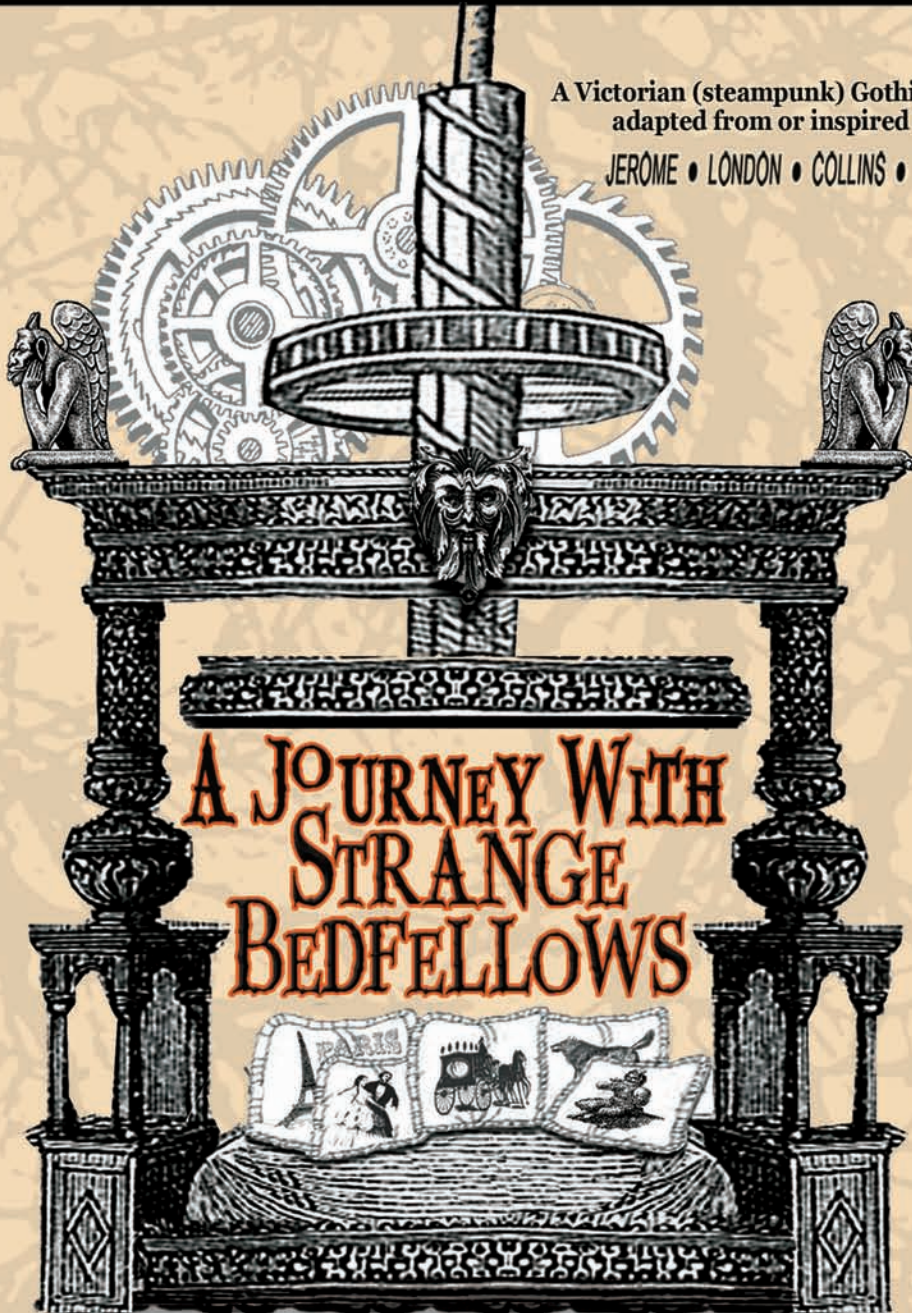


A Victorian (steampunk) Gothic horror audio adventure  
adapted from or inspired by original works by

JEROME • LONDON • COLLINS • HAWTHORNE • SAKI • STOKER



# A JOURNEY WITH STRANGE BEDFELLOWS

*A Strange  
Compendium  
for the  
Consummate  
Educationalist*





# 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).

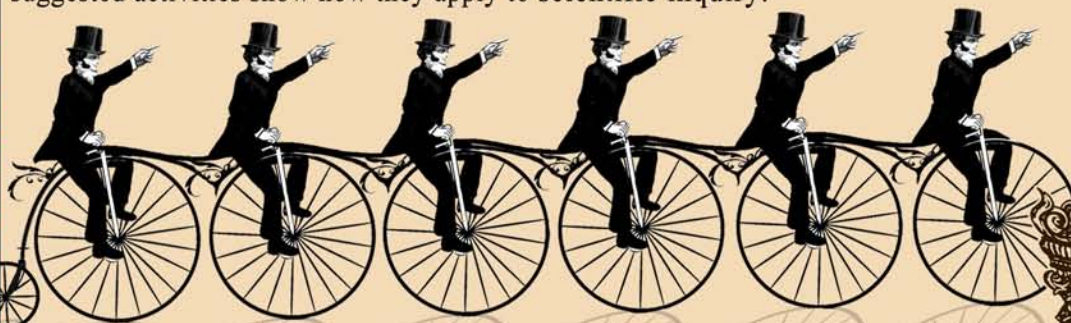
This educator's guide is intended to be just that, a guide. It is hoped that the suggestions made here will augment the teacher's knowledge of his/her students' lives, abilities, and interests, as well as the requirements of the state, district, and building. Each session is built on researched practices 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.

As an example of the graphic novel genre, *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).

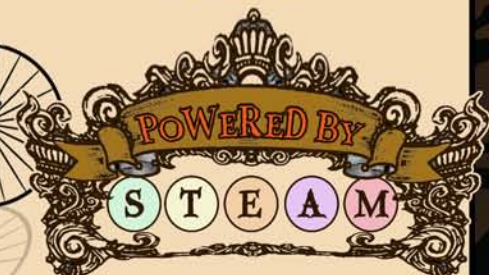
The accompanying audio performance will also be particularly useful in helping pronunciation and comprehension for English Language Learners and struggling readers. "Audio models provide a form of scaffolding that makes it possible for students to read material that is more difficult and to focus on 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





# 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

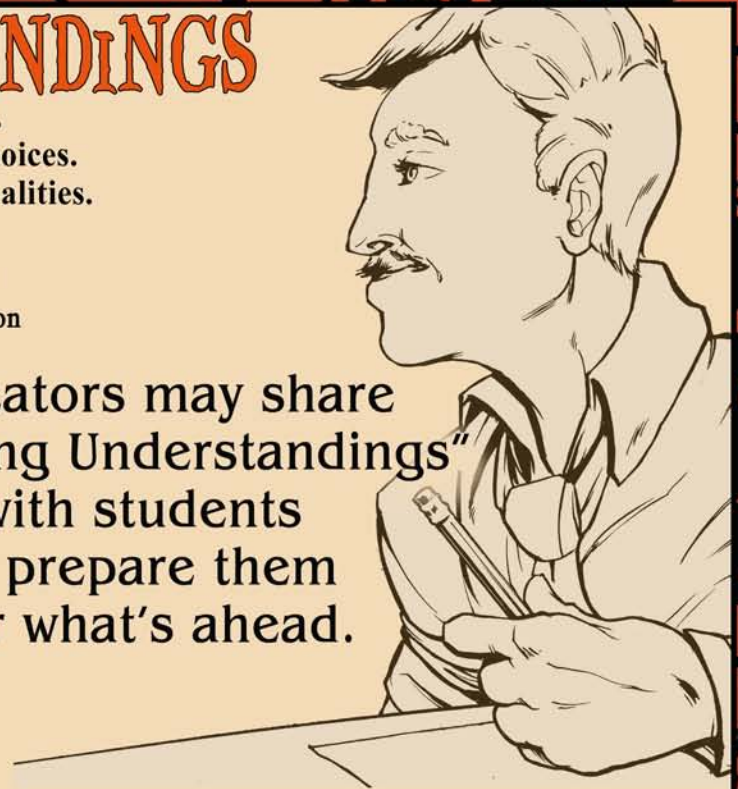
## Speaking and Listening Outcomes:

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

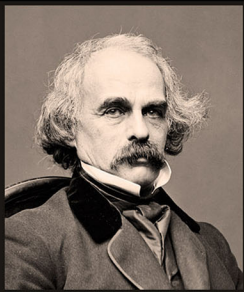
## Researched Strategies or Best Practices Used to Explicitly Teach Skills and Concepts:

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.







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. These “strange” 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 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.

It is 1889 when Hunter Brown begins a quest to secure true love in a search for mysterious Faith, the woman of his desires. The journey begins in Victorian Great Britain, moves to Paris, then eastward to Hungary and finally, western Romania (former Transylvania). After overcoming insurmountable odds and grave personal loss, Hunter must make the ultimate sacrifice to remain in Faith’s life. There are twists and turns, bittersweet surprises and plenty of blood in this harrowing Gothic horror adventure housed within a 2 hour long (4 part) audio drama, and graphic novel.



# SETTING THE STAGE OF THE VICTORIAN ERA



## Essentials:

- ~ Computers with internet access
- ~ PowerPoint or Prezi Program
- ~ Notebooks to be used as "Journey Journals" that will be maintained and developed throughout then graded as a final project based on content, creativity and appearance. Include creating a story timeline of characters, events, and locations (used with map activities). [Provide examples found online.]
- ~ Creative media - drawing paper, colored pencils / pens, markers, glue, scissors, etc.

## Handouts:

- ~ PowerPoint Presentation Rubric
- ~ "Fortune Teller Chatter Box" paper fold (variety of uses)

### 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.

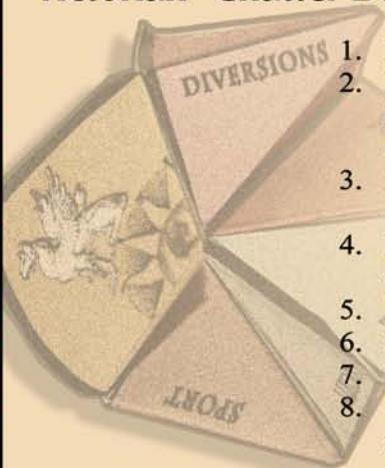
Have students steep themselves in Victorian London by first scanning the pictures at: <http://users.rcn.com/rogerc.ma.ultranet/lbg-pics.html> Have students individually choose one of the pictures, write a brief description of what they see (in their journals) and what they infer from the picture about 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





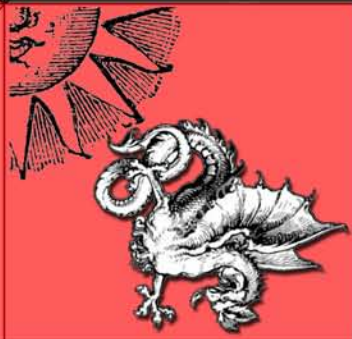

Victorians were fascinated with all things supernatural, superstitious, and spiritual. In that regard, they found entertainment in magicians, fortune-tellers and séances. A popular parlor game activity required one person to play the role of a fortune teller who used an origami paper fold called a "chatter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

### Victorian "Chatter Box" Instructions



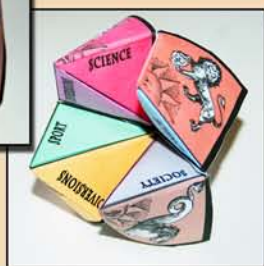
1. Print out and make the paper Chatter Box.
2. Hold the four corners of the paper with pointer fingers and thumbs on both hands, keeping two pairs of corners together and the other two pairs separated so that only half of the internal sides of the corners are visible.
3. Instruct the student to look 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.



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

**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





# JUDGE A BOOK BY ITS COVER OR ITS INNARDS?



## Essentials:

- ~ Copies of the graphic novel, "A Journey With Strange Bedfellows"
- ~ Creative media - drawing paper, colored pencils / pens, markers, glue, pastel highlighters, scissors, etc.

## Handouts:

- ~ Vocabulary puzzle "Reading Pictures"
- ~ "How to read a comic book or graphic novel"
- ~ "Art & Illustration Elements & Concepts"
- ~ Graphic novel formatting terms worksheet
- ~ "Hidden in Plain Light" (Parts 1 & 2 - Instructions included in handout)

## Session II Plan

### What is Steampunk?

Introduce the genre by asking the class to brainstorm a list of characteristics. Fill in any missing elements. Include the following:

- A subgenre of science fiction and fantasy
- Takes place in a specific time, usually the Victorian era, or in a fantasy world
- Includes advanced machines based on 19th century technology; usually steam powered
- Includes the supernatural and possibly Gothic horror
- Modern technology can be reinvented to fit into the specific era used mixing old and new. Ask for examples of any other known works.

Complete vocabulary puzzle "Reading Pictures"

## Introduction to Graphic Novel Elements

Using "How to read a comic book or graphic novel" and "Art & Illustration Elements & Concepts" handouts, have students fill out the graphic novel formatting terms worksheet by finding specific examples in the graphic novel. Students can work as individuals, pairs or small groups. These terms will be reviewed in Session III.

Context: Visual literacy is an important element of understanding graphic novels. The interpretations of the illustrator can best be seen with an understanding of the art form used.

### TERMS TO BE COVERED

LAYOUT:	TEXT:	PACING (FLOW):	ILLUSTRATION:	FIGURES:
Bleed	Caption box	Art style	Background	Faces
Frame	Dialogue	Cinematic angles	Foreground	Facial Expression
Gutter	Narration	Color choice	Graphic weight	Hands / Feet
Panel	Sound effects	Light & Shadow	Midground	Body position
Splash page	Speech bubble	Line motion	Motion lines	Body language
(see GN map)	Thought bubble	Strength (inked line width)		
		Reading movement over page		

When this task has been completed, ask students to "leaf through" the graphic novel to determine their overall "first look" impressions using the following:

- What do you notice first on the cover?
- What is most interesting to you on the back cover?
- What feelings and impressions do you get from the colors?
- What do you see that confirms this book to be Victorian, steampunk or Gothic horror?
- What one page piques your curiosity about what might be happening and why?
- What panel has a character whose facial expression is quite dramatic? What emotions are being conveyed?
- What page demonstrates important communication through the characters' body positions or body language?



# HOW TO READ A COMIC BOOK OR GRAPHIC NOVEL

To read them, there are features whose purposes you will need to understand.

The boxes that hold the **ILLUSTRATIONS** are called **PANELS**.

The spaces that separate the panels are **GUTTERS**.

**CAPTION BOXES** hold **NARRATIVE** text that provides scene description or other non-spoken information.



Words called **TEXT** are used to show talking, **DIALOGUE**, **NARRATION** and **SOUND EFFECTS**.



Lines and borders that surround a panel comprise the **FRAME**.

**THOUGHT BUBBLES** mean a character is thinking, not speaking.



Text in a **SPEECH BUBBLE** means a character is talking..

A **BLEED** is when an image extends to or beyond the edge of the page.



Session III Handout  
MAP

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



SCALE IN MILES





# BE CAREFUL WHAT YOU WISH FOR

## Essentials:

- ~ Computers with on-line access
- ~ Creative media - sticky notes, drawing paper, colored pencils / pens, markers, glue, scissors, etc.

## Handouts:

- ~ Pink Ribbon Analysis chart
- ~ Vocabulary Puzzle "Rampant Rumors"
- ~ "The Perfect Failure" graphic organizer
- ~ Ballroom Scene script (9 pages)
- ~ Ballroom Scene Performance Rubric
- ~ "13 Gears" math activity (instructions included on handout)
- ~ "Just Use Your Words" (instructions included on handout)



Session IV Plan  
( GN Pages 16 - 38 )

## VOCABULARY

Asterisked (\*) words are recommended for accommodated levels.

## Before Reading:

### Anticipation Discussion

*An obsession can be a good thing.*

When & how examples? Divide students into discussion groups. Tell them they will need a recorder and a speaker who you will randomly select to orally report out on their talking points and ideas to the class. This will hold all students accountable for the discussion.

PREDICTION: What do you think has happened to Annette? Have a brief class discussion to answer the question with a follow-up of why the student makes that prediction using text based support for the students' opinions.

- Complete vocabulary puzzle "Rampant Rumors"
- Complete "Just Use Your Words"

Word	Page
*Bludgeoned	31
*Brash	31
*Devoid	21
Fraught	27
Heretofore	34
Howbeit	20
Intimacies	28
Lucent	30
*Malevolence	18
*Malicious	20 / 25
Mores	28
*Morose	20
Nether	34
Sequestered	25
*Speculative	35
Spinster	23
Trollop	31

## During Reading / Listening:

Watch for appearance of the pink ribbon and make notes on chart for later analysis.

Using Questioning Strategy - Write at least 3 questions on three different sticky notes as you read/listen and place them in your journal. Consider the kinds of questions that are: *I Wonder*, *I Don't Get It*, and *Why Did the Author...* questions.

## After Reading:

Check for understanding. Prepare three different locations around the room on butcher paper or on the board titled with each of the three kinds of questions. Have students duplicate their questions and place them on the appropriate location. When all questions are posted, have students select three questions they think they can answer for the class. Call on students to read and answer the questions they have chosen. If any questions are not selected, the teacher may answer them.

Symbolism: Complete the Pink Ribbon analysis

**S.T.E.A.M. Extensions:** Independently or in pairs have students complete a summary of the drama thus far using Comic Creator. [www.readwritethink.org/files/resources/interactives/comic/](http://www.readwritethink.org/files/resources/interactives/comic/) Assess for accuracy.

**Formative Assessment:** Compare "The 'Perfect' Dance Partner" to other scientific failures real or fictional. Products could take the form of a newspaper or website collecting failed incidents, a poster, creative writing imagining if the event had been successful, a skit highlighting the discovery of the failure, admission of the failure, decision making which led to the failure, consequences, lives of participants following the failure, or other performance ideas.

Frankenstein (movie or text) ~ Alchemy, King Midas ~ The Challenger disaster ~ Killer Bees ~ Y2K ~ Cold Fusion

Perform Scene - Entire class re-inacts the ballroom scene "as is" or as it might appear in present day.







# RAMPANT RUMORS

## SESSION IV Vocabulary

DOENUGBELD   
37 44 33 34 8 53 73 50 26

BRS AH   
56 29 4 49

DIVEOD   
80 93 79 14 42

REETSCYDLI   
66 51 7 30 32

GATRUHF   
83 64 70 2 48

ORROTHEFEE   
40 24 85 55 81 20

TEIHWBO   
62 1 49 72 91

TIANICSIME   
36 76 78 22 41 67 3 35 19

NUTLEC   
65 11 88 77

NAOCMEVLEEL   
63 82 69 46 89 15

IIMACUOSL   
84 87 45 68 21 10

ROEM   
17 38

SOMROE   
57 86 12

REENTH   
18 25 47 28 75

QETRUESEEDS   
27 90 9

VICETAUSEPL   
71 5 54 39 58 61 16

SESNIRTP   
60 59 74 6

ROLOLPT   
92 31 52 23 13

### DEFINITION HINTS:

- beat someone repeatedly with a heavy object
- self-assertive in a rude, overbearing way
- entirely lacking or free from
- not likely to be noticed by people
- destined to result in or causing great anxiety or stress
- before now
- nevertheless; however
- close familiarity or friendship; closeness
- glowing with or giving off light
- the state or condition of being evil
- intending to do harm
- acquired customs and manners
- gloomy, sullen and ill-tempered
- lower in position
- isolated and hidden away
- based on incomplete knowledge
- an unmarried woman beyond the usual age for marriage
- a woman perceived as sexually promiscuous

### HIDDEN MESSAGE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	K	1	55	56	K	
57	58	59	1	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81				
2	82	83	84	85	86	87	88	89	90	91	92	93																	

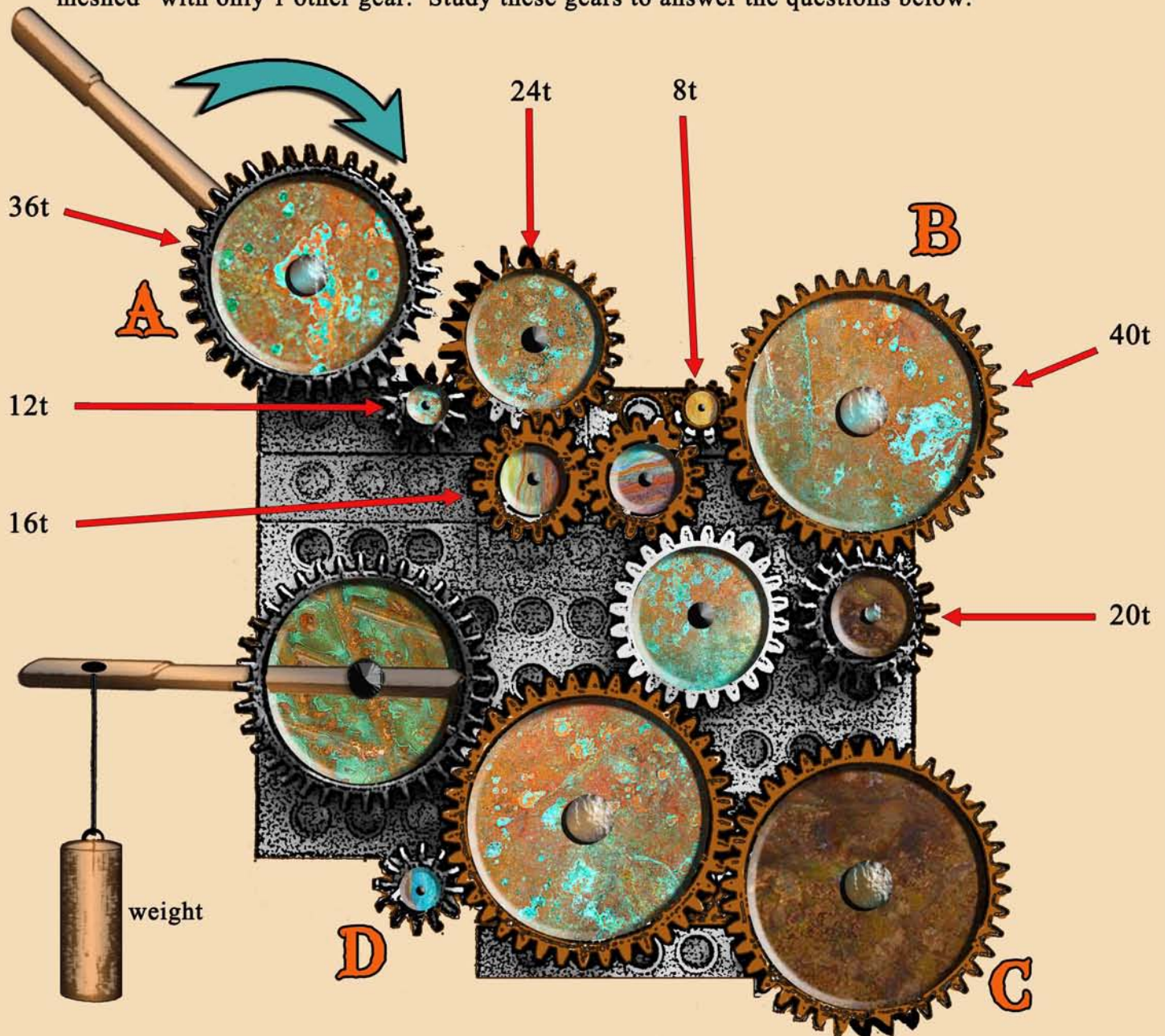
Unscramble each of the clue words. Copy the letters from the numbered spaces of the puzzle into the hidden message spaces below that have the same number.



# 13 GEARS

Session IV Handout

These 13 gears are comprised of 7 sizes of gears with various numbers of teeth (t). Each gear is "meshed" with only 1 other gear. Study these gears to answer the questions below.



How many total gear teeth (t) are there? \_\_\_\_\_

If the lever is pushed to cause Gear A to rotate clockwise (CW), which directions do Gears B \_\_\_\_\_, C \_\_\_\_\_ and D \_\_\_\_\_ rotate?

How many gears will rotate counter clockwise (CCW)? \_\_\_\_\_

Will the weight move up or down? \_\_\_\_\_

CW = Clock Wise, CCW = Counter Clock Wise



# A PARISIAN ADVENTURE

## SESSION V Vocabulary

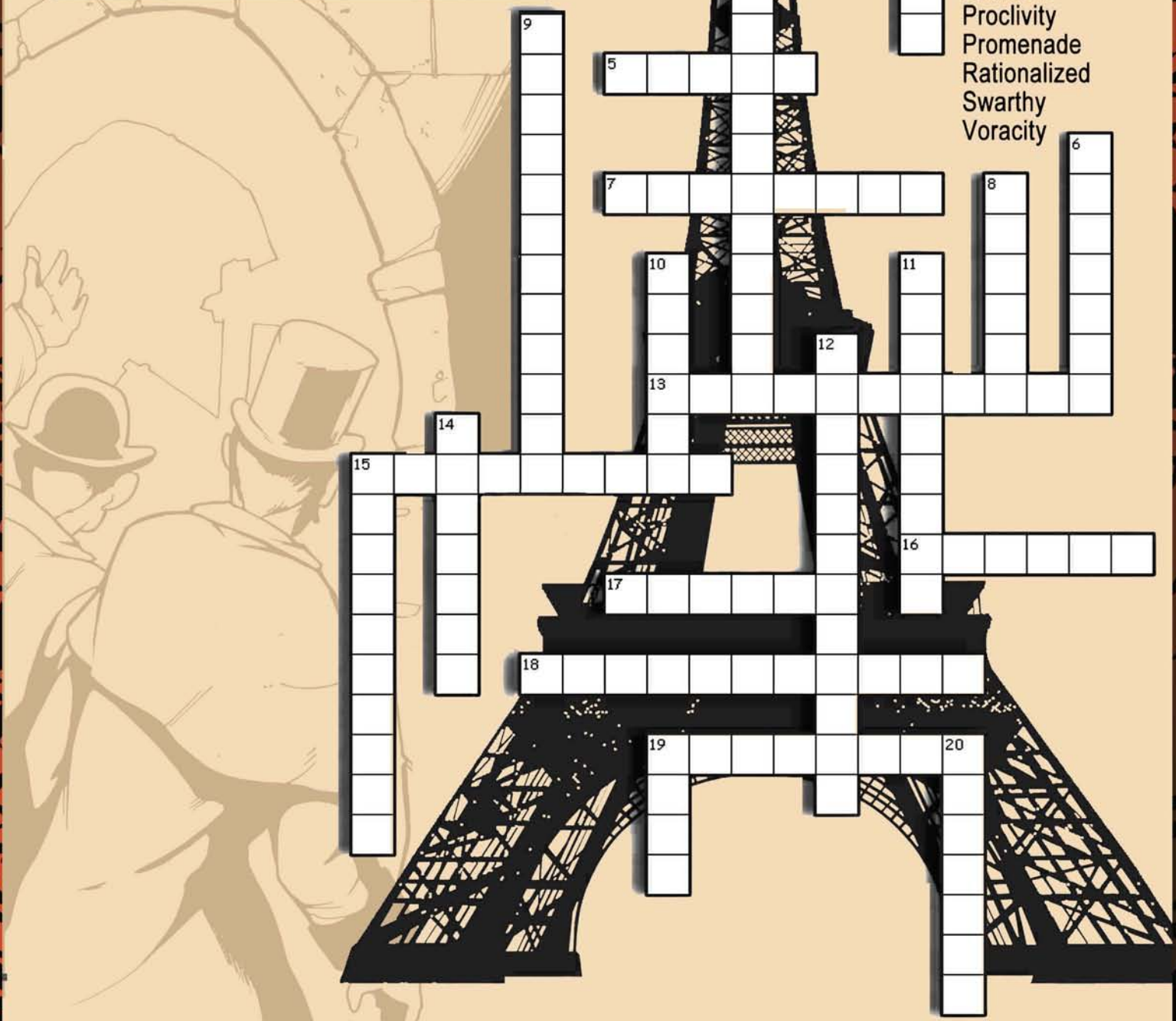
- Adversities
- Arcane
- Bedknockers
- Braced
- Cobbles
- Cockney Bloke
- Decrepit
- Façade
- Feigning
- Flux
- Gleaned
- Intimidating
- Lucid
- Mercurial
- Mettle
- Morbid
- Ominous
- Proclivity
- Promenade
- Rationalized
- Swarthy
- Voracity

### Across

- 3. elderly and infirm
- 5. clear or easy to understand
- 7. strong desire for an activity
- 13. in gardening, rolling, flat plant bed
- 15. a leisurely walk
- 16. understood by few; mysterious or secret
- 17. to make stronger
- 18. difficulties; misfortune
- 19. pretend

### Down

- 1. ability to cope
- 2. dark skinned
- 4. attempt to explain or justify
- 6. giving the impression that something bad is going to happen
- 8. appearance meant to conceal
- 9. cranky, eccentric old man
- 10. unpleasant
- 11. subject to sudden or unpredictable changes of mood
- 12. frightening or scary
- 14. stones
- 15. a tendency to regularly choose something
- 19. continuous change
- 20. to extract or collect





# A Terribly Terrible Simple Machine

Simple machines are “simple” because most have only one moving part. When a simple machine is put together with another one, the result is a complex machine like a bicycle, lawn mower, or car. A machine is any device that makes work easier. In science, “work” means making something move. When you use a simple machine, you’re actually doing the same amount of work but it seems easier. A simple machine reduces the amount of force needed to move something, but what must you increase to keep the work the same?

## What does “work” mean?

Simple machines all require human energy in order to function. “Work” has a special meaning in science. “Work” is only done when something is moved. For example, when you push against a wall, you are not doing any actual work because the wall does not move. Work consists of two parts:

1. The amount of force (push or pull) needed to do the work
2. The distance over which the force is applied

The formulas for “Force” and for “Work” are:

$$\text{Force} = \text{Mass} \times \text{Acceleration}$$

$$\text{Work} = \text{Force} \times \text{Distance}$$

Force is the pull or the push on an object that results in its movement. Distance or “displacement” is the space the object moves. So the work done is the force exerted multiplied by the distance moved.

When we say a machine makes it easier for us to do work, we mean that it requires less force to accomplish the same amount of work. Apart from allowing us to increase the distance over which we apply the smaller force, machines may also allow us to change the direction of the applied force. Machines don’t reduce the amount of work. They can make it easier.

Here’s how...

What other simple machines make our lives easier?

Simple Machine	Description	What it does	Examples
<b>LEVER</b>	A stiff bar that rests on a support called a fulcrum	Lifts or moves loads	Nail clipper, shovel, nutcracker, seesaw, crow-bar, elbow, tweezers, bottle opener
<b>INCLINED PLANE</b>	A slanting surface connecting a lower level to a higher level	Things move up or down it	Slide, stairs, ramp, escalator, slope
<b>WHEEL AND AXLE</b>	A wheel with a rod, called an axle, through its center: both parts move together	Lifts or moves loads	Doorknob, pencil sharpener, bike
<b>PULLEY</b>	A grooved wheel with a rope or cable around it	Moves things up, down, or across	Curtain rod, tow truck, mini-blind, flag pole, crane



Work is the product of the force exerted on an object and the object's displacement due to that force. The formula to describe this is:

$$\text{Work} = \text{Force} \times \text{Distance}$$

Work is measured in joules "J" (after James Prescott Joule).

Force is measured in newtons "N" (after Sir Isaac Newton).

Distance is measured in meters, "m" (see length key).

Mass is the weight (in kilograms) x gravity ( $9.8 \text{ m/sec}^2$ ).

The formula for Force is: Force (as  $\text{kg} \cdot \text{m/sec}^2$  or N) = Mass (kg) x Acceleration ( $\text{m/sec}^2$ ).

In this equation the force only counts if it is in the direction that the object is moving. As an example, consider if lifted a horse and carried it across a river. Having crossed the river, the only work you have done was to lift the horse. Applying force to an object doesn't always equal the work being done. If you sit on a bicycle, you apply force on the seat, but no work is being done because the force on the seat is not causing displacement. If you applied force to the direction of motion, work HAS been done.

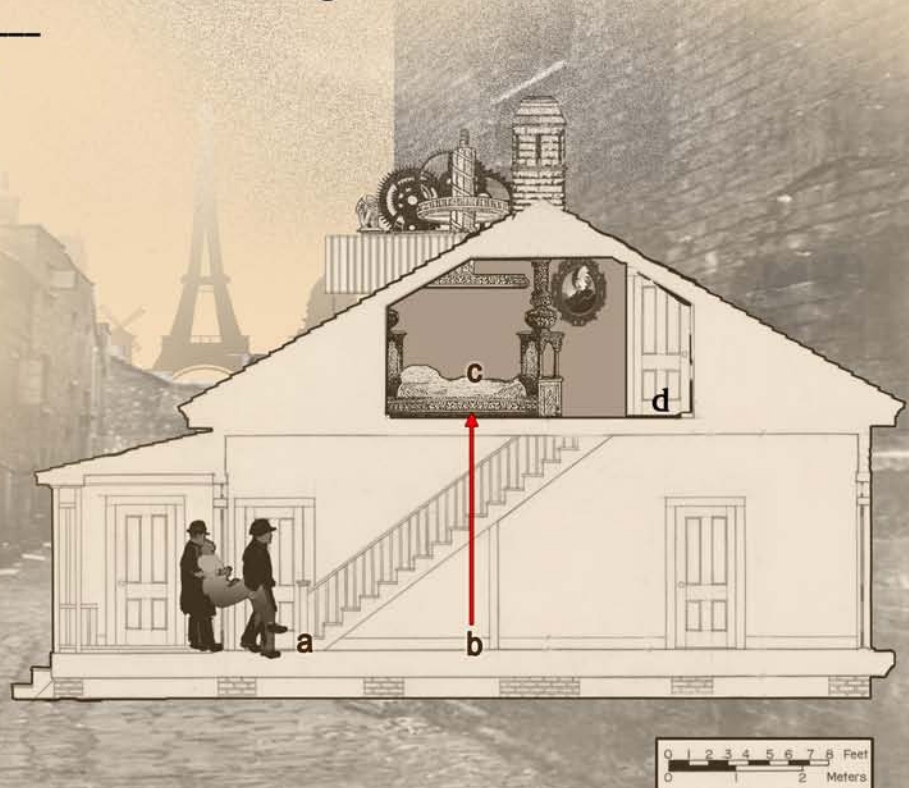
The distance an object moves is another factor to be considered when calculating work. For example, for a ball to move a distance from its original position requires work to be done on the ball. Distance is directional. This means that if you move an object in a positive direction, you have done positive work. If you move it in a negative direction, you have done negative work.

## The Problem with Getting Carried Away

In the story, two (2) thugs carried Hunter upstairs to the second floor and placed him on a bed (shown in diagram below). Hunter weighs 82kg.

1. How much work did each thug do in order to move Hunter to that location? \_\_\_\_\_
2. How is the total work impacted as to whether the thugs moved Hunter upstairs slowly or quickly? \_\_\_\_\_

Show your work and rationale here:



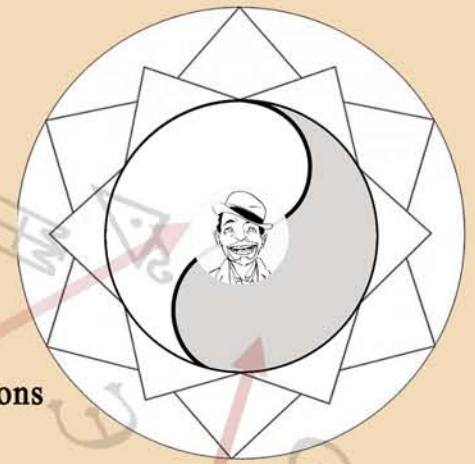


# CHARACTER ANALYSIS

Francis X. Cook

## Literary Mandala Instructions

1. Using quotations from the book, create an accurate “picture” of Francis X. Cook. (The Character Mandala is a step toward the Character Analysis Essay, Step #3 below).



On the outside of the mandala circle include the most salient quotations that illustrate:

- Appearance
- Action
- Belief/attitude/philosophy
- Connection to the whole

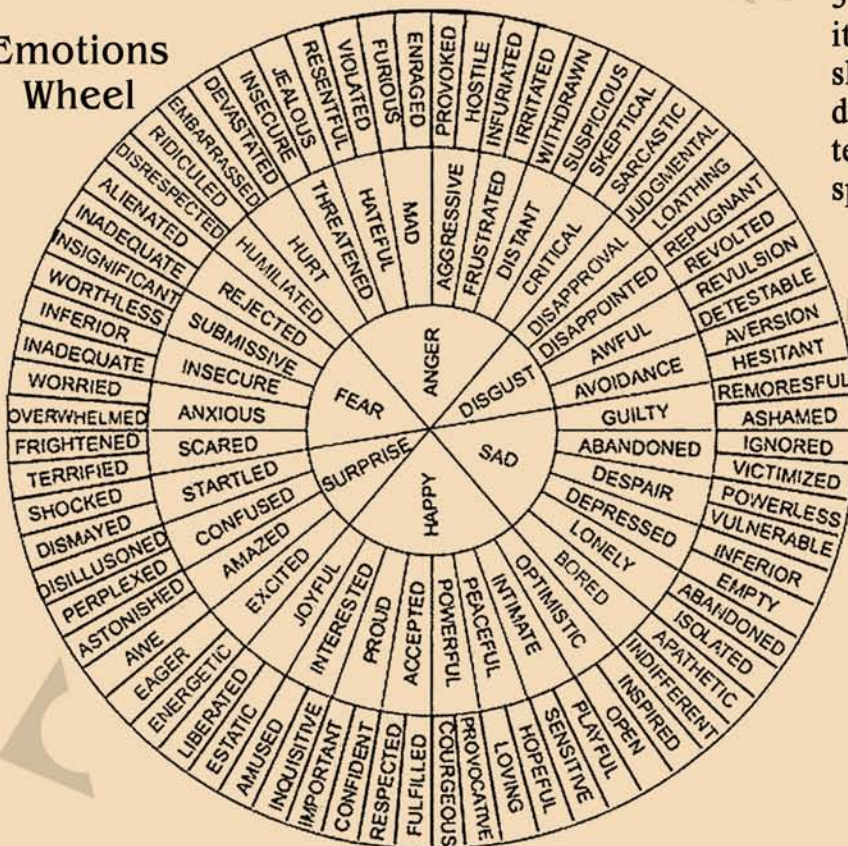
2. Using the emotions wheel (below) and the “Character Traits” chart, make a list of the personality traits you have found based on the quotes. Go through your list and **create a symbol** for the positive traits (not unlike tattoo symbols / designs) that can be defended. Positive trait symbols will comprise the “**light**” sides of Francis.

For each symbol, pick an opposite. These opposites will comprise the **shadow sides** of Francis.

Brainstorm in small groups, how the opposites fit the character and free write a short paragraph justifying these choices.

3. When your mandala is complete, use it to write a character analysis on both the shadow and light sides of Franny’s persona, defending your selection with proof from the text. (See the character analysis rubric for specific requirements.)

## Emotions Wheel





# THE MORE BITTER, THE BETTER?

Victorians were keen on the tradition of “taking tea” as an everyday occurrence. Herbal teas were used as medicinal cures and many varieties were believed to prevent various diseases. The most exotic herbs and spices came from Eastern Europe and Asia where they had been used in centuries-old medicinal practices. Some of the earliest purveyors of herbs across Europe were gypsies who used them in pagan rituals, believing they acted to control evil spirits and provided certain protections. Herbs were also used to induce hallucinations, intoxicate or poison unwitting victims. Apothecaries made available various herbs, spices, and minerals (collected from all over the world) that were often mixed and put into teas, poultices, salves, syrups, powders, and inhalants. Formulas were based more in folklore and speculation than on medical fact. Many of the ingredients used were believed to be medically safe but were, in fact, quite toxic and deadly like arsenic, mercury, cocaine, and heroine. Here are some ingredients that were commonly used in various herbal remedies.

SEVERITY	Harmless Toxic Very Toxic		
	0	1	2
Allium			
Basil			
Bergamot			
Black treacle			
Cannabis			
Foxglove			
Laudanum			
Larkspur			

SEVERITY	Harmless Toxic Very Toxic		
	0	1	2
Lavender			
Lemon			
Malus pumila			
Nutmeg			
Onion			
Rose hips			
Stramonium			
Zingiber			

Research each of these ingredients to determine their levels of toxicity and the symptoms they may cause, ranking them “harmless,” “mildly toxic,” or “very toxic.” Determine which of the formulas (below) could have been that of the “bitter herb ale” that Hunter drank (p. 66) which caused the symptoms he experienced. [ Hint: one is harmless, one is deadly... neither of these would have been the formula of the bitter herb ale. ] Note which ingredients cause what type of symptoms and compare them to Hunter’s symptoms.

Hunter’s symptoms: \_\_\_\_\_

Determine which formula is harmless \_\_\_\_\_, which is very poisonous \_\_\_\_\_, and which one is most likely to contain the ingredients found in the bitter herb ale that Hunter drank \_\_\_\_\_.





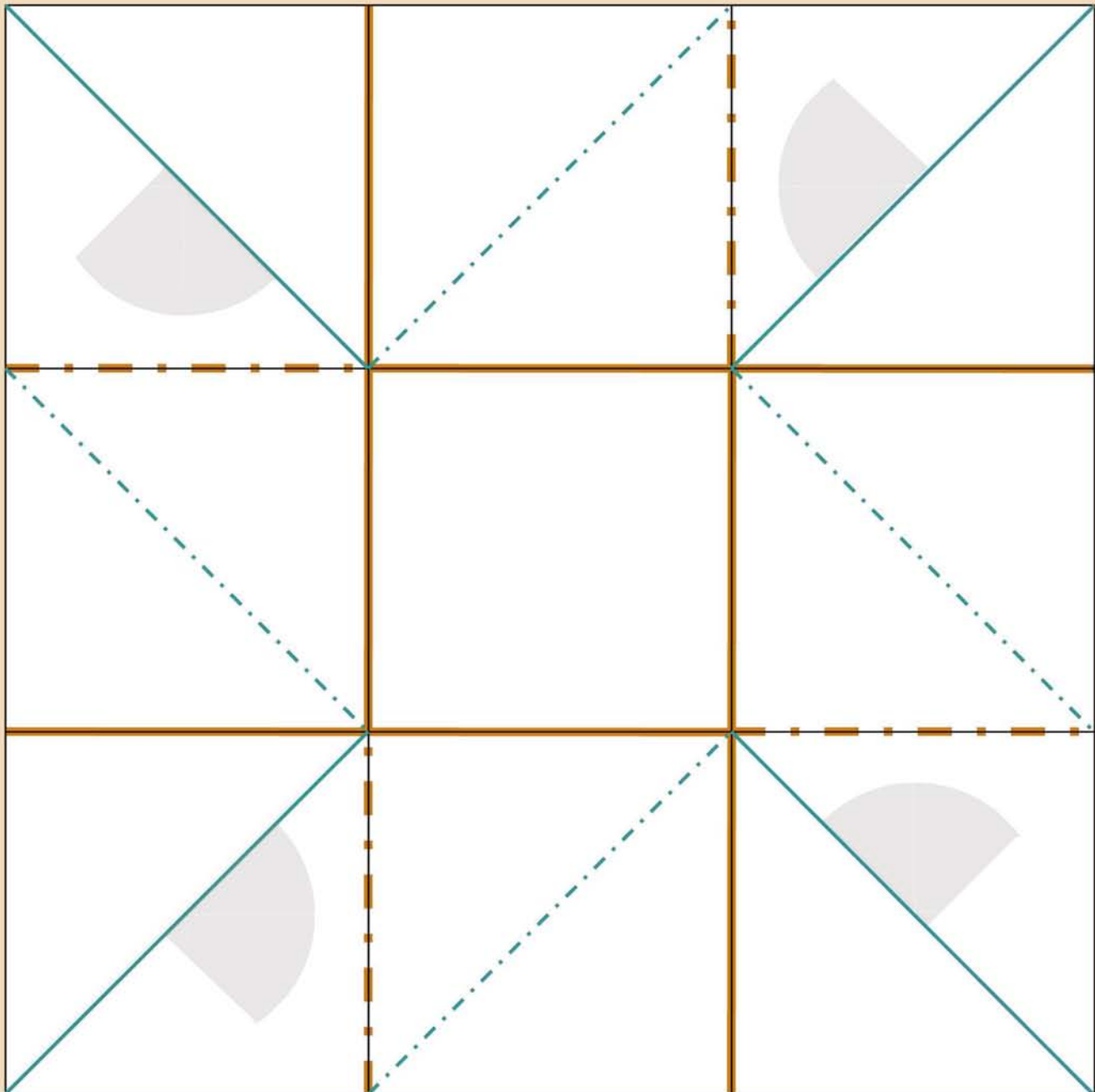
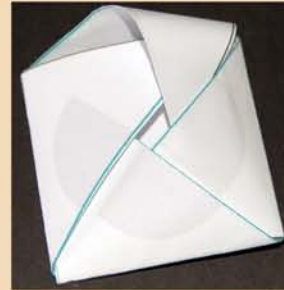
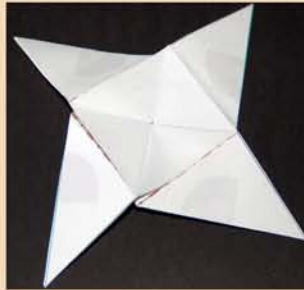
# VICTORIAN PUZZLE

Session VIII Handout

Part 2 of 2

## "PURSE" PAPER FOLD

INSTRUCTIONS: Cut out large square. Crease paper so the dotted lines fold away from you and the solid lines fold toward you. Turn the square over onto the reverse side. Take 2 diagonal (opposite) corner squares (1 in each hand) and fold the green diagonal to form 2 "ears." Bring the "ears" toward the center while gently twisting them as you bring your right hand toward you, and your left hand away from you causing the "purse" to spin on its vertical axis to form a pinwheel. Fold each "pin" leaf across the center square in clockwise order. Tuck the last leaf into the center to secure it. Write a note on the inside and decorate the exterior side. Finished "purse" will measure about 2 x 2 inches.





# WON OR LOST?

## Essentials:

- ~ Computers with on-line access (Victorian art examples or from books)
- ~ Creative media - sticky notes, drawing paper, colored pencils / pens, markers, glue, scissors, etc.



Session X Plan  
( GN Pages XX )

## Handouts:

- ~ Pink Ribbon Analysis Chart
- ~ Vocabulary puzzle "The Finale"
- ~ "Rube Goldberg" activity
- ~ "In The Nick of Time" deductive reasoning puzzle
- ~ "Write Your Own Ticket" (to Socratic Seminar)
- ~ "Andrea del Sarto" by Robert Browning (optional)
- ~ "Plot Analysis Story Beats" chart
- ~ "Faith Electrofied" (math problem)
- ~ "Wrap Your Arms Around This"

## Before Reading

### Anticipation Guide

*One must realize the risks in obtaining the unobtainable.*

(lines 3536-37 Need GN Page #s)

Using whole or small groups, ask students to consider the prices that individuals pay to achieve greatness, e.g., ballet dancers, musicians, artists, scientists, Olympic or professional athletes all give up something; perhaps relationships, wealth, or health. There may be a loss of balance in their lives. Is it possible for a goal to surpass the point of gain? What should happen then? Is that failure or is it new insight? Who or what determines what is unobtainable? Ask students to answer these questions in small groups and share their conclusions with the class. If they were not able to reach consensus, what were the major answers and arguments for each opinion?

Complete vocabulary puzzle, "The Finale"  
Complete "Wrap Your Arms Around This"

## VOCABULARY

Word	Page	Word	Page	Word	Page	Word	Page
adept	2	demise	6	impious	83	promenade	40
adversities	42	deviant	1	incensed	102	proselytes	82
agape	107	devoid	21	lucid	47	rationalized	42
arcane	38	dispersed	73	malevolence	18	realized	111
aspirations	84	discreetly	34	malicious	20	remorse	105
bludgeoned	31	don	3	manifesting	83	residual	111
brash	31	dubious	82	marvel	11 / 14	revelers	87
brutish	93	enthuses	14	morose	20	scantly	1
cognizant	120	enumerable	107	myriad	4	scurry	66
commencement	120	equilibrium	106	occluded	78	speculative	35
congregates	83	façade	42	ominous	38	surmised	86
contorted	115	feigning	45	perpetual	87	taxidermic	1
countenance	69	fortification	90	pilfered	107	trepidation	102
crevasse	88	gutteral	93	plummet	82	visages	83
deceper	45						

## During Reading / Listening

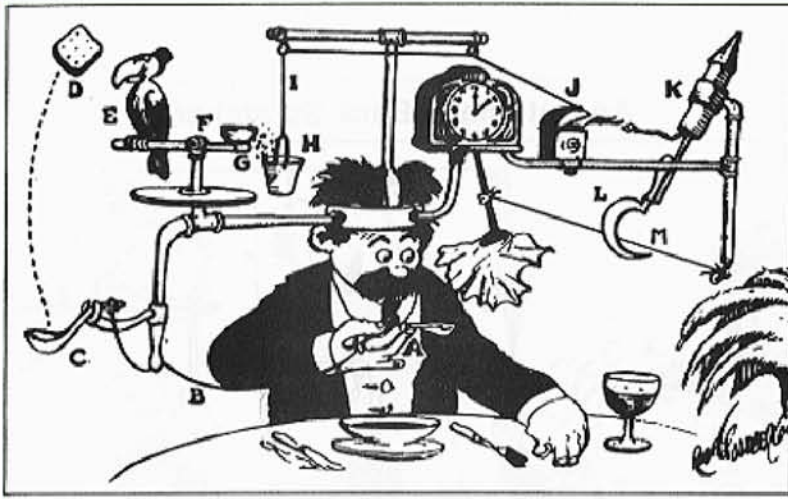
Reading Strategy Connections: Text to Self : Make a sticky note of any action that Hunter took that you disagree with or where you would have acted differently. Place the notes in your journal. (continued)



# RUBE GOLDBERG



Born in 1883, Reuben "Rube" Lucius Goldberg was an engineer, inventor, cartoonist and sculptor who became famous for his outrageous, ridiculous contraptions. Goldberg's father discouraged his interest in art and sent Goldberg to the University of California (Berkeley) to study engineering. After graduation, Goldberg helped design San Francisco's sewer system, but his desire to draw took over. He began to sketch athletes during sporting events for the San Francisco Chronicle. Occasionally, he submitted a cartoon (comic) panel that was accepted for publication.



Influenced by the "machine age," (1880 to 1945), Goldberg began to draw outrageous complex mechanisms. They caught on and their popularity grew. The funny contraptions comprised a series of complex mechanized, ridiculous but logical, steps to accomplish simple tasks. As new mechanical inventions (complex machines) proliferated that utilized electricity, telephones, indoor running water, and various powered automobiles, Goldberg's multi-step contraptions became more complicated and outlandish thus more humorous. Due to the level of detail, he often spent 30 hours creating and illustrating one of his devices.

Goldberg stated about his mechanisms that they are symbols "of man's capacity for exerting maximum effort to achieve minimal results." The Webster dictionary defines "Rube Goldberg" (an adjective) as "accomplishing by extremely complex, roundabout means what seemingly could be done simply."

**INSTRUCTIONS:** Design (and / or construct) your own "Rube Goldberg" contraption that aligns with the storyline's major events. Use the storyline "Plot Analysis" diagram as reference. Write an explanation as to how it works.

A large empty rectangular box provided for students to design and explain their own Rube Goldberg contraption.







# WRITE YOUR OWN TICKET

Choose one of the quotes below. Using the example ticket as a guide, on the reverse side of this paper, design a "ticket" to get into the **Socratic Seminar**. On it include an interpretive response that answers these questions: When (if ever) is giving up everything (including your own identity) to achieve a goal a worthy pursuit? Does true love require such sacrifice? Use examples such as organ donors, soldiers in war, lying to protect someone, whistle-blowing, etc.)

YOUR NAME: \_\_\_\_\_

QUOTE CHOSEN: # \_\_\_\_\_



## QUOTES OF SELF-SACRIFICE:

1. Whoever seeks to keep his life will lose it, and whoever loses his life will preserve it. [The Holy Bible: Luke 17:33]
2. Those who have true faith are those people who have a firm belief in Allah and His Messenger which is rooted in the bottom of their hearts and are willing to give up their lives and wealth to reach to their goals, surely it is these people who are the truthful ones. [Qur'an: Surah al-Hujurat (49), Verse 15 (Islam)]
3. We must die to become true human beings. [Rumi (Islam)]
4. Life engenders life. Energy creates energy. It is by spending oneself that one becomes rich. [Sarah Bernhardt, French stage and early film actress]
5. To win without risk is to triumph without glory. [Pierre Corneille, playwright]
6. The stem of greatness sprouts from the seed of sacrifice. [Kedar Joshi, Indian author]
7. Ask not what your country can do for you; ask what you can do for your country. [John F Kennedy, 35<sup>th</sup> president of the United States]
8. Gentleness, self-sacrifice and generosity are the exclusive possessions of no one race or religion. [Mohandas Gandhi, leader, Indian independence movement]
9. He who gives what he would as readily throw away gives without generosity; for the essence of generosity is in self-sacrifice. [Henry Taylor, African American artist and painter]
10. In Christ we see a maturity of love that flowers in self-sacrifice and forgiveness; a maturity of power that never swerves from the ideal of service; a maturity of goodness that overcomes every temptation, and, of course, we see the ultimate victory of life over death itself. [Vincent Nichols, English cardinal of the Roman Catholic Church]
11. For anything worth having one must pay the price; and the price is always work, patience, love, self-sacrifice - no paper currency, no promises to pay, but the gold of real service. [John Burroughs, American naturalist and nature essayist]
12. Self-sacrifice which denies common sense is not a virtue. It's a spiritual dissipation. [Margaret Deland, American novelist, short story writer, and poet]
13. On the long journey of life, faith is the best of companions. [Buddha, Indian prince, warrior, meditator, and finally enlightened teacher who founded Buddhism]
14. Sacrifice is being willing to give up something good for something better. [Anonymous]
15. To set out on any holy purpose and to die along the way is to succeed. [Hindu saying]

## STAY-TRUE-TO-YOURSELF QUOTES:

16. Best be yourself, imperial, plain and true! [Robert Browning, Author & Poet from *Men and Women*]
17. The hardest battle you're ever going to fight is the battle to be just you. [Leo Buscaglia, author and motivational speaker]
18. It is the chiefest point of happiness that a man is willing to be what he is. [Desiderius Erasmus, Renaissance humanist, Catholic priest, social critic, teacher, and theologian]
19. There is just one life for each of us: our own. [Euripides, Athenian playwright]
20. If God had wanted me otherwise, He would have created me otherwise. [Johann von Goethe, German writer and statesman]
21. When you dance to your own rhythm, life taps its toes to your beat. [Terri Guillemets, quotation anthologist and author]
22. Hold fast to dreams, for if dreams die, life is a broken winged bird that cannot fly. [Langston Hughes, American poet, social activist, novelist, playwright, and columnist]
23. Your time is limited, so don't waste it living someone else's life. [Steve Jobs, American entrepreneur, businessman, inventor, and industrial designer]
24. True friends don't come with conditions. [Aaron Lauritsen, author from "100 Days Drive: The Great North American Road Trip"]
25. We may place blame, give reasons, and even have excuses; but in the end, it is an act of cowardice to not follow your dreams. [Steve Maraboli, author]
26. A true friend is someone who lets you have total freedom to be yourself - and especially to feel. Or, not feel. Whatever you happen to be feeling at the moment is fine with them. That's what real love amounts to; letting a person be what he really is. [Jim Morrison, American singer, songwriter, and poet]
27. You were born an original. Don't die a copy. [John Mason, English Military officer, author]
28. Go confidently in the direction of your dreams. Live the life you have imagined. [Henry David Thoreau, American essayist, poet, philosopher, abolitionist, naturalist, tax resister, development critic, surveyor, and historian]
29. If someone you love asks you to give up something you love, don't do it. [James Anderson, novelist from "The Never-Open Desert Diner"]
30. When the war (WWI) finally ended it was necessary for both sides to maintain, indeed even to inflate, the myth of sacrifice so that the whole affair would not be seen for what it was: a meaningless waste of millions of lives. [Robert Hughes, author]