

Dear Educator,

We invite you to review and consider educational materials created by Forest Rose Productions LLC.

What follows is a sampler from *A Journey With Strange Bedfellows'* Educators' Guide along with the associated pages from the graphic novel to demonstrate how they work together for classroom application:

Educators' Guide

- ❖ "Rationale"
- ❖ Table of Contents
- ❖ "Enduring Understandings"
- ❖ Classroom "Session III" (that aligns with graphic novel pages 1 through 15)

Graphic Novel pages from *A Journey With Strange Bedfellow* - the cover through page 15

"Author's Insights" associated with the first 15 pages of the graphic novel

A sales offer that demonstrates the pricing for a small-sized educators' bundle

The Educators' Guide was created by "Strange Journey" author Jan C J Jones with the assistance and critical guidance of seasoned educator Mary Madera who has a 30-year career in literacy education. After achieving a BA in English from Baylor University and an MS in Curriculum and Instruction with an emphasis in English Acquisition as a Second Language from the University of Colorado Denver, Mary earned teaching certificates in Elementary Education, Secondary English and Social Studies, and K-12 Linguistically Different. She taught literacy at all levels from pre-school to adults at the Community College of McClennan County and the University of New Mexico at Los Alamos where she was named a Master Teacher. Mary has been a presenter at Colorado Teachers of English as a Second or Other Language, the International Reading Association Conference and the Colorado Council of the International Reading Association. Besides experience as a classroom teacher, Mary served as a literacy specialist and coach at the high school level. Mary understands what teachers need and demand from their education materials.

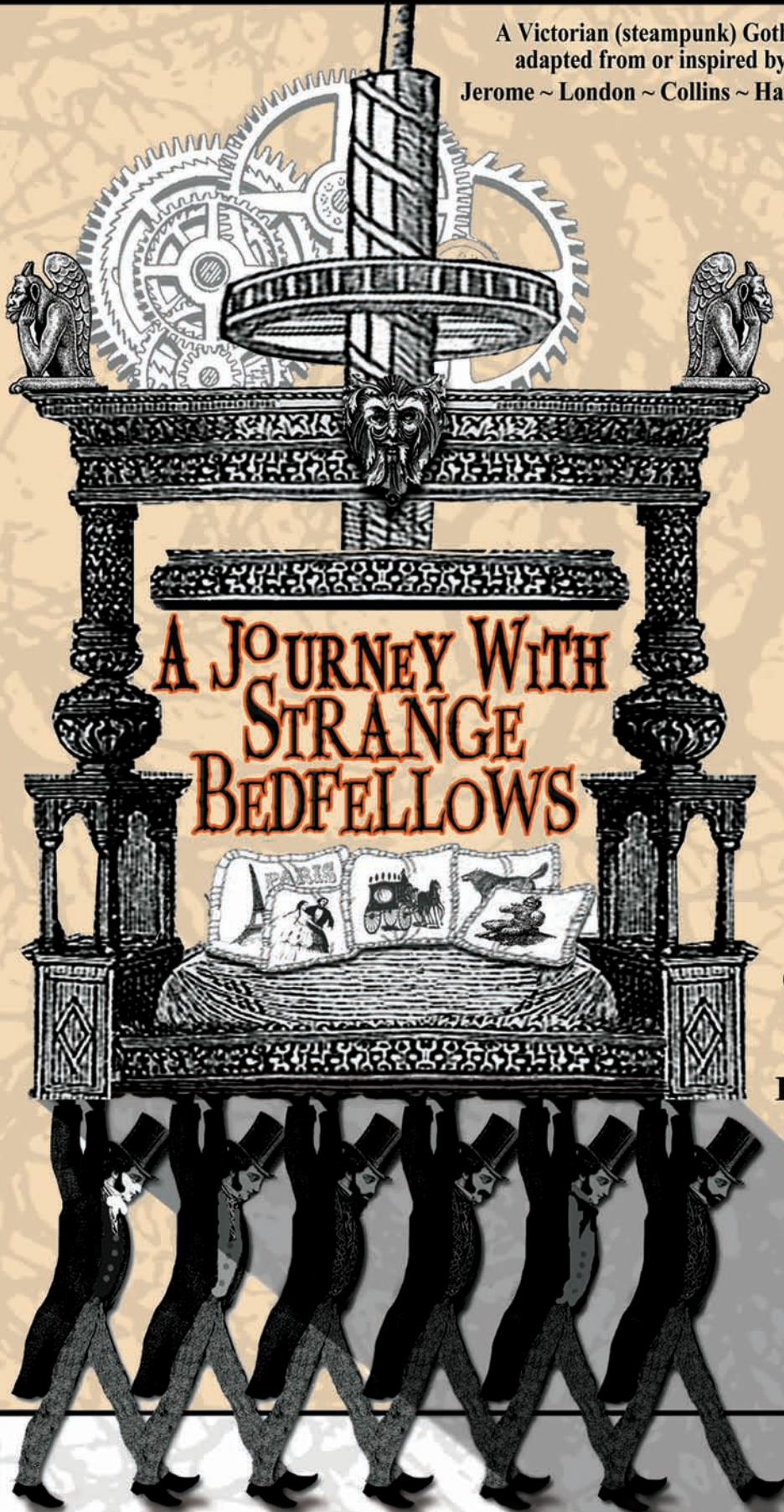
Education bundles consist of copies of the graphic novel (123 pages), its audio drama (120 minutes in 4 parts), "Author Insights" and the Educators' Guide (over 380 pages of lesson plans and activities) that align with the graphic novel and audio drama. The guide presents S.T.E.A.M. based curriculum and offers educators a broad range of choices to meet their students' particular needs, interests and preferences. The guidebook's classroom "sessions" are available as .pdf files that are password-protected and downloadable from our website. Activity pages are presented both in full color and in printer friendly, black & white versions. As new materials become available, are suggested by educators and/or are created, the Educators' Guide will continue to grow and expand.

If you're interested in configuring an educational bundle specifically tailored for your classroom, we'd be delighted to work with you! More information and audio clips can be found at www.a-strange-journey.com.

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A Victorian (steampunk) Gothic horror adventure
adapted from or inspired by original works by
Jerome ~ London ~ Collins ~ Hawthorne ~ Saki ~ Stoker



A JOURNEY WITH STRANGE BEDFELLOWS

*A Strange
Compendium
for the
Consummate
Educationalist*



This Educators' Guide intended to
accompany the audio drama & graphic novel
A JOURNEY WITH STRANGE BEDFELLOWS

Written by Jan C J Jones

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Audio drama released 2014
Graphic Novel published 2017

Educators' Guide
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RATIONALE

This educator's guide has been written following a S.T.E.A.M. format which Susan Riley of Education Closet defines as "an educational approach to learning that uses Science, Technology, Engineering, the Arts and Mathematics as access points for guiding student inquiry, dialogue, and critical thinking. The end results are students who take thoughtful risks, engage in experiential learning, persist in problem-solving, embrace collaboration, and work through the creative process." One of the goals of this guide is to develop students who think creatively and actively engage in the learning process by pursuing areas of individual interest. It intentionally integrates core content with art in all its forms since "artists ask the deep questions about humanity that reveal which way forward actually is" (Maeda, Edutopia).

This educator's guide is intended to be just that, a guide. It is hoped that the suggestions made here will augment the teacher's knowledge of his/her students' lives, abilities, and interests, as well as the requirements of the state, district, and building. Each session is built on researched practices to build Language Arts skills through reading, writing, speaking, and listening. Due to the nature of drama, the readability level of the work ranges from upper elementary to upper high school giving access, yet challenge, to all students. We encourage educators to utilize this guide as a resource, gleaning from it ideas, information and activities that align with and enhance their own lesson plans.

As an example of the graphic novel medium, *A Journey with Strange Bedfellows* will meet a variety of purposes for a diverse classroom. It will be useful in addressing the needs of English-language learners and struggling readers. It will become a tool for discussing ethics and sensitive social issues and building self identity. It will provide lessons on visual literacy and nurture creativity in S.T.E.A.M. areas. The needs of ELL students as identified in the NCTEIRA Standards for the English Language Arts are addressed throughout the unit. Beginning students could do web based research using their original languages. The graphics of the genre provide essential clues to action and vocabulary to support this group of readers. Struggling readers are supported through the use of reading strategies incorporated into each session. Gifted students can be challenged through alternative readings and related research. Individual interests can be addressed through many opportunities to select from a variety of choices in subject and product. Opportunities for discussion of real world issues are included in every session to encourage students to make connections to their own lives (Langer, 2002).

The accompanying audio performance will also be particularly useful in helping pronunciation and comprehension for English Language Learners and struggling readers. "Audio models provide a form of scaffolding that makes it possible for students to read material that is more difficult and to focus on meaning" (Koskinen et al. 2000). Listening to new vocabulary used in oral context increases understanding and supports auditory learning styles. Listening not only improves motivation for reluctant readers but also provides exposure to intonation, rhythm, and patterns in language to aid in reading and speaking fluency. Hearing the emotion with which dialogue is delivered aligns with and reinforces interpretation of the facial expressions and body language that are depicted by characters in the illustrations. The original musical score will add to the perception of mood further aiding in comprehension.

It is not necessary to complete every activity in order to be able to do the next sessions nor is it necessary to include the S.T.E.A.M. elements if your situation does not permit. However, each session does provide incremental steps to complete the summative assessment which addresses the enduring understandings. If a specific activity is required in order to complete something later on, it is so noted in that session. If that skill does not apply to your students or your curriculum needs, it can be omitted altogether. Standards for each session are identified in the "Assets Grid" using Common Core Standards and National Council of Teachers of English Standards in order to be most useful to the greatest number of educators. The "Assets Grid" can be found in the References & Resources section.

If your school uses a S.T.E.A.M. approach that asks for an assessed product in a given scientific area, any of the suggested projects can be identified and expanded to address chemistry, physics, biology, or robotics. The possibilities are myriad, but beyond the scope of this guide. The Enduring Understandings are written for the discipline of Language Arts, but suggested activities show how they apply to scientific inquiry. **LISTEN ~ LOOK ~ LEARN**

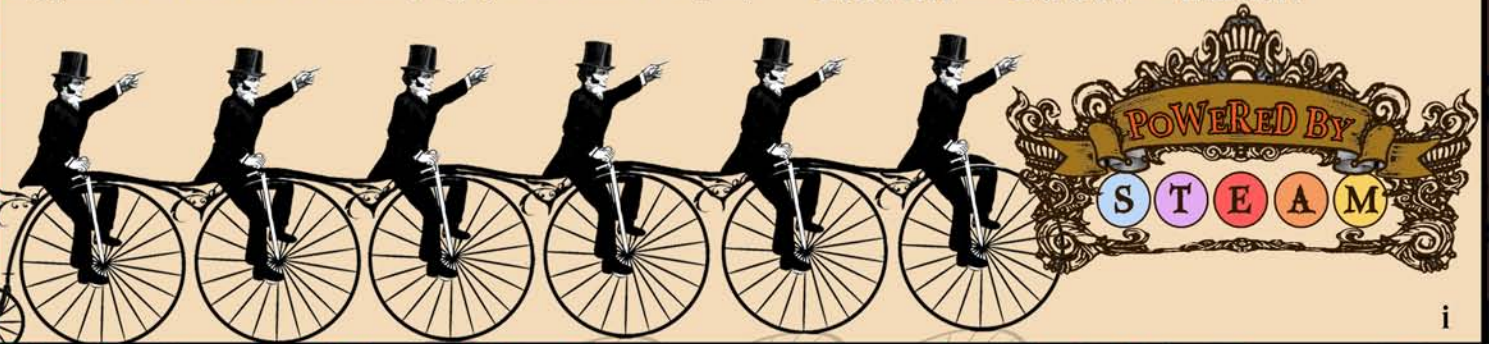


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*GN p. = Applies to Graphic Novel page range



ENDURING UNDERSTANDINGS

Decisions have consequences.
Making good decisions involves choices.
Decisions and actions reveal personalities.

Essential Questions:

1. How are decisions, actions, and consequences related?
2. How can a person's decisions and actions change his/her life?
3. How do decisions, actions, and consequences vary depending on the different perspective of those involved?
 - Price of choice
 - Own choice/others
 - Culture
 - Age
 - Family
 - Economic
 - Peers

Demonstrations of understanding:

Personal narrative to an experience direct or indirect with decisions, actions, & consequences.

- Outsider interests
- Poor choice
- Good choice
- Fallout of other's choice onto him/her

Reading Outcomes:

1. Formulate questions prior to reading and responding to texts.
2. Draw upon prior knowledge.
3. Relate interpretations of texts through: text-to-text, text-to-self, text-to-world.
4. Condense and summarize ideas from one or more texts
5. Use reliable sources for research
6. Recognize author/artist techniques in graphic novels to achieve a purpose
7. Recognize use of literary elements to convey theme
8. Connect concepts to other academic disciplines
9. Increase vocabulary
10. Make inferences

Writing Outcomes:

1. Choose an appropriate organizational structure to accomplish specific purpose
2. Organize ideas into well-developed paragraphs
3. Engage the reader by establishing a context and using appropriate tone based words to suit purpose and audience
4. Incorporate carefully chosen facts, descriptions, anecdotes to support opinions
5. Vary sentence patterns in grammatically correct usage

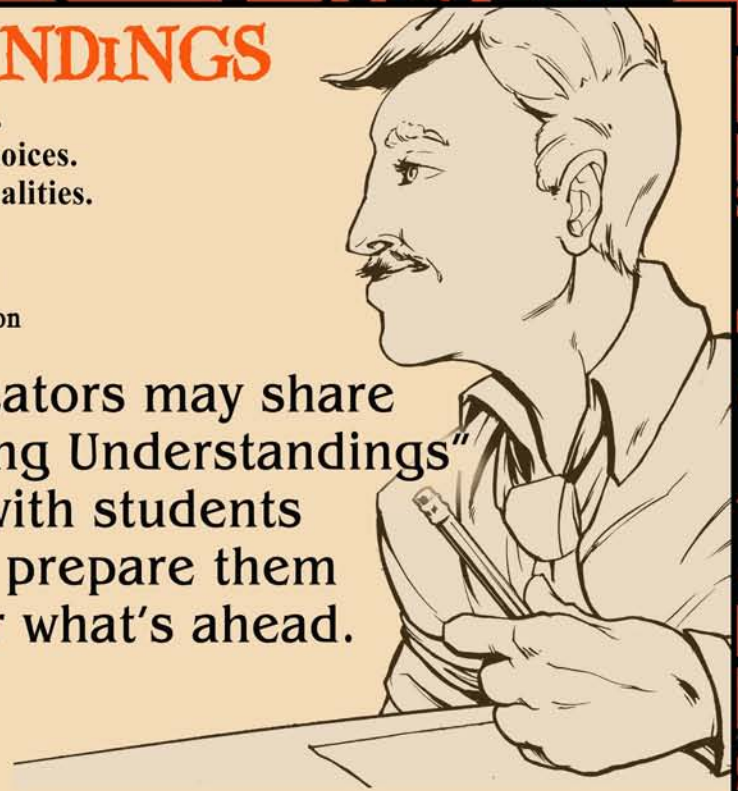
Speaking and Listening Outcomes:

1. Read/act with appropriate expression
2. Listen actively
3. Actively engage in discussion groups adding and receiving appropriate information
4. Discuss relevance of topic to everyday life
5. Make accurate, engaging presentations

Researched Strategies or Best Practices Used to Explicitly Teach Skills and Concepts:

1. Annotating Texts
2. Recognizing breakdown of understanding and fix-up strategies
3. Anticipation Guide
4. Venn Diagram
5. Inferential Reading
6. Graphic organizers for brainstorming and organizing
7. Before, during, and after reading strategies, i.e., predicting, connecting, visualizing, summarizing, questioning, establishing purpose

Educators may share
"Enduring Understandings"
with students
to prepare them
for what's ahead.



GOthic HORROR



Gothic horror stories originated in Great Britain during the mid-1700s as a fiction genre include the elements of horror and romanticism. Traditionally, these tales transpire in gloomy Gothic style medieval castles or religious edifices that have fallen into ruin or disrepair, where heroes and heroines are confronted by supernatural creatures and inexplicable, otherworldly events that requires them to endure an “adventure fraught with danger.”

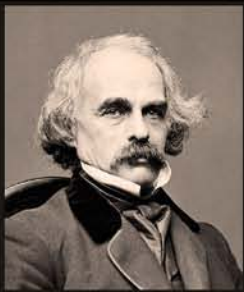
A Journey With Strange Bedfellows is a Victorian Gothic horror story set in the late 1800s during the reign of Great Britain’s Queen Victoria. In a time when scientific and industrial innovation prompted some of mankind’s greatest inventions and medical discoveries, Victorians were obsessed with nature’s oddities and morbid matters involving mortality, death and life after death. These preoccupations may have compelled authors Mary Shelley and Bram Stoker to introduce monsters, werewolves, and vampires that gave rise to debate the true essence of life versus death. Nathaniel Hawthorne was a master of ghostly tales, while Edgar Allen Poe presented psychological terror that pressed characters into irreversible madness. H.G. Wells and Jules Verne envisioned fantastic science and exploration into unknown, imagined realms to launch the genesis of science fiction that formed the foundations of modern myths.

In *A Journey With Strange Bedfellows*, antagonist Hunter Brown embarks on a quest to secure true love as he searches for mysterious Faith Geibel, the woman of his desires. The central theme and question posed by Brown, is “Who am I, what do I want, and what am I willing to do (sacrifice) to get it?” Throughout Brown’s journey, he must cope with the consequences of his decisions and find purpose to continue his quest. After overcoming insurmountable odds and grave personal loss, Hunter must make the ultimate sacrifice to remain in Faith's life.

With the intent to resurrect and weave together six classic short stories into a single adventure, numerous modifications of the original works occurred in the adaptation. Students should be encouraged to read for themselves the original stories (available online via The Gutenberg Project) to experience their own “journey” with authors Jerome K. Jerome, Jack London, Nathaniel Hawthorne, Hector H. Munro (Saki), Wilkie Collins, and Bram Stoker.

“Steampunk” is a sub-genre of science fiction with elements of fantasy, horror, historical fiction, alternative history, or other branches of speculative fiction often making steampunk a hybrid genre with a story set in an alternative “world” that utilizes steam as a power source rather than electricity that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. Steampunk may, therefore, be described as “neo-Victorian.” Steampunk features anachronistic (chronological inconsistencies with) technologies or retro-futuristic (depictions of the future fabricated in an earlier era) inventions as people in the 19th century might have envisioned them, and is similarly rooted in the era’s perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne, or those of authors Philip Pullman, Scott Westerfeld, Stephen Hunt and China Miéville. Other examples of steampunk contain alternative history-style presentations of such technology as lighter-than-air airships, analogue computers, or such digital mechanical computers as Charles Babbage’s Analytical Engine. “Steampunk’s” first known appearance was in 1987, though it now refers to many works of fiction created even as far back as the 1950s or 1960s.





NATHANIEL HAWTHORNE
1804 - 1864
AMERICAN
Young Goodman Brown



WILKIE COLLINS
1824 - 1889
BRITISH
The Traveller's Story of a Terrible Strange Bed



JOHN GRIFFITH "JACK" LONDON
1876-1916
AMERICAN
A Wicked Woman



BRAM STOKER
1847 - 1912
IRISH
Dracula's Guest



HECTOR H. MUNRO (SAKI)
1870 - 1916
BRITISH
The Music on the Hill



JEROME K. JEROME
1859 - 1927
BRITISH
The Dancing Partner

Adapted by Jan C J Jones

A

adaptation (noun) - the alteration, modification, redesign, reconstruction, revamp, rework, remodeling, and / or conversion of one form of literature into another form such as a movie, television drama, graphic novel, or stage play.

“A Journey With Strange Bedfellows” was adapted from 6 classic (public domain) short stories written by renown authors Nathaniel Hawthorne, Wilkie Collins, Jack London, Bram Stoker, Hector Munroe & Jerome K. Jerome. The stories were modified in order to meld them into one continuous adventure. The story is set in the late 1800s during the reign of Great Britain’s Queen Victoria. In a time when scientific innovation prompted some of mankind’s greatest inventions and medical discoveries, Victorians were obsessed with nature’s oddities and morbid matters involving mortality, spirituality, the paranormal, and death. Authors Mary Shelley and Bram Stoker introduced monsters, werewolves, and vampires. Nathaniel Hawthorne was a master of ghostly tales while Edgar Allen Poe presented psychological terror that pressed characters into irresversible madness. H.G. Wells and Jules Verne envisioned fantastic science and exploration into unknown realms that influenced scientific innovation. These “strange” (creative) imaginings of such creatives provided the foundations of modern myths, some of which inspired modern-day discoveries and technology.

P

Public Domain (noun) - the state of belonging to the public as a whole, and therefore not subject to copyright. Literature that is in “public domain” can be used freely by others without fear of infringing on copyright and is often adapted.

The stories adapted in “A Journey With Strange Bedfellows” by writer, Jan C. J. Jones, were carefully chosen for their timeless thematic content. Numerous modifications of the original works occurred to facilitate seamless transitions from one story to the next. Effort was taken to preserve the original authors’ intent and “voice” as well as the lessons imparted. While learning about himself throughout his “journey,” the questions protagonist (Hunter Brown) asks of himself are, “How far is a person willing to go to obtain a goal and is the sacrifice worth it?” The original short stories can be found on-line within the archived collections of Project Gutenberg; reading them is highly encouraged.

S

Synopsis (noun) - a brief summary of a story.

Set in the late 1800s, socially shy Hunter Brown has loved sweet-tempered Faith Geibel from afar for several years. Now, just when Faith has noticed him (at her cousin’s annual birthday ball), a clockwork dancer murders the guest of honor, its creator dies and Faith mysteriously disappears without a word. The allure of Faith’s mesmerizing gaze and the incendiary ecstasy borne of their first kiss convince Hunter that his destiny is irreversibly linked to Faith’s; he must find her. Hunter is drawn into a perilous journey that takes him from etiquette-proper Victorian England, into the murderous alleyways of Paris, through Satan’s unhallowed Hungarian forest and eastward to Faith’s Transylvanian origin. The premature death of Hunter’s best friend, an unavoidable encounter with a demonic cleric, and tracking a blood trail through a centuries-old graveyard (at night) while surrounded by nocturnal predators prelude Hunter’s discovery of Faith’s long-guarded secret. To remain in her existence, and ensure Faith’s survival, Hunter must make the ultimate sacrifice.

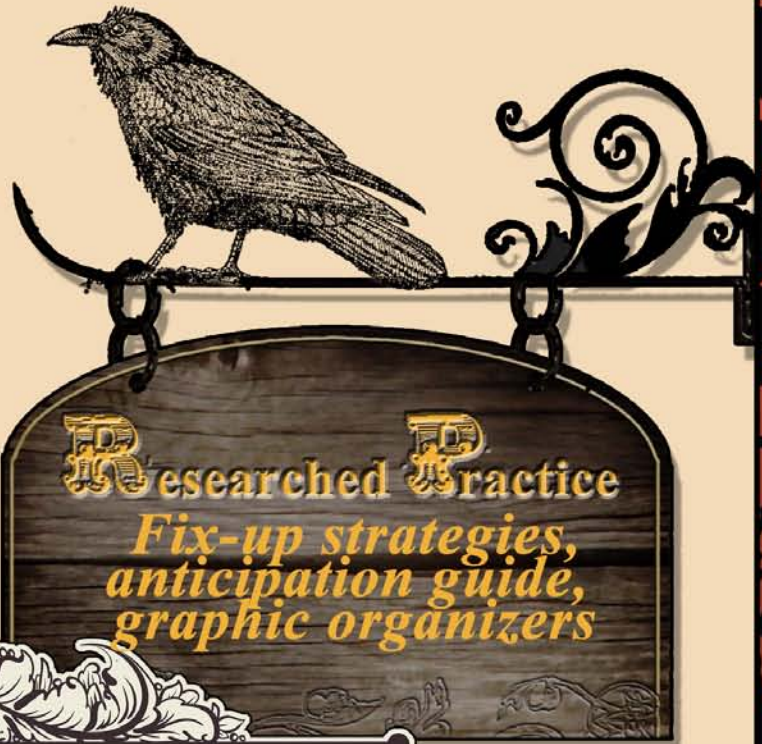
SESSION III

Hunter or Hunted?

Graphic Novel Pages 1 - 15

OBJECTIVE

To see complex implied relationships; to read the subtext. To investigate the author's craft through characterization, motifs, symbols, and tone.



DIFFERENTIATION SUGGESTIONS

- ⌘ Allow students to choose the type of presentation they will make of the creed they write.
- ⌘ Assign a creed example according to level of difficulty.
- ⌘ Use "Color My World" (3.5) for accommodated activity



Refer to "Assets Chart" in Appendix for greater detail

Topics & Activities that support...

SCIENCE

TECHNOLOGY

ENGINEERING

ART

MATH



HANDOUTS FOR THIS SESSION

- A Student Notebooks (for journaling)
- 3.2a Vocabulary puzzle "Annette's Birthday Surprise"
- A 3.2b Vocabulary puzzle "The Last First Dance"
- 3.3 Pink Ribbon Analysis Chart (2 copies)
- 3.4a, 3.4b Graphic Novel Terms Pictionary (2 pages)
- A E 3.5 "Color My World" (design deduction)
- A 3.6 Color ~ Mood ~ Tone
- T M 3.7a, 3.7b "On The Move, Eastward" map activity
- T 3.8 Character Manifesto & Creed Rubric

HUNTER OR HUNTED

Essentials:

- ~ Creative media - sticky notes, drawing paper, colored pencils / pens, markers, glue, scissors, etc.

Handouts:

- ~ Pink Ribbon Analysis Chart (2 copies) [3.3]
- ~ Vocabulary Puzzle “Annette’s Birthday Surprise” [3.2a]
- ~ Vocab (accommodated) “The Last First Dance” [3.2b]
- ~ Pictionary “Graphic Novel Terms” instructions [3.4a]
- ~ “Graphic Novel Terms” cut out slips (for review activity) [3.4b]
- ~ “Color My World” [3.5] (& accommodated)
- ~ “Color - Mood - Tone” [3.6]
- ~ “On The Move, Eastward” mapping activity [3.7a]
- ~ Map [3.7b] or map in graphic novel [GN p. 62 - 63]
- ~ Character Manifesto & Creed Rubric [3.8]



Session III Plan
(GN pages 1 - 15)

VOCABULARY

Asterisked (*) words are recommended for accommodated levels.

Before Reading:

Anticipation Discussion - Ask students to line up on a continuum that you have identified in the classroom on a scale of 1 to 10 with 1 being strongly disagree to 10 strongly agree with. Ask students to defend their thinking about the following:

- Faith is essential to life.* [GN page 21]
 - Why? What difference does having faith make?
 - Does it matter what a person has faith in?
- A superior creature would not feel negative emotions.* [GN pages 10 (Faith) & 18 (Hunter)]
 - Is it necessary to know what loss feels like in order to know what gain is?

Complete vocabulary puzzles “Annette’s Birthday Surprise” [3.2a] or “The Last First Dance” [3.2b]

Word	Page
*Adept	2
Aesthetically	1
Ballooned	4
Bolster	8
Coiffure	4
Conjures	14
Cravats	4
*Demise	6
*Deviant	1
*Don	3
*Enthuses	14
Genteel	10
Giddy	7
*Marvel	11 / 14
*Myriad	4
Nary	13
Ostentation	4
Pandemonium	15
*Taxidermic	1
Titillated	4

During Reading / Listening:

Ask students to locate the passages that address the anticipation guide concepts. Use sticky notes to mark passages that are unclear in this section.

After Reading:

Check for understanding. Assign students to small groups of 4 or 5 which you have determined to be heterogeneous reading levels. Let them ask and answer questions from their sticky notes. Ask if any groups still have questions and answer them in the large group.

-Play Pictionary [3.4a, 3.4b] to review graphic novel terms

-Begin or complete the “Moving On Eastward” [3.7] mapping activity [as instructed on handout]

LITERARY ELEMENTS:

Characterization: Compose a Character Manifesto [3.8] and Creed (Wilhelm, 57) for the character Annette. Examine the author’s characterization techniques such as direct (what Annette says / does) and indirect (what others see & how they react to Annette) to help determine the following:

What does she believe in?

What does she want to achieve and why?

What is the ultimate goal of her life?

What does she consider to be worth working for?

What is important to her?

How does she want to live each day?

What is her desired legacy?

(continued) 3.1a

Ask students to use available technology to find models of various creeds, such as the Dalai Lama, the Nicene Creed, “the Slacker’s Creed,” “the Ranger’s Creed,” or Desiderata. The creed students create can take various forms such as a poem, a rap song, an interview, or a formal written or oral statement. Students can work in groups or alone to create and present their manifestos. Annette could be put in a “Hot Seat” using questions and answers prepared and performed by a group. Point out to students that these questions will need to be considered for other characters as the drama continues and ultimately for themselves. Emphasize the enduring understandings with this assignment.

Development of theme through motifs and symbols:

Graphic novels are excellent vehicles for introducing students to the function of concrete symbols. Giving students a symbol to trace through reading and then culminating with a discussion [Session X page 10.1b under "Literary Devices - Symbolism"] on the symbol's link to an abstract idea (motif) and the author's argument in portraying this idea (theme) provides students with a way to approach literature cohesively.

Handout “Analysis of the Pink Ribbon” Chart [3.3]. Explain to students that they are going to trace the appearance of a pink ribbon throughout the story in order to determine its use as a symbol. What does it symbolize and what is its purpose? Explain that to find the meaning of the symbol the class will be looking at what would have happened if the ribbon had not been there.

Handout “Color - Mood - Tone” [3.6] To emphasize to students the added element of color as expression graphic novels have students compare their own sense of color connections to mood with the illustrator's choices. Follow the directions located on the handout.

S.T.E.A.M EXTENSIONS:

Telephone

RESEARCH early communication innovations - telephone, telegraph, newspapers.

Locate directions to:

- Build a simple telegraph
- Create an illustrated newspaper page that depicts current events
- Construct a simple telephone

ACTIVITY: Conduct a call-in radio show using the following topic from GN page 2:

“Although we males engage in the chase, the female is more adept in the capture.”

- Is dating a delicate balance or do women control the chase and the outcome?
- Do modern dating practices allow for equality of gender between the pursued and the pursuer?

Students are usually familiar with the format of radio talk shows, but unless you have a very strong thespian, it usually works better for the teacher to be the host of the show. If the class is a reluctant group or has someone who might dominate the discussion, take a few moments for students to do quick writes in their journals on the topic so that everyone can respond if called on. Make the activity as realistic as possible by using the techniques of real shows such as asking for callers. When students “call in,” ask what their names are and what they do. Some students may like to take the role of characters from the story or other persons in real life such as psychiatrists, marriage counselors, match makers, advice columnists, or life coaches who observe dating couples. This allows students to express opinions that may not really be their own or that they do not want to admit are their own. Ask callers to defend their positions and respond to other callers who have disagreed with them.

Evaluation:

Ask students to submit in writing two ideas that had not occurred to them before the discussion and whether they agree or disagree with the opinions and why.

Telegraph

ANNETTE'S BIRTHDAY SURPRISE



R B R F A Z X N B Z J B B V M A N Q R O
 U P A N D E M O N I U M S Q N X N E X A
 P Y W L Q E S I M E D E I H J W Y Z E Y
 D Z M J L H R T G X R L R D E I W Z S R
 D S Y I M O A A H U K T E U I N U L T K
 Z Q Q W S I O T J E Z N X M F Z V W A E
 M M R S B K I N Y R T A I Y D F G C V X
 T E X B Y Z O E E H C I M R E D I X A T
 O X B R N C F T U D T V C I T A S O R H
 Y P S L I Z S S B B U E F A A A K B C N
 L K G N X L E O G I D D Y D L E V R A M
 Z R E J O S J K M E Z W E K L L O R P A
 H H L B M D F Z I B U P N F I I Y I V T
 Q B Y I Z V J I S U T G E N T E E L H L
 Z O R M Q O B H L P Y A K P I H J O U E
 P O Z Y E E G L H J M M Z D T W Q C I U
 G C W U T J Z C D N Y Y P I A R W K L N
 D Q A G T M P L Y V Y P Y S C Y Z U M A
 B Q U Z S K S U U X E V Z U O S D X Q M
 F B F R C B I F C T T Z E O K B Z E M Z

- J** ADEPT
- K** AESTHETICALLY
- A** BALLOONED
- M** BOLSTER
- D** COIFFURE
- Q** CONJURES
- G** CRAVATS
- H** DEMISE
- F** DEVIANT
- R** DON
- E** ENTHUSES
- C** GENTEEL
- I** GIDDY
- N** MARVEL
- O** MYRIAD
- B** NARY
- P** OSTENTATION
- L** PANDEMONIUM
- S** TAXIDERMIC
- T** TITILLATED

- a. swell out in a spherical shape; billow
- b. informal or dialect form of "not"
- c. polite, refined, or respectable
- d. a person's hairstyle, typically an elaborate one
- e. to motivate, inspire, stimulate, encourage, excite
- f. departing from accepted standards
- g. a short, wide strip of fabric worn by men around the neck and tucked inside an open-necked shirt; a type of necktie
- h. a person's death
- i. having a sensation of whirling; to get dizzy
- j. very skilled at doing something
- k. having a sense of the beautiful
- l. wild and noisy disorder or confusion; chaos
- m. support or strengthen; prop up
- n. be filled with wonder or astonishment
- o. an extremely great number
- p. impressive display of wealth and luxury
- q. make (something) appear seemingly from nowhere as if by magic
- r. put on, get dressed in
- s. process of preparing, stuffing, and mounting animal skins so that they have a lifelike appearance
- t. stimulate or excite (someone) in a sexual way

ANNETTE'S BIRTHDAY SURPRISE



R B R F A Z X N B Z J B B V M A N Q R O
 U P A N D E M O N I U M S Q N X N E X A
 P Y W L Q E S I M E D E I H J W Y Z E Y
 D Z M J L H R T G X R L R D E I W Z S R
 D S Y I M O A A H U K T E U I N U L T K
 Z Q Q W S I O T J E Z N X M F Z V W A E
 M M R S B K I N Y R T A I Y D F G C V X
 T E X B Y Z O E E H C I M R E D I X A T
 O X B R N C F T U D T V C I T A S O R H
 Y P S L I Z S S B B U E F A A A K B C N
 L K G N X L E O G I D D Y D L E V R A M
 Z R E J O S J K M E Z W E K L L O R P A
 H H L B M D F Z I B U P N F I I Y I V T
 Q B Y I Z V J I S U T G E N T E E L H L
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 P O Z Y E E G L H J M M Z D T W Q C I U
 G C W U T J Z C D N Y Y P I A R W K L N
 D Q A G T M P L Y V Y P Y S C Y Z U M A
 B Q U Z S K S U U X E V Z U O S D X Q M
 F B F R C B I F C T T Z E O K B Z E M Z

- _____ **ADEPT**
- _____ **AESTHETICALLY**
- _____ **BALLOONED**
- _____ **BOLSTER**
- _____ **COIFFURE**
- _____ **CONJURES**
- _____ **CRAVATS**
- _____ **DEMISE**
- _____ **DEVIANT**
- _____ **DON**
- _____ **ENTHUSES**
- _____ **GENTEEL**
- _____ **GIDDY**
- _____ **MARVEL**
- _____ **MYRIAD**
- _____ **NARY**
- _____ **OSTENTATION**
- _____ **PANDEMONIUM**
- _____ **TAXIDERMIC**
- _____ **TITILLATED**

- a. swell out in a spherical shape; billow
- b. informal or dialect form of "not"
- c. polite, refined, or respectable
- d. a person's hairstyle, typically an elaborate one
- e. to motivate, inspire, stimulate, encourage, excite
- f. departing from accepted standards
- g. a short, wide strip of fabric worn by men around the neck and tucked inside an open-necked shirt; a type of necktie
- h. a person's death
- i. having a sensation of whirling; to get dizzy
- j. very skilled at doing something
- k. having a sense of the beautiful
- l. wild and noisy disorder or confusion; chaos
- m. support or strengthen; prop up
- n. be filled with wonder or astonishment
- o. an extremely great number
- p. impressive display of wealth and luxury
- q. make (something) appear seemingly from nowhere as if by magic
- r. put on, get dressed in
- s. process of preparing, stuffing, and mounting animal skins so that they have a lifelike appearance
- t. stimulate or excite (someone) in a sexual way

THE LAST FIRST DANCE



ADEPT
DEMISE
DEVIANT
DON
ENTHUSES
MARVEL
MYRIAD

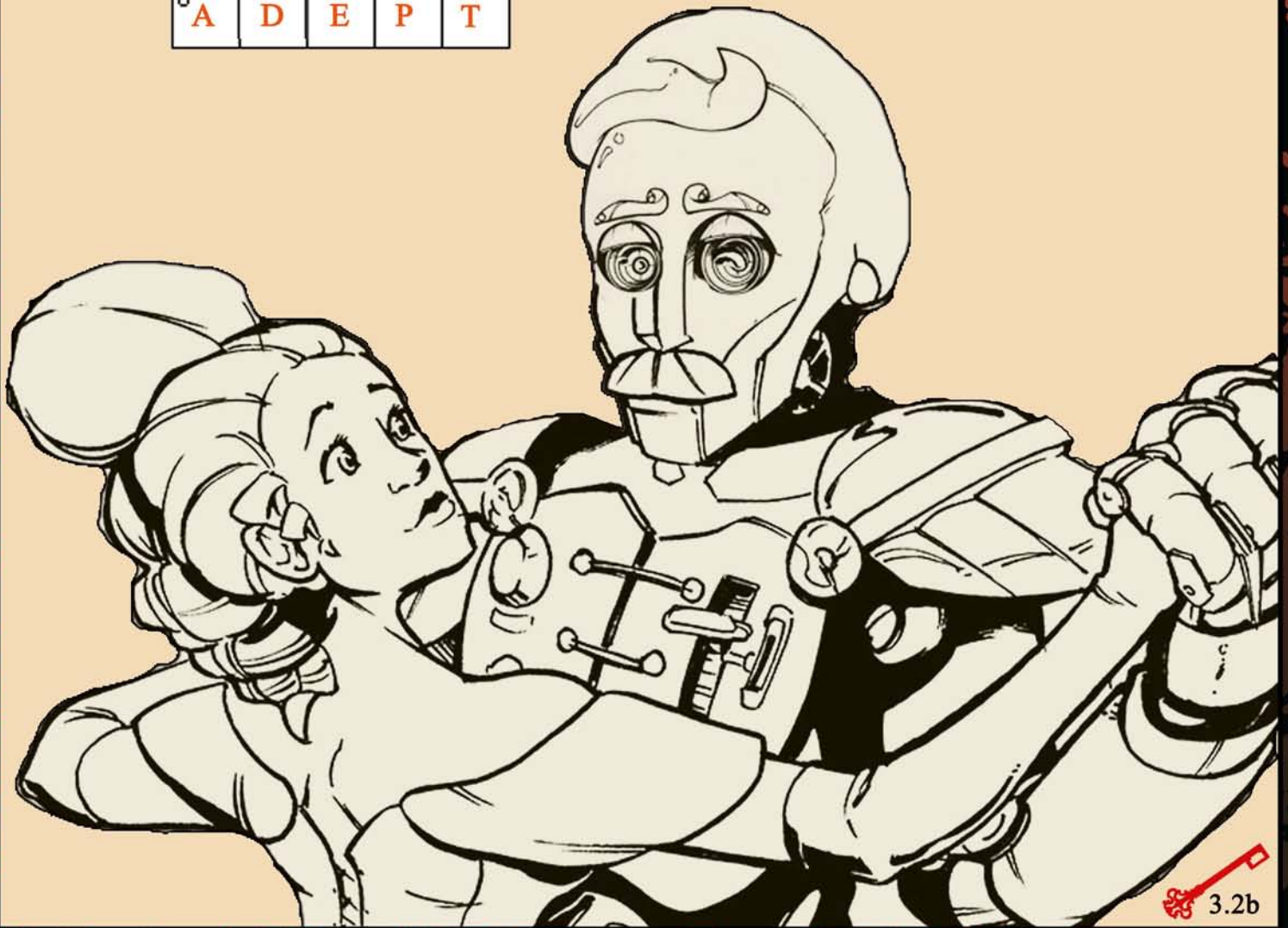
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ACROSS

- Put on, get dressed in
- A person's death
- Be filled with wonder
- Very skilled at doing something

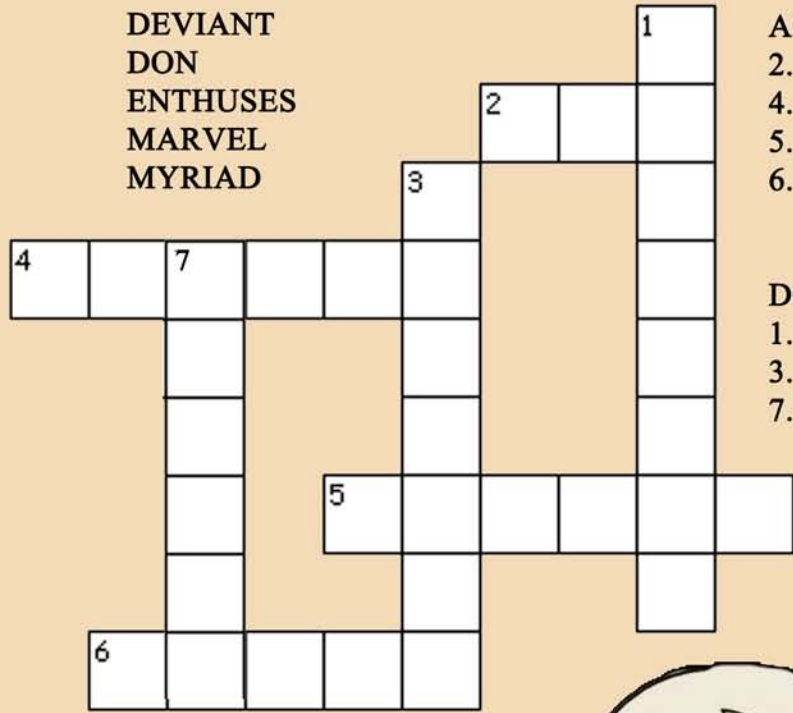
DOWN

- To motivate, inspire, stimulate, encourage
- Departing from accepted standards
- An extremely great number



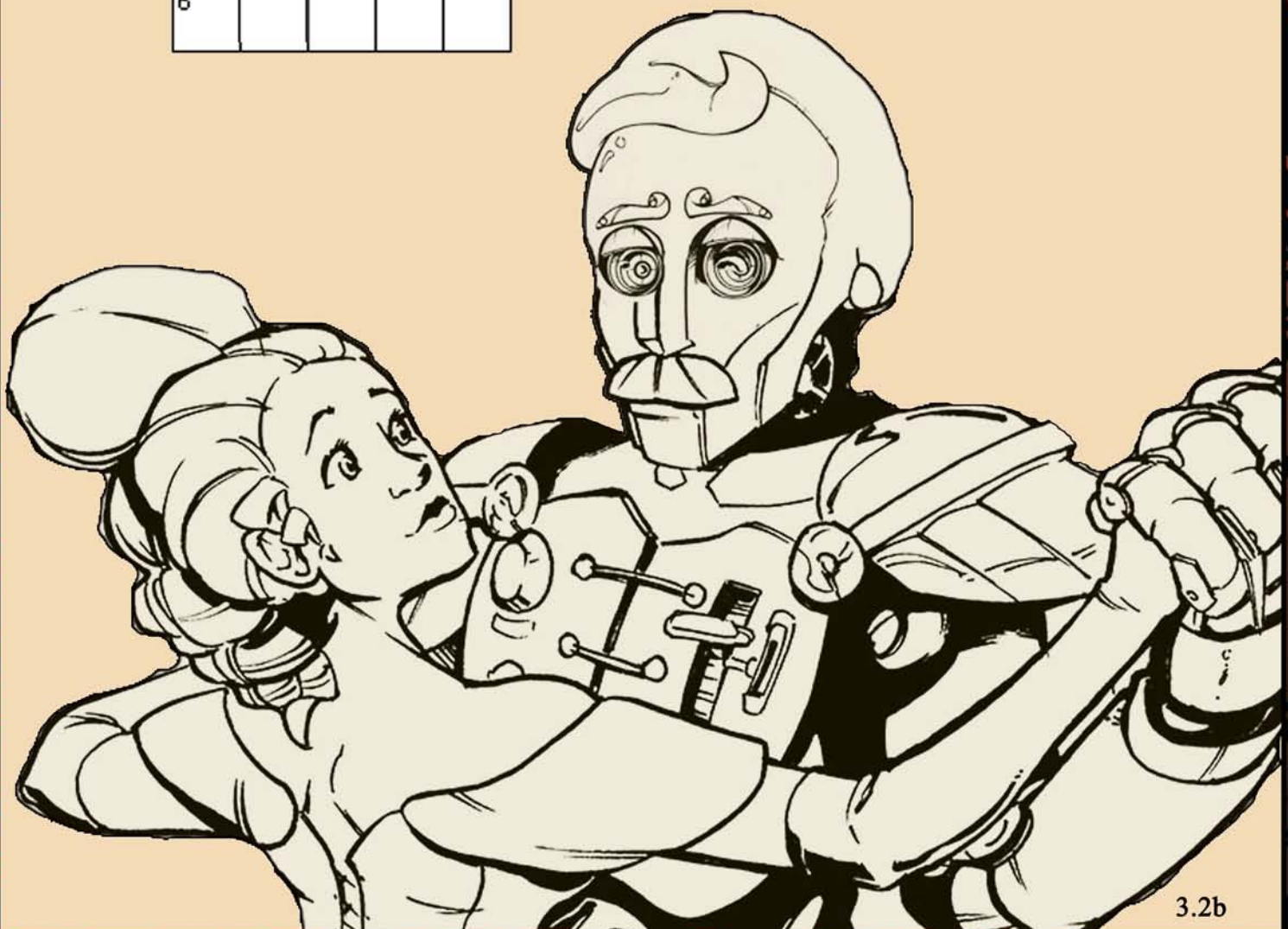
THE LAST FIRST DANCE

ADEPT
 DEMISE
 DEVIANT
 DON
 ENTHUSES
 MARVEL
 MYRIAD



ACROSS
 2. Put on, get dressed in
 4. A person's death
 5. Be filled with wonder
 6. Very skilled at doing something

DOWN
 1. To motivate, inspire, stimulate, encourage
 3. Departing from accepted standards
 7. An extremely great number



SESSION III - Analysis of the Pink Ribbon



Page Number	Situation - What happens with the ribbon?	Purpose / Use / Symbolism
PAGE 13	The ribbon falls on Hunter while dancing. Faith tucks it into his coat pocket	<ul style="list-style-type: none"> It is important to recognize and overlook minor flaws. It is the moment Hunter falls in love. Indicates Faith is mutually interested in Hunter It is a connection to Faith. Faith entrusts Hunter with her life, future, heart, etc. Faith's invitation to adventure that <u>challenges</u>, "Are you willing and capable?" Provides Hunter an easy excuse / reason to call upon Faith (to return the ribbon).
PAGE 19	Hunter still has the ribbon.	<ul style="list-style-type: none"> It brings Faith to his mind. It becomes a memento that leads him onward.
PAGE 22	Hunter begins his journey with the ribbon in his pocket.	<ul style="list-style-type: none"> It is justification for his actions. Symbolizes courage or the need to hide his fear. A "ticket" or "pass" that gives him permission to venture from a secure, familiar (boring) life.
PAGE 41	Hunter shows Francis the ribbon as an explanation for the journey.	<ul style="list-style-type: none"> It becomes a symbol for Faith, purpose, and love. Provides proof that Faith exists
PAGE 42	The Hostess snatches the ribbon from Hunter when she tempts him.	<ul style="list-style-type: none"> Symbolizes how quickly Faith could be taken from Hunter; removed from his life. It is a symbol for his faith/loyalty to Faith. Challenges Hunter to quit / surrender his quest Foreshadows the Hostess and her henchmen can quickly "snatch" away someone's life.
PAGE 48	The ribbon is held hostage by the Hostess to force Hunter to drink the coffee.	<ul style="list-style-type: none"> Hunter is willing to pay any price in pursuit of Faith / his goal. Hunter is willing to sacrifice to save / protect Faith Demonstrates the Hostess' manipulative character trait.
PAGE 54	The ribbon floats in the air, and Hunter retrieves it while looking up and discovering the descending canopy.	<ul style="list-style-type: none"> The ribbon, representing Faith and his goal, shows him he is in danger. Hunter trusts and believes Faith will save / protect / guide him / keep him safe.
PAGE 55	Hunter thinks of the ribbon and rolls from the bed.	<ul style="list-style-type: none"> The thought of the ribbon saves his life showing the influence of Faith. Realization of reality and the value of remaining alive.
PAGE 56	Hunter collects the ribbon before he escapes.	<ul style="list-style-type: none"> He cannot leave the symbol of his goal behind. He must have it to continue his journey. Indicates level of value / importance of Faith
PAGE 60	Hunter smells the ribbon after Francis' murder.	<ul style="list-style-type: none"> The ribbon motivates him to continue his pursuit; replenishes his courage. Further proof of the importance / value of Hunter's mission. Symbolizes "life must go on" – the living must carry on
PAGE 65	He smells the ribbon again.	<ul style="list-style-type: none"> Stimulates / refreshes his memories of Faith. The ribbon is encouragement and reassurance to Hunter.
PAGE 67	Hunter hides the ribbon from the old stranger to avoid ridicule.	<ul style="list-style-type: none"> Hunter is not ready to stand for Faith against evil. He is afraid to expose his goal to strangers. Hunter symbolically protects Faith / his mission by hiding the ribbon.

SESSION III - Analysis of the Pink Ribbon



Page Number	Situation - What happens with the ribbon?	Purpose / Use / Symbolism
PAGE 68	The devil sees the ribbon.	<ul style="list-style-type: none"> Faith/goal is important. Identifies / reveals Hunter's weakness
PAGE 79	Hunter retrieves the ribbon with the evil staff.	<ul style="list-style-type: none"> Hunter is refocused on Faith.
2527, 2530, 2539 PAGE ??	Hunter discovers that there are now two ribbons and ties them together.	<ul style="list-style-type: none"> The goal could have been derailed, but is strengthened instead.
2814 PAGE ??	Hunter finds the ribbon in ancestral portraits.	<ul style="list-style-type: none"> This faith/goal has existed a long time. Connects the past to the present
3387 PAGE ??	Hunter returns the ribbon to Faith.	<ul style="list-style-type: none"> He has reached his goal. Rejoined with Faith he doesn't need a symbol. Answers Faith's initial question: Hunter <u>is</u> strong and capable.
Entire "Journey"	Use of ribbon throughout.	<ul style="list-style-type: none"> "Binds" six (6) stories together as a common thread
		As Hunter gets closer to finding Faith, he relies less upon the ribbon

NOTES:

GRAPHIC NOVEL TERMS PICTIONARY

PURPOSE:

Pictionary will help students to learn the terms using written and visual skills.

MATERIALS:

Stacks of paper cut into half sheets (recycled works well), pens/pencils, egg timer or metal "ding" bell, graphic novel formatting elements listed on folded slips of paper and put into cups or hats for students to choose from.

Time: 30 minutes, 10 for formatting elements review, 20 for Pictionary game.

STEP 1: GAME SET-UP

Have student put away their worksheets. Worksheets will serve as review documents later on, but will not be allowed as hints during the game. Explain the rules of the game to students.

RULES: Students will play the game in groups of five. One person goes at a time, pulling a term from the cup or hat, and keeping the term secret. The person going then draws pictures of the term, and the other group members will guess terms being represented. The person drawing the picture cannot talk, and all hints given must be drawn, using examples that would be found in a graphic novel. Students who are guessing the term have only one and a half minutes to guess, before the teacher dings the bell and a new person pulls a term and tries to draw it. Gather students into groups, and pass out materials.

STEP 2: PLAY

Students will play the game until all terms have been guessed and all group members have had at least two opportunities to draw a term. Ding the bell after a minute and a half for each round, and make sure students switch roles in the game. Remind students to draw examples of each term, rather than the term itself. This will help their group members guess the terms more easily.

STEP 3: WRAP UP

When all students have gone twice and all the terms have been guessed, end the game and bring the class back together to reflect and discuss the activity. Ask students how and why they think linking images with words helps our understanding and memory of them.

ASSESSMENT:

Because this strategy involves so much practice of terms, definitions, and visual literacy, only informal assessment is needed. This can be done in two ways. The teacher can either collect students' Pictionary drawing slips to make sure they had the right idea while drawing images of the graphic novel terms, or the teacher can quickly do a quiz on one of the terms. The teacher could ask students to sketch a visual representation of the term selected, and to write a few sentences describing a situation wherein the term and its use would be effective in a graphic novel.

*We're not just automatons
learning how to work
machines and do engineering
and math and science.
All that's great but you've
got to build a whole person.*
~ Bonnie Rait (on art education)



GRAPHIC NOVEL TERMS CUT-OUT SLIPS

FOR PICTONARY

speech bubbles	frames	sound effects	Pacing
thought bubbles	splash page	foreground	
captions	motion lines	graphic weight	
panels	gutter	figures	
speech bubbles	frames	sound effects	Pacing
thought bubbles	splash page	foreground	
captions	motion lines	graphic weight	
panels	gutter	figures	
speech bubbles	frames	sound effects	Pacing
thought bubbles	splash page	foreground	
captions	motion lines	graphic weight	
panels	gutter	figures	
speech bubbles	frames	sound effects	Pacing
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captions	motion lines	graphic weight	
panels	gutter	figures	
speech bubbles	frames	sound effects	Pacing
thought bubbles	splash page	foreground	
captions	motion lines	graphic weight	
panels	gutter	figures	



ON THE MOVE, EASTWARD...

From the map (handout [3.7b] or within the graphic novel [p 62 - 63]), you can see Hunter's journey begins in or near London, England, continues through Germany, Austria and Hungary then heads west toward Romania. Using Google Earth, determine a possible route. List (below) the major sights and cities along the way. In your journal, record the distances (in miles or meters) between these points. Create a unique travel log of Hunter's search for Faith by finding a season-appropriate image or picture of each location mentioned in the story. Note the type of transportation he used. Be artfully creative. Pair it with a descriptive quote about that place.



The route east took me through Germany, Austria and Hungary. The mountains were treacherous, the road winding and much of it in poor repair. The driver pressed on. I tried to sleep to make the time and journey seem shorter.



CHARACTER MANIFESTO & CREED

Name _____ Date _____ Score _____

After researching creeds and manifestos, compose a Character Manifesto and Creed for the character Annette. Examine the author's characterization techniques such as direct (what Annette says / does) and indirect (what others see & how they react to Annette) to help determine:

What does she believe in?

How does she want to live each day?

What does she consider to be worth working for?

What is important to her?

What is her desired legacy?

What does she want to achieve and why?

What is the ultimate goal of her life?

The creed can take various forms such as a poem, a rap song, an interview, or a formal written or oral statement.

CATEGORY	Above Standards	Meets Standards	Approaching Standards	Below Standards	Score
Position Statement	The position statement provides a clear, strong statement of the student's position on Annette's character	The position statement provides a clear statement of the student's position on Annette's character	A position statement is present, but does not make the author's position clear.	There is no position statement.	
Format	Format creatively demonstrates a manifesto or creed.	Format demonstrates a manifesto or creed.	Format suggests a manifesto or creed.	Format is inappropriate for message.	
Accuracy	All assertions can be supported from the text.	Almost all assertions can be supported from the text.	Most assertions can be supported from the text.	Most assertions can not be supported from the text.	
Product Quality	Product meets all quality standards of chosen format	Product meets most standards of chosen format	Product meets some standards of chosen format	Product does not meet standards of chosen format	

TOTAL _____

A JOURNEY WITH STRANGE BEDFELLOWS

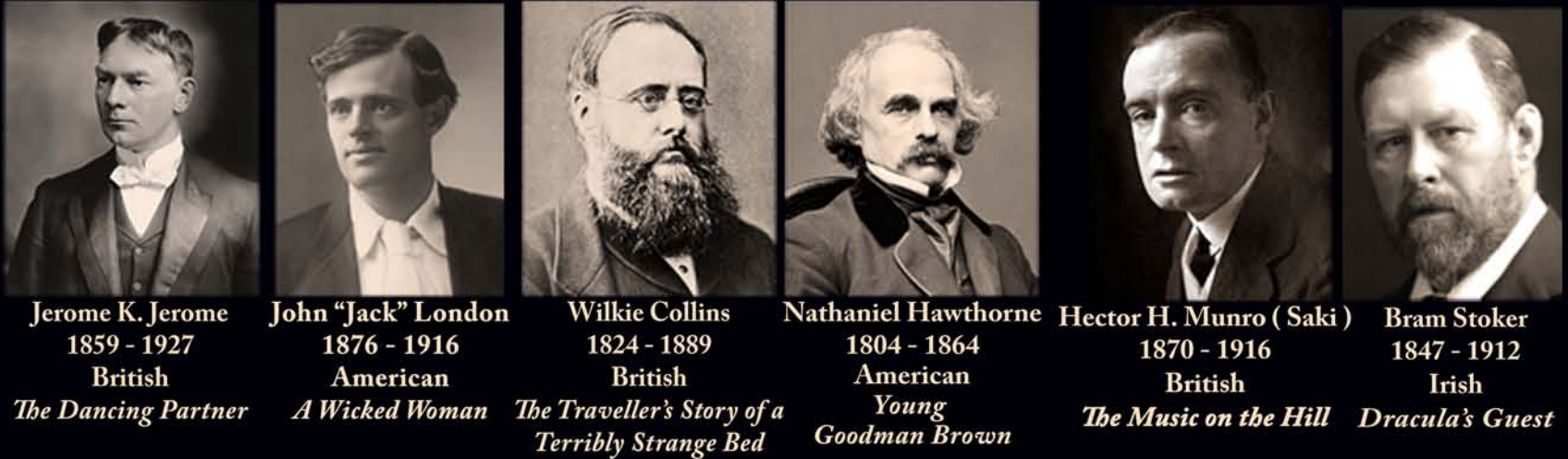


Written By
Jan CJ Jones

Illustrated By
David Stoll

The “strange” bedfellows whose short stories inspired or were adapted for...

A Journey with Strange Bedfellows



CLASSIC TALES WITH TIMELESS THEMES

- ~ **Be careful what you wish for – revere karma**
- ~ **Innocence vs. ignorance**
- ~ **Beware of others’ intentions – listen to your inner voice**
- ~ **People may not be as they seem**
- ~ **Beware nature’s (or God’s) wrath**
- ~ **Curiosity can be dangerous**

A Journey With Strange Bedfellows is a Victorian Gothic horror (steampunk "lite") graphic novel for ages 12 and up. It resurrects and melds six (6) lesser known, immortal short stories originally penned by literary masters Jerome K. Jerome, Jack London, Wilkie Collins, Nathaniel Hawthorne, Hector H. “Saki” Munro and Bram Stoker,. The story was adapted from an original 2 hour-long audio drama that received a Mark Time Ogle Award for excellence in audio storytelling and was featured as an “Official Listening Selection” at HEAR Now: The Audio Fiction and Audio Arts Festival. The graphic novel & audio drama along with a S.T.E.M. / S.T.E.A.M core curriculum Educators’ Guide comprise a “listen, look, learn” literacy education package that can align with public, private, and home-school programs, both secular and non-secular.

Gothic horror stories originated in Great Britain during the mid-1700s as a fiction genre that include the elements of horror and romanticism. Traditionally, these tales transpire in gloomy Gothic style medieval castles or religious edifices that have fallen into ruin or disrepair, where heroes and heroines are confronted by supernatural creatures and inexplicable, other worldly events that require them to endure an “adventure fraught with danger.”

Steampunk is a sub-genre of science fiction with elements of fantasy, horror, history fiction, alternative history or other branches of speculative fiction often making steampunk a hybrid genre with a story set in an alternative world that utilizes steam as a power source rather than electricity and incorporates aesthetic designs inspired by 19th-century industrial steam powered machinery. Steampunk may, therefore, be described as “neo-Victorian.” Steampunk features anachronistic (chronological inconsistencies with) technologies or retro-futuristic (depictions of the future fabricated in an earlier era) inventions as people in the 19th century might have envisioned them, and is similarly rooted in the era’s perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H.G. Wells and Jules Verne, or those of authors Philip Pullman, Scott Westerfeld, Stephen Hunt and China Miéville. Other examples of steampunk contain alternative history-style presentations of such technology as lighter-than-air airships, analogue computers, or such digital mechanical computer as Charles Babbage’s Analytical Engine. Steampunk’s first know appearance was in 1987, through it now refers to many works of fiction created as far back as the 1950s.

In the process to adapt and weave together 6 (public domain) short stories into a single, continuous adventure, numerous modifications of the original works occurred. Readers are encouraged to read for themselves the original stories available online via The Gutenberg Project.

*To parents who sacrifice for their children.
To my children for whom I would sacrifice all.
To those who sacrifice to help others succeed.
To those who appreciate the sacrifices made for them.*

Otherwise... where would we be?



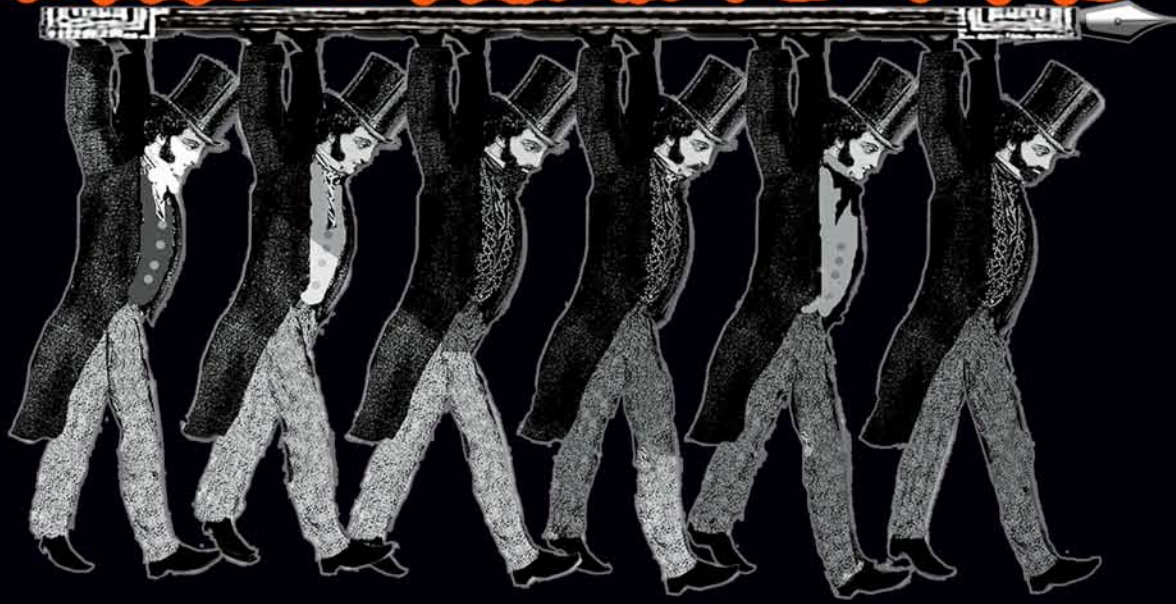
2nd Edition - 2018

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Forest Rose Productions LLC

www.a-strange-journey.com

A JOURNEY WITH STRANGE BEDFELLOWS



Adapted & Written by Jan C J Jones

Illustrated by David Stoll

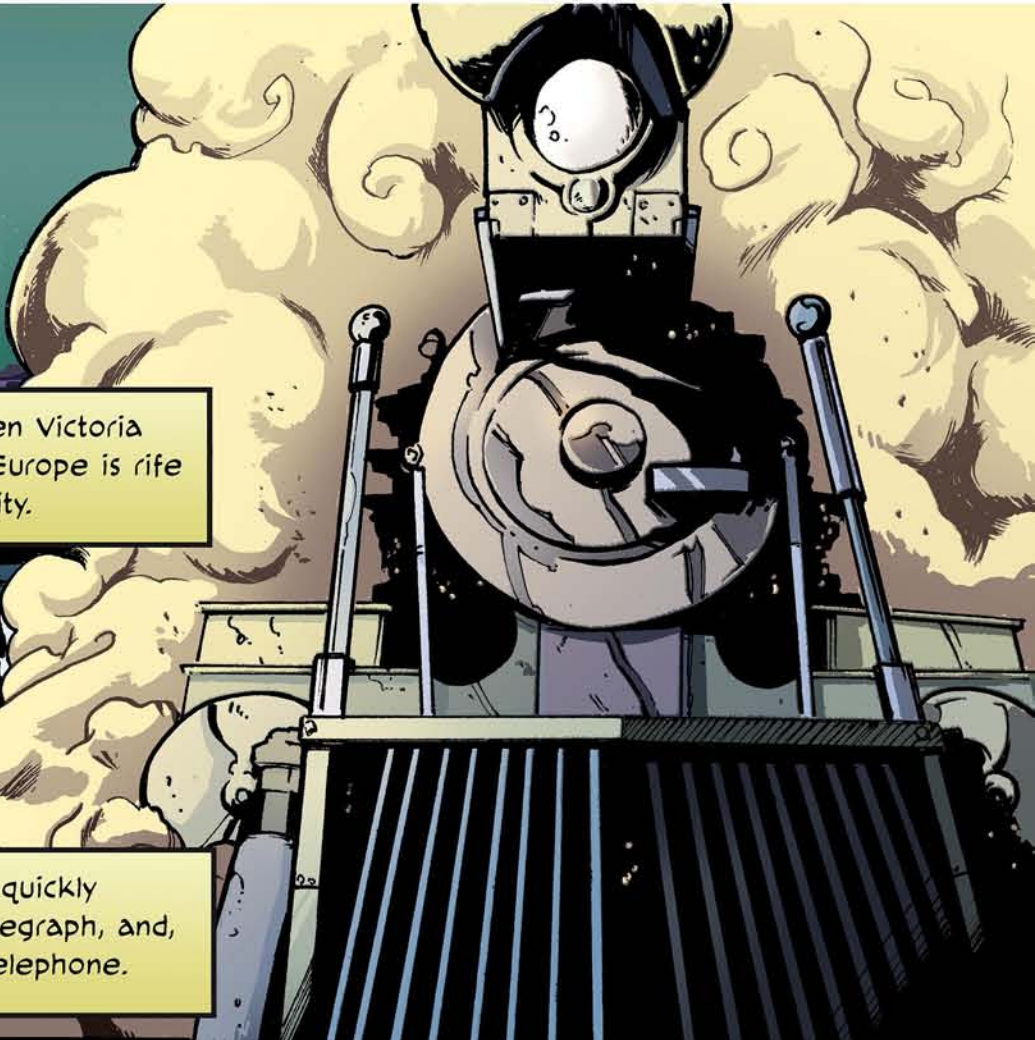
Graphics by Freelancer Ink




It is eighteen-eighty-nine.

Her Majesty, Queen Victoria rules Great Britain. Europe is rife with activity.

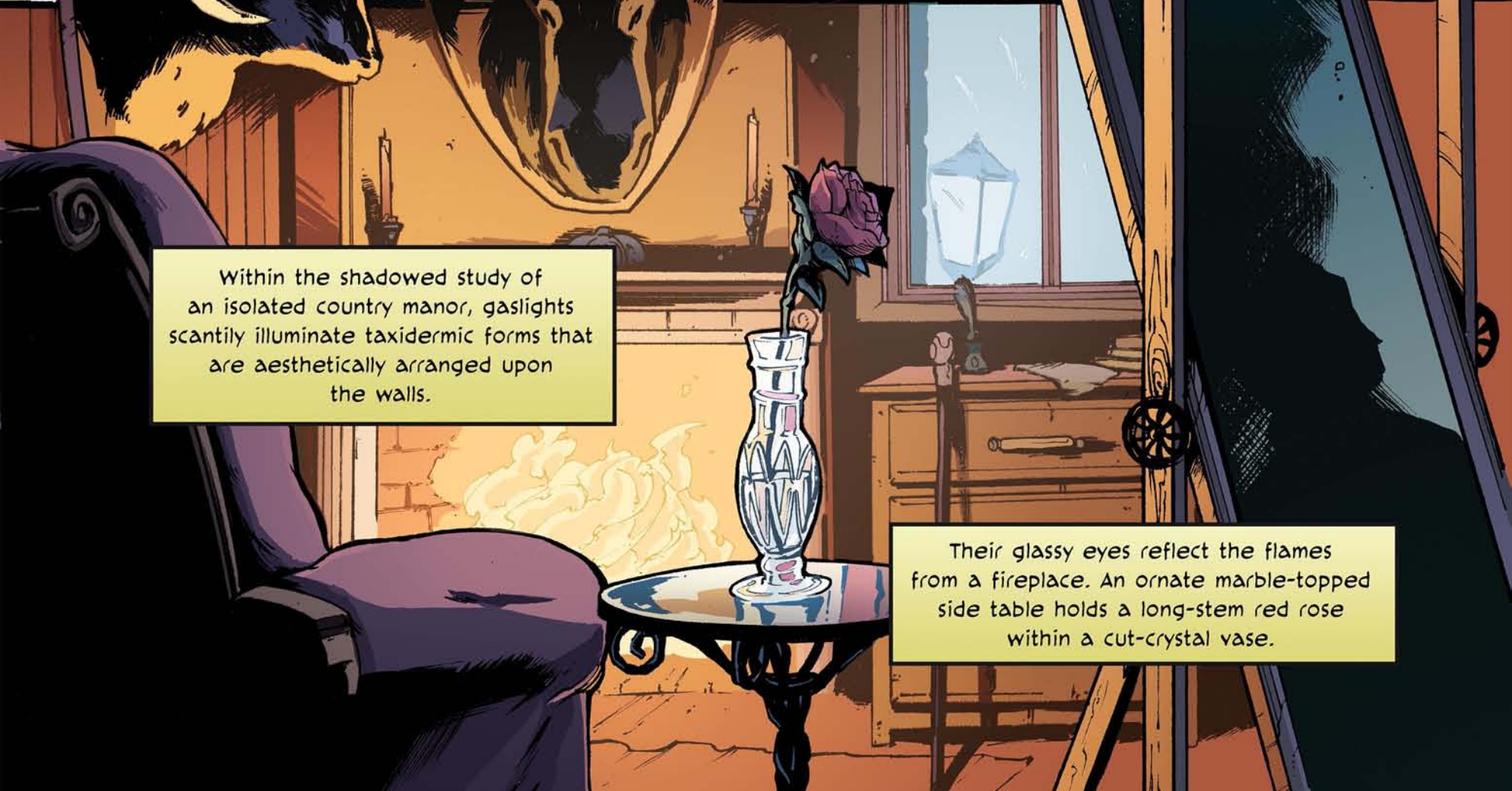
News travels quickly via steam train, telegraph, and, for some, the telephone.




An extinct species of man was uncovered in Neanderthal, Germany a decade ago and Charles Darwin's 'The Origin of Species' prompted many to wonder if they were, indeed, fittest to survive events beyond London's cholera epidemic...




or the deviant Ripper who now stalks Whitechapel alleyways.




Within the shadowed study of an isolated country manor, gaslights scantily illuminate taxidermic forms that are aesthetically arranged upon the walls.




Their glassy eyes reflect the flames from a fireplace. An ornate marble-topped side table holds a long-stem red rose within a cut-crystal vase.



My dressing coat is comfortable, although the distinction between coat and jacket has blurred in recent fashion, just as male and female roles have become less clear between pursuer and the pursued.




Darwin prompts me to wonder...

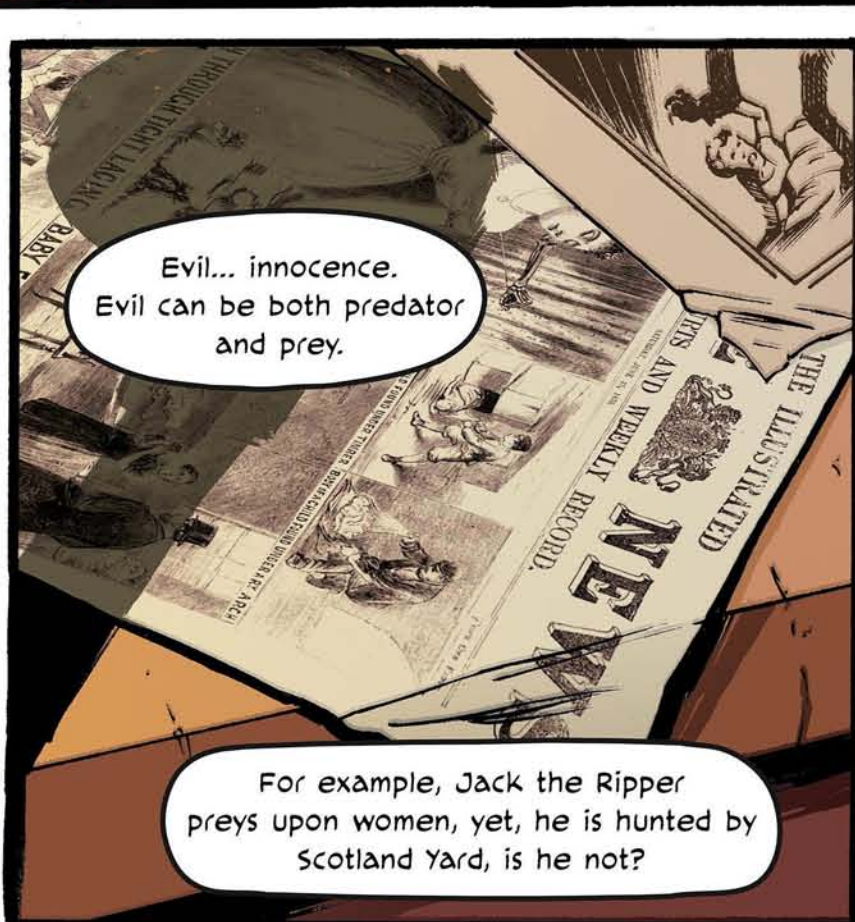


Who is more fit among our species? Man is no more born a predator than woman is born his prey.

Ah, but these roles are ill-defined.



Although we males engage in the chase, the female is more adept in the capture. Certain experiences compel such confusion.



Predator becomes prey. Innocence mistook for evil.

Evil... innocence. Evil can be both predator and prey.

For example, Jack the Ripper preys upon women, yet, he is hunted by Scotland Yard, is he not?



So, who am I with time to ponder such notions, you ask? Heir? Philosopher?



A name to start...



Hunter Brown. Your host, guide and... servant.

There was a time my name served me not, but time changes all.



Ah, time to don my top hat and tailcoat for there is a to-do this evening.



As many, I've spent much of life in pursuit of the unobtainable.



My journey has been motivated by, and for... love.



It began some time ago...



I'd attended this ostentation for several years.



Men in their finest tail coats and white cravats; beards trimmed; mustaches fine sculpted in a myriad of styles.

Perfectly coiffured ladies in exquisite Parisian gowns with necklines that teased invitation to the delights beneath, even as layer upon layer of petticoats ballooned their skirts in such a way as to challenge a male's proximity.



The uppermost declared 'yes'... the lower bade 'fight for it.'

A combination that titillated any natural male, and terrified the inexperienced.



Admittedly, I was the latter.



Ah, Miss Faith Geibel for whom my heart yearns. Sweet perfection... So beautiful.



I hope the fates provide me courage to speak to her this evening.



Faith is the niece of Nicholas Geibel, an eccentric toy-maker of exceptional skill. He created amazing toys; clockwork innovations that moved and performed in wondrous ways.

What had become of Faith's parents was a mystery. Old Man Geibel had been unexpectedly summoned away.

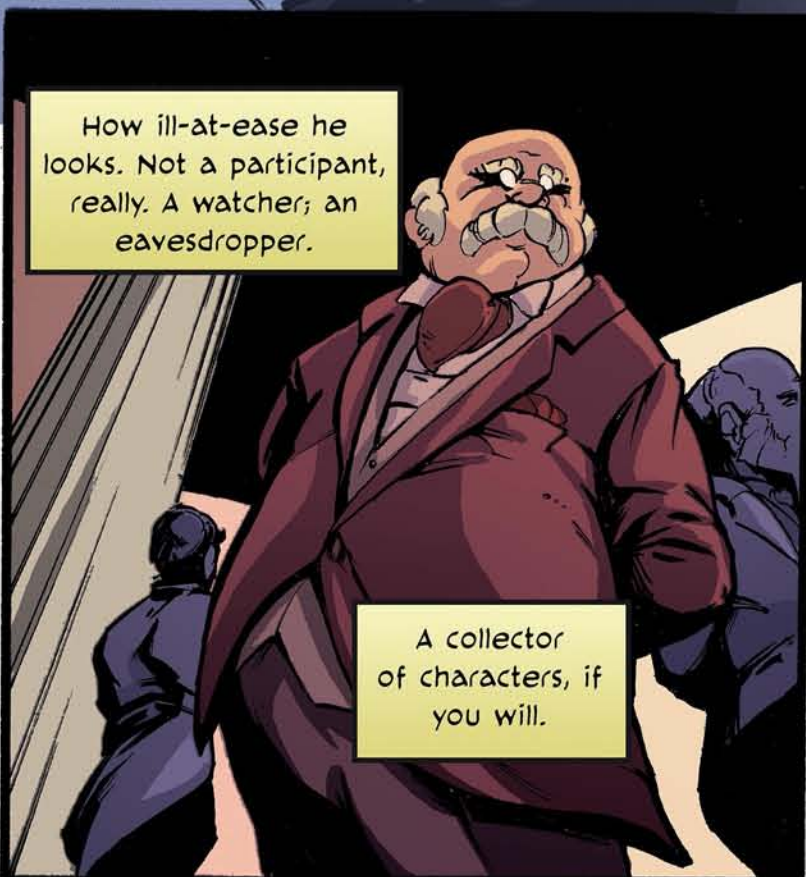


He had returned with Faith, and here she remained.



Guten Abend, meine Freund... Hallo, hallo.... Ya.. Ah, sehr goot to see you...

There he is. Old Geibel, standing just on the fringe of everything.

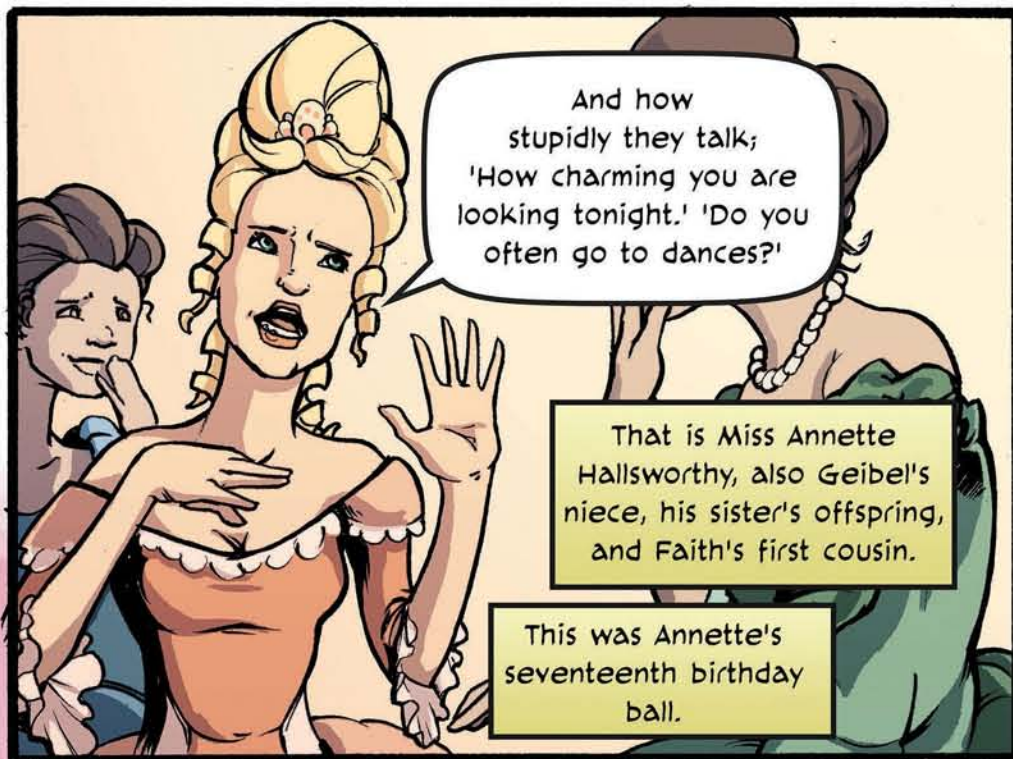


How ill-at-ease he looks. Not a participant, really. A watcher; an eavesdropper.

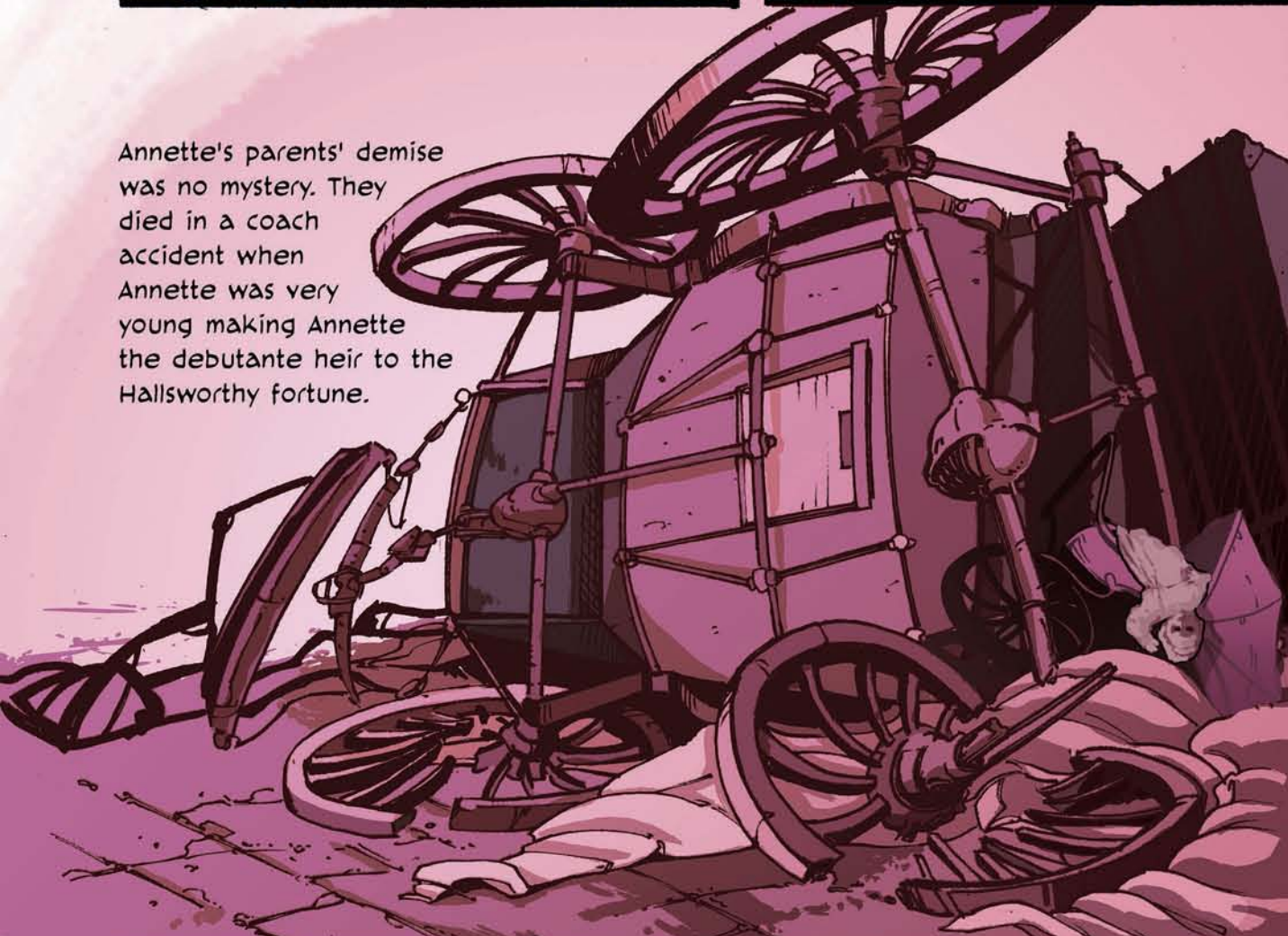
A collector of characters, if you will.

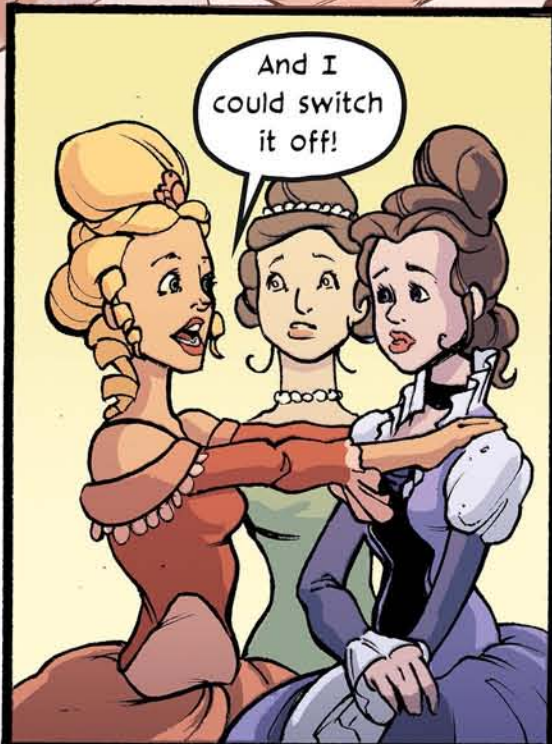
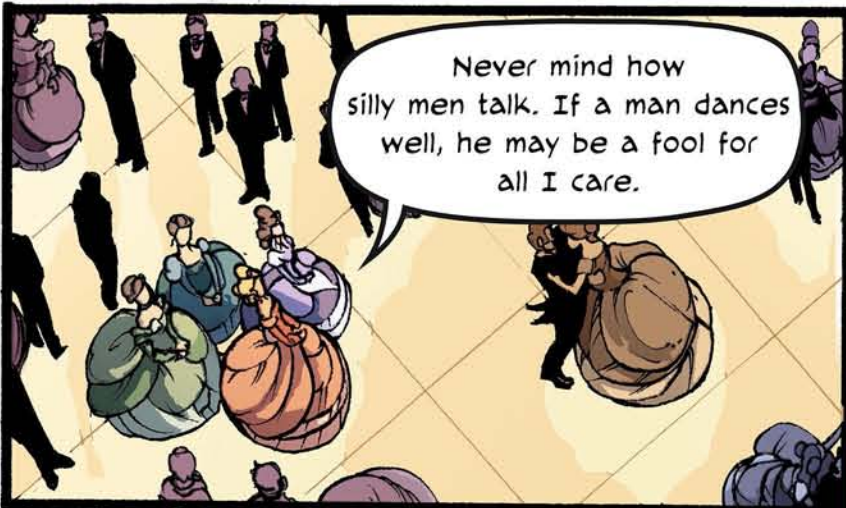
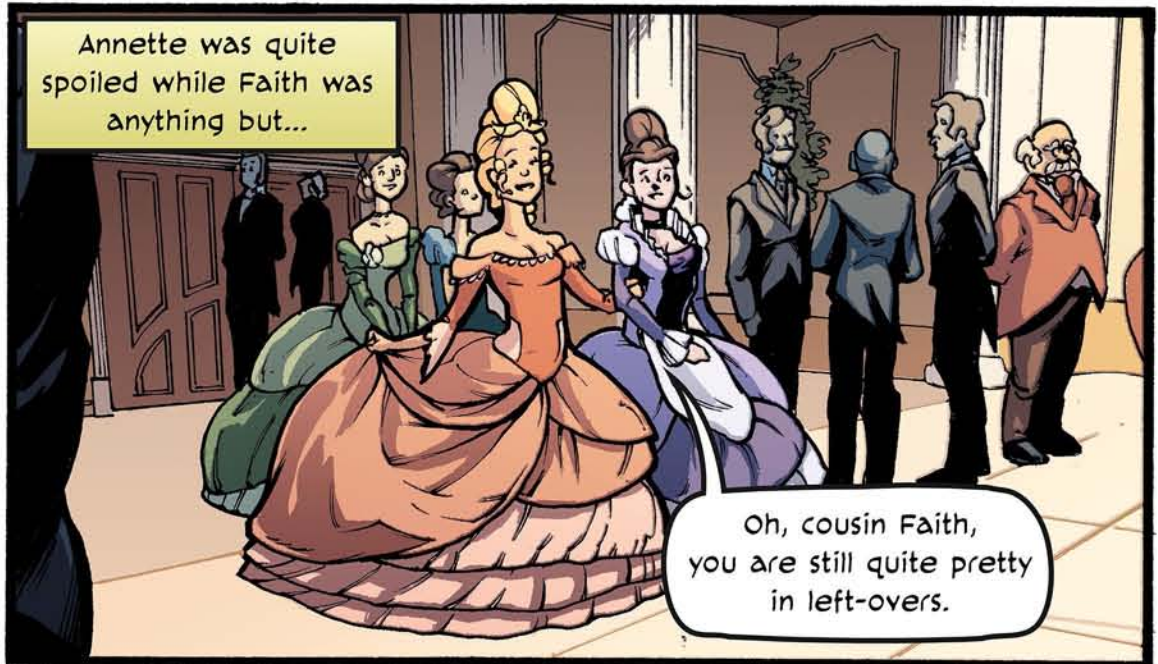


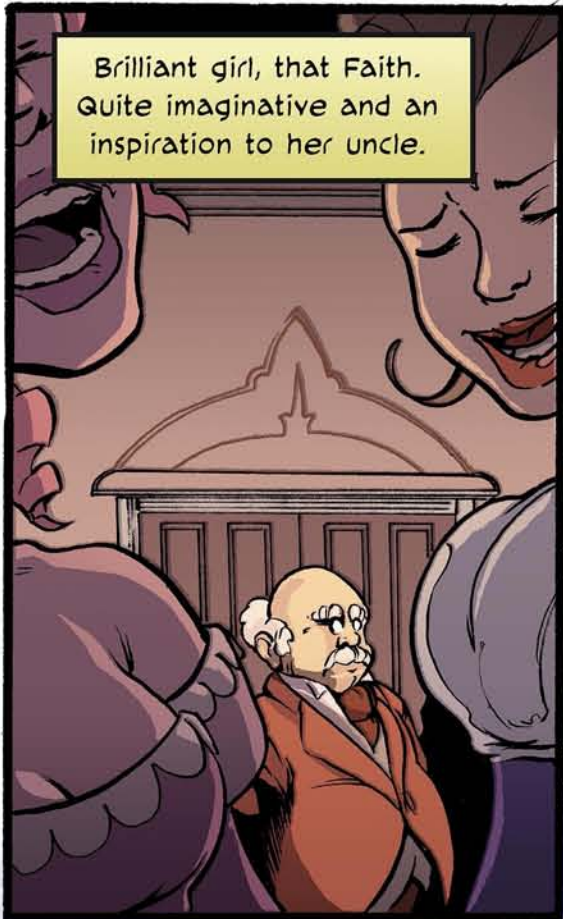
You can tell he disdains the girls' chatter.



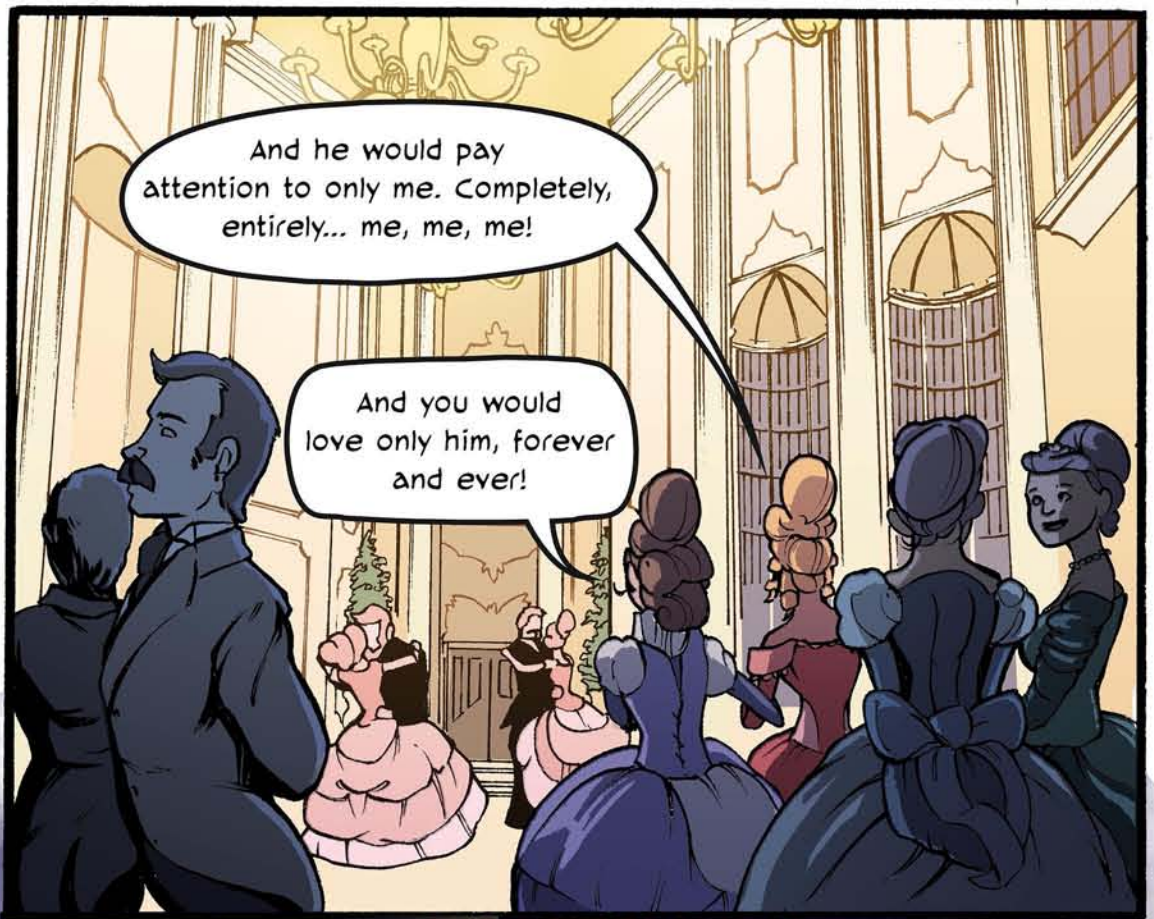
Annette's parents' demise was no mystery. They died in a coach accident when Annette was very young making Annette the debutante heir to the Hallsworthy fortune.







Brilliant girl, that Faith. Quite imaginative and an inspiration to her uncle.



And he would pay attention to only me. Completely, entirely... me, me, me!

And you would love only him, forever and ever!



Old Geibel was annoyed by Annette's ridiculing Faith. That night, Faith gave Old Geibel inspiration that gave rise to innovation.

The fates, however, did not grant me even a brief conversation with Faith that evening.

As I worked to bolster my courage over the following year...



The old toy-maker labored on the greatest of his creations

and he completed it for...



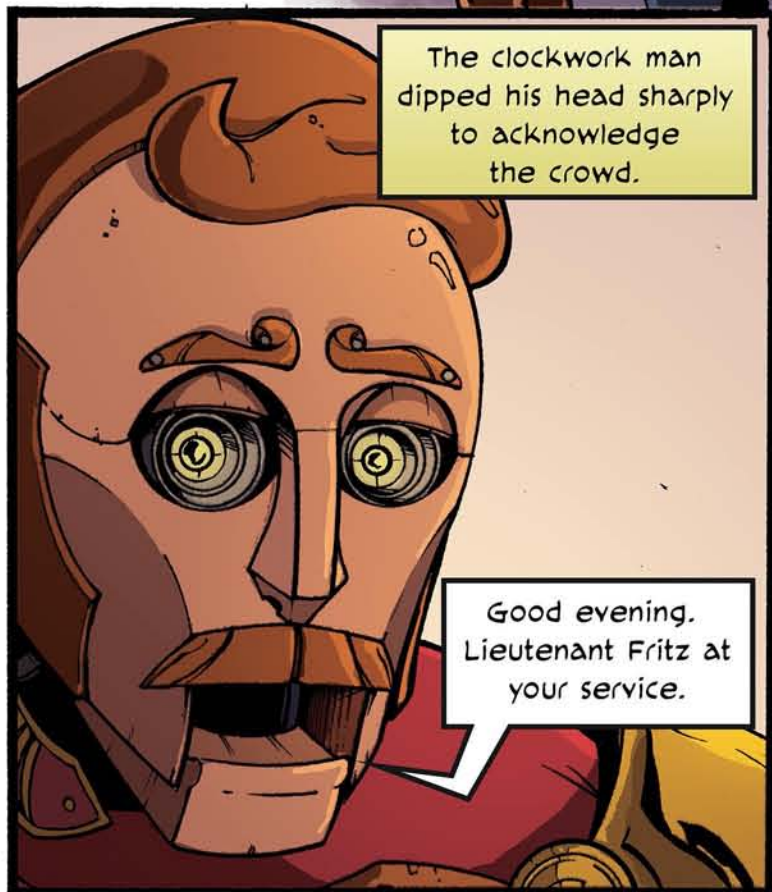
...Annette's eighteenth birthday ball which was much the same as the year prior, but for one event...



Old Geibel brought with him a clock work man.



Ladies und gentlemen, may I introduce to you my new friend... Lieutenant Fritz.



The clockwork man dipped his head sharply to acknowledge the crowd.

Good evening. Lieutenant Fritz at your service.





Just a minor adjustment or two... Which of you ladies will be first to dance with him?

He keeps perfect time, never tires. He won't tread on your toes, and he will hold you only as firmly as you desire.



He will delight you with genteel conversation...

He can't be everything you say he is, Uncle.



Faith approached the mechanical man and gently stroked his metallic cheek.

Oh, but he is, Dear cousin.



Though he is neither flesh nor bone, in one way he is superior... He cannot suffer the torments of a broken heart or loves lost.

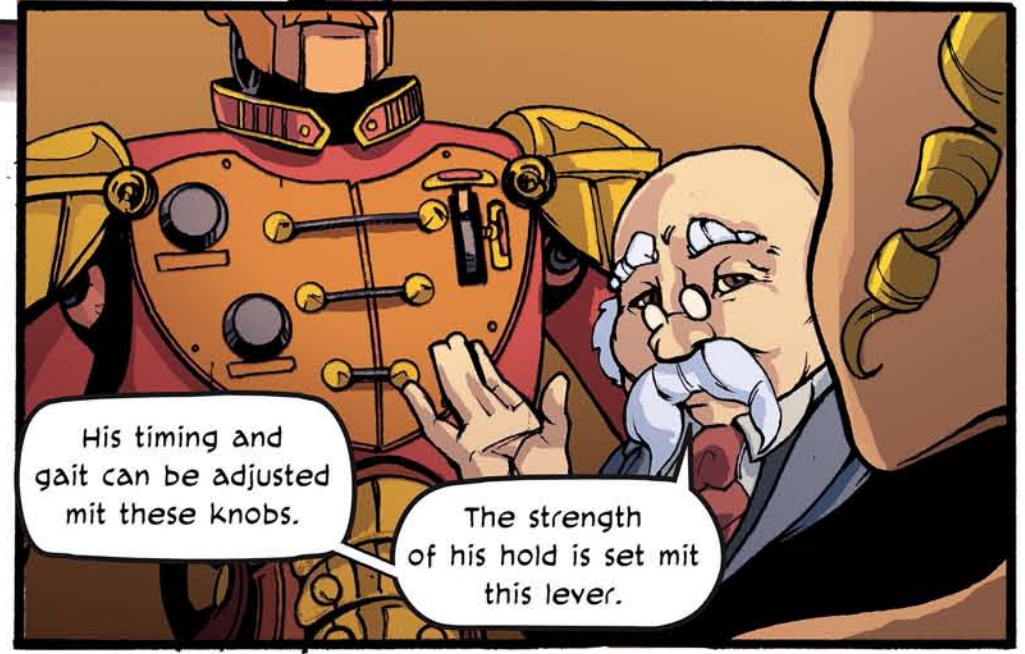


Perfect, indeed!

Well, eh, yes. Thank you, Faith.



Step up, Annette. Stand just here.



His timing and gait can be adjusted mit these knobs.

The strength of his hold is set mit this lever.

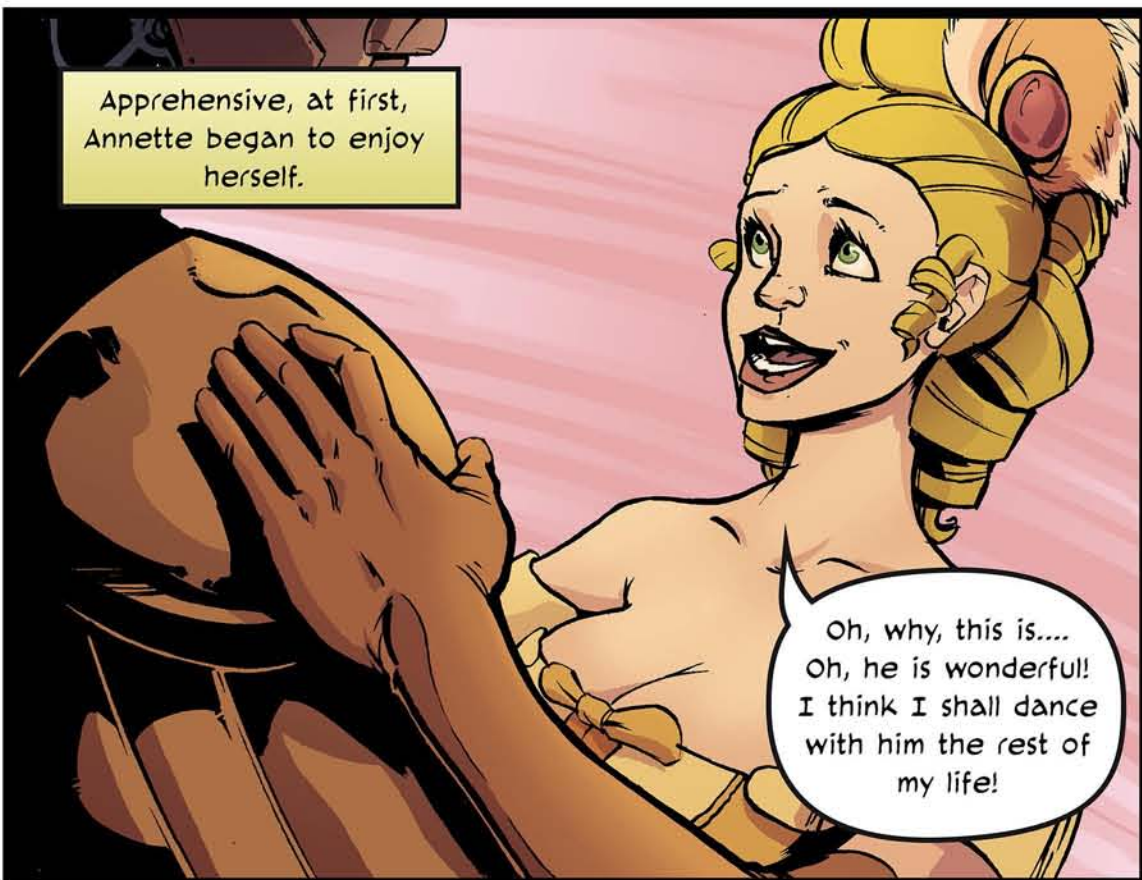


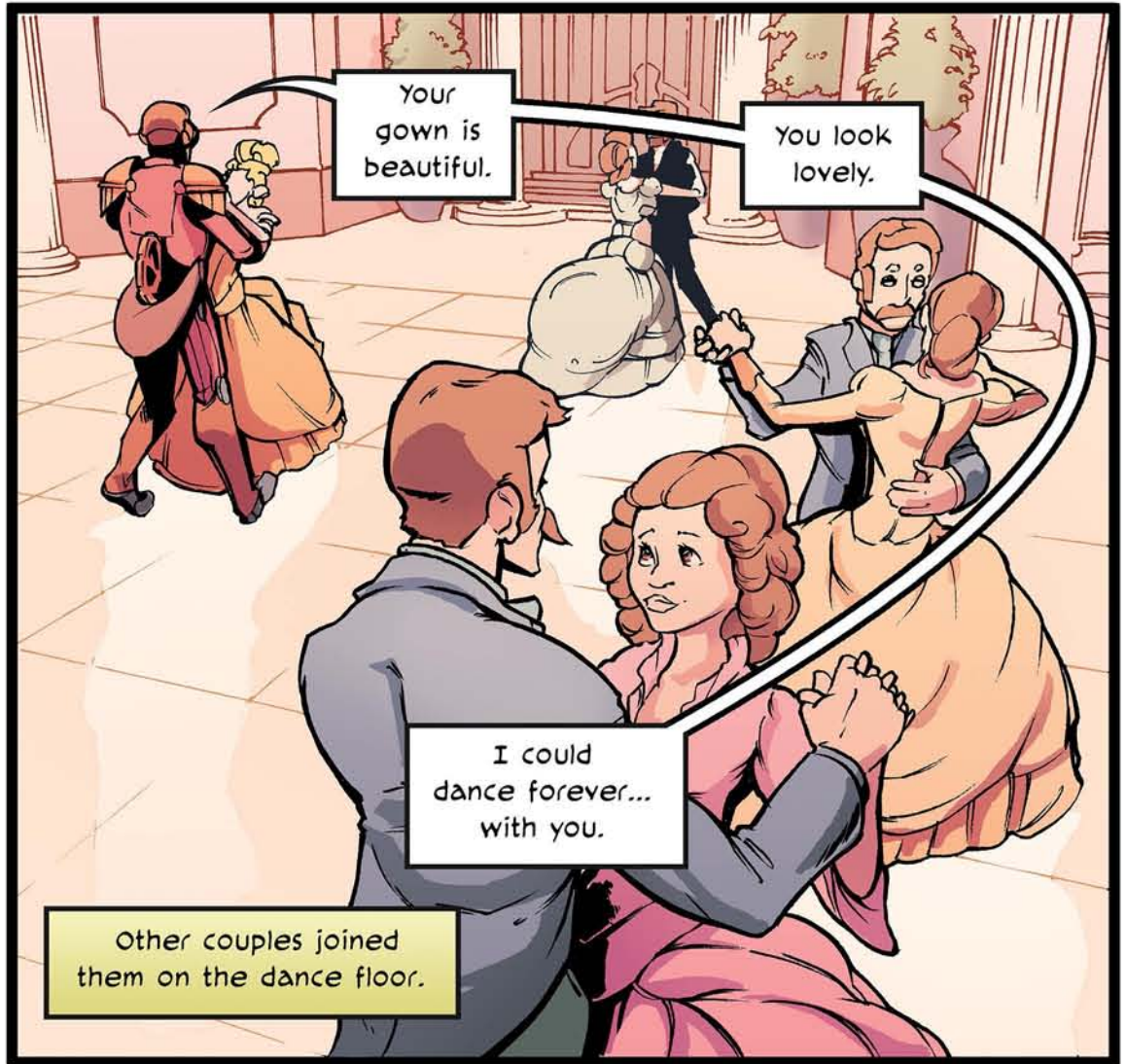
He is the perfect dancing partner.

We shall see, Old Man.



Sirs... a waltz!







We seemed well-suited. Faith even appreciated my ill attempt at improvised humor.

How well our steps agree.

You look perfect tonight.

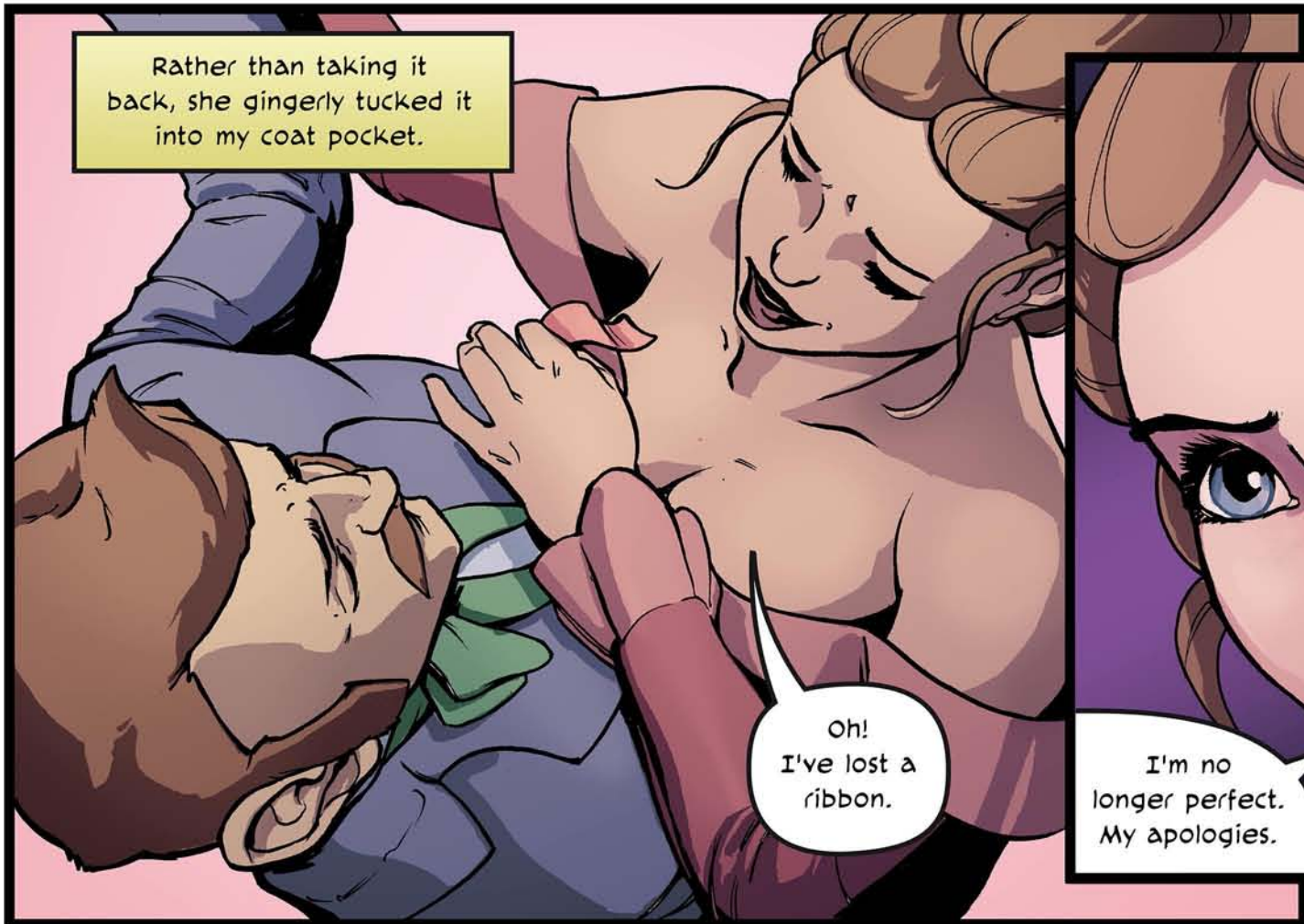
I could dance with you... forever.



Could you? Could you really dance with me forever, Mister Brown?



We continued the dance with nary another word, until one of Faith's pink hair ribbons fell onto my sleeve.

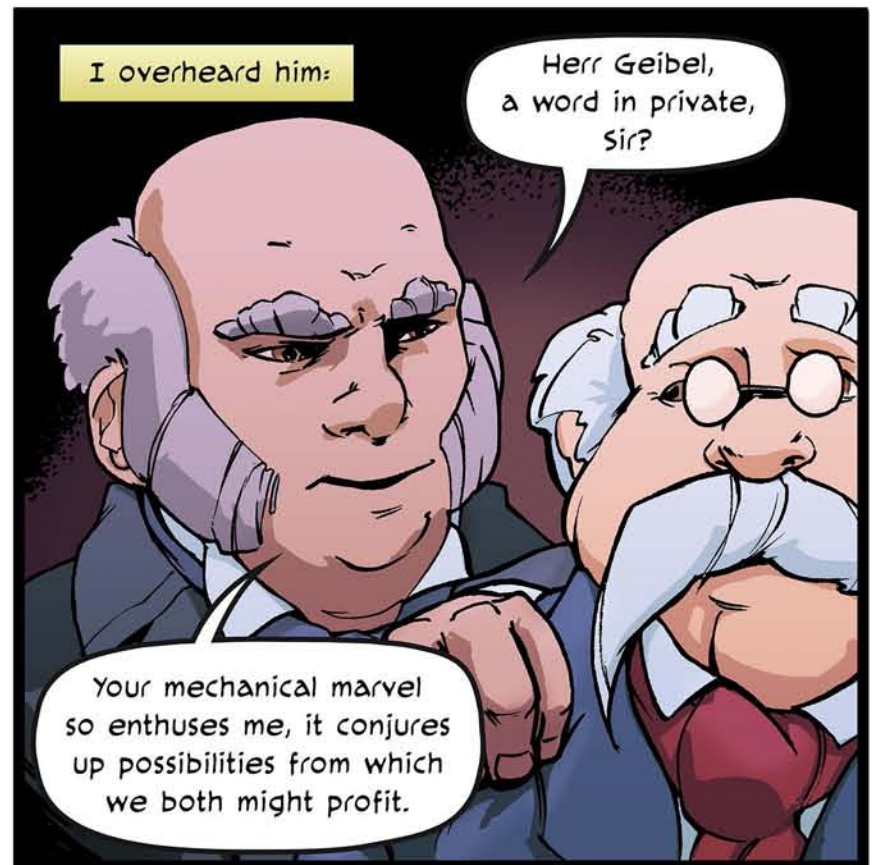


Rather than taking it back, she gingerly tucked it into my coat pocket.

Oh! I've lost a ribbon.



I'm no longer perfect. My apologies.





Oh poor dear.
Annette has fallen
asleep.

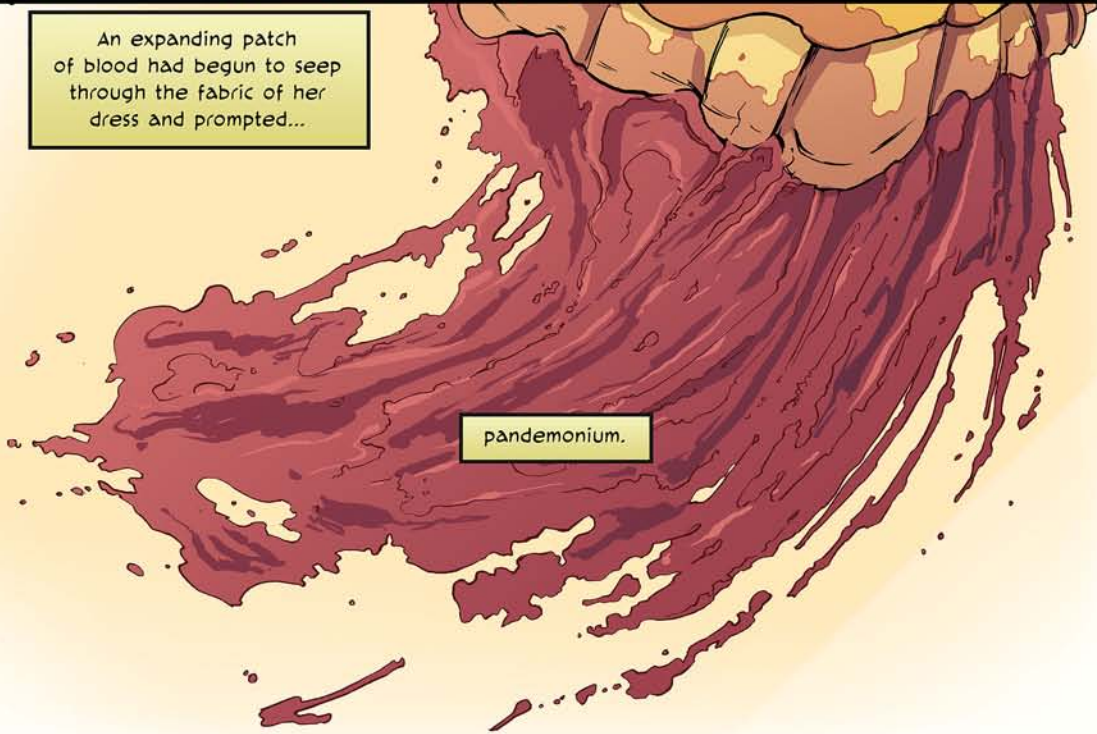


No. I
believe she
has...



Annette had ceased
to carry her own weight.
She hung limp; feet dragging
the floor. Had she fainted?

An expanding patch
of blood had begun to seep
through the fabric of her
dress and prompted...



pandemonium.

A JOURNEY WITH STRANGE BEDFELLOWS
AUTHOR INSIGHTS & BACK-STORY “SECRETS”

More goes into a story than what ends up on the page.

~ Jan C J Jones

GENERAL

“A Journey With Strange Bedfellows” is a Victorian Gothic horror (steampunk "lite") story (suitable for ages 12 and up) that is a “mash-up” of six (6) lesser known, immortal short stories (with timeless, relevant messages) originally penned by “strange” literary masters Nathaniel Hawthorne, Bram Stoker, Jack London, Jerome K. Jerome, Wilkie Collins, and Hector H. “Saki” Munro. These resurrected stories are melded into a single, harrowing adventure that follows Hunter Brown on a quest to find true love in Faith Geibel who protects (and is the handiwork of) a centuries' old secret. In a surprise ending, Hunter must sacrifice all to ensure Faith's continued existence.

The graphic novel was adapted from a 2-hour long audio drama that received a Mark Time Ogle Award for excellence in audio storytelling and was featured as an “Official Listening Selection” at the HEAR Now: The Audio Fiction and Audio Arts Festival. Together, the graphic novel and audio drama (along with a S.T.E.A.M core curriculum educational guide) work as a “listen, look, learn” literacy education package that can align with public, private, and home-school programs, both secular and non-secular.

“Journey” also pays homage to popular themes found in similar tales like “Beauty and the Beast,” “Frankenstein,” and other creature transformation narratives and asks, “What is one willing to sacrifice (or do) to obtain true love?” This may encompass making changes and / or acceptance of a situation, or someone, deemed “outside the norm.”

If you find opportunity to read the authors’ original stories (and I encourage that you to do), you should “hear” a distinctly different, unique “voice” that is inherent for each author in his writing style that includes cadence, vocabulary, sentence structure, narrative and language patterns. During the adaptation process, considerable effort was taken to 1) preserve and maintain the original authors’ tone and intended themes / moralities while 2) working to balance consistency in presentation that would hopefully align with current literary standards and understandable to the majority of students.

ORIGINAL STORIES AND THEMES:

- | | |
|---|--|
| 1. <i>The Dancing Partner</i> by Jerome K. Jerome | -Be careful what you wish for; revere the potential of karma |
| 2. <i>A Wicked Woman</i> by Jack London | -Innocence vs. ignorance |
| 3. <i>A Traveler’s Tale of a Terribly Strange Bed</i> by William Wilkie Collins | -Be wary of others’ intentions |
| 4. <i>Young Goodman Brown</i> by Nathaniel Hawthorne | -People may not be as they seem (as hypocrites) |
| 5. <i>The Music on the Hill</i> by H.H. “Saki” Munro | -Don’t take nature’s (or God’s) wrath for granted; don’t ignore it |
| 6. <i>Dracula’s Guest</i> by Bram Stoker | -Curiosity can be dangerous; discovery, innovation, and invention create both positive and negative outcomes |

How were the 6 classic stories chosen? A great deal of time was spent researching public domain, classic short stories (that were either written during, or available to readers of, the Victorian era. My goal was to identify stories that would provide specific “story beats” which would correctly align with an emotionally satisfying story structure.

Why is the inside front cover blank? This blank page is intended to be used by the student, school and/or library for applying their identification or tracking system. It can also be used for obtaining signatures (from the book’s creators) or for other notations especially in using sticky notes.

Why are some pages numbered and others not? Only the actual story pages... count (are important) and it involves basic math and facilitating a Page Game.

1. In asking students to turn to a specific page, unbeknownst to them, they deduce and perform basic math.

2. Where numbered, only the even numbered pages are numbered. The side the page numbers appear on alternate with each of the 4 parts of the story. With Part One, the numbers appear on the right side page; with Part Two, the page numbers appear on the left side page, and so forth. Knowing this, readers can surmise in which of the 4 parts of the story a specific page is located. [Given this information, and without opening the book, a game can be played that relies on deductive reasoning.]
 - a. Example: The page numbered 44 appears on the left side page. In which of the 4 parts of the (120 page) story does this page appear? [Answer: Part 1] -- (Quarter sections of the story contain varying quantities of pages, so the deduction process can become trickier, more challenging and possibly more fun.)

Part One = 37 pages

Part Three = 28 pages

Part Two = 34 pages

Part Four = 21 pages

*Note the sections shorten as story events compress to impart the perception of time becoming more critical.

- b. Trickier (page mystery) problems can be created by employing more clues that pertain to odd numbered pages or specific events that occur in the story.
3. Some even pages lack numbers as the location where the printed number might ordinarily occur would spoil or detract from the story and/or the artwork.
4. **FLASH RESEARCH CHALLENGE:** When appropriate, educators may elect to initiate “flash research” challenges where students use smart devices to instantaneously research a topic then use discovered (and noted/recorded) facts for immediate classroom discussion. Points (“paid” as markers / chips / glass rocks, etc.) may be earned by students to be used later for extra credit.

PART ONE (Pages 1 – 37)

STORY 1: *The Dancing Partner* by Jerome K. Jerome (Begins page 4)

PURPOSE - Introduction to Victorian time period (science, technology, curiosities, dress, customs, etc.) Introduces and sets up the concepts of attraction, intrigue, mystery, and desire while warning, “Be careful of what you wish for” and / or hold reverence for the potential of karma.

1- A) TITLE / Title page: “A Journey With Strange Bedfellows”

- 1) **DISCUSSION:** Who are the “strange bedfellows?” - Nathaniel Hawthorne, Bram Stoker, Jack London, Jerome K. Jerome, Wilkie Collins, and Hector H. “Saki” Munro.
- 2) **DISCUSSION:** Why are these authors described as “strange?” – Many people around these creative individuals thought them “strange” for writing stories containing morbid, dark, bizarre, and/or paranormal elements.

1- B) PAGE 1 / PAGES 119 - 120 – DISCUSSION: What is the significance of the crystal vase containing the rose?

- 1) Indicates that the story began in the present but was told in retrospect.
- 2) Symbolically indicated Hunter’s goal; to pursue and obtain something beautiful while realizing the danger involved.
- 3) Pays homage to the story, “Beauty and the Beast.”

1- C) PAGE 2 – DISCUSSION: What is indicated when Hunter states, “Man is no more born a predator than woman is born his prey” and “Although we males engage in the chase, the female is more adept in the capture.”?

- 1) Hunter is foreshadowing what he learned from the “journey” that he’s about to recount (for the reader).
- 2) Hunter indicates that sometimes a situation appears to be “pursuit” (a hunt) but may actually be enticement that lures a victim into a trap.
- 3) **X-TREME DETAILS:** in one scene the newspaper depicts a skeletal arm pulling the cord that tightens a woman’s corset, symbolizing that such a “conveyance” (garment) leads to a woman’s possible injury,

suffocation and / or death. This cautionary tale encourages women to “break free” of those mechanisms (situations) that bound and constrain them. DISCUSSION: Of what conventions have women broken free, or continue their struggle to break free? (The right to vote, own property, achieve various types of equality, etc.)

- 1- D) PAGE 2 - DISCUSSION:** What is indicated when Hunter states “Predator becomes prey. Innocence mistook for evil. Evil... innocence.”?
- 1) Again, Hunter foreshadows what lesson he learned during his “journey.”
 - 2) With Hunter’s initial encounters with the werewolf, Hunter presumed it to be threatening and “evil,” but Hunter learned that it wasn’t. The werewolf was a man who had sacrificed himself (all) for Faith. This scenario parallels situations where a person or people sacrifice themselves for a cause or belief.
 - 3) Hunter foreshadows his final decision and what happened to him by the end of the “journey” referencing not only his transforming from weak to strong, as well as, to confront something much more formidable (werewolf) than himself and having to make a difficult decision that required him to sacrifice life as he knew it.
- 1- E) PAGE 4 – DISCUSSION:** What does Hunter’s narrative indicate about the social gathering?
- 1) Historically as today, sexuality has been a part of the social arena in all cultures. Victorians had strict rules regarding behaviors and communication between men and women who were attracted to one another. DISCUSSION: Research and discuss some of those behaviors / rules-of-engagement.
 - 2) Hunter notes the mixed messages are being physically presented by the women, emphasizing again the confusion in identifying / differentiating the pursuers versus the pursued.
 - 3) The females’ dresses / costumes present conflicting messages to the males. One portion is alluring while another represents (poses) a formidable challenge; a dilemma that only the more confident (more mature) males will undertake. During this time period, this situation is possibly a test that “separates the men from the boys” and aids the females in determining “who is fitter among the species.”
DISCUSSION: What “dos and don’ts” are observed today between males and females who are interested in one another?

EDUCATORS’ DEFENSE: *On the grounds that human sexuality and courtship (and the fears and insecurities associated with it) are legitimate topics for literary examination and that (more easily) supernatural literature forms part of the literary canon and can be studied profitably with respect to psychological and religious themes (fear of the unknown, awe at the numinous, good and evil, and how fiction allows us to explore our responses and reactions to each). [C.R., Masters of Education, Graduate Diploma of Divinity (Bible, Philosophy and Practical Ministry)- Mt. Carmel Christian School / Morling College, Leneva, Wodonga, New Zealand]*

- 1- F) PAGE 5 – DISCUSSION:** Once it is revealed that Old Geibel is really Faith’s son, how does that revelation change what we believe about him, Faith and Annette? What is probably going on with him as he observes (with disdain) the young women including his niece, Annette?
- 1) On page 97 we learn there had been an explosion in what was probably a laboratory at Oradea castle which may have been the reason Old Geibel had been summoned to retrieve Faith.
 - 2) Annette’s mother was probably Old Geibel’s sister and Faith’s daughter. Annette would actually be Faith’s granddaughter.
 - 3) Old Geibel not only disdained the young women’s constant complaining but despised the way Annette treated / disrespected Faith (his mother).
- 1- G) PAGE 6 – DISCUSSION:** What can be deduced about the coach accident that had killed Annette’s parents?
Author’s insight / character backstory:

- 1) Within the wreckage is a child's doll that has fallen from a pram (baby buggy). The author provides that as a young child, Annette had been left behind (with a nanny) as her parents went out, driven away in their coach. Annette was upset (angry) that she hadn't been taken along. Upon her parents' arrival home, Annette abruptly pushed her baby doll's pram into the path of the approaching coach that prompted the horses to bolt. The coach overturned, and Annette's parents were killed.
- 2) Old Geibel would know Annette's history (re. the death of her parents / his sister) and probably had a far greater grievance with Annette than what appears. Faith provides the inspiration Old Geibel needed to create what he might consider the perfect weapon, a mechanical dancer.

1- H) PAGE 8 & 9– DISCUSSION: Knowing Annette's backstory, how does this impact or change Old Geibel's motive in creating a clockwork dancer?

- 1) The importance of Annette's turning 18 may also mean that she would legally be considered "emancipated" and that any influence
- 2) Old Geibel may have had a stronger motive to hurt / kill Annette in that she had caused the death of Old Geibel's sister (Faith's daughter).

1- I) PAGE 10 – What is indicated when Faith strokes the mechanical dancer's cheek and says, "Though he is neither flesh nor bone, in one way he is superior... He cannot suffer the torments of a broken heart or loves lost."

- 1) Faith presents a clue as to her long history that included numerous loves that were eventually lost to her when she out-lived them.
- 2) Faith indicates that the mechanical dancer is incapable of feeling emotion including remorse, so dispatching Annette wouldn't be problematic for him (it) on any emotional level.
- 3) Faith's statement makes Old Geibel nervous as he can't allow Faith to disclose anything about her past. He quickly redirects the conversation / attention back to the clockwork dancer's purpose.

1- J) PAGE 11 – Old Geibel issues a warning, "Be careful that no one knocks against him [the clockwork dancer] as it will surely alter their course."

- 1) It is possible that Old Geibel wanted to ensure the clockwork dancer's "mission" would not be disrupted.
- 2) Another instance of foreshadowing, Annette correctly predicts her destiny with "I think I shall dance with him the rest of my life." Of course, her life ended that evening in the clockwork dancer's crushing embrace.
- 3) **PAGE 13 – DISCUSSION:** What did Faith want to find out when she asked Hunter, "Could you really dance with me forever, Mister Brown?" Faith was trying to ascertain if Hunter would be her next "true love."

1- K) PAGE 13 – DISCUSSION: When she loses a hair ribbon, Faith tells Hunter, "I'm no longer perfect." What did she really mean?

- 1) The ribbon's significance / purpose:
 - a) A memento for Hunter so he won't forget Faith
 - b) An allegory that represents Hunter's obsession and his ultimate goal to attain love
 - c) An invitation from Faith to Hunter that could provide justification for Hunter "to call on" Faith at a later time (to return her ribbon to her)
 - d) A "tie that binds" the two of them together not unlike the Celtic tradition of "hand-fasting" that entails a cord or ribbon to be tied around a couple's hands to indicate they are engaged to be married
 - e) A literal "string" that ties the six short-stories together
- 2) Knowing Faith's history of having numerous lovers and having had children with them, she could no longer be considered a virgin.
- 3) If Faith surmised what was about to happen to Annette while dancing with a "perfect" clockwork dancer, she was, in essence, assuring Hunter that since Faith (a mechanical creature) was "no longer perfect,"

Socially shy and uncertain of himself, Hunter Brown embarks on a quest to secure true love as he pursues mysterious Faith Geibel, the woman of his desires. His harrowing journey begins in Victorian Great Britain, moves to Paris then eastward to Hungary and finally, to western Romania (former Transylvania). After overcoming insurmountable odds and grave personal loss, Hunter endures the ultimate sacrifice to remain with Faith. This inescapable Gothic horror delivers twists and turns, surprises, lost souls and a bounty of blood.

A JOURNEY WITH STRANGE BEDFELLOWS

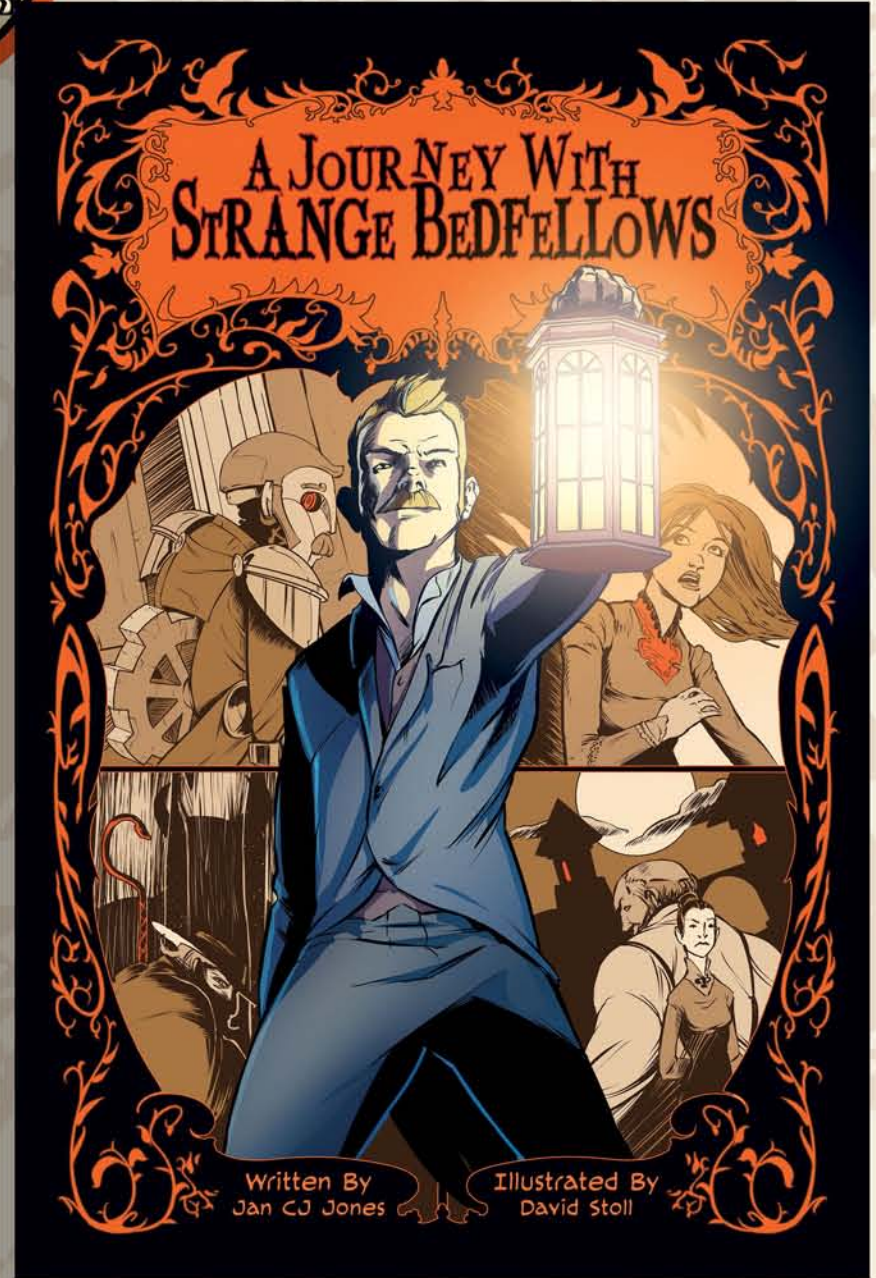
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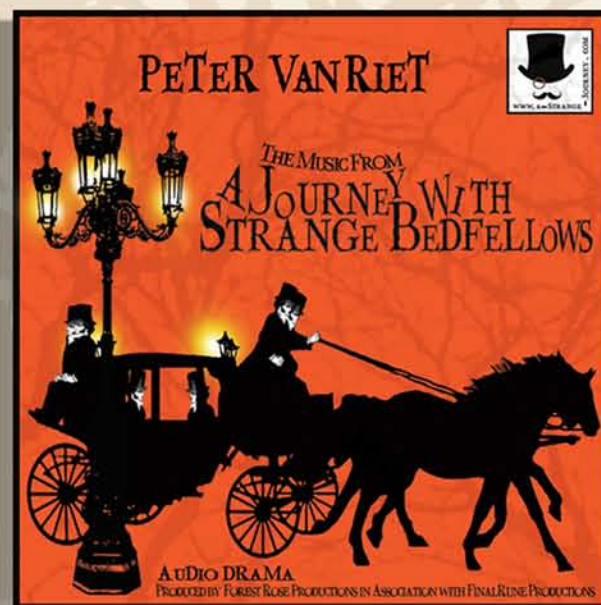
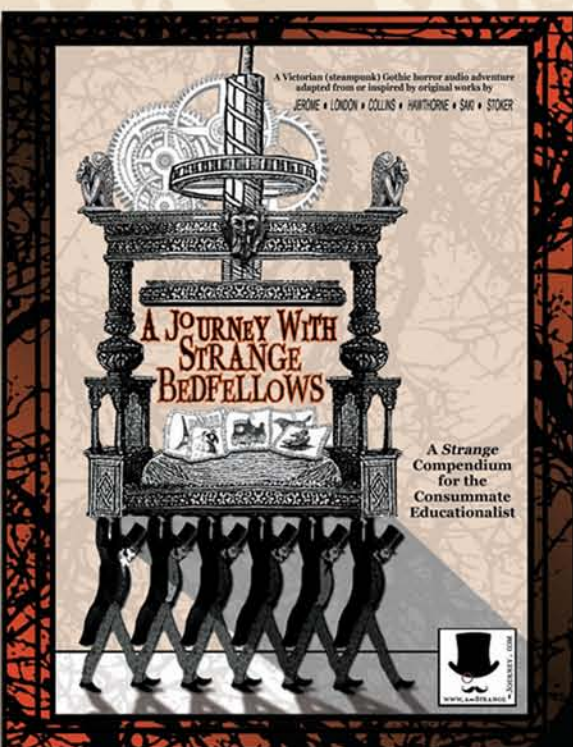
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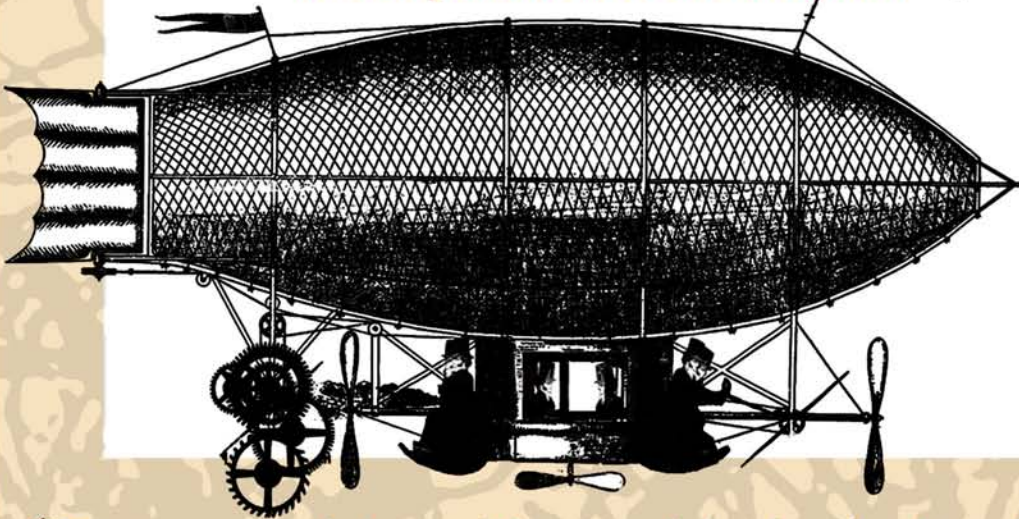
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