

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



Jerome K. Jerome

1859 - 1927

British

The Dancing Partner



John “Jack” London

1876 - 1916

American

A Wicked Woman

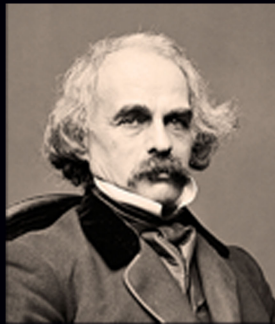


Wilkie Collins

1824 - 1889

British

*The Traveller's Story of a
Terribly Strange Bed*



Nathaniel Hawthorne

1804 - 1864

American

*Young
Goodman Brown*



Hector H. Munro (Saki)

1870 - 1916

British

The Music on the Hill



Bram Stoker

1847 - 1912

Irish

Dracula's Guest

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.

A JOURNEY WITH STRANGE BEDFELLOWS



Adapted & Written by Jan C J Jones

Illustrated by David Stoll

Graphics by Freelancer Ink

*To those who sacrifice
to help others succeed.*

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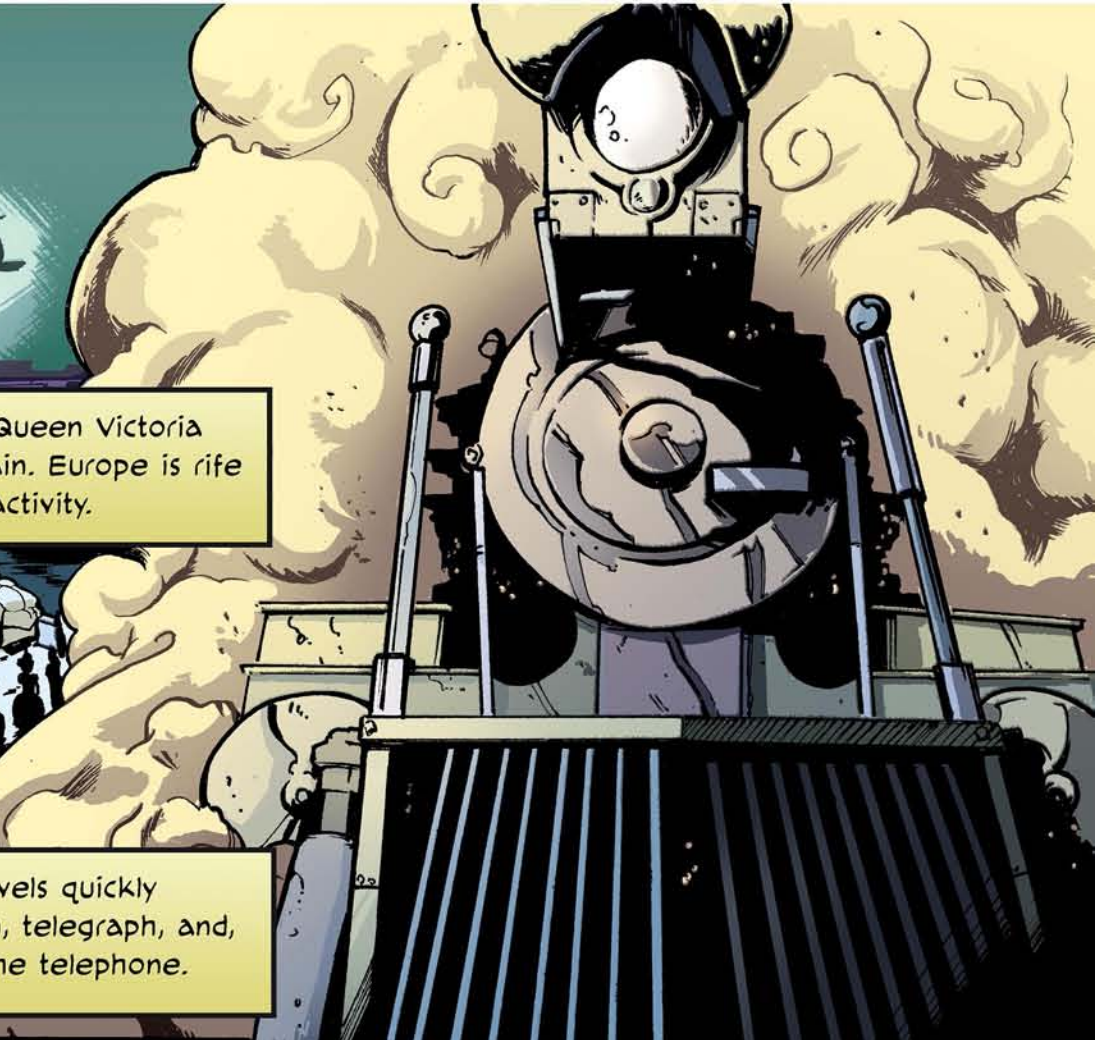
PART ONE




It is eighteen-eighty-nine.

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

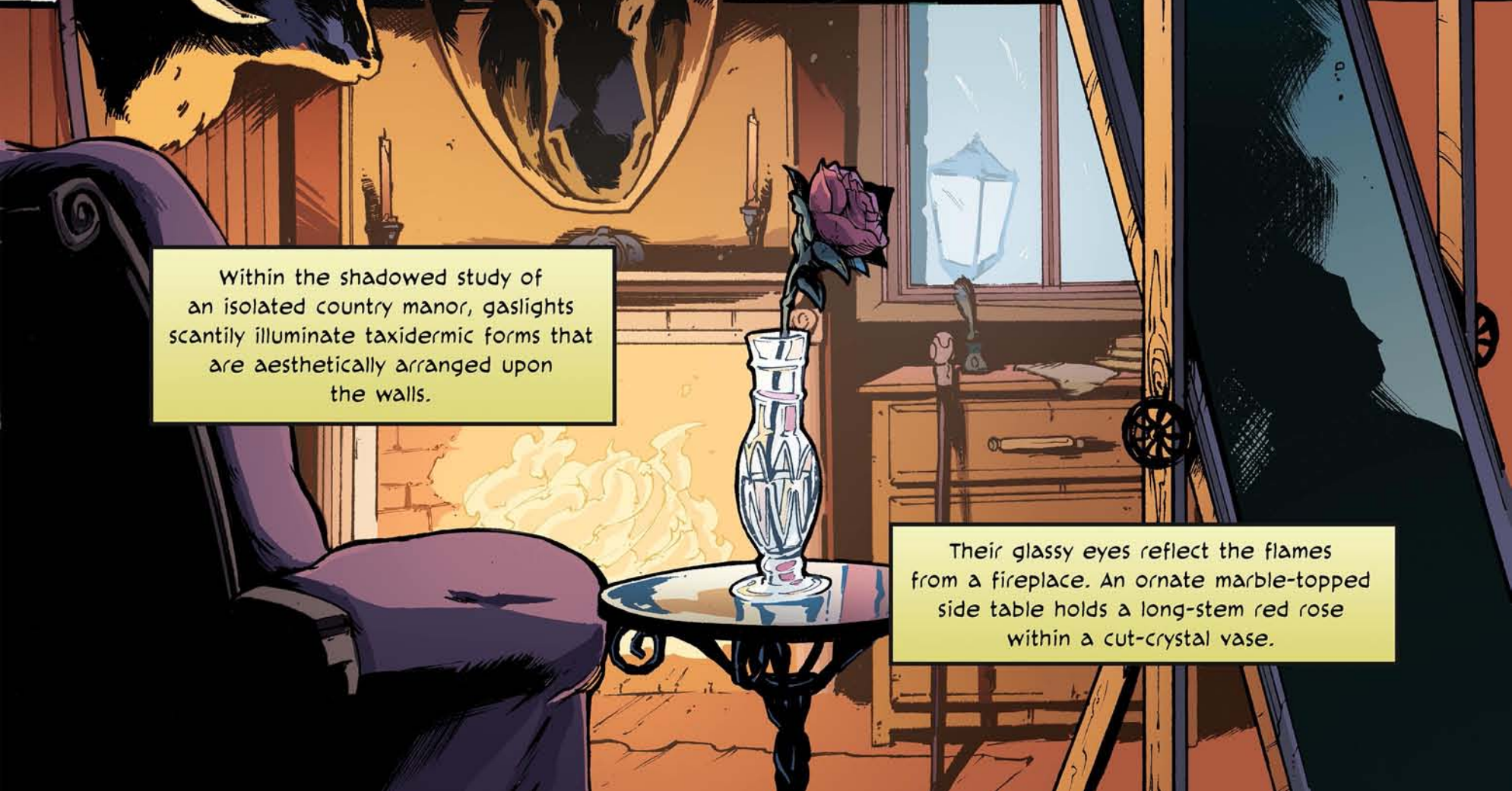
News travels quickly via steam train, telegraph, and, for some, the telephone.



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.

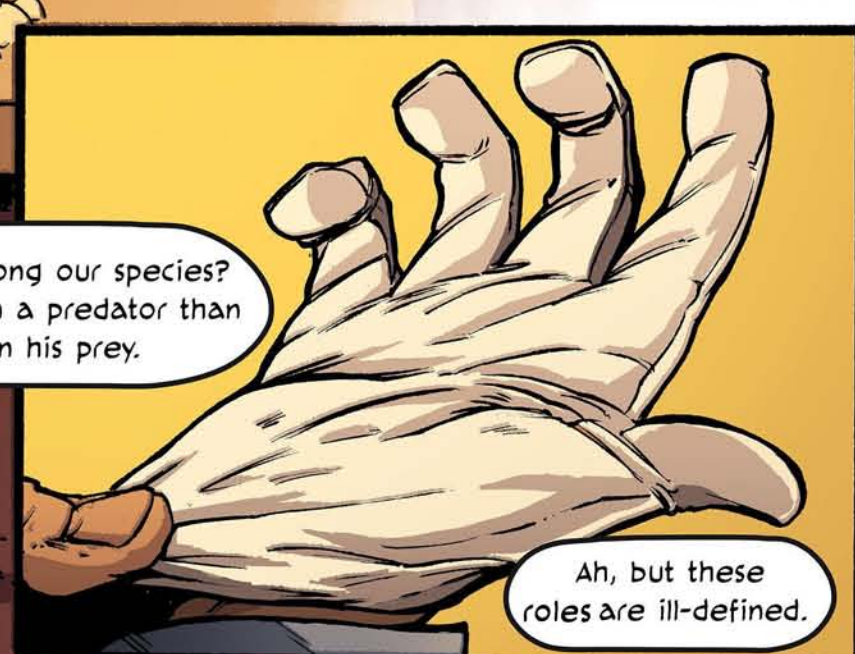
Their glassy eyes reflect the flames from a fireplace. An ornate marble-topped side table holds a long-stem red rose within a cut-crystal vase.



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.

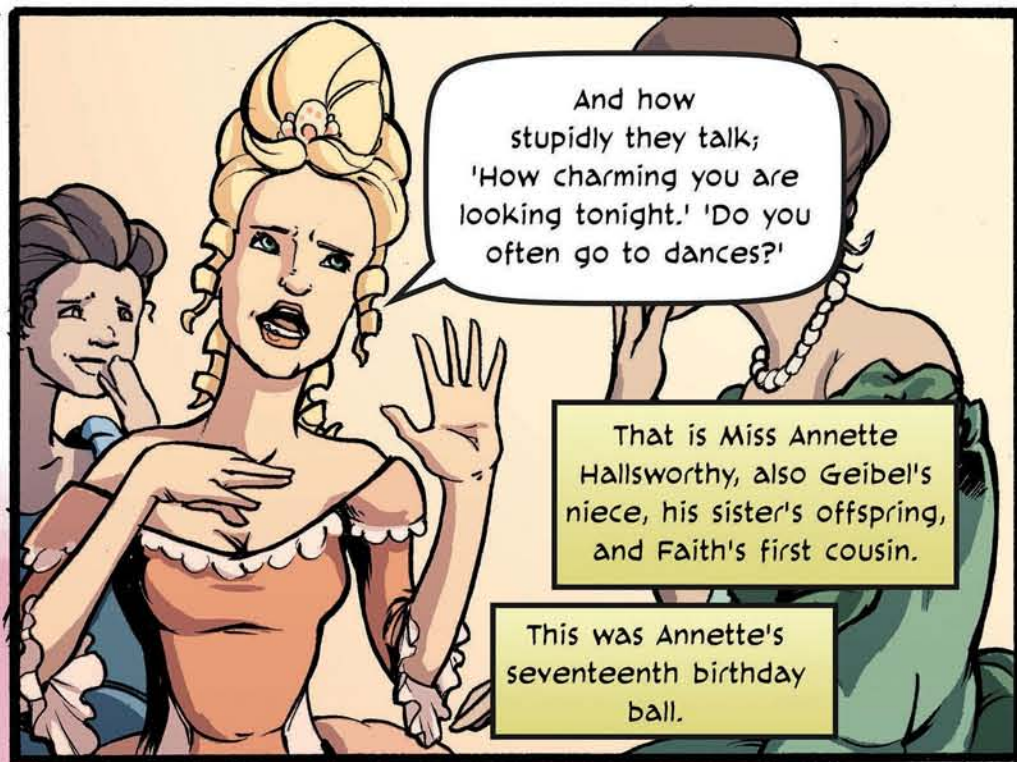


How ill-at-ease he looks. Not a participant, really. A watcher; an eavesdropper.

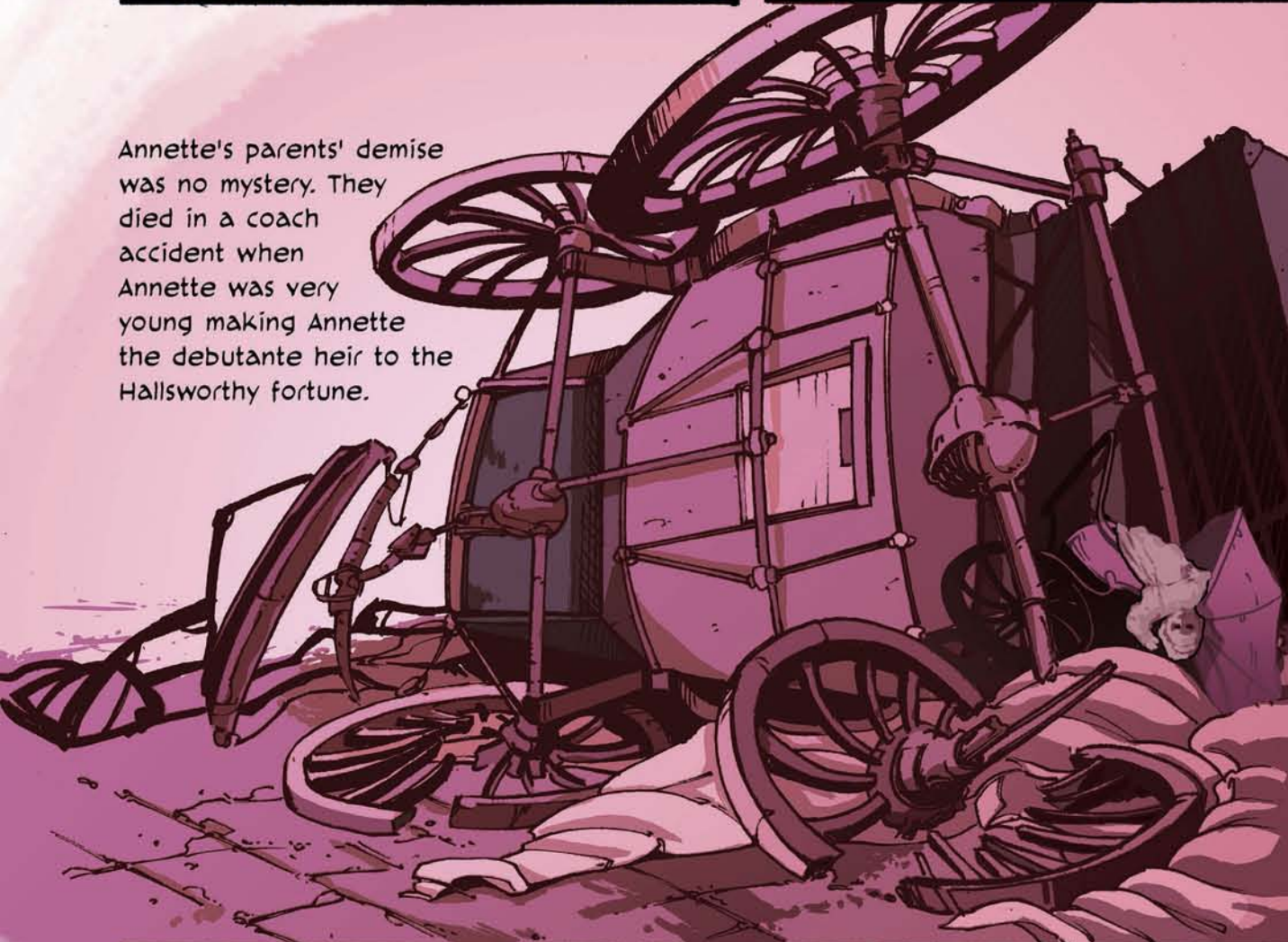
A collector of characters, if you will.

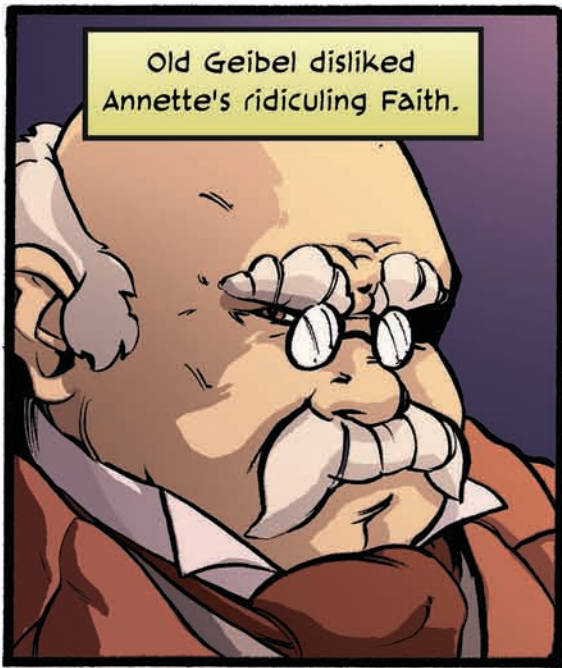


You can tell he disdains the girls' chatter.



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.



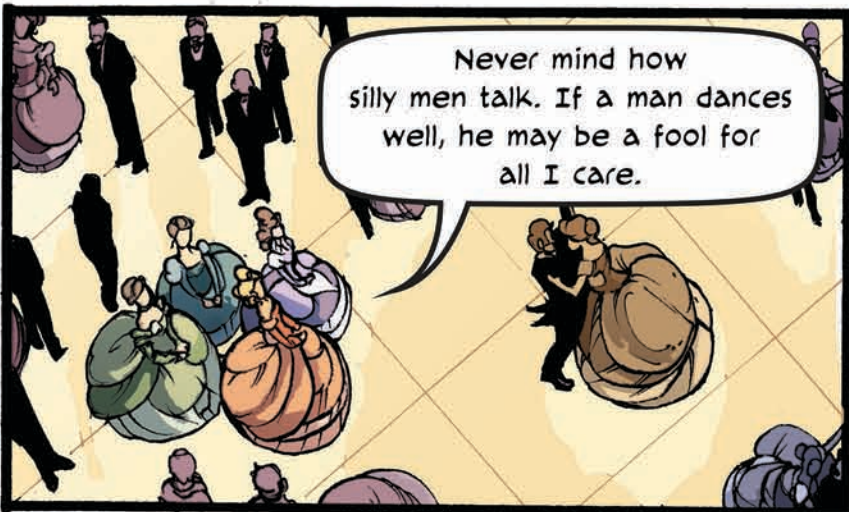


Old Geibel disliked Annette's ridiculing Faith.



Annette was quite spoiled while Faith was anything but...

Oh, cousin Faith, you are still quite pretty in left-overs.



Never mind how silly men talk. If a man dances well, he may be a fool for all I care.

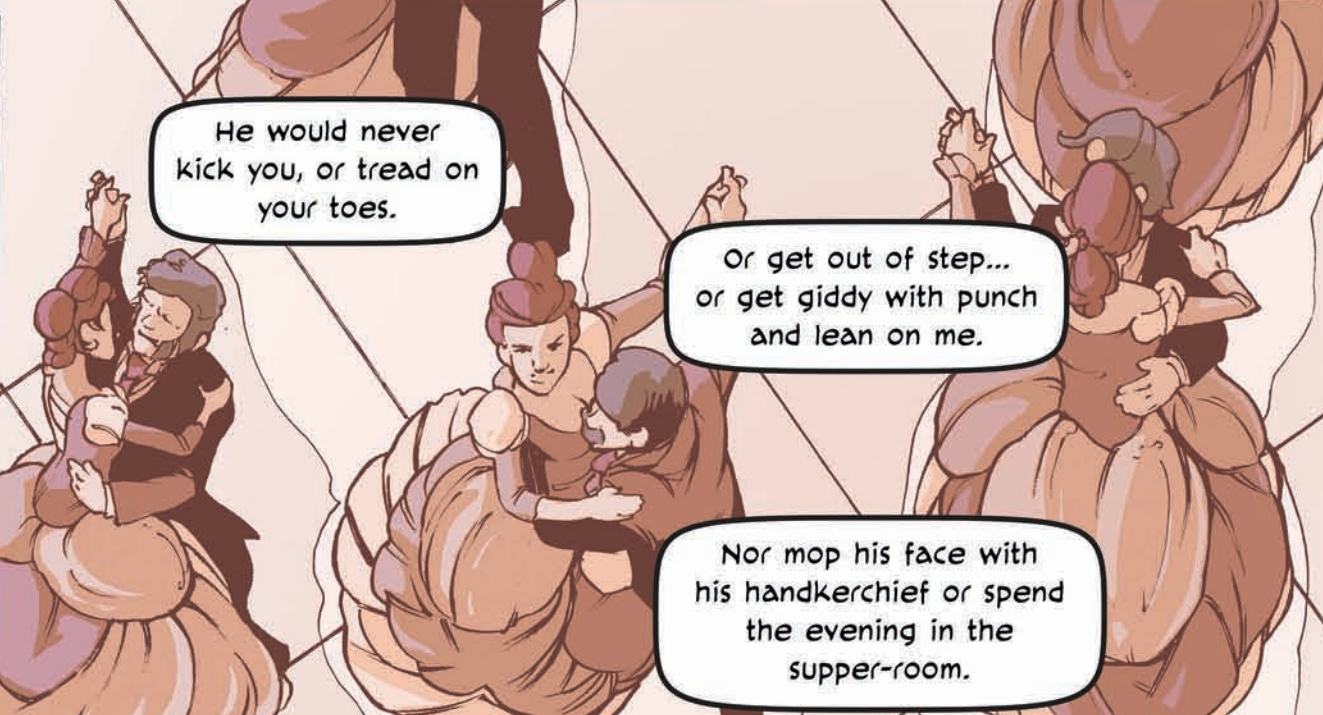


I want him to hold me firmly, take me 'round steadily, and not get tired before I do.



A clockwork dancer would be just the thing for you.

One that would never run down.



He would never kick you, or tread on your toes.

Or get out of step... or get giddy with punch and lean on me.

Nor mop his face with his handkerchief or spend the evening in the supper-room.



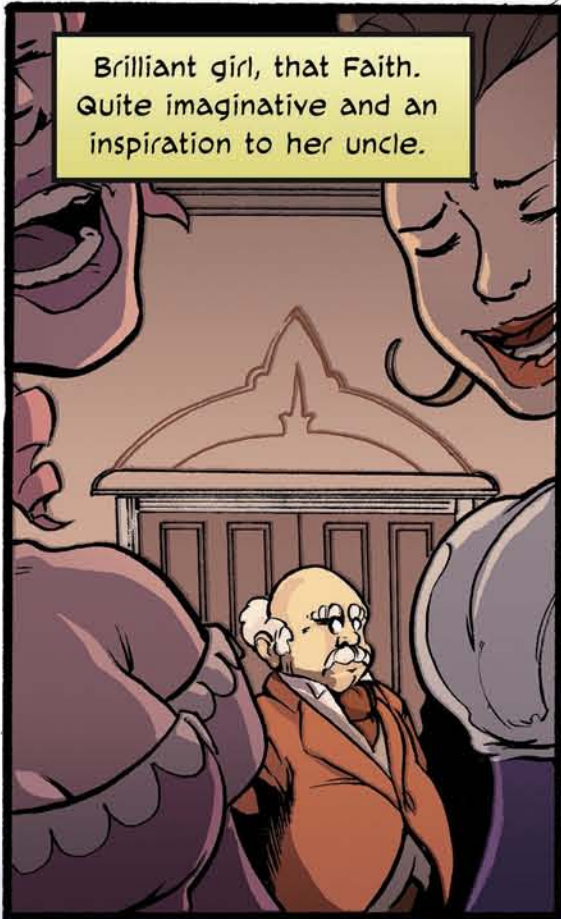
He might have a phonograph inside to grind out the standard remarks, so you wouldn't be able to tell him from a real man.



And I could switch it off!



HAHAHA HAHAHA



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

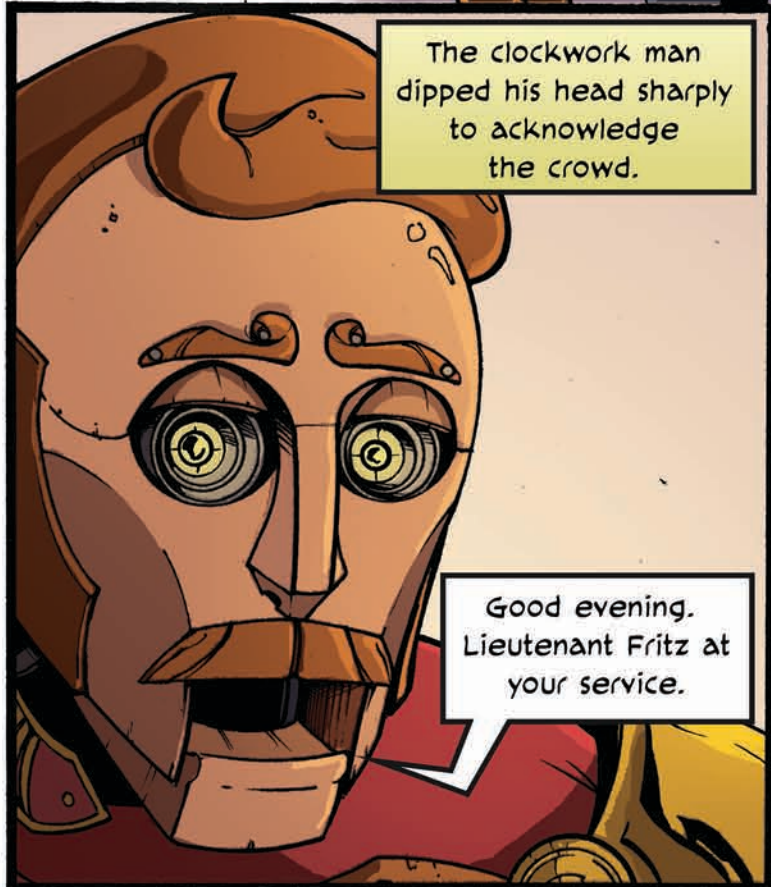
and he completed it for...



Old Geibel brought with him a clock work man.



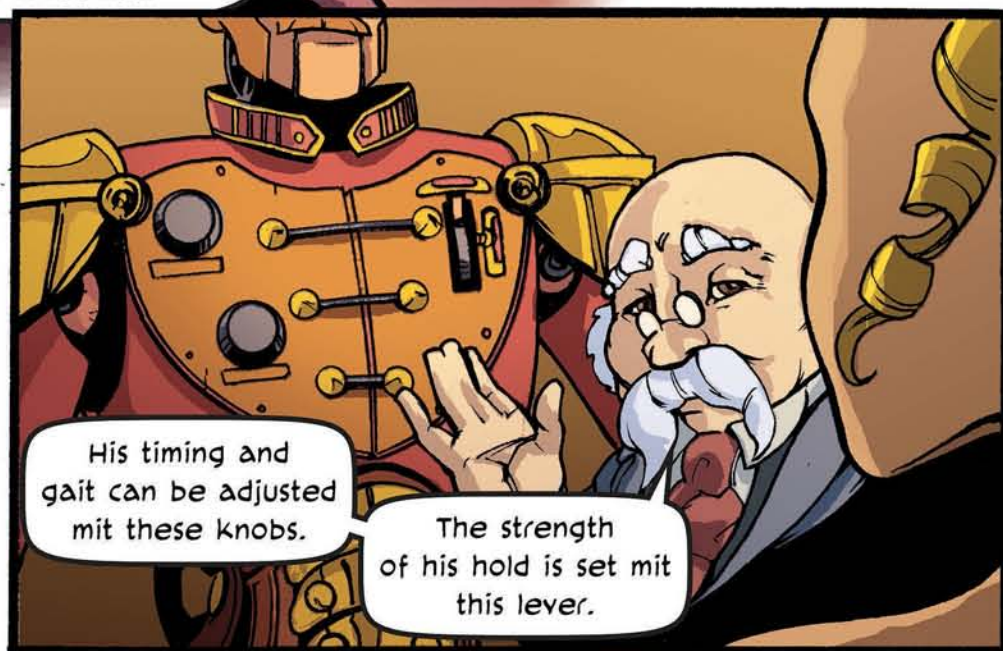
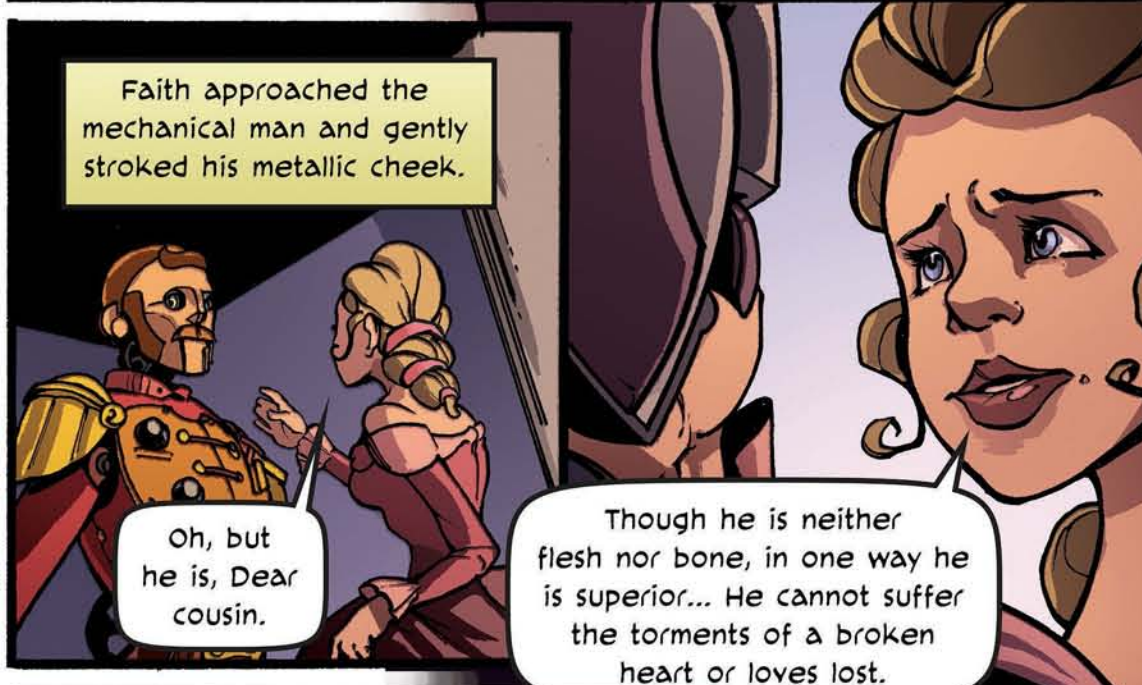
Ladies und gentlemen, may I introduce to you my new friend... Lieutenant Fritz.



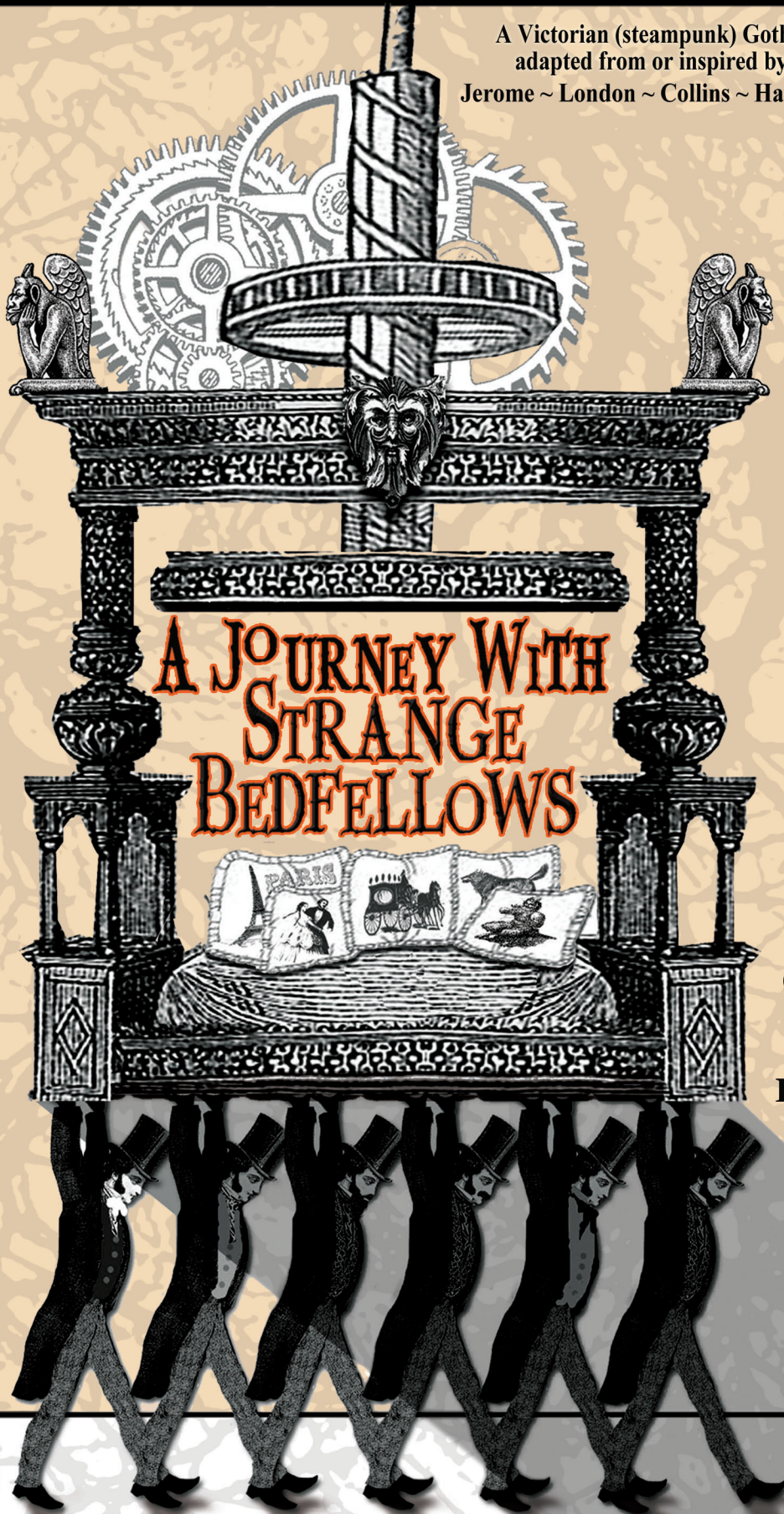
The clockwork man dipped his head sharply to acknowledge the crowd.

Good evening. Lieutenant Fritz at your service.





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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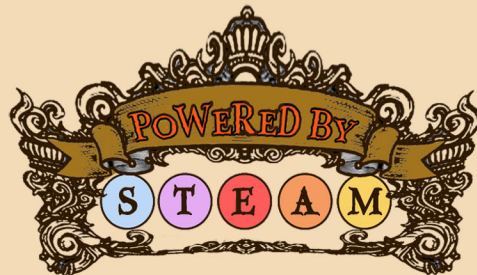
Audio drama released 2014
Graphic Novel published 2017

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**

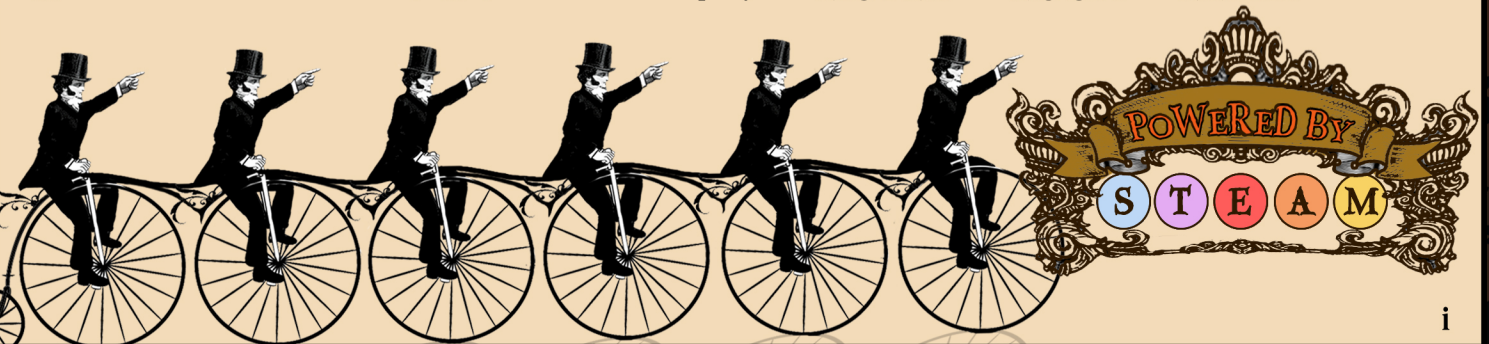


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*GN p. = Applies to Graphic Novel page range



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

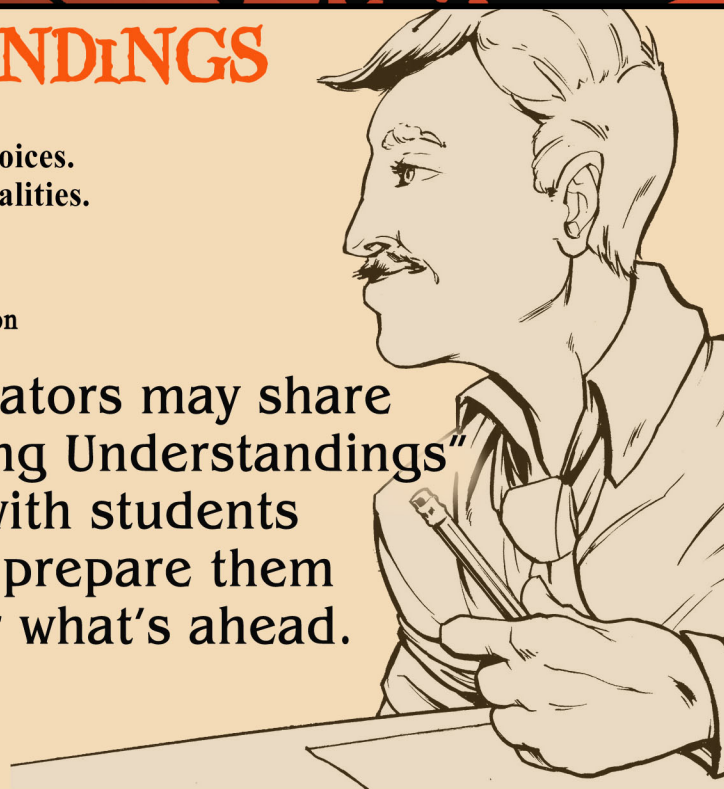
Speaking and Listening Outcomes:

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



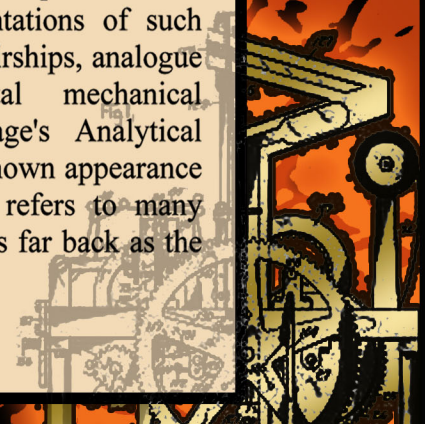
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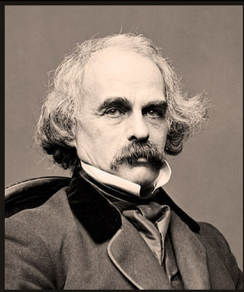
A Journey With Strange Bedfellows is a Victorian Gothic horror story set in the late 1800s during the reign of Great Britain’s Queen Victoria. In a time when scientific and industrial innovation prompted some of mankind’s greatest inventions and medical discoveries, Victorians were obsessed with nature’s 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 irreversible 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.

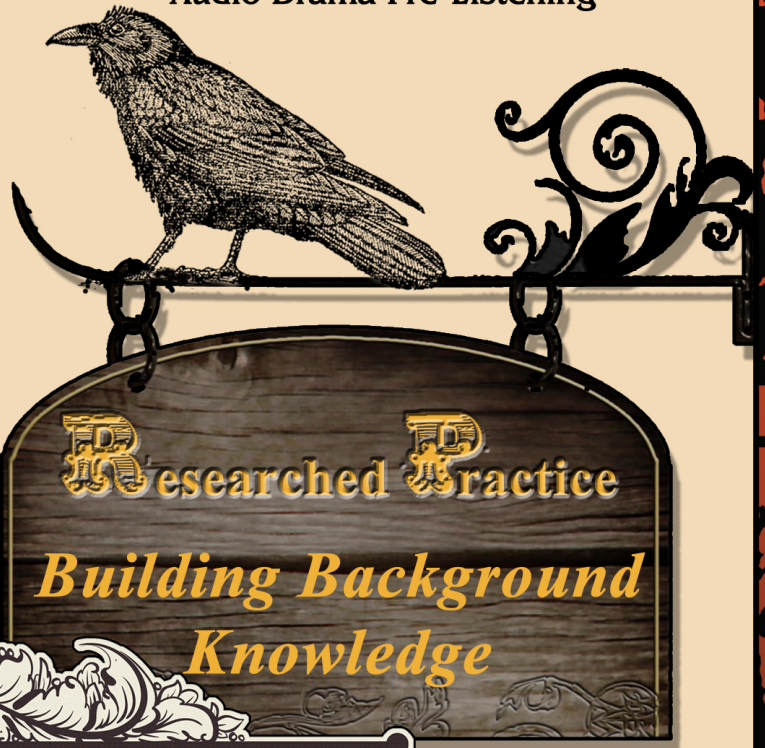
OBJECTIVE

To place the novel in its setting by recognizing elements of the Victorian Age.



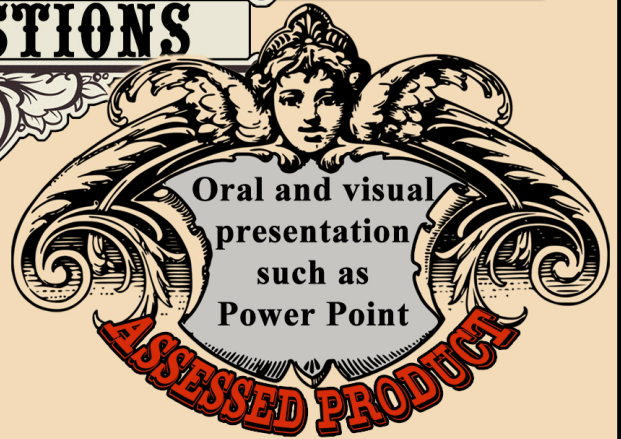
SESSION I

Setting the Stage for the Victorian Era
Graphic Novel Pre-Reading
Audio Drama Pre-Listening



DIFFERENTIATION SUGGESTIONS

- ⌘ Assign specific topic
- ⌘ Increase or decrease number of slides
- ⌘ Increase or decrease number of required sources
- ⌘ Allow reading of slides for oral presentation



Refer to "Assets Chart" in Appendix for greater detail

Topics & Activities that support...

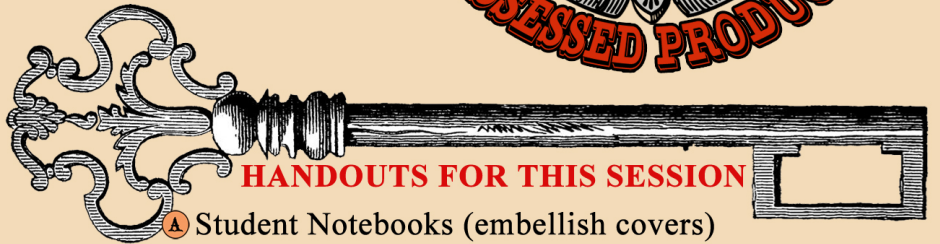
SCIENCE

TECHNOLOGY

ENGINEERING

ART

MATH



- A Student Notebooks (embellish covers)
- 1.2 Vocabulary puzzle "Where We're Going"
- T 1.3 Background Knowledge (research)
- T 1.4 PowerPoint Presentation rubric
- A E M 1.5a, 1.5b, 1.5c Fortune Teller Chatter Box paper fold
- 1.6a, 1.6b Victorian Slang (2 pages)
- M 1.7 Hidden in Plain View math puzzle
- M S 1.8 Hissy Fit for Horses

SETTING THE STAGE OF THE VICTORIAN ERA



Essentials:

- Ⓣ ~ Computers with internet access
- Ⓣ ~ PowerPoint or Prezi Program
- Ⓐ ~ Three (3) ring binders to be used as “Journey Journals” to be maintained and developed throughout then graded as a final project based on content, creativity and appearance. Use to save handouts and record thoughts & answers to questions. Include creating a story timeline of characters, events, and locations used with map activities.
- Ⓐ ~ Creative media - drawing paper, colored pencils / pens, markers, glue, scissors, etc.

Session I Plan
[Pre- Reading]

Handouts:

- Ⓣ ~ Building Background Knowledge [1.3]
- Ⓣ ~ PowerPoint Presentation Rubric [1.4]
- Ⓐ Ⓜ ~ “Fortune Teller Chatter Box” paper fold [1.5a, 1.5b, 1.5c]
 - ~ Victorian Slang [1.6a, 1.6b]
 - Ⓜ ~ "Hidden in Plain View" (math) puzzle [1.7]

Building Background Knowledge:

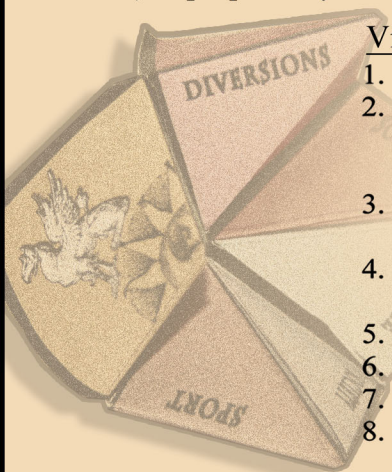
To build background knowledge around the setting of *A Journey with Strange Bedfellows*, allow students to choose a topic listed on the handout [or use the Victorian Fortune Teller “Chatter Box” (instructions below)] for research to be shared with the class. Students can work on the topic in groups based on the size of class with two being ideal. Selections cover all aspects of S.T.E.A.M. Have students create a Victorian, steampunk or Gothic style title page in their journals.

Have students steep themselves in Victorian London by first scanning the pictures at: <http://users.rcn.com/rogerc.ma.ultranet/lbg-pics.html> Have students individually choose one of the pictures, write a brief description of what they see (in their journals) and what they infer from the picture about Victorian life in their journals. Adjustment can be made to the number of required sources to raise or lower the ability level for the student.

Assess presentation using the PowerPoint rubric. Citation requirement can be altered to be Modern Language Association [MLA] format. Use proper MLA PowerPoint format found on the official MLA website (or similar) at <http://www.slideshare.net/kexley/mla-format-ppt>.

Victorian Fortune Teller Chatter Box [1.5a, 1.5b, 1.5c]

Victorians were fascinated with all things supernatural, superstitious, and spiritual. In that regard, they found entertainment in magicians, fortune-tellers and séances. A popular parlor game activity required one person to play the role of a fortune teller who used an origami paper fold called a “chatter box” (or “cootie catcher”) to purportedly tell the fortunes of participants.



Victorian “Chatter Box” Instructions

1. Print out and make the paper Chatter Box.
2. Hold the four corners of the paper with pointer fingers and thumbs on both hands, keeping two pairs of corners together and the other two pairs separated so that only half of the internal sides of the corners are visible.
3. Instruct the student to look at the (closed) top surface of the chatter box and choose a color or creature: brown (seahorse), orange (lion), red (dragon), or yellow (griffin).
4. Manipulate the box to open and close, revealing one set of colors / topic categories, then the next as the student spells the color (or creature’s name) .
5. Instruct the student to choose a color or topic category.
6. Manipulate the chatter box as the student spells the color (or topic).
7. Instruct the student to choose a topic category.
8. Open the chatter box to discover topic list from which the student may choose a topic to research.

BUILDING BACKGROUND KNOWLEDGE

Session I
Handout 1.3

Attachments:

Rubric [1.4]
Victorian Slang [1.6a, 1.6b,]
Chatterbox fold* [1.5a, 1.5b, 1.5c]

Research the status of one of the following topics circa 1889. This could include, but not be limited to, analysis of, availability (how widespread it was), impact on population, and changes created. Present your findings to the class using Power Point or Prezi [or a written paper (using MLA format and structure)]. See rubric for specific requirements. Use a minimum of three (3) sources correctly cited. When presenting an oral report, use Victorian "slang" when possible. Be creative !!

Topics:

Queen Victoria
Engineering advancements in the late 19th Century

- Early steam Locomotive use in England
- Telegraph use in England in the late 19th Century (construct replica model)
- Telephone use in England in the late 19th Century

Discovery of Neanderthal man
Publication of Darwin's *Origin of the Species*
London's cholera epidemic of 1854
Jack the Ripper murders
Victorian dating etiquette
Victorian fashion (construct life-size paper versions)
Victorian pastimes (demonstrate as group)
Transylvania / Romania superstitions
Work and Inventions of Nicolai Tesla

*... or use the chatterbox to determine / choose a topic to research

When writing a paper, a properly-formatted Modern Language Association [MLA]-style paper is constructed as follows:

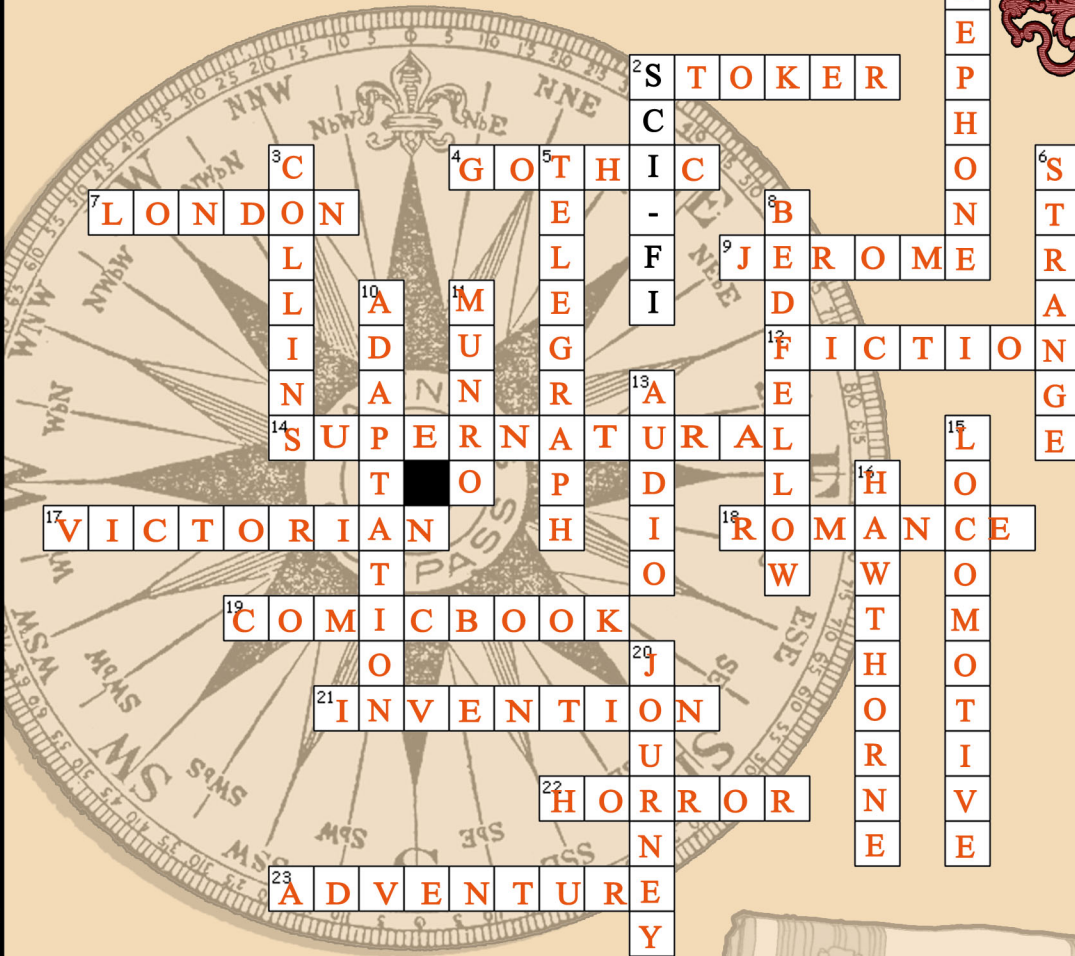
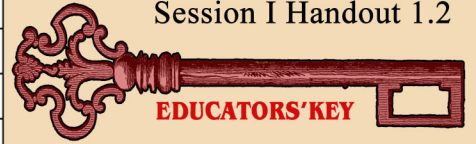
- Typed on 8.5 X 11 inch paper with 12 pt. font
- 1-inch margins on all sides
- First line of each paragraph indented one half-inch from the left margin (pro tip: use the tab key instead of the space bar to ensure perfect indentation)
- Body text of the paper should be double spaced
- Only one space after periods or other punctuation marks
- Number pages in the upper right hand corner - page numbers should be a half inch from the top of the paper and in line with your right margin.
- Follow additional instructions and fulfil other requirements as given

Proper MLA PowerPoint format found on the official MLA website at www.slideshare.net/kexley/mla-format-ppt.



WHERE WE'RE GOING...

Session I Handout 1.2



STEAMPUNK

VOCAB

adaptation
adventure
audio
bedfellow
Collins
comicbook
fiction
Gothic
Hawthorne
horror
invention
Jerome
journey
locomotive
London
Munro
romance
sci-fi
steampunk
Stoker
strange
supernatural
telegraph
telephone
Victorian

Across

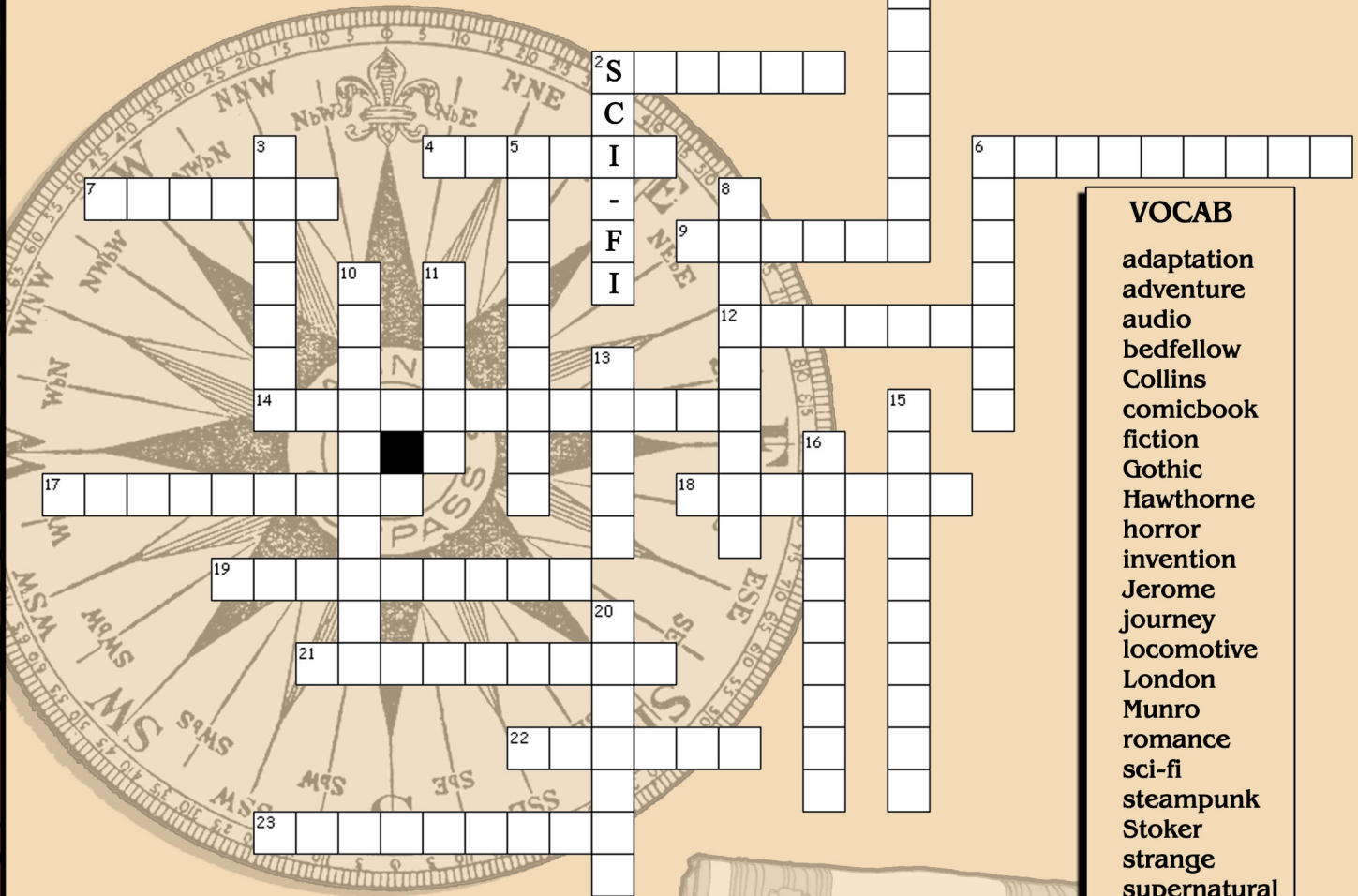
- Abraham (Bram) **STOKER**; an Irish author who wrote "Dracula's Guest"
- Gloomy or horrifying
- A genre of science fiction with an alternative history that features steam-powered technology
- Jack **LONDON**; an American writer who wrote "A Wicked Woman"
- Jerome K. **JEROME**; an English writer who wrote "The Dancing Partner"
- Literature that describes imaginary events and people
- Attributed to some force beyond scientific understanding or the laws of nature.
- A time period relating to the reign of Queen Victoria
- A feeling or story associated with love
- A magazine that presents a serialized story in the form of a comic strip
- Something fabricated or made up
- An intense feeling of fear, shock, or disgust.
- An unusual and exciting, typically hazardous, experience or activity.

Down

- A system that converts acoustic vibrations to electrical signals that are transmitted over a wire
- Short for science fiction
- Wilkie **COLLINS**; an English writer who wrote "The Traveller's Story of a Terrible Strange Bed"
- A system for transmitting messages from a distance along a wire
- Unfamiliar or alien
- A person or thing allied or closely connected with another
- The action or process of changing or modifying one thing into another
- Hector H. (Saki) **MUNRO**; a British writer who wrote "The Music on the Hill"
- Sound, especially when recorded, transmitted, or reproduced.
- A powered rail vehicle used for pulling trains
- Nathaniel **HAWTHORNE**; an American writer who wrote "Goodman Brown"
- An act of traveling from one place to another.



WHERE WE'RE GOING...



VOCAB

adaptation
 adventure
 audio
 bedfellow
 Collins
 comicbook
 fiction
 Gothic
 Hawthorne
 horror
 invention
 Jerome
 journey
 locomotive
 London
 Munro
 romance
 sci-fi
 steampunk
 Stoker
 strange
 supernatural
 telegraph
 telephone
 Victorian

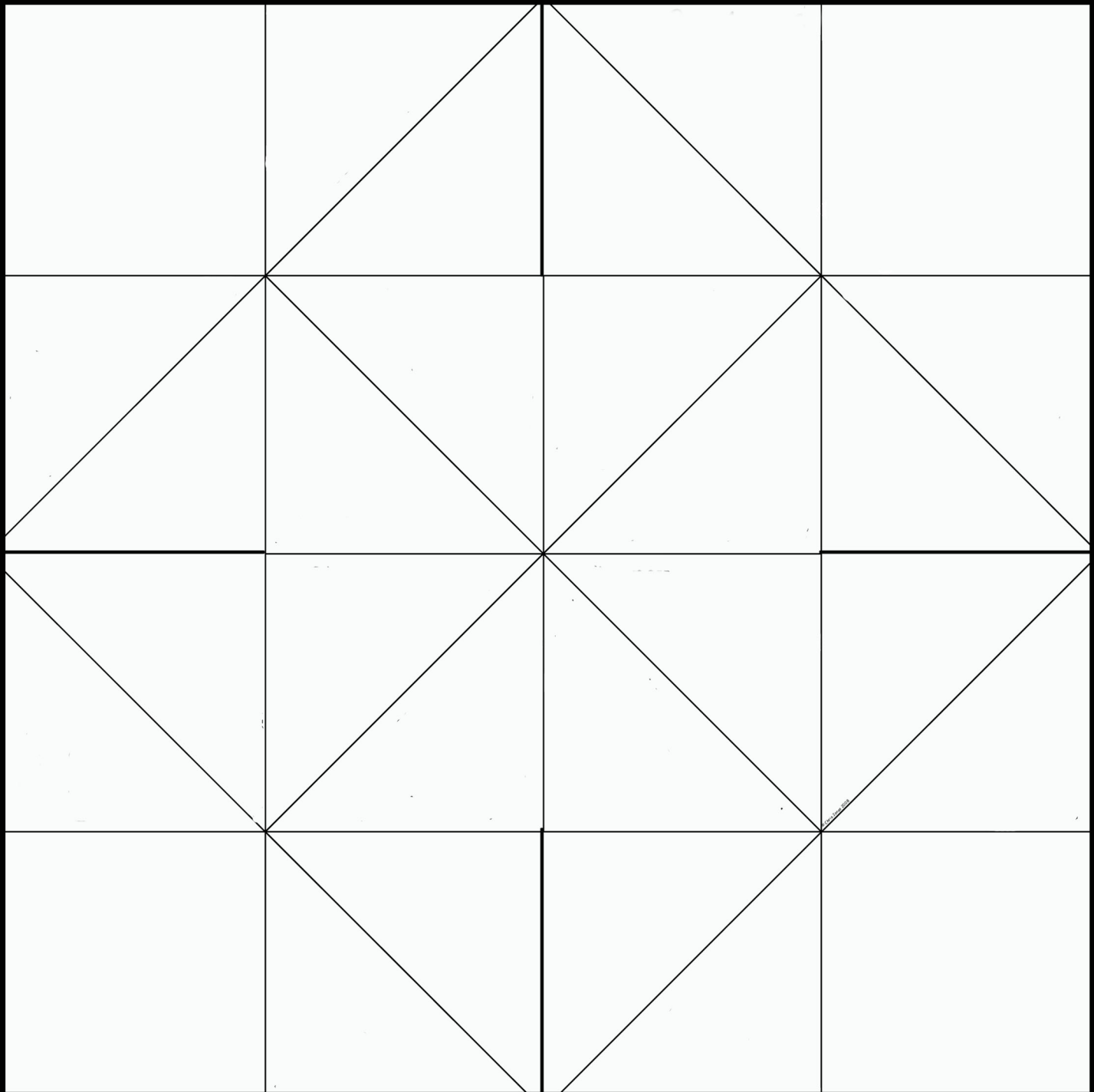
Across

2. Abraham (Bram) _____; an Irish author who wrote "Dracula's Guest"
4. Gloomy or horrifying
6. A genre of science fiction with an alternative history that features steam-powered technology
7. Jack _____; an American writer who wrote "A Wicked Woman"
9. Jerome K. _____; an English writer who wrote "The Dancing Partner"
12. Literature that describes imaginary events and people
14. Attributed to some force beyond scientific understanding or the laws of nature.
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18. A feeling or story associated with love
19. A magazine that presents a serialized story in the form of a comic strip
21. Something fabricated or made up
22. An intense feeling of fear, shock, or disgust.
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Down

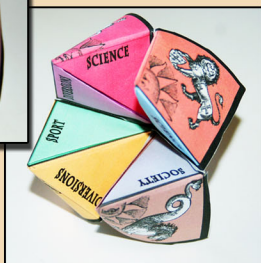
1. A system that converts acoustic vibrations to electrical signals that are transmitted over a wire
2. Short for science fiction
3. Wilkie _____; an English writer who wrote "The Traveller's Story of a Terrible Strange Bed"
5. A system for transmitting messages from a distance along a wire
6. Unfamiliar or alien
8. A person or thing allied or closely connected with another
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11. Hector H. (Saki) _____; a British writer who wrote "The Music on the Hill"
13. Sound, especially when recorded, transmitted, or reproduced.
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20. An act of traveling from one place to another.

FORTUNE TELLER CHATTER BOX

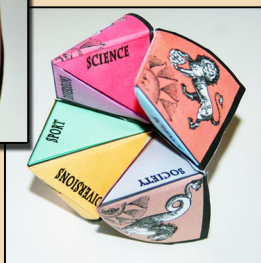
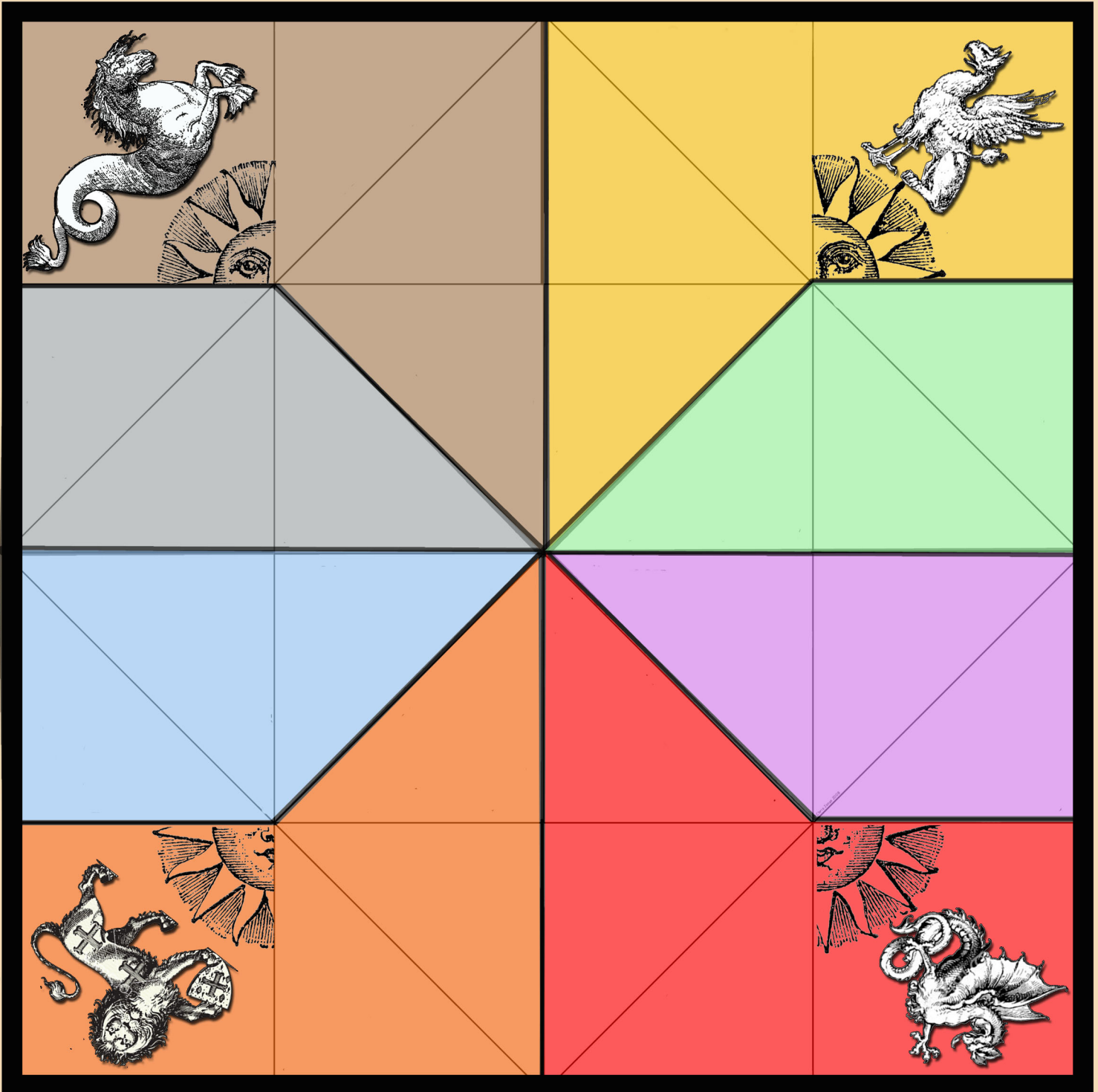


Instructions:

1. Cut out the square chatterbox.
2. Fold and unfold the chatterbox along all four lines of symmetry. The creases will form a star in the center of the sheet.
3. Place on a flat surface, the blank side facing up. Fold each corner into the center of the star.
4. Turn the chatterbox over. Fold each corner into the center of the star.
5. Fold the chatterbox in half so there are 4 square flaps facing outwards.
6. Insert your thumbs and index fingers under the flaps. As you pinch your fingers together, the chatterbox will take shape.
7. Using both hands, hold the 4 corners of the paper with your index fingers and thumbs, keeping 2 pairs of corners together and the other 2 pairs separated, so that only half of the internal sides of the corners are visible.
8. Look at the (closed) top surface of the chatterbox and choose a color or creature.
9. As you spell the color or creature's name, manipulate the chatterbox to open and close revealing one set of colors / topic categories, .
10. Choose a color or topic category.
11. Open (unfold) the chatter box to discover the topic list from which you'll choose a topic to research



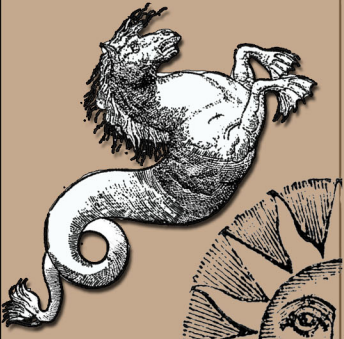

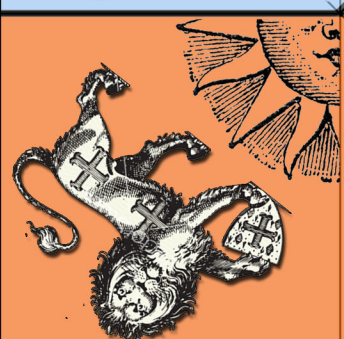

FORTUNE TELLER CHATTER BOX

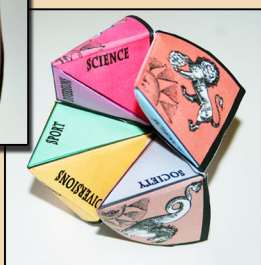


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FORTUNE TELLER CHATTER BOX

 <p>SPORT</p>	<p>War Hunting Dueling Team Sports</p>	<p>DIVERSIONS</p> 
<p>SOCIETY</p> <p>Men's Fashion Social Classes Women's Roles Dating Etiquette</p>	<p>War Hunting Dueling Team Sports</p>	<p>SPORT</p> <p>Games Racing Competitions Individual Sports</p>
<p>SCIENCE</p> <p>Telephone Medical Treatment Industrial Revolution Mechanical Men & Marvels</p>	<p>Men's Roles Women's Fashion City Life (London) Prisons & Punishment</p>	<p>DIVERSIONS</p> <p>The Arts Parlor Games "Jack the Ripper" "The Origin of Species"</p>
 <p>SOCIETY</p>	<p>Men's Roles Women's Fashion City Life (London) Prisons & Punishment</p>	<p>SCIENCE</p> <p>Telegraph Steam Locomotive Cholera Epidemic (1854) Neanderthal Man Discovered</p> 



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VICTORIAN SLANG

In 1909, James Redding Ware, aka British writer Andrew Forrester wrote *Passing English of the Victorian era, a dictionary of heterodox English, slang and phrase*. The introduction reads, "Thousands of words and phrases in existence in 1870 have drifted away, or changed their forms, or been absorbed, while as many have been added or are being added." And, "'Passing English' ripples from countless sources, forming a river of new language which has its tide and its ebb, while its current brings down new ideas and carries away those that have dribbled out of fashion."

1. Afternoonified - A society word meaning "smart." Forrester demonstrates the usage: "The goods are not 'afternoonified' enough for me."

2. Arfarfan'arf - A figure of speech used to describe drunken men. "He's very arf'arf'an'arf," Forrester writes, "meaning he has had many 'arfs,'" or half-pints of booze.

3. Back slang it - Thieves used this term to indicate that they wanted "to go out the back way."

4. Bags o' Mystery - An 1850 term for sausages, "because no man but the maker knows what is in them. ... The 'bag' refers to the gut which contained the chopped meat."

5. Bang up to the elephant - This phrase originated in London in 1882, and means "perfect, complete, unapproachable."

6. Batty-fang - Low London phrase meaning "to thrash thoroughly," possibly from the French *battre a fin*.

7. Benjo - Nineteenth century sailor slang for "A riotous holiday, a noisy day in the streets."

8. Bow wow mutton - A naval term referring to meat so bad "it might be dog flesh."

9. Bricky - Brave or fearless. "Adroit after the manner of a brick," Forrester writes, "said even of the other sex, 'What a bricky girl she is.'"

10. Bubble Around - A verbal attack, generally made via the press. Forrester cites *The Golden Butterfly*: "I will back a first-class British subject for bubbling around against all humanity."

11. Butter Upon Bacon - Extravagance. Too much extravagance. "Are you going to put lace over the feather, isn't that rather butter upon bacon?"

12. Cat-lap - A London society term for tea and coffee "used scornfully by drinkers of beer and strong waters ... in club-life is one of the more ignominious names given to champagne by men who prefer stronger liquors."

13. Church-bell - A talkative woman.

14. Chuckaboo - A nickname given to a close friend.

15. Collie shangles - Quarrels. A term from Queen Victoria's journal, *More Leaves*, published in 1884: "At five minutes to eleven rode off with Beatrice, good Sharp going with us, and having occasional collie shangles (a Scottish word for quarrels or rows, but taken from fights between dogs) with collies when we came near cottages."

16. Cop a Mouse - To get a black eye. "Cop in this sense is to catch or suffer," Forrester writes, "while the colour of the obligation at its worst suggests the colour and size of the innocent animal named."

17. Daddles - A delightful way to refer to your rather boring hands.

18. Damfino - This creative cuss is a contraction of "damned if I know."

19. Dizzy Age - A phrase meaning "elderly," because it "makes the spectator giddy to think of the victim's years." The term is usually refers to "a maiden or other woman canvassed by other maiden ladies or others."

20. Doing the Bear - "Courting that involves hugging."

21. Don't sell me a dog - Popular until 1870, this phrase meant "Don't lie to me!" Apparently, people who sold dogs back in the day were prone to trying to pass off mutts as purebreds.

22. Door-knocker - A type of beard "formed by the cheeks and chin being shaved leaving a chain of hair under the chin, and upon each side of mouth forming with moustache something like a door-knocker."

23. Enthuzimuzzy - "Satirical reference to enthusiasm." Created by Braham the terror, whoever that is.

24. Fifteen puzzle - Not the game you might be familiar with, but a term meaning complete and absolute confusion.

25. Fly rink - An 1875 term for a polished bald head.

26. Gal-sneaker - An 1870 term for "a man devoted to seduction."

27. Gas-Pipes - A term for especially tight pants.

28. Gigglemug - "An habitually smiling face."

29. Got the morbs - Use of this 1880 phrase indicated temporary melancholy.

30. Half-rats - Partially intoxicated.

31. Jammiest bits of jam - "Absolutely perfect young females," circa 1883.

32. Kruger-spoof - Lying, from 1896.

33. Mad as Hops -Excitable.

34. Mafficking - An excellent word that means getting rowdy in the streets.

35. Make a stuffed bird laugh - "Absolutely preposterous."

36. Meater -A street term meaning coward.

37. Mind the Grease - When walking or otherwise getting around, you could ask people to let you pass, please. Or you could ask them to mind the grease, which meant the same thing to Victorians.

38. Mutton Shunter - This 1883 term for a policeman is so much better than "pig."

39. Nanty Narking - A tavern term, popular from 1800 to 1840, that meant great fun.

40. Nose bagger - Someone who takes a day trip to the beach. He brings his own provisions and doesn't contribute at all to the resort he's visiting.

41. Not up to Dick - Not well.

42. Orf chump - No appetite.

43. Parish Pick-Axe - A prominent nose.

44. Podsnappery -This term, Forrester writes, describes a person with a "wilful determination to ignore the objectionable or inconvenient, at the same time assuming airs of superior virtue and noble resignation."

45. Poked Up - Embarrassed.

46. Powdering Hair -An 18th century tavern term that means "getting drunk."

47. Rain Napper - An umbrella.

48. Sauce-box - The mouth.

49. Shake a flannin - Why say you're going to fight when you could say you're going to shake a flannin instead?

50. Shoot into the brown -To fail. According to Forrester, "The phrase takes its rise from rifle practice, where the queer shot misses the black and white target altogether, and shoots into the brown i.e., the earth butt."

51. Skilamalink - Secret, shady, doubtful.

52. Smothering a Parrot - Drinking a glass of absinthe neat; named for the green color of the booze.

53. Suggestionize - A legal term from 1889 meaning "to prompt."

54. Take the Egg - To win.

55. Umble-cum-stumble - According to Forrester, this low class phrase means "thoroughly understood."

56. Whooperups - A term meaning "inferior, noisy singers" that could be used liberally today during karaoke sessions.



Source: <http://mentalfloss.com/article/53529/56-delightful-victorian-slang-terms-you-should-be-using>

POWERPOINT PRESENTATION RUBRIC

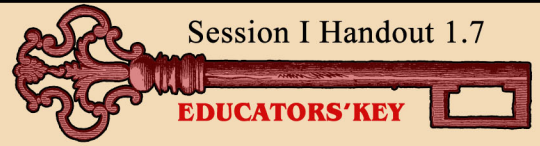
Session I Handout 1.4

Presenter: _____ Date: _____

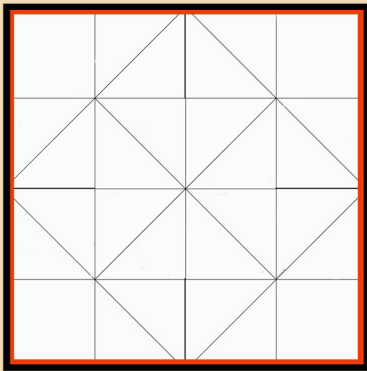
Topic: _____ Proficiency: _____

Category	Exemplary	Proficient	Developing	Beginning
Content	In-depth coverage of topic, topic is appropriate to assignment, strong basis in sound, research-based information, outstanding clarity, all citations correctly identified, minimum of 3 sources	Good coverage of topic, topic is appropriate to assignment, basis in sound, research-based information, clear and understandable, most citations correctly identified 2 sources	Topic is adequately covered, topic is appropriate to assignment, not based on research-based information not clear and understandable, citations incorrect or incomplete	Coverage of topic, topic is inappropriate to assignment, not based on research-based information, unclear and difficult to understand, no citations
Layout	Attractive, easy to interpret, pleasing colors with high contrast, slide presentation well-organized, excellent use of bullets, graphics, transitions, and slide effects which enhance the presentation of the content	Attractive, easy to interpret, pleasing colors with good contrast, slide presentation organized, good use of bullets, graphics, transitions, and slide effects which enhance the presentation of the content	Attractive, difficult to interpret, pleasing colors with some contrast slide presentation disorganized, bullets, graphics, transitions, and slide effects detract from the content	Unattractive, difficult to interpret, poor color choice and slide contrast, slide presentation unorganized, bullets, graphics, transitions, and slide effects detract from the content
Mechanics	No misspellings or grammatical errors	Three or fewer misspellings and/or grammatical errors	Four misspellings and/or grammatical errors	More than four misspellings and/or grammatical errors
Organization (presenter and oral presentation)	Presenter and oral presentation are well-organized, he/she discusses content seldom referring to notes to conduct presentation	Presenter and oral presentation are organized, he/she discusses content occasionally referring to notes to conduct presentation	Presenter and oral presentation are poorly organized, he/she relies frequently relies on notes to conduct presentation	Presenter and oral presentation are well-organized, he/she reads slides and or notes to conduct presentation
Appearance (presenter)	Engages the audience well, displays professional appearance, uses volume and elocution appropriate to setting, maintains excellent eye contact, posture and composure	Engages the audience, displays professional appearance, uses volume and elocution appropriate to setting, maintains good eye contact, posture and composure	Engages the audience poorly, displays a poor professional appearance, uses volume and elocution inappropriate to setting, maintains minimal eye contact, posture and composure	Presenter does not engage the audience, displays unprofessional appearance, is inaudible, does not maintain eye contact, displays poor posture and lack of composure

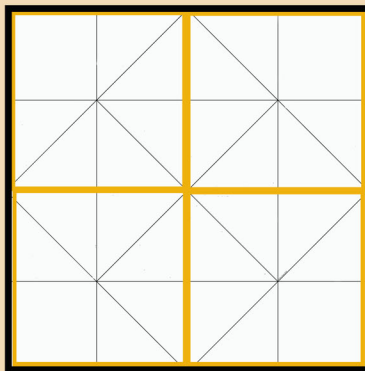
HIDDEN IN PLAIN VIEW (Logic)



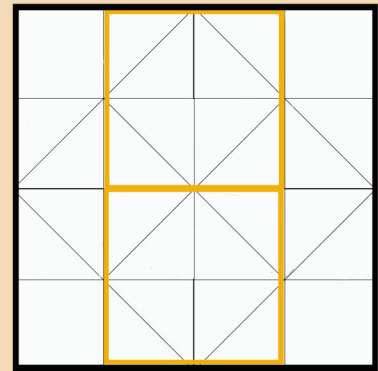
Identify the various squares using different colors of markers.



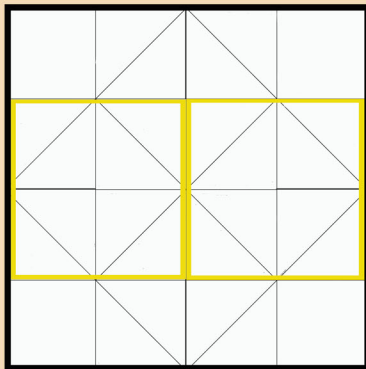
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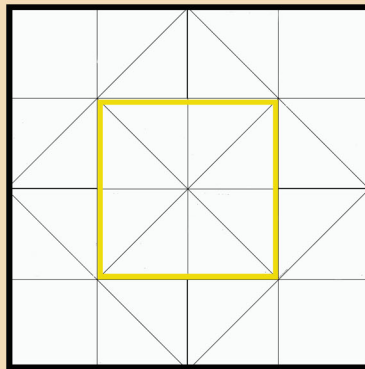
3.5" = 4



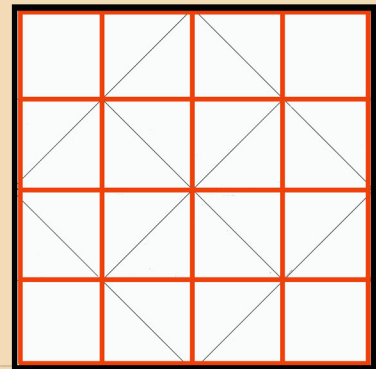
3.5" = 2



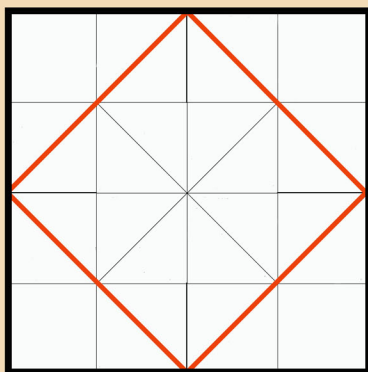
3.5" = 2



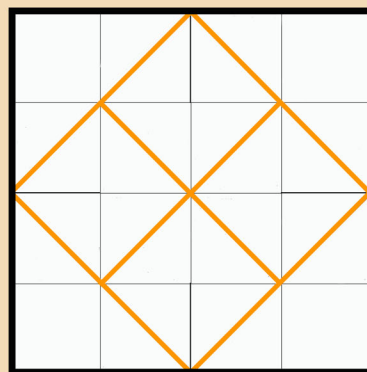
3.5" = 1



1.75" = 16



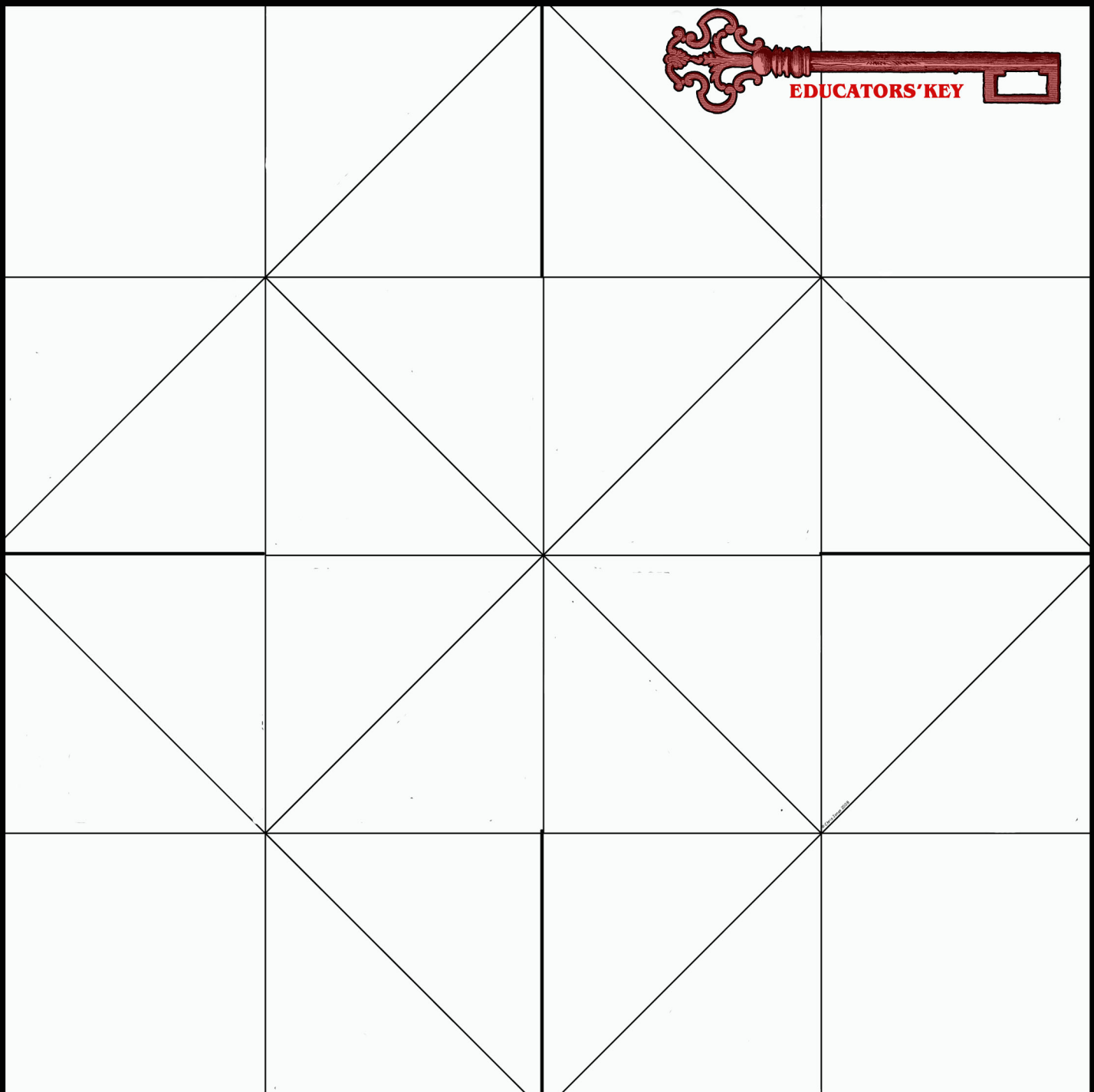
5" = 1



2.5" = 4

7" x 2.54 = 17.78cm 1 square
 5" x 2.54 = 12.70cm 1 square
 3.5" x 2.54 = 8.89cm 9 squares
 2.5" x 2.54 = 5.08cm 4 squares
 1.75" x 2.54 = 4.45cm 16 squares
 Total 31

Total linear feet:
 $81.5" / 12 = 6.79$ total linear feet



HIDDEN IN PLAIN VIEW

STEP 1: Convert inches to centimeters: (1 inch = 2.54 centimeters)

STEP 2: How many of these size squares can you find? (measurements are approximate)

STEP 3: Determine the total linear feet of ALL the squares as if they were independent of each other.

7 INCHES = 17.78 cm Squares found 1

5 INCHES = 12.70 cm Squares found 1

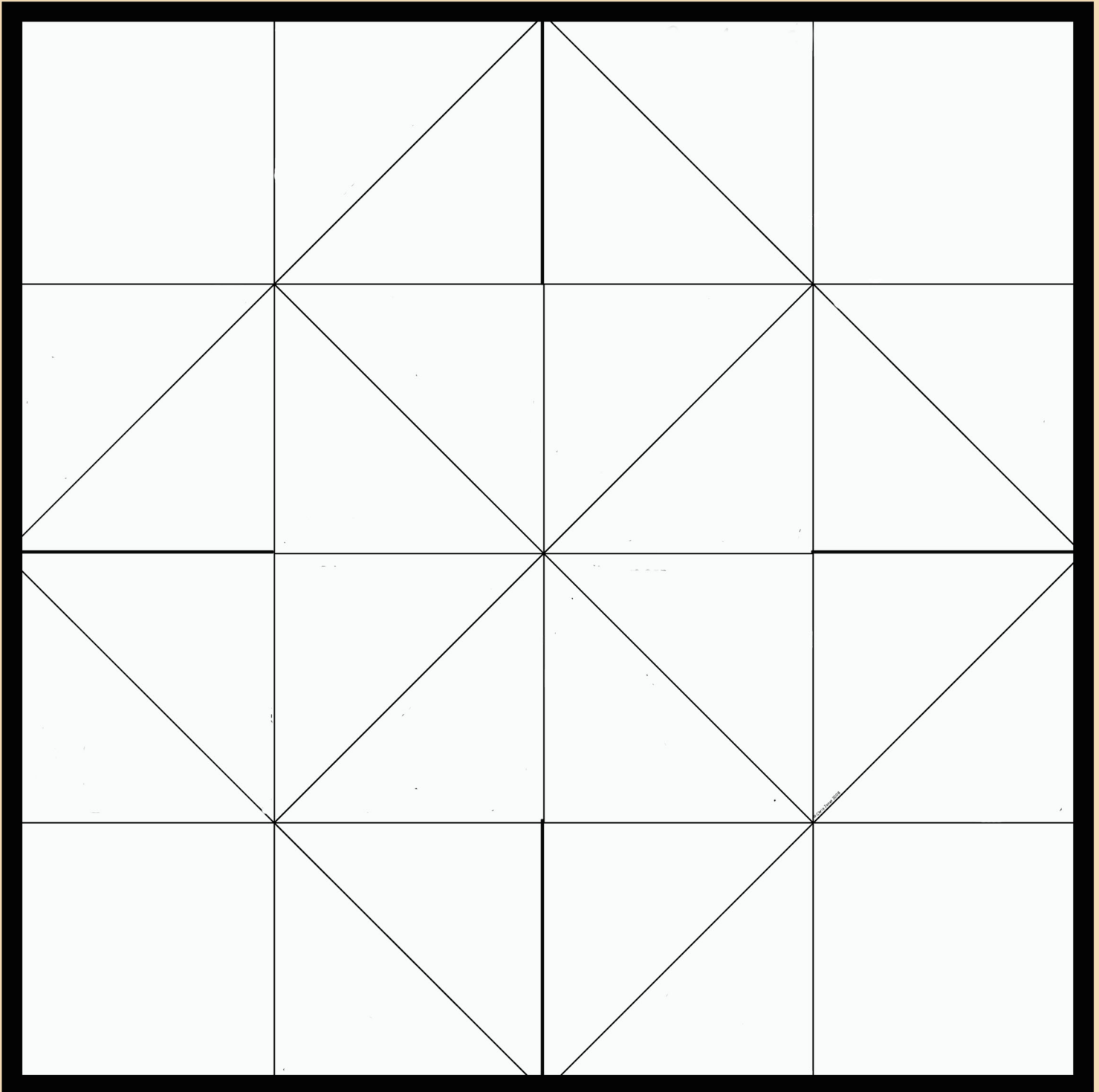
3.5 INCHES = 8.89 cm Squares found 9

2.5 INCHES = 5.08 cm Squares found 4

1.75 INCHES = 4.45 cm Squares found 16

TOTAL SQUARES: 31

Total linear feet: 6.79



HIDDEN IN PLAIN VIEW

- STEP 1: Convert inches to centimeters: (1 inch = 2.54 centimeters)
 STEP 2: How many of these size squares can you find? (measurements are approximate)
 STEP 3: Determine the total linear feet of ALL the squares as if they were independent of each other.

7 INCHES = _____ cm Squares found _____

5 INCHES = _____ cm Squares found _____

3.5 INCHES = _____ cm Squares found _____

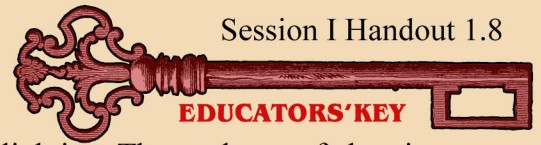
2.5 INCHES = _____ cm Squares found _____

1.75 INCHES = _____ cm Squares found _____

TOTAL SQUARES: _____

Total linear feet: _____

A HISSY-FIT FOR HORSES



In the late nineteenth century, electric arc lighting was in wide use for street lighting. The tendency of electric arcs to flicker and hiss was a major problem as it scared horses. In 1895, **Hertha Ayrton** wrote articles for the *Electrician*, explaining that these phenomena were the result of oxygen coming into contact with the carbon rods used to create the arc. In 1899, she was the first woman to ever be allowed to read her own paper before the Institution of Electrical

Engineers (IEE). Her paper was titled "The Hissing of the Electric Arc." Shortly thereafter, Ayrton was elected the first female member of the IEE; the next woman to be admitted to the IEE would be in 1958.

The arc lamp works by creating a spark or electric arc through the air between two carbon rods which must have a gap between them of the right size. If the gap is too big, the arc will flicker more or may go out. If the gap is too narrow, it will produce less light. *Electrical current is the flow rate of electric charge in an electric field*, and is measured in units called **amps (A)** which can be calculated using this formula:

where **W (watt)** is a unit of power and **V (volt)** is the unit used to measure electric potential at a given point, usually a point in an electric circuit.

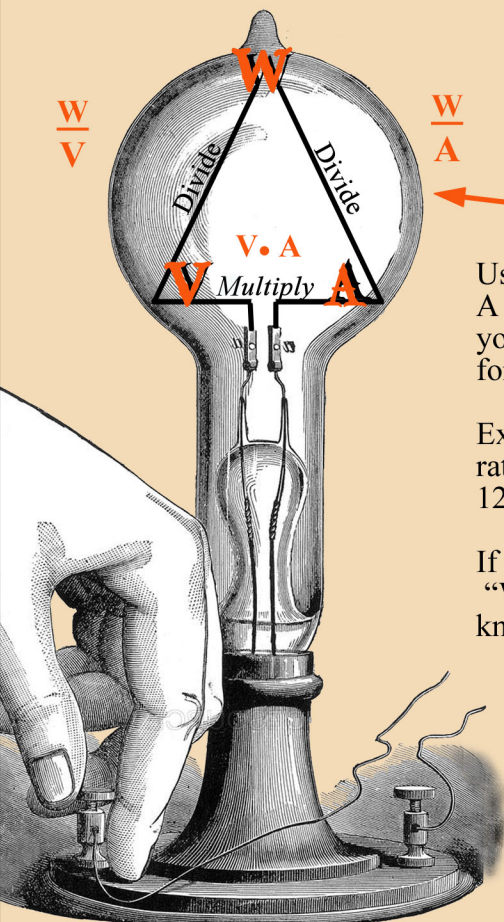
What is the current (in amps) when power consumption is 250 watts and the voltage supply is 110 volts? 2.27 Amps

$$A = W / V = A = 250 / 110 = A = 2.27$$



What is the current (in amps) when power consumption is 375 watts and the voltage supply is 110 volts? 3.41 Amps

$$A = W / V = A = 375 / 110 = A = 3.41$$



“Rule of Thumb” electric conversion reminder

Use to convert W (watts) to V (volts) to A (amps) by covering the unknown with your thumb then use known information for the calculation:

Example: For an electric bulb that is rated for 5 Amps, 60 Watts, and 12 Volts...

If the value for Watts is unknown, cover the “W” with your thumb and multiply the known Volts by the known Amp value.

$$W = 12V \cdot 5 A = 60 \text{ Watts}$$

For a toaster rated at 9Amps & 2000 Watts, how many Volts are used?

$$W / A = V$$

$$2000W / 9A = 222 \text{ Volts}$$



A HISSY-FIT FOR HORSES

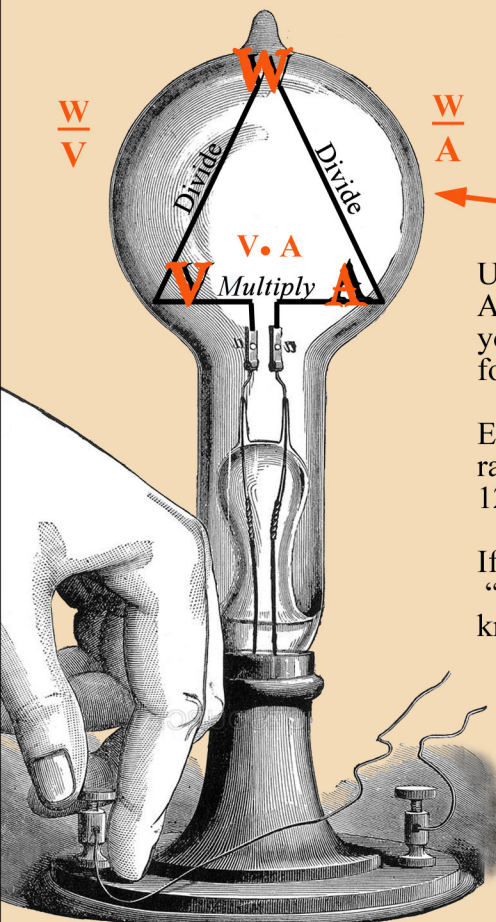
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What is the current (in amps) when power consumption is 250 watts and the voltage supply is 110 volts? _____ Amps

What is the current (in amps) when power consumption is 375 watts and the voltage supply is 110 volts? _____ Amps



“Rule of Thumb” electric conversion reminder

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Example: For an electric bulb that is rated for 5 Amps, 60 Watts, and 12 Volts...

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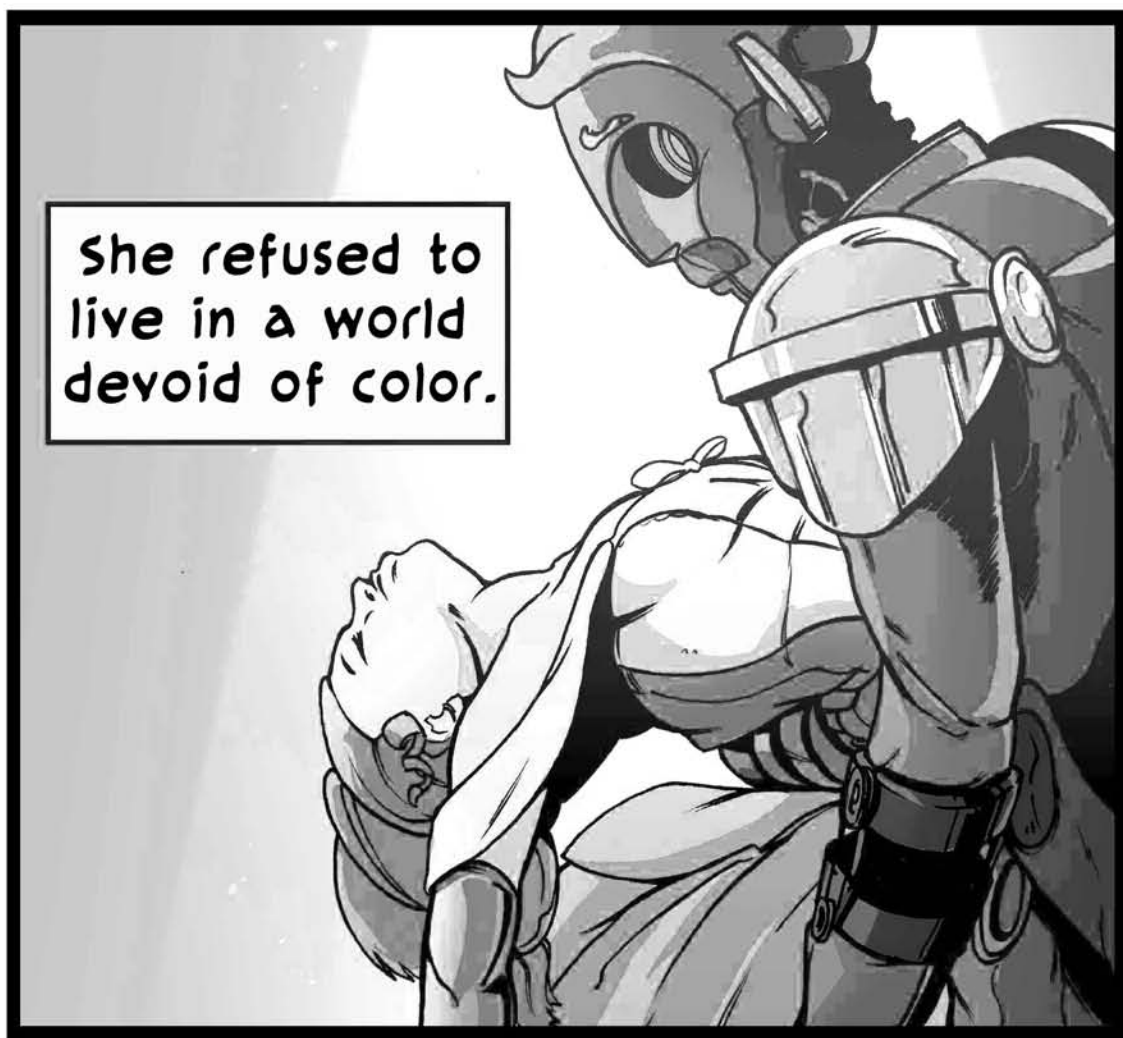
$$W = 12V \cdot 5 A = 60 \text{ Watts}$$

For a toaster rated at 9Amps & 2000 Watts, how many Volts are used?



S.T.E.A.M.

Since this curriculum intends to support the disciplines of science, technology, engineering, ART, and math, it is highly recommended that educators encourage students to apply creative and artful embellishment to these otherwise dreary black and white pages.



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

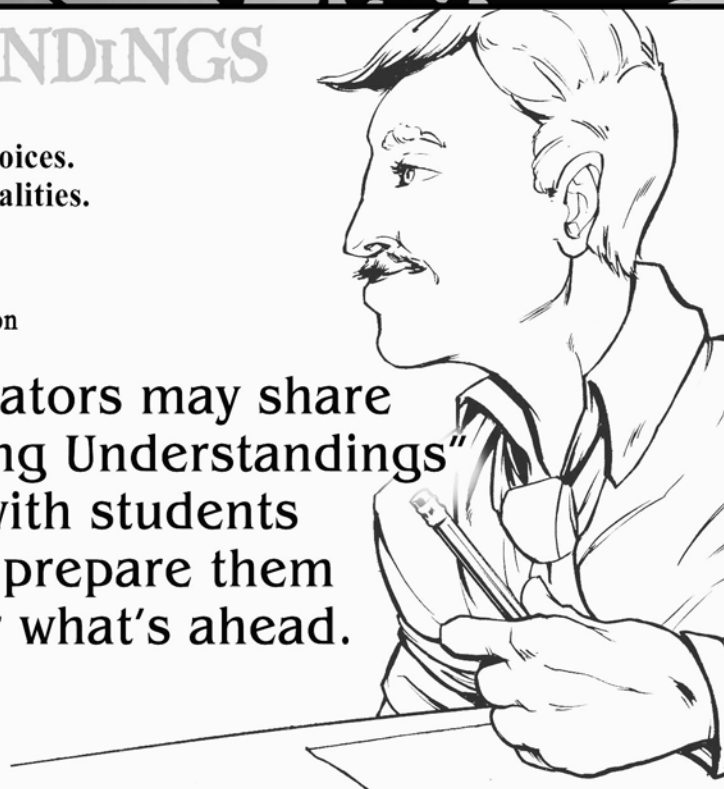
Speaking and Listening Outcomes:

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.”

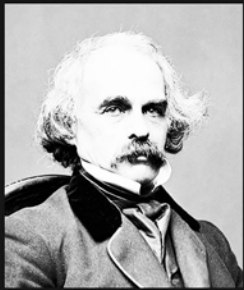
A Journey With Strange Bedfellows is a Victorian Gothic horror story set in the late 1800s during the reign of Great Britain’s Queen Victoria. In a time when scientific and industrial innovation prompted some of mankind’s greatest inventions and medical discoveries, Victorians were obsessed with nature’s 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

daptation (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 irreversible 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

ublic 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.

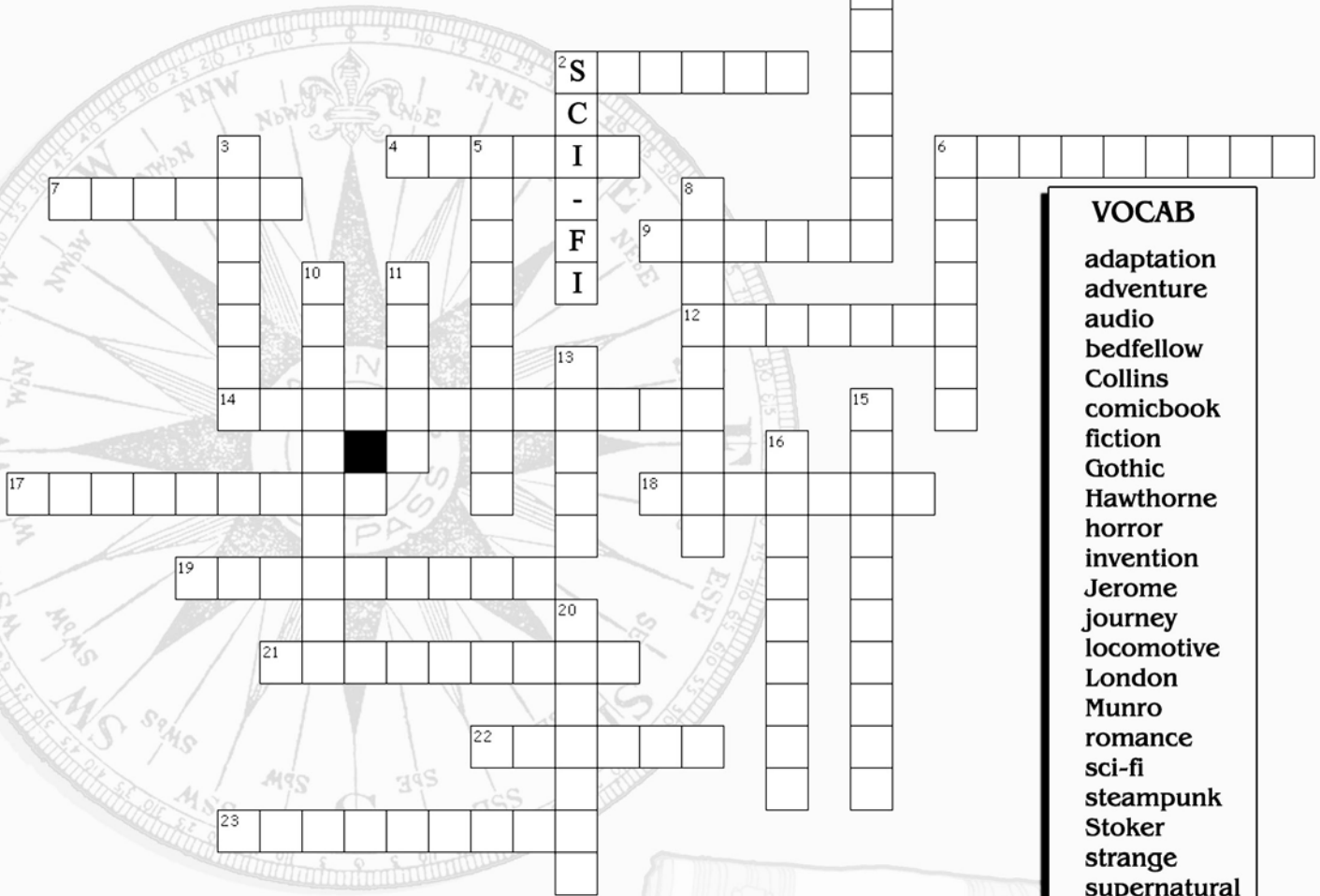
S

ynopsis (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.

WHERE WE'RE GOING...

Session I Handout 1.2



VOCAB

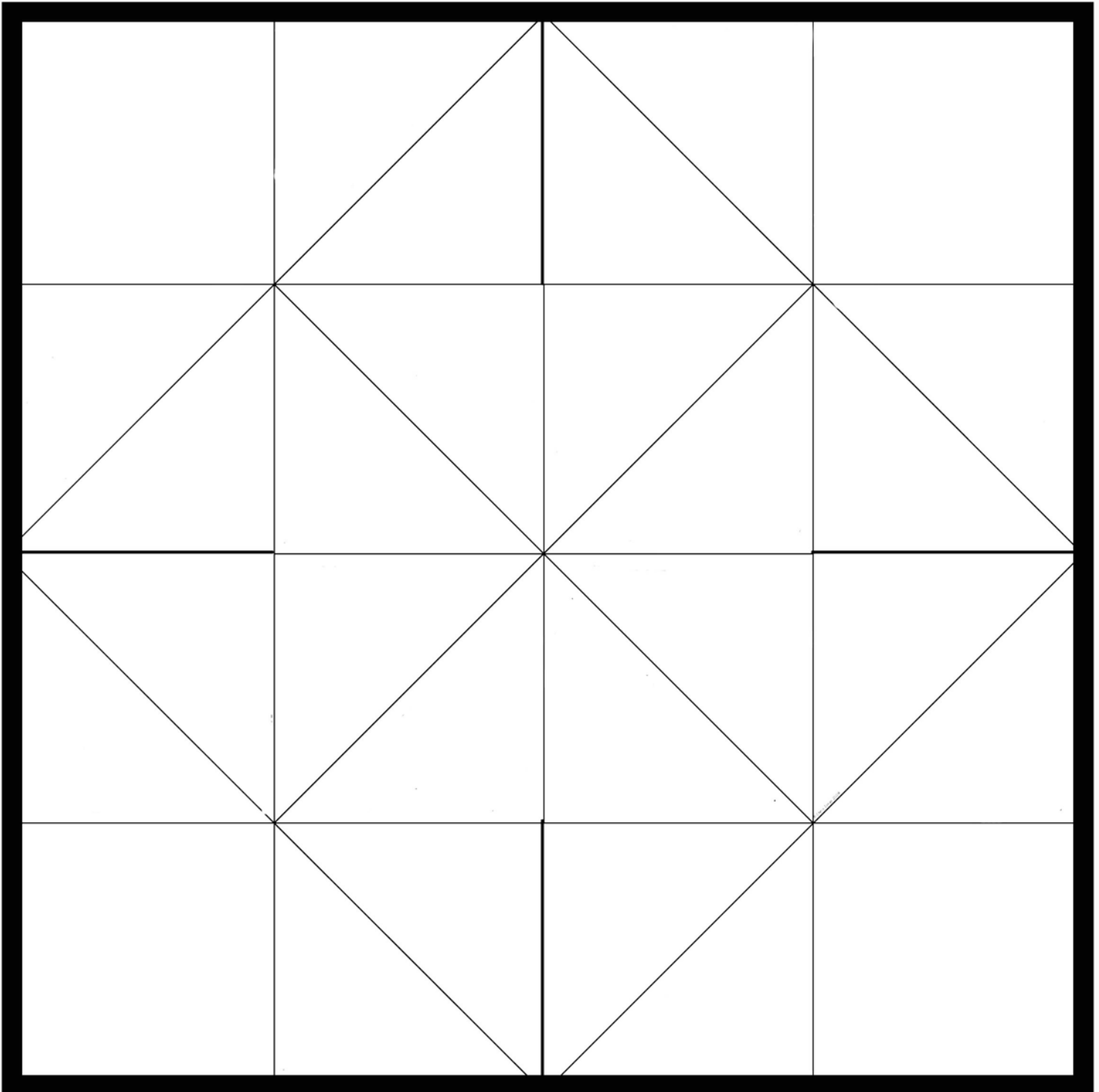
adaptation
adventure
audio
bedfellow
Collins
comicbook
fiction
Gothic
Hawthorne
horror
invention
Jerome
journey
locomotive
London
Munro
romance
sci-fi
steampunk
Stoker
strange
supernatural
telegraph
telephone
Victorian

Across

2. Abraham (Bram) _____; an Irish author who wrote "Dracula's Guest"
4. Gloomy or horrifying
6. A genre of science fiction with an alternative history that features steam-powered technology
7. Jack _____; an American writer who wrote "A Wicked Woman"
9. Jerome K. _____; an English writer who wrote "The Dancing Partner"
12. Literature that describes imaginary events and people
14. Attributed to some force beyond scientific understanding or the laws of nature.
17. A time period relating to the reign of Queen Victoria
18. A feeling or story associated with love
19. A magazine that presents a serialized story in the form of a comic strip
21. Something fabricated or made up
22. An intense feeling of fear, shock, or disgust.
23. An unusual and exciting, typically hazardous, experience or activity.

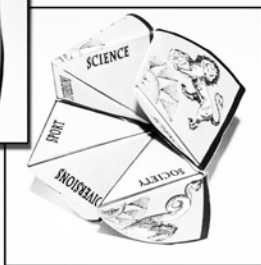
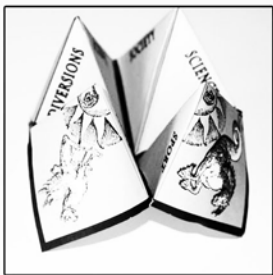
Down

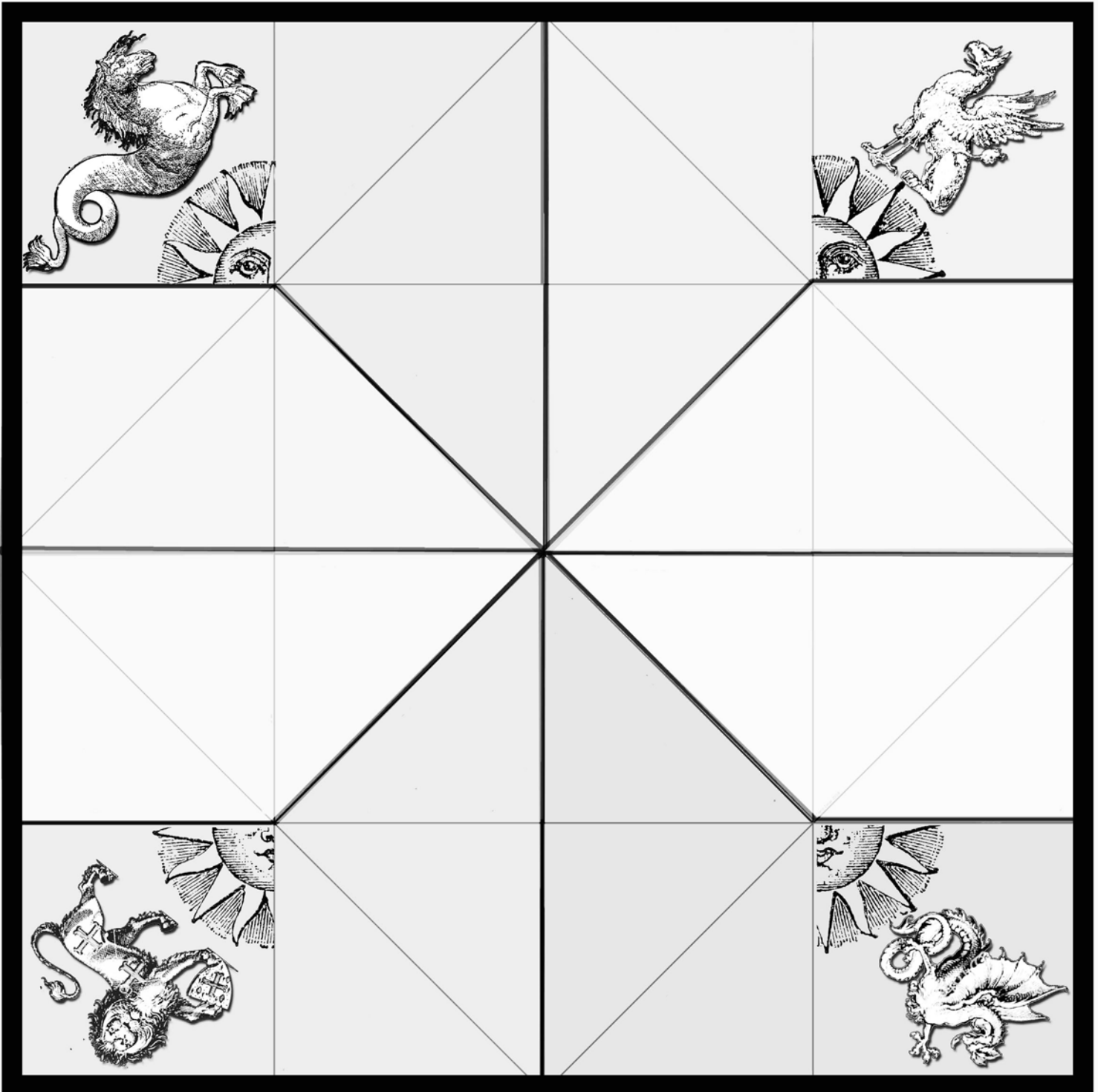
1. A system that converts acoustic vibrations to electrical signals that are transmitted over a wire
2. Short for science fiction
3. Wilkie _____; an English writer who wrote "The Traveller's Story of a Terrible Strange Bed"
5. A system for transmitting messages from a distance along a wire
6. Unfamiliar or alien
8. A person or thing allied or closely connected with another
10. The action or process of changing or modifying one thing into another
11. Hector H. (Saki) _____; a British writer who wrote "The Music on the Hill"
13. Sound, especially when recorded, transmitted, or reproduced.
15. A powered rail vehicle used for pulling trains
16. Nathaniel _____; an American writer who wrote "Goodman Brown"
20. An act of traveling from one place to another.



Instructions:

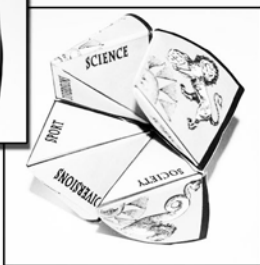
1. Cut out the square chatterbox.
2. Fold and unfold the chatterbox along all four lines of symmetry. The creases will form a star in the center of the sheet.
3. Place on a flat surface, the blank side facing up. Fold each corner into the center of the star.
4. Turn the chatterbox over. Fold each corner into the center of the star.
5. Fold the chatterbox in half so there are 4 square flaps facing outwards.
6. Insert your thumbs and index fingers under the flaps. As you pinch your fingers together, the chatterbox will take shape.
7. Using both hands, hold the 4 corners of the paper with your index fingers and thumbs, keeping 2 pairs of corners together and the other 2 pairs separated, so that only half of the internal sides of the corners are visible.
8. Look at the (closed) top surface of the chatterbox and choose a color or creature.
9. As you spell the color or creature's name, manipulate the chatterbox to open and close revealing one set of colors / topic categories, .
10. Choose a color or topic category.
11. Open (unfold) the chatter box to discover the topic list from which you'll choose a topic to research

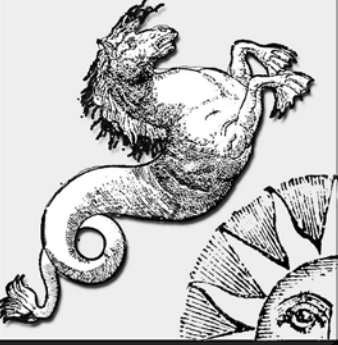

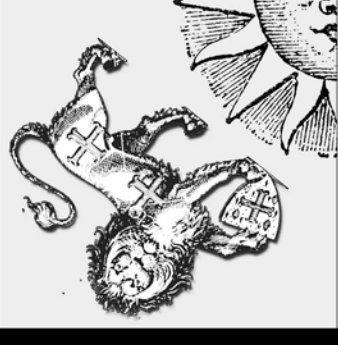
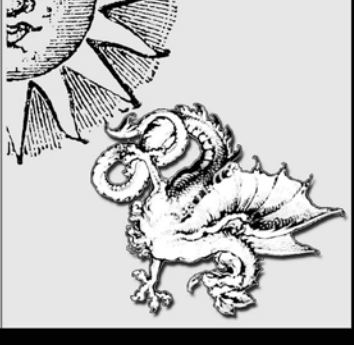


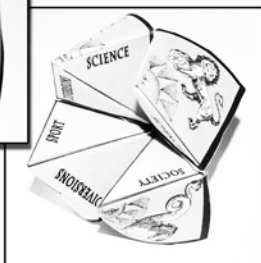
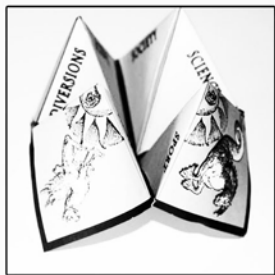


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 <p>SPORT</p>	<p>War Hunting Duelling Team Sports</p>	<p>DIVERSIONS</p>	 <p>SPORT</p>
<p>SOCIETY</p> <p>Men's Fashion Social Classes Women's Roles Dating Etiquette</p>		<p>Taxidermy Paranormal Poetry & Reading Corpse Photography</p>	<p>Games Racing Competitions Individual Sports</p>
<p>SCIENCE</p> <p>Telephone Medical Treatment Industrial Revolution Mechanical Men & Marvels</p>	<p>Men's Roles Women's Fashion City Life (London) Prisons & Punishment</p>	<p>Telegraph Steam Locomotive Cholera Epidemic (1854) Neanderthal Man Discovered</p>	<p>DIVERSIONS</p> <p>The Arts Parlor Games Jack the Ripper "The Origin of Species"</p>
 <p>SOCIETY</p>		<p>SCIENCE</p>	



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VICTORIAN SLANG

In 1909, James Redding Ware, aka British writer Andrew Forrester wrote *Passing English of the Victorian era, a dictionary of heterodox English, slang and phrase*. The introduction reads, "Thousands of words and phrases in existence in 1870 have drifted away, or changed their forms, or been absorbed, while as many have been added or are being added." And, "'Passing English' ripples from countless sources, forming a river of new language which has its tide and its ebb, while its current brings down new ideas and carries away those that have dribbled out of fashion."

1. Afternoonified - A society word meaning "smart." Forrester demonstrates the usage: "The goods are not 'afternoonified' enough for me."

2. Arfarfan'arf - A figure of speech used to describe drunken men. "He's very arf'arf'an'arf," Forrester writes, "meaning he has had many 'arfs,'" or half-pints of booze.

3. Back slang it - Thieves used this term to indicate that they wanted "to go out the back way."

4. Bags o' Mystery - An 1850 term for sausages, "because no man but the maker knows what is in them. ... The 'bag' refers to the gut which contained the chopped meat."

5. Bang up to the elephant - This phrase originated in London in 1882, and means "perfect, complete, unapproachable."

6. Batty-fang - Low London phrase meaning "to thrash thoroughly," possibly from the French *battre a fin*.

7. Benjo - Nineteenth century sailor slang for "A riotous holiday, a noisy day in the streets."

8. Bow wow mutton - A naval term referring to meat so bad "it might be dog flesh."

9. Bricky - Brave or fearless. "Adroit after the manner of a brick," Forrester writes, "said even of the other sex, 'What a bricky girl she is.'"

10. Bubble Around - A verbal attack, generally made via the press. Forrester cites *The Golden Butterfly*: "I will back a first-class British subject for bubbling around against all humanity."

11. Butter Upon Bacon - Extravagance. Too much extravagance. "Are you going to put lace over the feather, isn't that rather butter upon bacon?"

12. Cat-lap - A London society term for tea and coffee "used scornfully by drinkers of beer and strong waters ... in club-life is one of the more ignominious names given to champagne by men who prefer stronger liquors."

13. Church-bell - A talkative woman.

14. Chuckaboo - A nickname given to a close friend.

15. Collie shangles - Quarrels. A term from Queen Victoria's journal, *More Leaves*, published in 1884: "At five minutes to eleven rode off with Beatrice, good Sharp going with us, and having occasional collie shangles (a Scottish word for quarrels or rows, but taken from fights between dogs) with collies when we came near cottages."

16. Cop a Mouse - To get a black eye. "Cop in this sense is to catch or suffer," Forrester writes, "while the colour of the obligation at its worst suggests the colour and size of the innocent animal named."

17. Daddles - A delightful way to refer to your rather boring hands.

18. Damfino - This creative cuss is a contraction of "damned if I know."

19. Dizzy Age - A phrase meaning "elderly," because it "makes the spectator giddy to think of the victim's years." The term is usually refers to "a maiden or other woman canvassed by other maiden ladies or others."

20. Doing the Bear - "Courting that involves hugging."

21. Don't sell me a dog - Popular until 1870, this phrase meant "Don't lie to me!" Apparently, people who sold dogs back in the day were prone to trying to pass off mutts as purebreds.

22. Door-knocker - A type of beard "formed by the cheeks and chin being shaved leaving a chain of hair under the chin, and upon each side of mouth forming with moustache something like a door-knocker."

23. Enthuzimuzzy - "Satirical reference to enthusiasm." Created by Braham the terror, whoever that is.

24. Fifteen puzzle - Not the game you might be familiar with, but a term meaning complete and absolute confusion.

25. Fly rink - An 1875 term for a polished bald head.

26. Gal-sneaker - An 1870 term for "a man devoted to seduction."

27. Gas-Pipes - A term for especially tight pants.

28. Gigglemug - "An habitually smiling face."

29. Got the morbs - Use of this 1880 phrase indicated temporary melancholy.

30. Half-rats - Partially intoxicated.

31. **Jammiest bits of jam** - "Absolutely perfect young females," circa 1883.

32. **Kruger-spoof** - Lying, from 1896.

33. **Mad as Hops** -Excitable.

34. **Mafficking** - An excellent word that means getting rowdy in the streets.

35. **Make a stuffed bird laugh** - "Absolutely preposterous."

36. **Meater** -A street term meaning coward.

37. **Mind the Grease** - When walking or otherwise getting around, you could ask people to let you pass, please. Or you could ask them to mind the grease, which meant the same thing to Victorians.

38. **Mutton Shunter** - This 1883 term for a policeman is so much better than "pig."

39. **Nanty Narking** - A tavern term, popular from 1800 to 1840, that meant great fun.

40. **Nose bagger** - Someone who takes a day trip to the beach. He brings his own provisions and doesn't contribute at all to the resort he's visiting.

41. **Not up to Dick** - Not well.

42. **Orf chump** - No appetite.

43. **Parish Pick-Axe** - A prominent nose.

44. **Podsnappery** -This term, Forrester writes, describes a person with a "wilful determination to ignore the objectionable or inconvenient, at the same time assuming airs of superior virtue and noble resignation."

45. **Poked Up** - Embarrassed.

46. **Powdering Hair** -An 18th century tavern term that means "getting drunk."

47. **Rain Napper** - An umbrella.

48. **Sauce-box** - The mouth.

49. **Shake a flannin** - Why say you're going to fight when you could say you're going to shake a flannin instead?

50. **Shoot into the brown** -To fail. According to Forrester, "The phrase takes its rise from rifle practice, where the queer shot misses the black and white target altogether, and shoots into the brown i.e., the earth butt."

51. **Skilamalink** - Secret, shady, doubtful.

52. **Smothering a Parrot** - Drinking a glass of absinthe neat; named for the green color of the booze.

53. **Suggestionize** - A legal term from 1889 meaning "to prompt."

54. **Take the Egg** - To win.

55. **Umble-cum-stumble** - According to Forrester, this low class phrase means "thoroughly understood."

56. **Whooperups** - A term meaning "inferior, noisy singers" that could be used liberally today during karaoke sessions.



Source: <http://mentalfloss.com/article/53529/56-delightful-victorian-slang-terms-you-should-be-using>

POWERPOINT PRESENTATION RUBRIC

Session I Handout 1.4

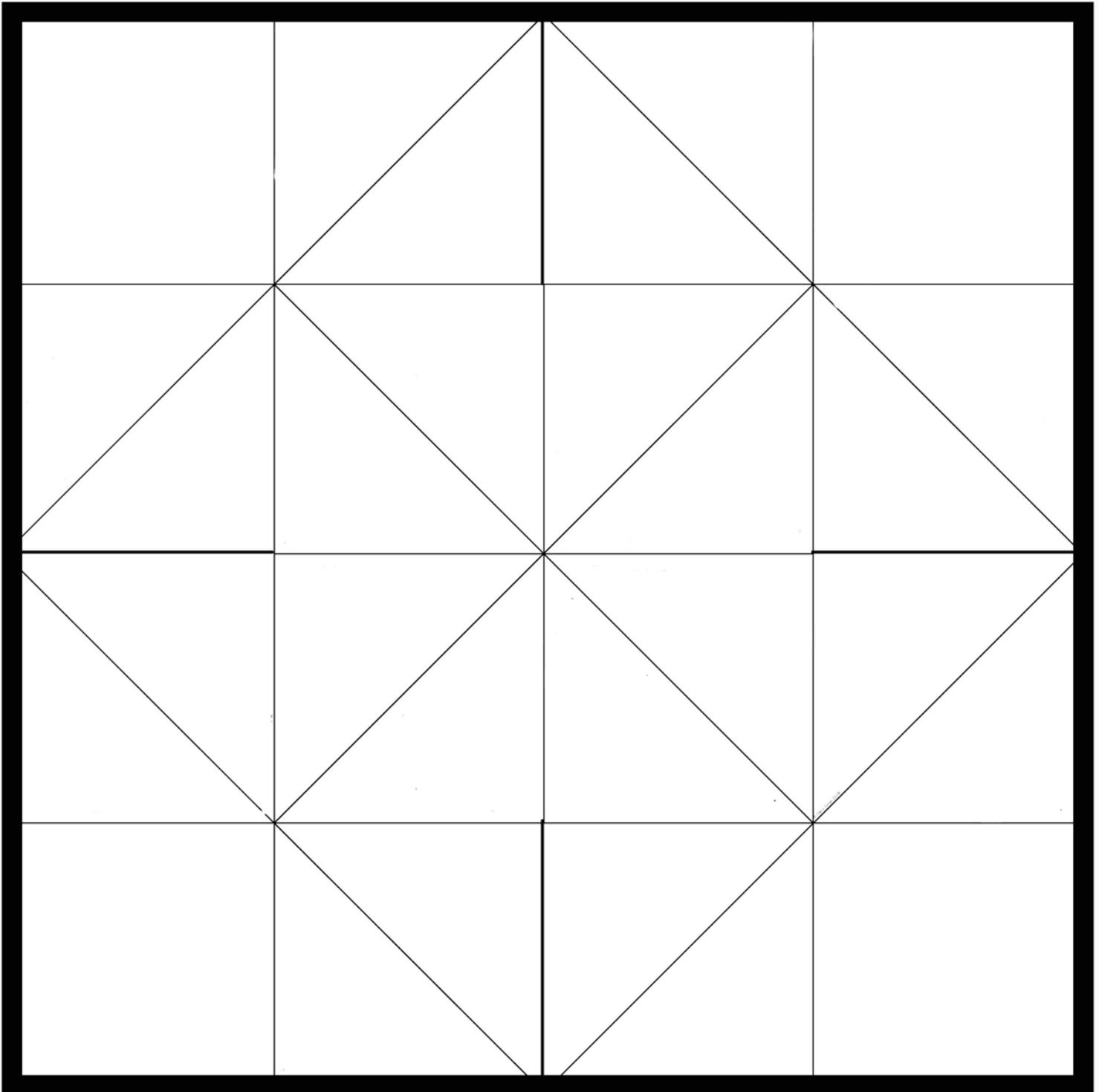
Presenter: _____

Date: _____

Topic: _____

Proficiency: _____

Category	Exemplary	Proficient	Developing	Beginning
Content	In-depth coverage of topic, topic is appropriate to assignment, strong basis in sound, research-based information, outstanding clarity, all citations correctly identified, minimum of 3 sources	Good coverage of topic, topic is appropriate to assignment, basis in sound, research-based information, clear and understandable, most citations correctly identified 2 sources	Topic is adequately covered, topic is appropriate to assignment, not based on research-based information not clear and understandable, citations incorrect or incomplete	Coverage of topic, topic is inappropriate to assignment, not based on research-based information, unclear and difficult to understand, no citations
Layout	Attractive, easy to interpret, pleasing colors with high contrast, slide presentation well-organized, excellent use of bullets, graphics, transitions, and slide effects which enhance the presentation of the content	Attractive, easy to interpret, pleasing colors with good contrast, slide presentation organized, good use of bullets, graphics, transitions, and slide effects which enhance the presentation of the content	Attractive, difficult to interpret, pleasing colors with some contrast slide presentation disorganized, bullets, graphics, transitions, and slide effects detract from the content	Unattractive, difficult to interpret, poor color choice and slide contrast, slide presentation unorganized, bullets, graphics, transitions, and slide effects detract from the content
Mechanics	No misspellings or grammatical errors	Three or fewer misspellings and/or grammatical errors	Four misspellings and/or grammatical errors	More than four misspellings and/or grammatical errors
Organization (presenter and oral presentation)	Presenter and oral presentation are well-organized, he/she discusses content seldom referring to notes to conduct presentation	Presenter and oral presentation are organized, he/she discusses content occasionally referring to notes to conduct presentation	Presenter and oral presentation are poorly organized, he/she relies frequently on notes to conduct presentation	Presenter and oral presentation are well-organized, he/she reads slides and or notes to conduct presentation
Appearance (presenter)	Engages the audience well, displays professional appearance, uses volume and elocution appropriate to setting, maintains excellent eye contact, posture and composure	Engages the audience, displays professional appearance, uses volume and elocution appropriate to setting, maintains good eye contact, posture and composure	Engages the audience poorly, displays a poor professional appearance, uses volume and elocution inappropriate to setting, maintains minimal eye contact, posture and composure	Presenter does not engage the audience, displays unprofessional appearance, is inaudible, does not maintain eye contact, displays poor posture and lack of composure



HIDDEN IN PLAIN VIEW

- STEP 1: Convert inches to centimeters: (1 inch = 2.54 centimeters)
 STEP 2: How many of these size squares can you find? (measurements are approximate)
 STEP 3: Determine the total linear feet of ALL the squares as if they were independent of each other.

7 INCHES = _____ cm Squares found _____

5 INCHES = _____ cm Squares found _____

3.5 INCHES = _____ cm Squares found _____

2.5 INCHES = _____ cm Squares found _____

1.75 INCHES = _____ cm Squares found _____

TOTAL SQUARES: _____

Total linear feet: _____

A HISSY-FIT FOR HORSES

In the late nineteenth century, electric arc lighting was in wide use for street lighting. The tendency of electric arcs to flicker and hiss was a major problem as it scared horses. In 1895, **Hertha Ayrton** wrote articles for the *Electrician*, explaining that these phenomena were the result of oxygen coming into contact with the carbon rods used to create the arc. In 1899, she was the first woman to ever be allowed to read her own paper before the Institution of Electrical

Engineers (IEE). Her paper was titled "The Hissing of the Electric Arc." Shortly thereafter, Ayrton was elected the first female member of the IEE; the next woman to be admitted to the IEE would be in 1958.

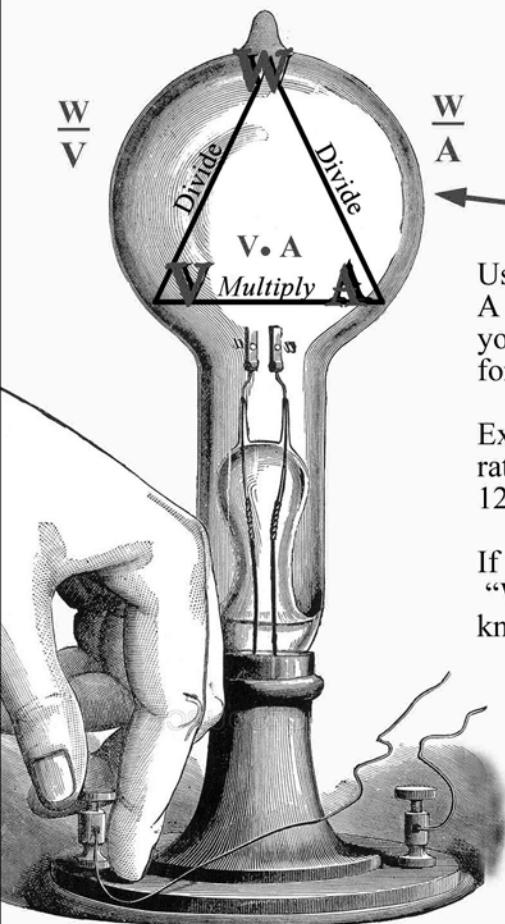
The arc lamp works by creating a spark or electric arc through the air between two carbon rods which must have a gap between them of the right size. If the gap is too big, the arc will flicker more or may go out. If the gap is too narrow, it will produce less light. *Electrical current is the flow rate of electric charge in an electric field*, and is measured in units called **amps (A)** which can be calculated using this formula:

where **W (watt)** is a unit of power and **V (volt)** is the unit used to measure electric potential at a given point, usually a point in an electric circuit.

What is the current (in amps) when power consumption is 250 watts and the voltage supply is 110 volts? _____ Amps



What is the current (in amps) when power consumption is 375 watts and the voltage supply is 110 volts? _____ Amps



“Rule of Thumb” electric conversion reminder

Use to convert W (watts) to V (volts) to A (amps) by covering the unknown with your thumb then use known information for the calculation:

Example: For an electric bulb that is rated for 5 Amps, 60 Watts, and 12 Volts...

If the value for Watts is unknown, cover the “W” with your thumb and multiply the known Volts by the known Amp value.

$$W = 12V \cdot 5 A = 60 \text{ Watts}$$

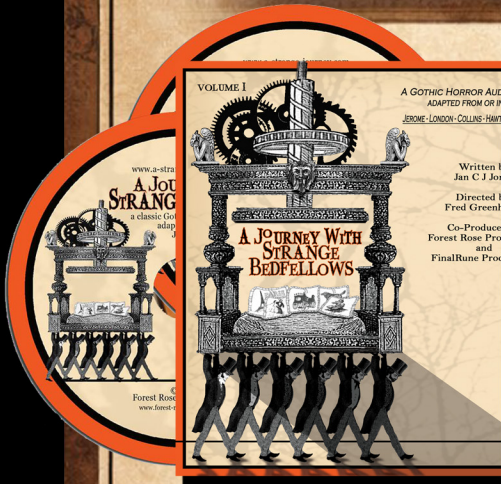
For a toaster rated at 9Amps & 2000 Watts, how many Volts are used?



A JOURNEY WITH STRANGE BEDFELLOWS

— EDUCATORS' GUIDE APPENDIX —

SESSION OVERVIEWS • MATERIALS LISTS • STANDARDS ALIGNMENT • INSTRUCTIONAL



AUDIO DRAMA



EDUCATORS' GUIDE

❖ MISSION & INTENT STATEMENT ❖

This appendix is designed to equip educators with comprehensive resources for integrating *A Journey with Strange Bedfellows* into diverse instructional settings, ensuring engaging and standards-aligned literacy experiences for all students: ➤➤

- Session-by-session outlines
- Standards alignment tables
- Differentiation-ready supports
- Tools for language processing, executive functioning, and multimodal learning. ➤➤

**CCSS ELA, NCTE
NGSS, ISTE, IEP**



Based in S.T.E.A.M Curriculum Core Principles

A JOURNEY WITH STRANGE BEDFELLOWS – EDUCATORS’ GUIDE

SESSION OVERVIEWS, MATERIALS’ LISTS, AND INSTRUCTION FLOW FOR ALL SESSIONS

SESSION I — Standards Overview, Materials, and General Instructions

Primary Standards for This Session

CCSS–ELA

- RL.8.1 — Cite textual evidence
- RL.8.3 — Analyze how dialogue/description reveals character
- W.8.9 — Draw evidence from text to support analysis
- SL.8.1 — Engage in collaborative discussions

ISTE Standards (if applicable)

•

3. Knowledge Constructor — Students curate information from the text to support claims

IEP-Friendly Skill Targets

- Reading comprehension (identifying key details)
- Written expression (evidence-based responses)
- Executive functioning (organizing evidence)
- Communication (discussion norms)

Materials Needed

- Graphic Novel: **Opening chapter/pages**
- Student handout: **Evidence-Gathering Chart**
- Sticky notes or annotation tools
- Projector or display for sample panels
- Pencils/highlighters
- Optional: sentence starters for citing evidence

General Instructional Flow

1. Opening / Warm-Up (5–7 min)

- Quick prompt: *“What do we learn about a character in the first few pages of a story?”*
- Students share initial ideas; teacher introduces the concept of **textual evidence**.

2. Mini-Lesson (10 min)

- Model how to examine a panel and pull out evidence (visual + dialogue).
- Demonstrate how to turn evidence into an inference.

3. Guided Practice (10–12 min)



- Students work in pairs to identify:
 - one explicit detail
 - one inference
 - one piece of supporting evidence
- Teacher circulates and supports.

4. Independent or Partner Work (15–20 min)

- Students complete the **Evidence-Gathering Chart** using 2–3 panels.
- They write a short evidence-based response.

5. Share-Out / Discussion (5–8 min)

- Students share one inference and the evidence that supports it.
- Teacher reinforces citing strongest evidence.

6. Exit Ticket (3–5 min)

- *“What is one inference you made today, and what evidence supports it?”*

EDUCATOR’S NOTES:

Session I Standards Alignment Table

Setting the Stage for the Victorian Era

(Graphic Novel Pre-Reading / Audio Drama Pre-Listening)

1. Common Core State Standards – ELA (CCSS-ELA)

Page	CCSS Standard	How It's Met	Specific Activity / Assignment
p. 1.0–1.1	RI.7.1 / RI.8.1 Cite evidence	Students infer meaning from Victorian photographs.	<i>Victorian Image Analysis</i> (choose a picture, describe, infer)
p. 1.0–1.3	RI.7.2 / RI.8.2 Summarize	Students summarize research findings.	<i>Building Background Knowledge Research Project</i>
p. 1.2	RL.7.4 / RL.8.4 Vocabulary	Students learn genre vocabulary.	<i>"Where We're Going" Vocabulary Puzzle</i>
p. 1.3	W.7.2 / W.8.2 Informative writing	Students write MLA-formatted research summaries.	<i>MLA Research Paper Option</i>
p. 1.3	W.7.7 / W.8.7 Research	Students use 3+ sources to investigate Victorian topics.	<i>Research Project (PowerPoint/Prezi or MLA paper)</i>
p. 1.0–1.1	SL.7.4 / SL.8.4 Presentation skills	Students present findings using Victorian slang.	<i>Oral Presentation with Victorian Slang Requirement</i>
p. 1.0–1.1	SL.7.1 / SL.8.1 Collaborative discussion	Students discuss findings and compare interpretations.	<i>Group Discussion After Presentations</i>

2. NCTE Standards

Page	NCTE Standard	How It's Met	Specific Activity / Assignment
p. 1.0–1.3	NCTE 1 Reading a range of texts	Students analyze Victorian photos and research topics.	<i>Image Analysis + Research Project</i>
p. 1.0–1.1	NCTE 3 Comprehension strategies	Students infer, annotate, and build background knowledge.	<i>Victorian Image Inference + Journal Notes</i>
p. 1.0–1.1	NCTE 4 Adjusting communication	Students use Victorian slang in presentations.	<i>Oral Presentation with Slang Requirement</i>
p. 1.3	NCTE 7 Research	Students gather, evaluate, and cite sources.	<i>Research Project (PowerPoint/Prezi/MLA Paper)</i>
p. 1.0	NCTE 12 Personal expression	Students create "Journey Journals."	<i>Journey Journal Creation</i>

3. NGSS – Next Generation Science Standards

Page	NGSS Code	How It's Met	Specific Activity / Assignment
p. 1.3	MS-ETS1-1 Problem definition	Students explore Victorian engineering challenges.	<i>Engineering Advancements, Telegraph, Locomotive Research Topics</i>
p. 1.3	MS-ETS1-2 Evaluate solutions	Students compare historical technologies.	<i>Engineering Research + Presentation</i>
p. 1.3	MS-PS3-3 Energy transfer	Students examine steam power and early electricity.	<i>Steam Locomotive / Telegraph Research</i>

p. 1.3	MS-LS1-5 Biological concepts	Students research cholera epidemic and Neanderthal discovery.	<i>Victorian Science & Medicine Research Topics</i>
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4. ISTE Standards for Students

Page	ISTE Standard	How It's Met	Specific Activity / Assignment
p. 1.3	1. Knowledge Constructor	Students curate online sources.	<i>Research Project (3+ sources)</i>
p. 1.3	3. Knowledge Constructor	Students evaluate credibility and cite MLA.	<i>MLA Paper or MLA-formatted Presentation</i>
p. 1.0-1.1	6. Creative Communicator	Students design multimedia presentations.	<i>PowerPoint or Prezi Presentation</i>
p. 1.0-1.1	7. Global Collaborator	Students share findings and discuss Victorian culture.	<i>Group Discussion + Presentation Sharing</i>

5. IEP-Friendly Skill Targets

Page	Skill Area	How It's Met	Specific Activity / Assignment
p. 1.0-1.1	Executive Functioning	Structured tasks, rubrics, journals.	<i>Journey Journal + PowerPoint Rubric</i>
p. 1.2, 1.6a-1.6b	Language Processing	Vocabulary, slang, oral practice.	<i>Vocabulary Puzzle + Victorian Slang List</i>
p. 1.0-1.1	Reading Comprehension	Inference, annotation, visual literacy.	<i>Victorian Image Analysis</i>
p. 1.0-1.1	Social-Emotional Learning	Collaboration and communication.	<i>Group Research + Presentations</i>
p. 1.5a-1.5c, 1.0-1.1	Multiple Modalities	Visual, auditory, kinesthetic learning.	<i>Chatterbox Fold + Image Analysis + Audio Drama Prep</i>

A JOURNEY WITH STRANGE BEDFELLOWS

Author Insights and Back-Story "Secrets"

Educator's Edition

Jan C J Jones

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

— Jan C J Jones

How Educators Can Use Author Insights

Author Insights is a companion resource to the *Educators' Guide* session plans for *A Journey With Strange Bedfellows*. While the *Educators' Guide* provides structured lesson frameworks, learning objectives, and assessment tools aligned with S.T.E.A.M. curricula, *Author Insights* offers the deeper creative context behind each scene, character decision, and thematic thread.

Use these insights to enrich classroom discussions, provide authoritative answers to student questions about authorial intent, and extend lesson activities with the backstory details, symbolism explanations, and cross-curricular research prompts found throughout this document. Each discussion point corresponds to specific pages in the graphic novel and can be paired with the relevant session in the *Educators' Guide* for a comprehensive "listen, look, learn" experience.

This document supports public, private, and homeschool programs — both secular and non-secular. Whether you teach in a traditional classroom, a co-op setting, or around the kitchen table, you will find material here that adapts readily to your context and your students' needs.

The **Discussion** prompts and **Flash Research Challenges** found throughout are ready to use as-is or to adapt to your specific classroom requirements, grade level, and curricular goals. Consider them starting points for inquiry — springboards that invite students to think critically, research independently, and engage with literature on a deeper level.

General Overview

A Journey With Strange Bedfellows is a Victorian Gothic horror story with "steampunk lite" sensibilities, suitable for readers aged twelve and up. It is a mash-up of six lesser-known yet immortal short stories — each carrying timeless, relevant themes — originally penned by a remarkable group of literary masters: Nathaniel Hawthorne, Bram Stoker, Jack London, Jerome K. Jerome, Wilkie Collins, and H.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 — a woman who protects, and is herself the handiwork of, a centuries-old secret. In a surprise ending, Hunter must sacrifice everything to ensure Faith's continued existence.

The graphic novel was adapted from a two-hour 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 — form a "listen, look, learn" literacy education package that can align with public, private, and homeschool programs, both secular and non-secular.

Journey also pays homage to popular themes found in tales such as *Beauty and the Beast*, *Frankenstein*, and other creature-transformation narratives. It poses the central question: "**What is one willing to sacrifice — or do — to obtain true love?**" This may encompass making personal changes, or accepting a situation or a person deemed "outside the norm."

If you find the opportunity to read the original authors' stories (and I encourage you to do so), you should "hear" a distinctly different, unique voice in each author's writing style — cadence, vocabulary, sentence structure, and narrative patterns. During the adaptation process, considerable effort was taken to preserve and maintain each original author's tone and intended themes while balancing consistency in presentation, aligning with current literary standards, and remaining understandable to the majority of students.

Original Stories and Themes

Story Title	Author	Central Theme(s)
The Dancing Partner	Jerome K. Jerome	Be careful what you wish for; revere the potential of karma
A Wicked Woman	Jack London	Innocence versus ignorance
A Traveler's Tale of a Terribly Strange Bed	William Wilkie Collins	Be wary of others' intentions
Young Goodman Brown	Nathaniel Hawthorne	People may not be as they seem (hypocrisy)
The Music on the Hill	H.H. "Saki" Munro	Do not take nature's (or God's) wrath for granted; do not ignore it
Dracula's Guest	Bram Stoker	Curiosity can be dangerous; discovery, innovation, and invention create both positive and negative outcomes

These six stories were chosen through extensive research into public-domain classic short stories written during — or available to readers of — the Victorian era. The goal was to identify stories that provide specific "story beats" aligning with an emotionally satisfying narrative structure. Each story contributes a distinct tonal and thematic element, and together they build a cohesive arc that carries the reader from intrigue through terror to resolution.

Structural and Design Notes

Inside Front Cover

The inside front cover is intentionally left blank so that students, schools, or libraries can apply their own identification or tracking systems. It can also be used to collect signatures or notations using sticky notes.

Page Numbering System

Only actual story pages are numbered, which involves basic math skills and facilitates a Page Game activity. Only even-numbered pages display printed page numbers. The side on which page numbers appear alternates with each of the four parts: Part One places numbers on the right, Part Two on the left, and so forth. By observing this pattern, readers can determine which part of the story a specific page falls in. Some even-numbered pages omit printed numbers where the numeral would detract from the artwork.

Part	Page Count
Part One	37 pages
Part Two	34 pages
Part Three	28 pages
Part Four	21 pages

Note: Each successive section is shorter than the last. As events compress, the perception of time becoming more critical intensifies — mirroring the rising urgency of the story itself.

Page Number Game — Example

Page 44 appears on the left side. In which of the four parts of the 120-page story does this page appear?

Answer: Part One. Because the four quarter-sections contain varying page counts, the deduction process is trickier and more challenging than simple division might suggest. Encourage students to work through the logic rather than guess.

Flash Research Challenges

When appropriate, educators may initiate **Flash Research Challenges** in which students use smart devices to research a topic instantaneously, then apply their discovered facts to an immediate classroom discussion. Points — paid as markers, chips, glass rocks, or similar tokens — may be earned and later redeemed for extra credit.

Understanding the Page Reference System

Throughout this document, each discussion entry is identified by a reference code alongside the graphic novel's page number. For example, "**Page 39 (3-B)**" uses a two-part locator:

The number before the hyphen identifies which of the six original stories the entry belongs to:

Number	Story	Author
1	The Dancing Partner	Jerome K. Jerome
2	A Wicked Woman	Jack London
3	A Traveler's Tale of a Terribly Strange Bed	Wilkie Collins
4	Young Goodman Brown	Nathaniel Hawthorne
5	The Music on the Hill	H.H. "Saki" Munro
6	Dracula's Guest	Bram Stoker

The letter after the hyphen marks the sequential discussion entry within that story, in alphabetical order (A, B, C, and so on).

So "**3-B PAGE 39**" means: Story 3 (Wilkie Collins), second discussion entry, corresponding to graphic novel page 39. This system allows educators to quickly identify which story and discussion point is being referenced and to cross-reference between the graphic novel, the audio drama, and this Author Insights guide with ease.

Part One — Pages 1–37

"The Dancing Partner" by Jerome K. Jerome

Begins on Page 4

Purpose: Introduce the Victorian time period — its science, technology, curiosities, dress, and customs. Establish attraction, intrigue, mystery, and desire while cautioning readers to "be careful what you wish for" and to hold reverence for the potential of karma.

Title Page

DISCUSSION

Who are the "strange bedfellows"? They are the six authors whose stories are woven together in this graphic novel. Why are they described as "strange"? Because many people considered these creative individuals strange for writing stories that contained morbid, dark, bizarre, or paranormal elements.

Page 1 / Pages 119–120

The Crystal Vase and Rose. The story begins in the present but is told in retrospect. The crystal vase holding a rose symbolically represents Hunter's goal: to pursue something beautiful while recognizing the danger involved. This image also pays homage to *Beauty and the Beast*.

Page 2

DISCUSSION

Hunter's statement — "*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*" — foreshadows what he

ultimately learns from his journey. What appears to be pursuit may actually be enticement, luring an unsuspecting victim into a trap.

X-TREME DETAILS

The newspaper on this page depicts a skeletal arm pulling a corset cord, symbolizing that such garments could lead to injury, suffocation, or even death. This cautionary element encourages women to break free of constraining mechanisms.

DISCUSSION

What conventions have women broken free of, or what constraints do they continue struggling to overcome?

Page 2 continued — *"Predator becomes prey. Innocence mistook for evil. Evil... innocence."*

Hunter foreshadows the central lesson of his journey. During his initial encounters with the werewolf, Hunter presumed the creature to be threatening and evil — but he ultimately learned otherwise. The werewolf was a man who had sacrificed everything for Faith. This parallels real-world situations in which people sacrifice themselves for a cause or belief.

Page 4

DISCUSSION

What does Hunter's narrative indicate about the social gathering? Historically and today, sexuality has been part of the social arena across all cultures. The Victorians maintained strict rules governing behaviors and communication between attracted men and women. Hunter notes the