.

WORDLESS PANEL (SEQUENCES)

As mentioned in the guides for the previous books in the series, wordless panel sequences are powerful. They might present a scene needing no words or show a sequence of events where the lack of words builds tension. Authors can use them to advance the plot, but they also establish mood. On the first page above, wordless panels help to establish both a sense of place (the Hotel del Coronado) and the atmosphere of that place. At other times in the graphic novel, they can suggest something far more diabolical, like the scenes from pages 61-63 of the Beer Hall Putsch on November 8th and 9th, 1923 in Munich, Bavaria.

BLEED

Peter's hand on the second comics page above is an example of a bleed. His hand is shown bleeding over into one of the inset panels, suggesting that he is in such a precarious position (being blasted by Helen) that not even the panel frames can contain him.

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. Keep an eye out for this kind of shot as you read through *A Final Call*. It often comes up during a lengthy conversation.

SOUND EFFECT

Onomatopoeic sound effects are prominent on the second page above. Words like “Thud!!,” “Klick,” and “Hhuummmm” are an important feature of a graphic novel because through them the reader can “hear” sounds that can’t be adequately discussed or represented either in a dialogue bubble or narration box. These sounds give the graphic novel an aural component that it would otherwise lack.


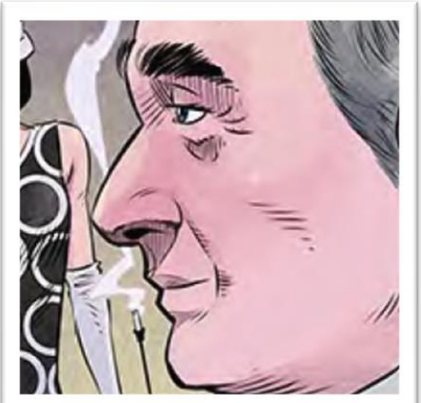
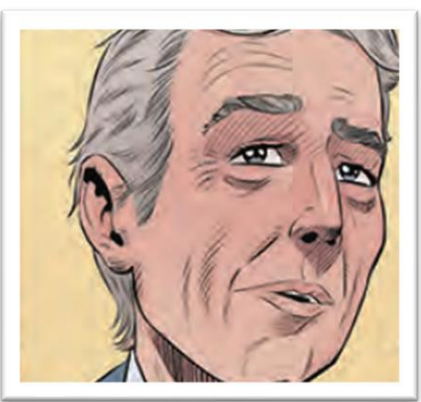
However, throughout Book 3 the authors also use musical notation to show the playing of music.

According to the authors, these notes are actually taken from the songs that they represent, and therefore provide musical accompaniment to the scenes that feature them, especially if the reader recognizes the score.



Historical Characters and Groups

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

CHARACTER	DESCRIPTION
	<p>NIKOLA TESLA (1856-1943)</p> <p>A Serbian-American futurist and both an electrical and mechanical engineer, Nikola Tesla helps Helen deal with the electrical energy she's able to store, produce, and channel. In Book 2, he develops the plans for a super weapon that will put an end to war. In the final chapter, he worries that the weapon he has developed, now in the hands of the enemy, is unstoppable.</p>
	<p>WARREN G. HARDING (1865-1923)</p> <p>As the 29th President of the United States, Harding lacked the leadership, insight, and character to serve the office effectively. His administration was wracked by scandal and his own extramarital affairs. As Book 3 opens, Harding can be seen delivering one of his speeches on the cross-country tour that would ultimately claim his life. Of course, the fact that he is shown getting into a vehicle with a disguised Gabriella Antolini raises a whole other series of questions...</p>
	<p>HENRY FORD (1863-1947)</p> <p>As the founder of America's most famous car company, Ford initially helps Carnegie realize his dream of creating a super team. In Book 2, he heads to England to confront the Zeno cabal when strange things begin to happen. In Book 3, his understanding of diesel technologies will prove important when the forces of good must devise a way of defeating Zeno once and for all.</p>



J. EDGAR HOOVER (1895-1972)

He was the first director of the FBI and headed its predecessor agency, the Bureau of Investigation. In Book 2, he comes to Jekyll Island to tell the augmented heroes that they'll report directly to his agency. He appears in Book 3, supporting Taylor's efforts to construct a defence of Jekyll Island and overseeing its transition back to normalcy after the climactic battle.



CHARLES PROTEUS STEINMETZ (1865-1923)

A German-born, American mathematician and engineer, Steinmetz helped engineers design better electrical motors. In Book 1, he tries to encourage Helen to harness her powers while in Book 2, he helps her deal with the demons haunting her in the wake of Carnegie's death. In the final chapter of the trilogy, Steinmetz's focus is on perfecting Helen's equipment, but his heroism ultimately comes at a significant cost.



WINTHROP ROCKEFELLER (1912-1973)

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



BASIL RATHBONE (1892-1967)

Rathbone was an award-winning English stage and film actor whose extensive credits include such films as *Romeo and Juliet* (1936) and *The Adventures of Robin Hood* (1938). He served during WW 1 and was also involved in military intelligence. In Book 3, we see him as an operative for the Monarch, engaging with Gabriella Antolini at the Hotel del Coronado. He goes by the assumed name of Philip but says he prefers to be called "Ratters," a play on his last name.



HARLEM HELLFIGHTERS

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



EMMA GOLDMAN (1869-1940)

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



LUIGI GALLEANI (1861-1931)

A charismatic anarchist who could rally audiences to his cause, he appears in the first book as an important member of Zeno, set on waging terror against the West. In Book 2, he puts together a multipart plan to build an army and defeat Carnegie's heroes. In Book 3, he is working to capitalize on the plans for Tesla's superweapon but comes into conflict with other members of Zeno.



GABRIELLA ANTOLINI (1899-1984)

An Italian American anarchist and activist who was imprisoned at one point for transporting dynamite to Chicago, Antolini is an important member of Zeno. We see her in the second book unsuccessfully attempting to undermine Carnegie's team by infiltrating the group on Jekyll Island. In Book 3, she turns up at one of President Harding's rallies, soon after which he dies. Then, she finds herself stuck at the Hotel del Coronado in San Diego, isolated from Galleani and not happy about it in the least.



ADOLPH HITLER (1889-1945)

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

Fictional Characters and Groups

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



PETER KAROVIK

A war hero, Karovik severely damages both his legs when he saves two fellow soldiers from a grenade blast. He was essential to defeating Zeno in Book 1 and was again pressed into action to defeat the forces of Zeno in Book 2. However, Peter is not himself at the start of Book 3, having learned the fate of his beloved Anna who was taken by the Spanish Flu. Still, when he is called upon for defend Jekyll Island, Peter rises to the occasion like never before.



HELEN HUXLEY

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



SOLOMON TAYLOR

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



BILLY COLFIELD

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



QUEEN ANNE / THE MONARCH

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



ZENO

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

Major Themes

Some of the major themes in *The Jekyll Island Chronicles: A Last Call* have been carefully established in the preceding books of the series. In the previous teaching guides, we have looked at a range of themes, including...

- Xenophobia and how governments use it
- The use of technology in warfare
- How Europe honors the remembrance of WW1
- The rise of violent/hate groups in America
- How economics drives political change

Here are some of the themes that resonate most strongly in the final book of the series.

THE EXPERIENCE OF THE BLACK SOLDIER IN AMERICA

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

THE HARDSHIP OF POST TRAUMATIC STRESS DISORDER

The authors felt it was important to explore the concept of post-traumatic stress disorder, not only in the case of Helen's nightmares that she experiences earlier in the series, but in the story of Billy Cofield, and the terrifying friendly fire incident from WW1 that haunts him. The third book shows the extent to which PTSD – or shellshock, as it was originally termed – can be a debilitating condition that can literally bring the sufferer to his or her knees.

THE IMPORTANCE OF FRIENDSHIP AND SACRIFICE

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

Top 5 Activities for Teaching Book 3 of *The Jekyll Island Chronicles*

ACTIVITY 1 – What Happened?

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

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

HOW IT WORKS

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

- What is happening to Antolini the last time we see her in Book 2? Where is she headed, and how long might it take her to arrive at that destination?
- How long has it been in terms of the story between her departure on the airship in *A Devil's Reach* and her appearance at Harding's campaign rally in *A Last Call*?
- What might explain how she got out of the predicament she was in at the end of Book 2? Would an historical investigation of the real-life Antolini help in this regard?
- What is a good strategy in terms of laying out the graphic story to engage the reader but also be consistent with what we learn in both Books 2 and 3?

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

Two-sentence summary



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

PANEL 1

Establishing shot of an airship landing in Seattle.

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

PANEL 2

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

- ANTOLINI: Thanks for the ride, boys.

PANEL 3

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

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



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

PANEL 1

Establishing exterior shot of a county lockup facility in Seattle.

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

PANEL 2

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

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

PANEL 3

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

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

PANEL 4

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

PANEL 5

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

- ANTOLINI: Never mind...

PANEL 6

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

- ANTOLINI: I can get it myself.

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

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

ACTIVITY 2 – Weird Science

Objective: To explore the real-life science of certain aspects of A Last Call.

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

HOW IT WORKS

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



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

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

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

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

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

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

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



ACTIVITY 3 – Collector Cards

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

Collectible cards in a variety of forms have long been an engaging hobby for enthusiasts, young and old alike. In recent years, as well, the rise of games like *Magic, the Gathering* and *Yu-Gi-Oh!* have reintroduced card collecting to a whole new generation of young people. In this activity, students research, design, and create a collectible card based on one of the characters from *The Jekyll Island Chronicles, Book 3: A Last Call*.

HOW IT WORKS

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



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

What the teacher must decide is the following:

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

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



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

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

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

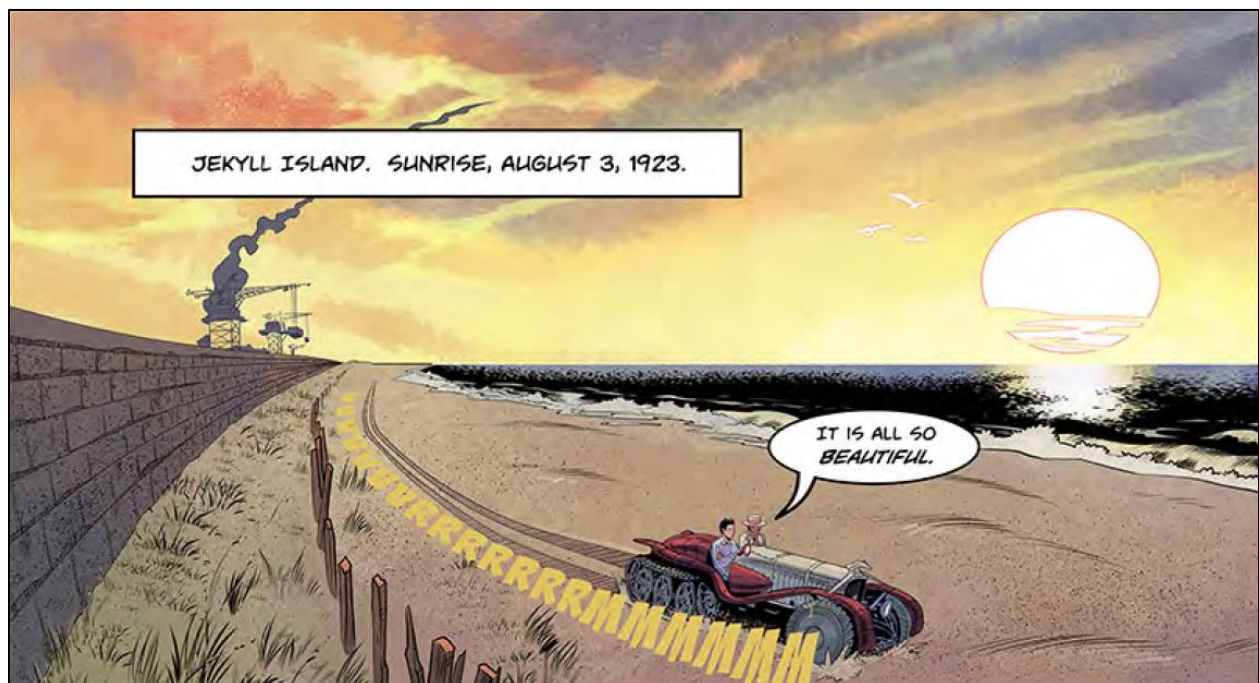


ACTIVITY 4 – Jekyll Island Cartography

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

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

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



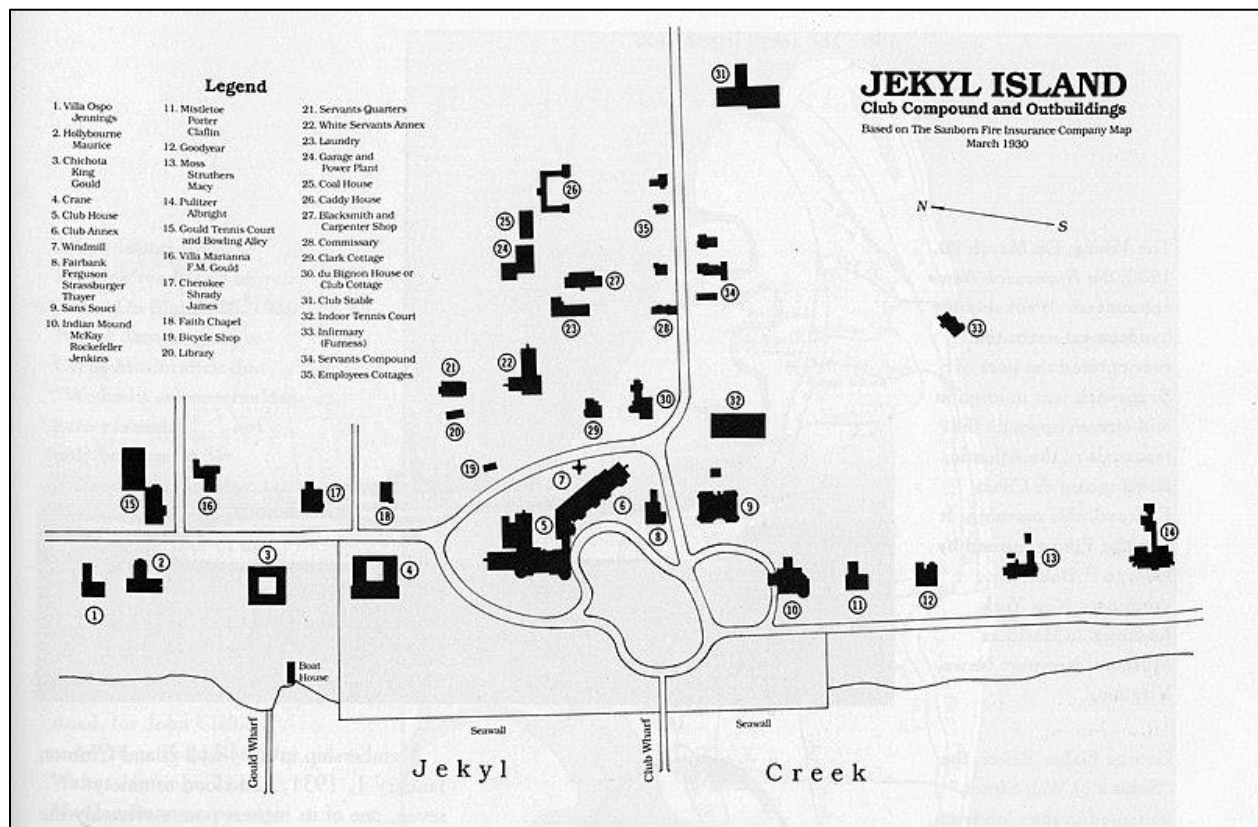
HOW IT WORKS

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

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

1. Go carefully through Book 3 and find the scenes that take place on Jekyll Island. Develop a sense not only of the locations themselves but what happens at them.
2. Go online to find any maps that exist of the island, including those from the time period in which the book is set.
3. Decide on the scope and scale of the map. Will you attempt to show the entire island or only what you consider to be its most important locations?
4. Consider what you'd like your sketchnote map to look like. Do you want it to be a very close approximation to a traditional map with just additional notes connecting the places on the map to the events of the story? Are you hoping it will be altogether different?
5. Choose an approach to the map in terms of the relative distribution of words and images. Are you planning something that is very image-heavy or text-heavy or a combination of both?

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



https://upload.wikimedia.org/wikipedia/en/e/e7/Jekyll_Island_Club_1930_map.jpg

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

ACTIVITY 5 – Conceptualizing *Jekyll Island 4*

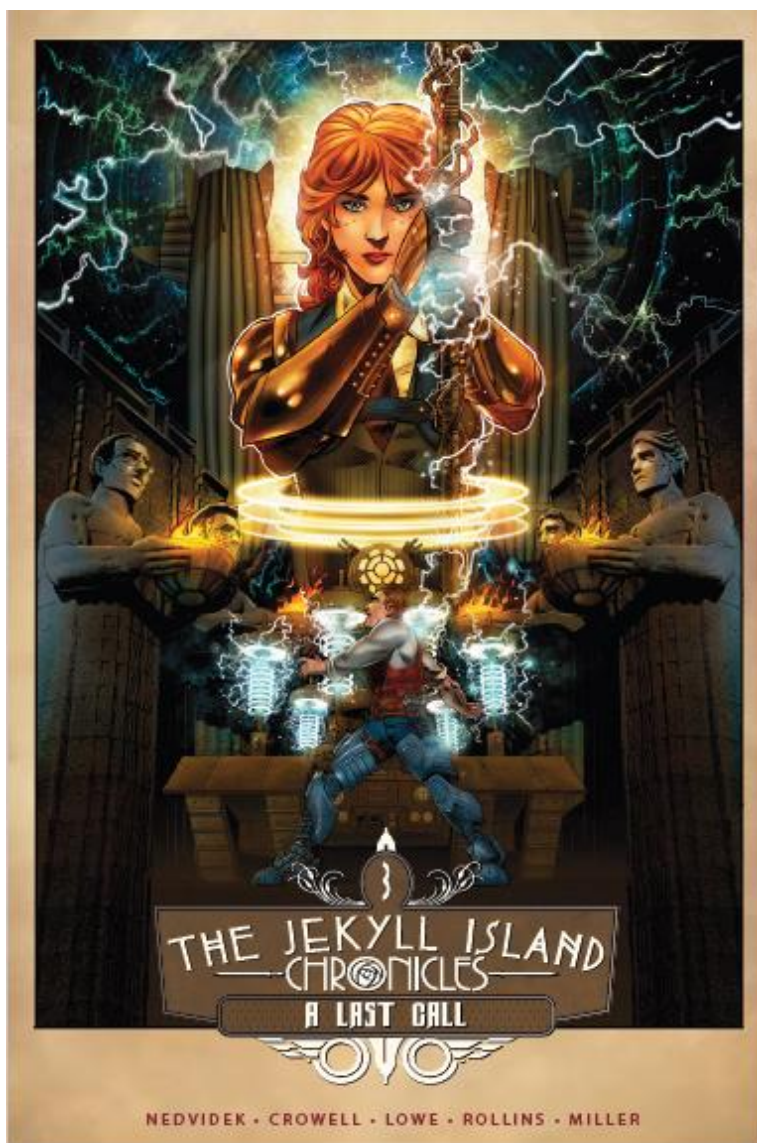
Objective: Students learn the process of how artists and writers imagine, conceptualize, and continue the stories they have begun.

Although the third book in the series, *A Last Call*, brings the Jekyll Island trilogy to a close, it is interesting to consider how the authors and artists might extend the series to deal with events following the apparent collapse of the Zeno cabal.

HOW IT WORKS

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

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



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

4. *Students should now begin to brainstorm ideas for a title. Looking back at the titles for the three books of the trilogy is a great starting point to come up with one that is original, engaging, and in keeping with the previous titles in the series.*
5. *Finally, students must decide on a cover. In the teaching guide for A Devil's Reach, students were given the opportunity to create a cover variant. A helpful strategy is to go over the instructions for this activity with students so that it gets their creative thinking going with respect to designing a cover. As with the Cover Variant activity from the last guide, you might want to have students put together a rationale in the form of a letter to the authors, explaining the merits of having a fourth book, and then providing their overview, details of the plot, and ideas about a title and cover.*

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

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



Jekyll Island Vocabulary

The Jekyll Island Chronicles, Volume 3 allows students to develop their vocabulary, specifically by presenting them a range of words and expressions that are married to a visual canvas. This allows students to learn by osmosis, seeing the context in which the word is presented. 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		
2	captivated		
5	mon ami	accursed	
9	freighter	ensign	smugglers
19	engineers	prototype	extrapolate
20	counterfeiting	fomenting	
24	blimp	banter	
35	blimey	gob-smacked	
50	salt of the earth	rarified	
57	impersonator	inclined	unsuspecting
58	visceral		
59	artificial	astute	propose
64	futile	dominate	measures
65	conceived	marvel	subvert
67	bleakness	draw	
68	attend	spirited	
72	overrun	teeming	endeavor
80	bustling	countless	culminating
84	inclined	harmony	
89	forsaken	incarcerated	posterity
95	photons	resonator	coherency
96	electro-magnetic	disrupt	mobile
98	electro-shock	diesel	
99	patchwork	glorious	
101	munitions	sharpshooters	
117	convoy	seaboard	
120	upline	inspiration	
121	abysmal	civilization	airship
122	ventured		
125	visibility	permission	horizon
126	generators	insulators	
127	suppression	disable	nonfunctional
128	descent	Submersibles	bathyspheres
130	breaching	aye aye	
133	commence	Artillery	beachhead

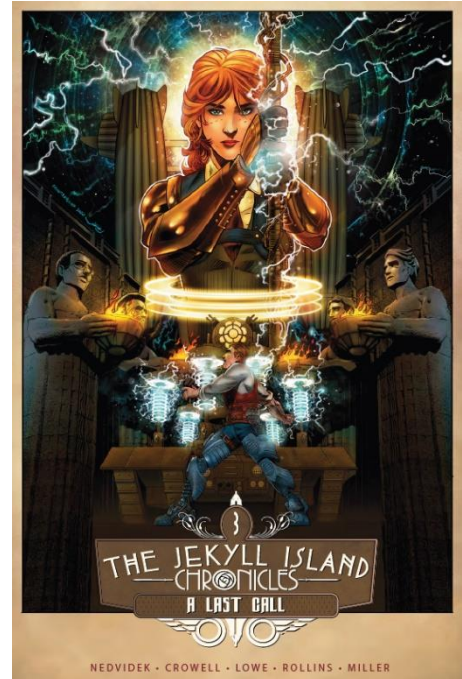


Questions for Before, During, and After Reading

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

BEFORE READING

1. After examining the cover illustration and title for this third book in the series, how do you think the events of the story will unfold? Be sure to have a rationale for your response.
2. What do you think we will learn about the Zeno cabal in Book 3 that we haven't yet learned definitively in the previous two books in the series?
3. Most of the action of the third book takes place between February 1923 and December 1924. What are some of the things happening in America at that time? Do you think Book 3 will feature any of those things?
4. Where do you think we will find Gabriella Antolini in Book 3 given what happens to her near the end of Book 2? What reasons do you have for thinking this?
5. Do you think that Book 3 will resolve questions you might have about the Zeno cabal? What do you think some of these questions are and how do you think it will resolve them?
6. What are you most hoping to see in the third volume of the series and why?



DURING READING

7. What do you think is important about the book taking us back to 1914 at the outset of Book 3? How does what we learn about Peter help us to better understand him both in the series as a whole and in Book 3 in particular?
8. What do you make of the cameo appearance of President Warren G. Harding? What might be the reason for his inclusion, and how does it inform the story?

9. What is the effect of seeing leading members of Zeno in conflict with one another? Does this give you the sense that they are weaker or stronger than they were in Books 1 and 2? Do you think there is a message here about how evil undermines itself?
10. Are you surprised by the appearance of Gabriela Antolini at President Harding's rally? What do you think has transpired between the end of Book 2 and the start of Book 3?
11. How are the authors able to show the change that has taken place in Peter since learning of Anna's death? What strategies and techniques do they use to show this?
12. How does the graphic novel capture Billy Colfield's post-traumatic stress disorder in both the language and illustrations for the sequence beginning on page 37?
13. How does Adolph Hitler's appearance in the text impact your experience of reading Book 3? Looking back, how has the series prepared us for his emergence in this final instalment.

AFTER READING

14. What do you think is the overall meaning of Book 3 and of the series? If you had to express this meaning in a couple of sentences, what would you say?
15. Are you surprised about the characters who lose their lives in Book 3, like Steinmetz and Colfield? Do you think that their deaths were prepared for in some way or did they take you completely by surprise?
16. What is the most interesting, engaging, or compelling aspect of the final battle that takes place on Jekyll Island? It can either be a plot point, a specific panel sequence, or even how something is visually represented. Make sure that you have at least three pieces of evidence to back up your response.
17. What is your assessment of the way in which Book 3 concludes? What did you expect to happen that happened, and what completely undermined your expectations?
18. Throughout the series, the authors have adopted a strategy of using newspapers to report major events. What is your assessment of this strategy and how does it help to support the overarching narrative?
19. If you could change anything about Book 3, what would you change and why?
20. Now that you have read *A Last Call*, what do you see as the significance of the title?

Cross-Disciplinary Approaches

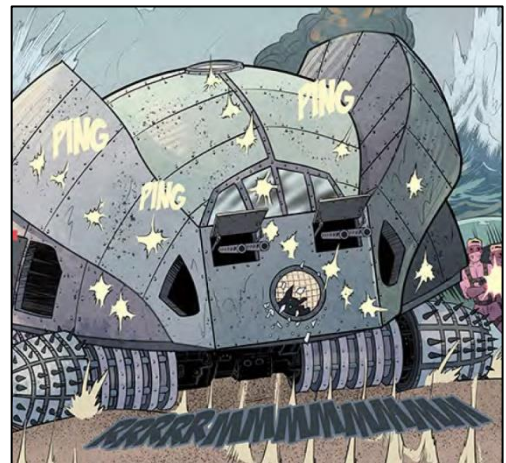
All three volumes of *The Jekyll Island Chronicles* lend themselves to cross-disciplinary approaches in the classroom, principally because they bring together historical content and dieselpunk fiction. Cross-disciplinary approaches that suggest themselves include...

- History and Technology
- Geography and Architecture
- World Issues and Economics
- Literature and Politics
- Music and Popular Culture

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. When was the concept of a submersible developed? How about an amphibious vehicle? Would it have been possible given the technology of the day for the forces of Zeno to create anything approximately the mechanized “transformers” that are set to wreak havoc on Jekyll Island?



GEOGRAPHY AND ARCHITECTURE

The Jekyll Island Chronicles allows its readers to explore a variety of different places in Book 3, including the various locations on Jekyll Island itself. Students will no doubt be very interested in whether the depictions of such places in the graphic novel are historically accurate, and perhaps even how the authors conducted the research that allowed for this accuracy.



WORLD ISSUES AND ECONOMICS

Volume 3 once again shows the impact of economics

on a variety of issues. We see first-hand how important it is to the defence of Jekyll that the government provides costly infrastructural supports. As well, we see Zeno continuing their efforts to destabilize western governments by using counterfeit currency to flood various markets.



LITERATURE AND POLITICS

The entire trilogy of *The Jekyll Island Chronicles* is a way for students to explore not simply the politics of the interwar period, but the way in which literature can teach us valuable lessons about politics. The interweaving of a variety of different political philosophies in the books (anarchism, democracy, fascism, etc.) helps students understand both how such ideologies can be appealing to certain kinds of people, and how they can lead to significant conflict. As mentioned in the previous guide, 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 these motivations were ever shared by the historical figures represented in the book.

MUSIC AND POPULAR CULTURE

Music is an important part of *A Last Call* and indeed of all three books. As the authors note, "The Harlem Hellfighters had a marching band and its leader, James Reese Europe, was an early catalyst of jazz. Solomon Taylor plays Scott Joplin music. The music and the notes are real throughout." An interesting cross-curricular exercise might be to have students go through the books and identify the musical pieces. Then, they might consider how the music informs the ongoing narrative.

* * *

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.

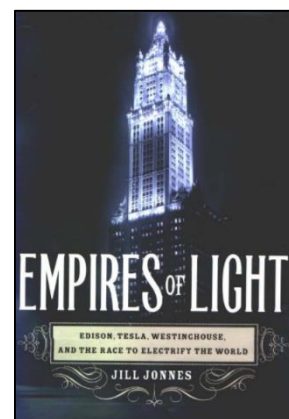
Areas for Research and Inquiry

The Jekyll Island Chronicles series 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.

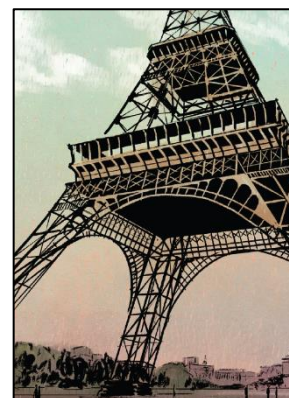
BOOKS

- *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 trilogy for students to study, 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 to defend national interests.



The Uncanny X-Men

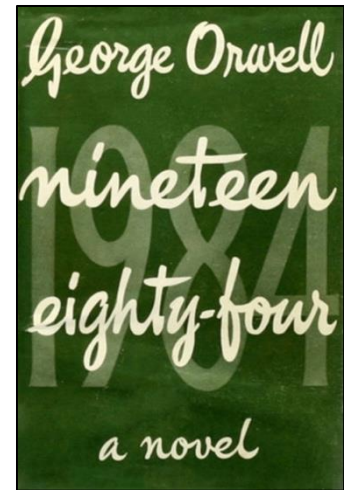
First appearing in 1963, the uncanny but powerful X-Men are a team of mutants whose super abilities make them the target of harassment, censure, and even persecution. Brought together by a fellow mutant, Professor Xavier (better known as Professor X), the mutants develop a purpose in using their powers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



NOVEL

Nineteen Eighty-Four

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



FILMS

The Dirty Dozen

A film that features 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, Gamora, 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

As discussed in both the Teachers Guide to Books 1 and 2, there are great resources that can provide teachers with insight about comics and graphic novels that kids enjoy. There continue to be fewer resources, however, that can assist the classroom teacher in addressing specific comics and graphic novels. Some of you may have been able to find resources for teaching texts like *Persepolis* or the *March* trilogy, but there is less information available for a broad range of other really good graphic novels. It also continues to be the case that a teacher or librarian might read a review for a graphic novel, but not know if it's age appropriate.

The value in this resource is that it goes beyond providing a general approach to visual narrative and instead focuses on a specific text – the one you are teaching your students! As such, it can gear its content towards both the final book in *The Jekyll Island Chronicles* series, while acknowledging the books that have come before. 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 keen to come across a series that provides a range of different learning opportunities for young people. As mentioned in the previous guide, the series allows for the development of 21st-century literacies, and is especially appropriate for cross-disciplinary, project-based, and inquiry-based approaches.

We've previously discussed the concerns teachers and librarians have about content when it comes to graphic novels. Again, although the final book in *The Jekyll Island Chronicles* series deals with some challenging material, the creators were once again able to avoid gratuitous violence. Educators using this resource in connection with Book 3 of *The Jekyll Island Chronicles* may wonder what to do if they have further questions about using the book in the classroom. In that case, 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

