



New Moon

Stephenie Meyer

Teacher's Guide

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NEW MOON

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Synopsis

Preface

In a flash-forward to the novel's climax, Isabella "Bella" Swan thinks about getting to the clock tower before noon. As the clock tolls, Bella feels that she is too late and something bloodthirsty is waiting to devour her. The sun beats down.

Chapter 1: Party

In a dream, Bella is standing in a shaft of sunlight with her late grandmother Cora, who was very elderly when she died six years previously. As she begins to question Cora about life in the hereafter, Bella sees Edward Cullen, Bella's vampire boyfriend, approaching. While she is wondering how to explain his odd appearance (he sparkles in direct sunlight) to Cora, she notices her grandmother oddly mimicking her movements. As Edward draws close and puts his arm around her, Bella looks up and realizes she is not seeing her grandmother, but herself in a mirror as she will appear when she is old, next to the ageless Edward. She wakes up in shock to the unwelcome realization that it is the day of her dreaded eighteenth birthday—she is now officially "older" than the perpetually seventeen-year-old Edward.

Bella reluctantly goes to school, where she meets Edward and his vampire sister, Alice, who is planning a party despite Bella's request that they not celebrate. In school, their constant togetherness no longer provokes comment from the other students, and they are tentatively accepted by the lunchtime "in" crowd. After school, Edward and Bella watch a DVD of Shakespeare's *Romeo and Juliet* for English class (despite the fact that they both have the play virtually memorized). After

watching the scene when the lovers kill themselves, Edward casually mentions how "easy" humans have it when it comes to suicide (as opposed to vampires, who heal with supernatural speed). Upon questioning by Bella, Edward admits that he had made "contingency plans" for his own death the previous year, when Bella was nearly killed by a rogue vampire named James; if Bella had not pulled through, Edward was preparing to travel to Italy to provoke the "Volturi," an ancient family of vampire "enforcers" who are the closest thing vampires have to a royal family. Acquaintances of Edward's adoptive father, Carlisle, the Volturi are also some of the only vampires strong enough to kill Edward, since his own family would never help him take his own life. Horrified, Bella makes Edward promise never to try to kill himself, especially not over her.

That evening, Edward and Bella drive her ancient Chevy truck to the birthday party, held at the Cullens' beautiful home deep in the woods outside Forks. On the way, they argue: Edward (who, like the rest of the Cullens, is fabulously rich,

owing to Alice's ability to foresee the movements of the stock market) wants to buy Bella a better car, which she refuses. Bella tells him the only birthday present she wants is to become a vampire, like him. This is an ongoing argument that Bella always loses: Edward is adamant that she not become a vampire. Later, while unwrapping a present, Bella gets a paper cut. Jasper, another vampire member of the Cullen family, is overwhelmed by the scent of blood and lunges to attack Bella. She trips when Edward tries to protect her from the hungry vampire and shatters some crystal, cutting herself far more deeply.



Chapter 2: Stitches

Edward gets all the other vampires out of the room as Carlisle Cullen, the “father” of the unrelated vampires and a medical doctor who has learned through years of self-denial to control his blood-lust, calmly removes the shards of glass and stitches Bella up. Bella questions Carlisle about his life and his ability to maintain self-control. He mentions that his father was a seventeenth-century clergyman, and although Carlisle never agreed with his father’s harsh theology, he has never doubted the existence of God or that he is obligated to make the best use of his abilities for the common good. He also holds out hope for the possibility of an afterlife even for vampires, although in this he is a minority: tradition holds that vampires are damned, and almost everyone, including Edward, thinks they’ve lost their souls. Bella agrees with Carlisle, but now understands why Edward has resisted turning her into a vampire—he wants to protect her from a spiritual fate worse than death. During this conversation, Carlisle also recounts more fully the story of his decision to transform Edward during the Spanish Influenza epidemic of 1918, when he had lost his family and was near death himself.

Later, Edward takes Bella home. Although Bella dismisses his concerns and remorse, he and all the Cullens are very upset, and Jasper in particular is ashamed of his involuntary response to Bella’s blood. After an argument in which Edward implies Bella would be much better off dating a mortal boy, Edward succumbs to her wheedling and agrees to spend the night in her room (he is able to silently climb into her upstairs window so as not to alert Charlie); this is a common practice for the pair, even though Edward refuses to consummate their relationship. In Bella’s room, Edward gives her the rest of her presents, which include a CD of him playing a beautiful lullaby he has composed for her on the piano, as well as plane tickets from Esme and Carlisle so Bella and Edward can visit her mother in Florida. After a passionate kiss, which Edward stops before it goes any farther, Bella falls asleep listening to the lullaby. As she drifts off, she realizes what it reminds her of: the farewell kiss Edward gave her before he went off to hunt the homicidal James.

Chapter 3: The End

Bella wakes up in pain, feeling anxious. At school,

she finds Edward uncharacteristically aloof, and seemingly reluctant when she asks him to come to her house that night after work. Alice isn’t at school; she is with Jasper, who has decided to leave Forks for a while after his slip-up. Alice, Edward says, will try to persuade Jasper to go to Denali, Alaska, home of the only other known “vegetarian” vampire enclave. Although logically she is not at fault, Bella is wracked with remorse at disrupting the Cullens’ lives. She is also starting to panic, as she begins to suspect Edward will try to do the “right” thing and avoid her.

Several days of anxiety ensue for Bella, as Edward becomes increasingly distant, although always gentlemanly. She uses her new camera (another birthday gift) to take photos of Edward and others; she wonders if she will have to go away with Edward, which she doesn’t want to do, as it would hurt her parents. Finally, after several days of the near-silent treatment, Edward confirms Bella’s fears: the Cullens are leaving Forks, and she can’t go with them. In fact, the rest of the family has already left; he’s just stayed behind to say good-bye. Bella rages and begs, sure he is going away to protect her. Then he drops the bombshell: he doesn’t want her anymore. After an admonition to avoid danger and keep herself safe “for Charlie,” and an assurance that she will never see him again and that she will forget him in time, he disappears, leaving her alone at the edge of the forest.

A devastated Bella wanders off into the forest, where she promptly gets lost. She is barely aware of her surroundings, and doesn’t care that it has become dark and she is soaking wet. After hours have passed, she is discovered by Sam Uley, from the Quileute reservation. He is part of a search party deployed by Bella’s father, the town police chief. Sam is kind to her, and asks an odd question: not “Are you hurt?,” but “Have you been hurt?” She says no. At home, she is questioned by Dr. Geradty, who confirms that Carlisle no longer works at the local hospital. She also learns that Charlie knew to look in the forest because he found “her” note (expertly forged by Edward) telling him she’d gone for a walk. In her room, she discovers that Edward has tried to eliminate all traces of himself, down to taking back his CD and removing photos from her photo album. She is overcome by the pain of loss and rejection.

Chapter 4: Waking Up

Bella has sunk into a severe depression—almost a catatonic state. Finally, several months after the Cullens' departure, Charlie has reached his limit: he demands that she quit waiting for Edward's return, and says he is considering getting her psychiatric help and sending her to Florida to live with her mother. Neither option is acceptable to Bella, and in a desperate attempt at normalcy, she makes a movie date with her classmate Jess. The evening ends badly: first, the horror movie they pick concerns zombies, and Bella detects a disconcerting resemblance between the movie's animated corpses and her own dead existence; second, Bella, for reasons she herself doesn't understand, begins following four menacing-looking men into a bar (one of the side-effects of her mental state is an absence of physical fear). As she is about to walk into danger, she hears Edward's voice in her head, commanding her to turn around. Finally, Bella snaps out of it and obeys the voice, but Jess is appalled and outraged by her inexplicable behavior. Later that night, at home in bed, she recognizes the resumption of pain at Edward's loss as a sign of returning life.

Chapter 5: Cheater

Bella's protective shell has not returned. She is now noticing reactions and feelings for the first time in months, and it is not pleasant. She has regular nightmares of loss, and flounders through her days battling grief and despair.

The chapter opens as she's working at Newton's store with her classmate and friend, Mike Newton. She and Mike overhear two hikers talking about spotting a massive animal in the woods. They take it to be a bear, and ask Mike if there have been any unusual sightings; he says no. Later, on her way home after leaving early, she begins sobbing, and pulls over to regain her self-control. She broods about Edward's broken promise to make it seem as though he'd never existed, and reflects that she might feel less alone if she broke her promise to avoid danger. Just then, fortuitously, she passes a front yard in which sit two broken-down motorcycles with a "For Sale" sign on them; on a whim, she decides to buy them and take them to her family friend, Jacob Black, a Native American teenager who, like Sam, is a resident of the Quileute reservation in La Push. Jacob, now a lanky six feet five inches tall, is thrilled to see her after so many

months, and readily agrees to fix the motorcycles without telling Charlie or Jacob's father, Billy (Charlie's good friend), both of whom would disapprove.

Chapter 6: Friends

Bella and Jacob develop a close friendship, and Bella meets his friends and fellow tribe members Quil Ateara and Embry Call. She enjoys big meals with Charlie, Billy, and the rest of Jacob's family and friends, including Jacob's neighbor Harry Clearwater and his family. Bella and Jacob continue their secret plans to repair the motorcycles, and spend many hours together in Jacob's workshop. Bella increasingly enjoys time spent with Jacob, whom she realizes is a naturally happy person. Though she still longs for Edward, she begins sleeping without nightmares for the first time in months. Charlie is thrilled by the growing friendship, although he tries to conceal his delight from the young people. The old Bella is finally coming back, and her friends at school begin to accept her again—except Lauren and Jess.

Chapter 7: Repetition

Bella drives into the woods to the Cullens' house, hoping for some sense of closure or relief of her longing, but visiting the abandoned property only magnifies her loss. Triggered by the visit, her nightmares resume. At work, the ever-hopeful Mike Newton asks her for a date, but she puts him off, telling him she has plans to work on homework with Jacob Friday night. That weekend, Jacob takes her to his workshop, where the restored motorcycles are waiting, adorned with blue ribbons. They load them in Bella's truck to take them for a practice ride in a secluded part of the reservation where they won't be discovered. On the drive over, Bella is shocked to see, from a distance, four young men from the reservation jumping off a high cliff into the ocean. She initially mistakes them for suicides and wants to try to rescue them, but Jacob quickly assures her that they are simply cliff diving, a favorite local pastime. Jacob himself enjoys cliff diving, although he usually jumps from lower down. Intrigued by the thought of the "rush" of cliff diving, Bella insists Jacob take her along soon, and he reluctantly agrees. Upon further questioning, she learns that the men are part of a "gang" headed by Sam Uley, the man who found Bella when she was lost in the woods. Jacob thinks they are up to no good and is bitter—not only because they

have co-opted the older tribal boys, but also because the elders, including his own father, seem to encourage their activities. He says the gang members refer to themselves as “protectors.” He is also worried because they seem to be trying to recruit him. Bella attempts to comfort him, offering him a place to stay with her and Charlie if he needs it, and in the process gives him a friendly hug, which he clearly wishes meant something more. It is clear that he loves her, and she is very attracted to him, though still obsessed with Edward.

Chapter 8: Adrenaline

Jake gives Bella a motorcycle-riding lesson. Although it ends typically, with the accident-prone Bella needing stitches for a gashed forehead after a wipe-out, she is ecstatic because she has heard Edward’s warning voice again. The lesson confirms what she had suspected: adrenaline plus danger triggers the hallucinations. After several more outings and at least one more trip to the Emergency Room with a possible concussion, Jacob and Bella realize that Charlie is becoming suspicious, so they decide to suspend their motorcycle adventures for a while. Bella devises a new plan to generate the voice: hunt for the remote clearing in the woods where she had first seen Edward revealed in his true form. Jacob is unaware of the spot’s significance to Bella, but is game to try a new adventure. After the better part of a day’s hike produces nothing but blisters, they agree to try again later.

Chapter 9: Third Wheel

Despite an ongoing sense of emptiness at Edward’s absence, Bella outwardly improves. Her time is consumed by school, work, and visits with Jacob. As she becomes more proficient with the motorcycle, the hallucinations subside, and she throws herself into the search for the clearing. Jacob gives Bella candy hearts for Valentine’s Day, his message uncomfortably clear. She tries to both appease him and underscore the platonic nature of their friendship by inviting him to a group outing to see the newest scary movie, *Crosshairs*, but the plan backfires: most of the invitees back out at the last minute, leaving only Bella, Jacob, and Mike. The mood is tense, as the boys spar for Bella’s attention, and it ends awkwardly: Bella and Jacob must drive Mike home early after he gets a sudden attack of the flu, and Jacob lets her know that he will continue to pursue her romantically, despite his awareness that she still loves Edward. During

the course of this discussion, he notices the odd, cold scar on her hand where her vampire nemesis, James, had bitten her. He asks about it, but she puts him off.

On the way home, Jake says he feels feverish and “wrong” himself, and goes home early, after assuring her that he will never let her down or hurt her. When she doesn’t get Jacob’s call that he’s made it safely to La Push, she calls his home. Billy answers, and is very abrupt, but assures her Jake’s safe. The next morning, Bella wakes up with the same twenty-four-hour flu Mike had. After her recovery, she calls Jacob, sure he’ll be better, too, but he’s not. He’s still sick, and like Billy, he’s abrupt, telling her she can’t visit him. After telling her she must wait for his call before she comes to La Push, he desolately whispers her name and hangs up.

Chapter 10: The Meadow

Jacob doesn’t call for days, and Billy keeps putting her off. He claims, variously, that the phone lines have been down at the reservation and that Jacob has mononucleosis and can’t have visitors, but Bella is suspicious. After a week of silence, she calls again. This time, a distracted-sounding Billy tells her it wasn’t mono at all, just a virus, but that Jacob is out with friends for a day of movie-watching in Port Angeles. Bella hangs up the phone, despondent. The abandonment she feared has happened: after weeks of constant companionship, Jacob has apparently dropped her as a friend. It’s the weekend, and Charlie leaves for a fishing outing with Harry Clearwater after first warning Bella to stay out of the woods, since the mysterious animal attacks have continued and some hikers have gone missing. After he leaves, a desperate and miserable Bella defies his direct order and goes into the woods by herself to find Edward’s clearing.

Bella becomes more uneasy the farther into the forest she goes, but she continues on, trying to soothe her emotional pain with the rhythm of walking. After several miles, she abruptly stumbles into the place that’s been eluding her, but it isn’t the same; Edward’s presence is no longer here. Grief-stricken, she is preparing to leave when a figure appears: the vampire Laurent, the former friend of the evil James and his lunatic mate, Victoria. Bella is irrationally pleased to see a familiar vampire face, although she realizes she is in

danger; Laurent had abstained from James' hunt the previous year, but only out of fear of the more powerful Cullens. Laurent is astonished to see her. He knows the Cullens have left, and had assumed that she had gone with them. She is surprised to see him as well—she had heard he was in Alaska with the “vegetarian” vampires (vampires who only drink animal, not human, blood). He confirms that he has been. Abruptly, she notices that his eyes seem wrong—they are the blood-red of “carnivorous” vampires, not the golden color of “vegetarians.” The voice in her head returns abruptly as well, commanding her to lie when Laurent asks if the Cullens visit often.

Laurent isn't fooled, however, and Bella's peril rapidly escalates while the voice in her head becomes increasingly frantic. Laurent reveals that he is in Forks as a favor to Victoria, who wants to torture and murder Bella to get revenge on Edward for killing James—“mate for mate,” as Laurent puts it. Victoria, Laurent continues, will be very put out with him for taking Bella instead; he is, however, very hungry, and Bella smells delicious. However, he assures the terrified Bella that if she knew what Victoria had planned for her, she would be grateful he'd found her first.

As Bella prepares to die, she thinks of Edward and how much she loves him; but just as Laurent is preparing to strike, he stops suddenly, surprised, and begins to slowly back away. Bella looks up and sees why: a huge black wolf—so enormous that from a distance it would naturally be mistaken for a bear—has emerged from the forest and is now stalking Laurent. To her surprise, the seemingly invincible vampire is afraid, and then she sees why: four more huge wolves emerge into the clearing, all intent on Laurent. She gasps, and the wolf closest to her—a reddish brown one—turns his head and stares at her for a minute with too-intelligent eyes, causing her to immediately think of Jacob. Then Laurent runs away, and the pack gives chase, leaving her alone again in the clearing.

Bella spends the next few panicky hours retracing her steps. When she gets home, she tells Charlie about the wolves, omitting mention of Laurent. Charlie confirms that the giant prints found by the ranger at the site of the attacks were the wrong shape for a bear. In further conversation, Charlie hints that he, too, is becoming suspicious of Billy's

excuses about Jacob, since he has seen the boy hanging out with friends from the reservation. That night, Bella locks herself in her room and gives herself over to panic, as she realizes that Victoria is still hunting for her and that Charlie is now in danger as well.

Chapter 11: Cult

The next week is agonizing for Bella; she is terrified that Victoria will come for her, or, worse, attack Charlie. So far, however, there is only silence from Victoria. There is only silence from Jacob as well, and Bella's calls go unreturned. Charlie, though suspicious of Billy's stories, warns Bella not to make a pest of herself. Finally, one day, she realizes what would have been obvious if she hadn't been so caught up in her own worries: Jacob has been co-opted into Sam Uley's gang. She confesses her concerns to Charlie, who is distracted by the growing “wolf problem”; Bella is privately surprised that the wolves apparently survived their confrontation with Laurent, but concludes that he must have escaped.

Finally, she decides to go to the reservation and confront Jacob, viewing it as a rescue mission. On the way, she gives a ride to Jacob's younger friend, Quil. Like Jacob, he is huge. He is also despondent, as Jacob had been, about Sam Uley's gang, and worries he will be pressured to join soon. Quil also worries about the changes in Jacob, and wonders why the grown-ups don't intervene. At Billy's place, Bella sees Jacob for the first time in weeks and is shocked by the changes in him: he has filled out, grown much more muscular, and seemingly matured physically overnight. He has also cut his hair. More important, however, is the change in his manner: the happy-go-lucky Jacob has disappeared, replaced by a sullen, hostile young man. Bella has a sudden wish that she were a vampire so she could beat up Sam Uley.

They go for a walk, and Jacob is very angry. He defends Sam Uley to her, claims he didn't understand what a good guy Sam was before, and hints that the Cullens are somehow responsible for the changes in him and the rest of the gang. He also tells Bella they can't see each other anymore because of his involvement in Sam's group, and Bella understandably reacts with shocked hurt at this rejection. Suddenly remorseful, Jacob attempts to soften the blow by assuring Bella that

none of this is her fault, and that he is no longer good enough to be her friend. Finally, they arrive back at Billy's house, and Billy sends her home to Charlie.

Bella returns home in misery. She briefly tells Charlie what's happened, then retreats upstairs. Charlie is clearly worried that this incident will precipitate a repeat of Bella's earlier depression. Later, she overhears Charlie having an angry telephone conversation with Billy, in which Billy appears to try to shift some of the blame for Jacob's behavior onto Bella. Charlie responds angrily and hangs up on Billy, after first telling him that his family—Bella—comes before their friendship, and warning him that he'll be watching the gang. Charlie is clearly outraged by Jacob and Billy's behavior. Bella is surprised that Billy would stoop to blaming her, since she is now sure, as she wasn't before, that she has not caused Jacob's problems; she concludes that Billy and Jacob's secret is even bigger than she'd suspected. She cries herself to sleep, then has a new nightmare in which Jacob morphs into Edward, then vanishes. She wakes in the middle of the night to the sound of fingernails scraping on her bedroom window.

Chapter 12: Intruder

Bella is terrified that it is Victoria, but it is only Jacob, who has climbed a tree and who now, with surprising strength and agility, jumps from the tree into her open window. She angrily orders him out, refusing to accept his apology. Her attempts to shove him away are futile, however—he's like an immovable rock—and she notices that he's also extremely hot, like he still has a fever. He continues to insist that he's sorry for his recent behavior; he wants to explain, but he can't. He hints that, like her, he has a secret he's bound to protect—one that isn't his to tell. He also tells her that she already knows the truth, and reminds her of the day they met at the reservation months before, when he had told her some Quileute legends that led to her realization that the Cullens were vampires. He tries to say more, but can't, and it's clear he's under some sort of compulsion that prevents him from speaking directly. He also says he's not supposed to see her because it's "not safe," a statement she misinterprets.

Finally, he leaves, after once again trying in vain to trigger her memory. However, that night, Bella has

a vivid dream, and she wakes up with a full memory of the legend Jacob had told her about his ancestors turning into vampire-fighting werewolves. She realizes that Jacob and his tribal friends are the giant wolves she saw in the clearing with Laurent. In the morning, Charlie mentions that a tourist has disappeared after apparently being attacked by a wolf. Convinced that the werewolves are committing the murders, Bella determines to go back to the reservation in a last-ditch attempt to rescue her friend from a life of crime and violence.

Chapter 13: Killer

Bella confronts Jacob on the beach, and he is tremendously relieved that she has guessed his new identity. He explains that the presence of vampires—their natural enemies—triggers changes in some male Quileute Indians, causing them to become werewolves. He is tremendously relieved to discover that Bella still accepts him despite his dual nature; his rejecting behavior before was because he was sure she would hate him once she learned the truth. He has also been afraid to be near her because he could accidentally injure her if he lost control during his change to a wolf. Bella is also relieved when he refutes her assumption that he and his pack are killing people: the pack, he explains, has been fulfilling its purpose, hunting a vampire that has been killing hikers. After a joyful reconciliation, Bella tells Jacob about Victoria and Laurent, and she is astounded to learn that the pack caught and killed Laurent the day she saw him in the clearing. It is now apparent that Victoria has been playing a game of cat-and-mouse, waiting until she can attack Bella, and that Victoria is still unaware of Edward's abandonment. Excited to receive this valuable information, Jacob decides to introduce Bella to his pack.

Chapter 14: Family

Bella meets the entire werewolf pack and sees Jacob transform in mid-stride. The werewolves fight as recreation, revealing their tremendous bond and fearsome strength. Bella realizes they are a family. She attends a meal at the house of Sam's fiancée, the beautiful Emily, who in the past was mauled accidentally by Sam when he changed to wolf form, leaving her partially disfigured. At the dinner, Bella explains what she's told Jacob, and the pack begins to form a strategy based on this new information. Sam thinks it is best if Bella and

Charlie spend most of their time on the reservation, where they will be protected from Victoria, although he warns, in an oblique reference to Emily, that spending time with werewolves can be dangerous (apparently, young werewolves have trouble controlling their transformations; strong emotions can trigger the change). Bella agrees to spend more time at the reservation, although she is concerned that her presence will endanger the pack—a concern the pack members laughingly dismiss. Sam and Emily’s deep love for each other is an uncomfortable reminder of Bella’s own loss.

Chapter 15: Pressure

It is spring break. Bella spends most of her free time at La Push now, although she spends less time than she would like with Jacob because he is hunting the vampire. They hold hands during their walks on the beach, even though Bella broods about the implications. At work, Mike Newton doubts Bella’s claims that she and Jacob are just friends, noting Jacob’s obvious love for her. Billy and the pack members begin winning over Charlie, assuaging his worries about La Push. During a moment alone, Jacob confesses his worries for Quil as his transformation approaches; although Jacob now enjoys his new powers, the initial transition was intensely painful and disorienting. Bella learns details of Jacob’s werewolf lineage, discovering that he is extra powerful because he is a direct descendent of two werewolves, not just one. Jacob learns further details of James’s attack on Bella, including the fact that Edward had to suck the venom out of her wound to prevent her turning into a vampire. This news upsets Jacob tremendously, and Bella has to distract him to prevent him from changing.

Jacob makes a date to take Bella on the promised cliff-diving excursion, but when the day arrives, he’s gone with the pack, tracking Victoria. To distract herself from her worry for Jacob, as well as to induce the vocal hallucination of Edward, Bella decides impulsively to go cliff diving by herself. She jumps, fully clothed, from the highest point on the cliff, relishing the sound of the voice in her head. She feels fearless, exhilarated, as she falls through the air and hits the icy water—only to be caught in a relentless current that traps her underwater. She quickly quits struggling, despite the now-desperate urgings of the voice. She realizes she is dying, and as her final moments approach, a

vision of Edward floods her consciousness, and she is truly happy. But the moment is interrupted as what feels like an iron bar slams into her and begins dragging her away.

Chapter 16: Paris

The iron bar turns out to be Jacob. He has dragged her to shore and is now beating her back to force the water from her lungs in a desperate attempt to get her to breathe. He succeeds, and as life returns, so does pain. After consulting with Sam Uley, Jacob takes expected to die following a heart attack. Back at Jacob’s house, Jacob and Bella warm up and fall asleep, and Bella wakes up full of remorse for her recent reckless acts. She realizes that she loves Jacob as well as Edward, though not in the same way, and wonders if she should forget about Edward and choose Jacob instead. Billy and Sam return with the terrible news that Harry is dead. Jacob drives Bella home; on the drive, a confused Bella ponders her feelings for Jacob and Edward. In the car outside Bella’s house, Jacob begins to declare his feelings, but the moment is interrupted when he smells a vampire. Bella is excited and hopeful because she recognizes Carlisle Cullen’s car parked by her house, but Jacob thinks it’s a trap. They argue, and he leaves in a huff. Bella opens the door to her darkened house.

Chapter 17: Visitor

The vampire is Alice, whose special “gift” is getting visions of future events. She has rushed to Forks after “seeing” Bella jump to her apparent death in the cliff-diving incident; for some reason, she did not see Jacob’s rescue. Bella fills her in about her recent activities. Alice is especially shocked and concerned that she is now best friends with a werewolf; werewolves, Alice implies, are even more dangerous and unpredictable than vampires. Bella explains that the Quileutes become werewolves in the presence of vampires, which leads to the news of Laurent’s and Victoria’s return. Alice reveals that Edward has split from the rest of the Cullens after leaving Forks, but that he checks in periodically. Alice, though sworn to secrecy, hints that Edward’s motive in leaving was to keep Bella safe, and that Alice warned him the plan would backfire. Finally, Charlie arrives; he is delighted to see Alice, who is a favorite of his because she helped nurse Bella back to health after James’s attack the previous year. Charlie quickly agrees to Bella’s proposal that Alice stay with them for a few

days. The next morning, Bella overhears Charlie tell Alice about Bella's deep depression after Edward left; it is clear that Charlie blames Edward for Bella's misery, and that Charlie was more aware of Bella's suffering than she realized. As the chapter ends, Charlie has left for the funeral, and Alice leaves out the back door as Jacob arrives. To her annoyance, Alice didn't "see" Jacob coming; apparently, her visions are "blind" to the presence of werewolves.

Chapter 18: The Funeral

It is the day of Harry Clearwater's funeral. Jacob has come to confront Bella about the presence of the Cullen vampires. He hates and fears vampires, and feels betrayed that she won't reject Alice and the other Cullens for his sake. Nevertheless, Jacob loves Bella. As she hovers in indecision, he begins to kiss her; but as before, he is interrupted, this time by the ringing telephone. He answers it, tersely informing the caller that Charlie is at the funeral, and hangs up, snarling—it was Carlisle Cullen. Bella is angry at Jacob's presumption, and castigates him for hanging up on Carlisle, but Jacob says Carlisle hung up on him before he could elaborate.

Suddenly, Alice appears. She is very upset, and has overcome her aversion to werewolves because of the frightening nature of a vision she has had of Edward. It was not Carlisle, but Edward, who talked to Jacob on the phone, and Edward is now on his way to Italy to provoke the Volturi, assuming the funeral Jacob referred to was Bella's. It may already be too late to save Edward, who is bent on suicide. Alice makes hasty arrangements to leave with Bella, who guiltily writes a note to Charlie. Jacob argues with Alice and Bella. Alice angrily informs Jacob that despite the danger, Bella is safer with her than in Forks, where Victoria continues to elude the werewolves. After fruitless pleading on Jacob's part and tearful goodbyes on Bella's, the girls race to the airport in Carlisle's car.

Chapter 19: Race

From the plane, Alice speaks to various Cullen family members, persuading them that intercepting Edward with Bella in tow is the only plan likely to succeed. Later, Alice tells Bella that while the Cullens might be able to stop Edward themselves, their presence would likely precipitate a battle with the Volturi, and the Cullens would be wiped out. Alice also can't go alone, because Edward

would suspect her of lying—even mentally—to trick him into believing Bella was alive.

Alice explains that the Volturi are a very old, very powerful vampire family, like royalty. They live in the ancient Italian city of Volterra, which they have secretly held for 3,000 years, since the time of the Etruscans. They help maintain the peace and enforce the vampire rules, the core restriction being that the existence of vampires must be kept a secret. The three original Volturi are Aro, Caius, and Marcus; the family has grown to include other members and a powerful guard. During the trip, Alice keeps tabs on Edward's movements through her visions; she can see him better, she says, because he is a vampire and because she is already attuned to his thoughts. Alice also castigates Bella for suggesting she will seek death herself if they don't intercept Edward in time. They discuss Bella's desire to become a vampire, and Alice says she'll change Bella herself at a later date if Edward refuses. Through her visions, Alice learns that the Volturi have refused to kill Edward outright, and that Edward has debated with himself, and rejected as morally objectionable, an alternative plan to court death by publicly hunting for humans. Finally, Alice and Bella land in Florence, and Alice steals a bright yellow Porsche with which to race to Volterra in the hopes of intercepting Edward, who has decided on a simple yet effective plan: to walk into the crowded city square at high noon on a festival day and expose himself to the sun, a vampire crime that will garner him the death penalty. This is the climax described in the Preface.

Chapter 20: Volterra

Alice and Bella arrive at the scene. Alice senses the presence of the vampire executioners. The huge square—the Palazzo dei Priori—is mobbed and noisy; Bella races around numerous obstacles to get to Edward on time. She reaches him as the bell is tolling, just seconds before he steps into the sun. She runs into his arms. Dazed, he momentarily thinks he has already died and is now in the after-life, but Bella quickly convinces him they are both still alive and in mortal danger. He comes to his senses and immediately adopts a defensive pose to protect Bella from the approaching executioners. He thanks them and assures them he no longer needs their services, but they insist he must now go back to Volturi headquarters to talk to their leader, Aro, and bring Bella with them as a

potential meal. Edward continues to refuse. They menacingly crowd Edward and Bella into the dark alley, but Alice arrives just in time to even up the numbers. She points out that they are being observed by numerous humans, but the two vampire goons still appear to want a fight. Just then, another Volturi vampire, Jane, appears, and orders them to stop and follow her to headquarters. Although she looks like no more than a delicate child, she is clearly in charge, and all do as she commands. Edward looks defeated. On the walk through dark alleys, Alice telepathically informs Edward of all Bella's activities since their departure, and he is clearly alarmed. Finally, they arrive at the underground headquarters, which they must enter through a manhole in the pavement.

Chapter 21: Verdict

Bella, Edward, and Alice are taken to the Volturi's castle for questioning by Aro, the powerful and ancient Volturi leader. Aro seems to collect people; all of his vampires have unique powers. He, himself, can read the entire contents of another's mind—not just current thoughts, like Edward, but memories as well—simply by touching the person. Although Aro appears delighted by Edward's return and the appearance of Alice and Bella, his two fellow ancients, Caius and Marcus, do not share his feelings. Through his mind-reading abilities, Aro has learned of Edward's intense desire for Bella's blood, and he marvels at Edward's self-control. Over Edward's protests, Aro attempts to read Bella's mind as well, and is shocked when he cannot; it is a first for him. Jane apparently has the ability to torture people through the power of thought alone; she demonstrates this on Edward when he tries to intervene. She is outraged when, once again, Bella proves immune, but Aro is delighted by this new discovery.

Aro invites Edward and Alice to join the Volturi, and to turn Bella so her unique abilities can be added to the collection as well. Alice and Edward decline the invitation, and Aro regretfully accepts this decision. However, he tells them that Bella must either be turned into a vampire or killed, since she now knows too much. This forces Edward to a moment of anguished indecision, since he still believes she will lose her soul if she changes. Bella misinterprets this as another rejection. Just then, Alice saves the day by allowing Aro to read her thoughts, including her prophecy that Bella will

become a vampire. Convinced, he allows them to leave—but not before Bella sees, to her horror, that other vampire henchmen have lured a tour group of unsuspecting humans into the castle, and are preparing to murder and eat them. Alice, Edward, and Bella rush out as the tour group members start screaming.

Chapter 22: Flight

Bella and the two Cullens must wait until dark before leaving the castle. Bella, though thrilled to be with Edward, is overcome with horror and sorrow at the plight of the poor tourists, and with disgust at the Volturi's lifestyle of murder and deceit. Later, after a connecting flight to Rome, the three fly first to Atlanta, then to Seattle. Even though she is exhausted, Bella forces herself to stay awake during the entire trip so she won't miss a moment with Edward. At the airport, they are met by the entire Cullen clan: Carlisle, Esme, Jasper, Emmett, and Rosalie. They are all very grateful to her for helping save Edward. Back home in Forks, Charlie meets their car. He is outraged by Edward's very presence, and furious at the harm to which he's exposed Bella. He's also very angry with Bella, as well as concerned for her safety and health. Finally, Bella goes upstairs to her room to sleep—but not before extracting a promise from Edward that he won't go far.

Chapter 23: The Truth

Bella awakes in Edward's arms. At first, she thinks it's a dream. Edward finally convinces her that she is not dreaming and that he does indeed love her. He explains that he left her in a misguided attempt to protect her; that he adores her; and that he had spent his time away attempting to track Victoria—something he discovered he's not very good at. Further, he had no idea the problems his leaving would cause her, and he was stunned when she was so quick to believe that he no longer loved her. He apologizes fervently, and she accepts. They kiss. Then, however, they get into an argument centering around Edward's oath to kill Victoria (Bella fears for his safety), and Bella's desire to become a vampire. Edward still refuses to turn Bella; his new plan is to stay with her for the rest of her natural life, then kill himself after she dies. She is skeptical that the agelessly beautiful Edward will still want to be with her when she's elderly, but he insists he will. Finally, frustrated, she decides to go to the Cullens and put her mortality to a vote.

Chapter 24: Vote

The majority of the Cullens favor changing Bella after her graduation, much to Edward’s dismay. Edward extracts a promise to let Bella graduate from high school first, and they all agree. Carlisle will turn her himself when the time is right. Later, at home, Edward persuades her to wait until she is nineteen before being changed. He also shocks her by asking her to marry him. Finally, Charlie confronts Bella about her disappearance. In explaining her actions, she accidentally tells him about her cliff-diving adventure, adding to his anger. She informs him she’ll accept his punishments but will not give up Edward.

Epilogue: Treaty

Life is close to normal, except that Jacob has cut off all contact with Bella, and Charlie has grounded her; although her sphere is now limited to work, home, and school, she still spends every spare moment with Edward. Bella’s attempts to call Jacob are rebuffed by Billy, and she isn’t allowed to drive to La Push on her own. Finally, she returns home from work one Saturday afternoon, driven by Edward, to discover that Jacob has left her motorcycle on Charlie’s driveway, and Charlie is furious. Before facing Charlie’s wrath, Bella and Edward stop in the woods, where Jacob has waited to discuss the terms of the werewolf treaty with Edward.

Edward thanks Jacob for protecting Bella in his absence, but this doesn’t negate the obvious animosity between the two young men. Jacob realizes that his father has screened Bella’s calls, and that she hasn’t visited him in La Push because she was already grounded, so his attempts motorcycle revelation to Charlie was moot. He is belatedly sorry for adding to Bella’s troubles. Jacob reminds Edward that under the terms of the treaty between the Quileutes and the Cullens, even biting—not killing—a human will end the truce. This is news to Bella, who reveals to Jake that she intends to become a vampire, throwing him into a rage. Although they still love each other, Jake and Bella can clearly not remain friends under the circumstances, and they part with the issue unresolved. The book ends as Bella, with Edward at her side, walks into the house to face a furious Charlie.

Werewolf Timeline

- 2,000 B.C.** Epic of Gilgamesh provides the first literary mention of werewolves.
- 400 B.C.** The Arcadian werewolf Damarchus is said to have won a boxing medal at the Olympics.
- 100-75 B.C.** Virgil’s eighth eclogue shows the first voluntary transformation of a werewolf.
- 650 A.D.** Paulus Aegineta describes “melancholic lycanthropia.”
- 1020** First use of the word “werewolf” recorded in English.
- 1101** Death of Prince Vseslav of Polock, alleged Ukrainian werewolf.
- 1182–1183** Giraldus claims to have discovered an Irish werewolf couple.
- 1275–1300** Germanic werewolf saga Volsungasaga written.
- 1344** Wolf child of Hesse discovered.
- 1407** Werewolves mentioned during the witchcraft trial at Basel.
- 1494** Swiss woman tried for riding a wolf.
- 1521** Werewolves of Poligny burnt.
- 1573** Gilles Garnier burnt as werewolf.
- 1589** Peter Stubbe executed as a werewolf at Cologne.
- 1598** Roulet tried as a werewolf. “Werewolf of Chalons” executed at Paris. Gandillon family burnt as werewolves in the Jura.
- 1603** Jean Grenier tried as a werewolf and sentenced to life imprisonment.
- 1610** Two women condemned as werewolves.
- 1697** Perrault’s stories include “Little Red Riding Hood.”
- 1764** Werewolf scare in Auvergne.
- 1796–1799** Widespread fear of wolves reported in France.
- 1812** Grimm Brothers publish their version of “Little Red Riding Hood.”
- 1824** Antoine Leger tried for werewolf crimes and sentenced to an asylum.
- 1886** Robert Louis Stevenson publishes *Dr. Jekyll and Mr. Hyde*.
- 1913** The movie *The Werewolf* uses a real wolf in the transformation scene.
- 1914** Freud publishes “wolf man” paper.
- 1920** Kamala and Amala, the Orissa wolf children, are discovered.

- 1932** The movie *Jekyll & Hyde* debuts, starring Frederic March.
- 1935** The movie *The Werewolf of London* debuts.
- 1941** The movie *The Wolf Man* starring Lon Chaney Jr. debuts.
- 1957** The movie *I Was a Teenage Werewolf* debuts.
- 1975** First two modern cases of lycanthropy published.
- 1979** The movie *An American Werewolf in London* debuts.

Author Sketch

Stephenie Meyer was born in 1973 in Connecticut but grew up in Phoenix, part of a large family. A member of the Church of Jesus Christ of Latter-Day Saints (Mormon), she was educated at Brigham Young University, where she earned a bachelor's degree in English. Her rocket to fame embodies every artist's dream: *Twilight*, her first novel, was an immediate success. She followed it with the sequels *New Moon*, *Eclipse*, and *Breaking Dawn* (the last in the *Twilight* series).



On her website, Meyer explains that she began writing *Twilight* on June 2, 2003, based on a dream she had the previous evening. She shared the manuscript with her older sister Emily, who urged her to publish the book. Her big break came when an editor at Writers House read Meyer's query letter and requested the first three chapters. Impressed after reading the submission, the editor asked for the entire novel. Meyer secured an agent, did additional editing on the manuscript, and an editor at Little, Brown and Company quickly accepted *Twilight* as part of a three-book deal (later expanded to four books). The books have sold millions of copies and generated a fervent following, including a movie version of *Twilight* made in 2008, with versions of the subsequent books planned as well. *New Moon* spent thirty weeks on the *New York Times*' best-seller list. The little town of Forks, Washington, has also been a beneficiary of the books' fame: it has experienced something of a renaissance due to tourism inspired by the books. Meyer lives in Phoenix with her husband and three sons.

Critic's Corner

New Moon is the second novel in Meyer's hugely popular *Twilight* series—*Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*. The reviews for *New Moon*, though generally positive, were more mixed than those for *Twilight*; detractors were put off by Bella Swan's character, which one reviewer at *DearAuthor.com* described as "a selfish user who seemed to only be able to exist with the help of a man in her life." Not everyone shared this harsh judgment, however, and more mainstream reviewers were generally more positive. *Booklist*, though citing the "melodramatic writing," had this to say: "Bella's dismay at being ordinary (after all, she's only human) will strike a chord even among girls who have no desire to be immortal, and like the vampires who watch Bella bleed with 'fevered eyes,' teens will relish this new adventure and hunger for more." *School Library Journal* called the book "(l)ess streamlined than *Twilight* yet just as exciting," and said that it would "feed the bloodthirsty hankerings of fans of the first volume and leave them breathless for the third." And *Kirkus Reviews* summed up the book's limitations and ultimate appeal: "Psychic miscommunications and angst-ridden dramatic gestures lead to an exciting page-turner of a conclusion drenched in the best of Gothic romantic excess. Despite Bella's flat and obsessive personality, this tale of tortured demon lovers entices."

Other Works by Stephenie Meyer

Twilight, 2005
Eclipse, 2007
The Host, 2007
Breaking Dawn, 2008

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BookPage, October, 2005, Linda M. Castellitto, "Dreams of High School Vampires Inspire a Toothsome Debut."
Business Week, August 11, 2008, Heather Green, "Harry Potter with Fangs—and a Social Network," p. 44.
Entertainment Weekly, August 10, 2007, Gregory

Kirschling, "The Q&A: Stephenie Meyer's *Twilight* Zone," p. 74; May 9, 2008, Jeff Giles, "Alien Nation," p. 68; July 18, 2008, Karen Valby and Kate Ward, "The Vampire Empire," p. 22, and Nicole Sperling, "Twilight Hits Hollywood," p. 28; August 15, 2008, Kate Ward, "Out for Blood, *Twilight* Fans Bite Back at the New Book," p. 8

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Virginian Pilot, August 12, 2007, Edward Nowatka, "Teen Series on Vampires Eclipses Rivals," p. E5.

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TeenReads.com, <http://www.teenreads.com/> (March 20, 2008), reviews of *Twilight*, *Eclipse*, and *New Moon*.

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General Objectives

1. To understand the novel's place in the genre of fantasy literature
2. To appreciate the novel's humor
3. To analyze the novel's style
4. To understand how Meyer defines vampires and werewolves
5. To trace the developing love between Jacob and Bella and the love triangle this creates with Edward
6. To understand the role Alice plays in the novel
7. To grasp the novel's primary themes
8. To analyze the novel's symbolism
9. To describe the novel's plot
10. To evaluate the novel's ending.

Specific Objectives

1. To distinguish between realistic and non-realistic elements in the novel
2. To recognize the Byronic elements in Edward's character
3. To analyze the author's use of sensory images and details
4. To understand how Meyer uses vampire and werewolf legends in both traditional and non-traditional ways
5. To trace how the novel veers into melodrama
6. To probe the rivalry between Jacob and Edward
7. To understand the importance the author places on loyalty, independence, and intelligence
8. To recognize the novel's theme of losing true love, and to understand the title's reference to the lunar cycle, suggesting the darkest time in Bella's life
9. To decide whether or not the novel's ending is logical, based on the plot
10. To trace how the author planted hints for sequels to the novel

Literary Terms and Applications

For a better understanding of Stephenie Meyer's style, present the following terms and applications to the novel:

Narrator: the person who tells a story. *New Moon* is told from the first-person point of view, as Bella Swan, the narrator, is also one of the characters in the story. She explains the events through her own eyes, using the pronouns I and me. A first-person narrator gives a story a sense of immediacy and often increases suspense, as readers experience events as the narrator does. This is the case with *New Moon*. However, the first-person point of view is also restricted, since the reader is not privy to other characters' perceptions of events.

Flashbacks: scenes that break into the story to show an earlier part of the action. Flashbacks help fill in missing information, explain the characters' actions, and advance the plot. *New Moon* contains several flashbacks, notably on page 18, as Bella recalls her trip to Phoenix, Arizona, described in *Twilight*. This flashback helps foreshadow the novel's climax, when Bella rescues Edward from his suicide attempt. Similarly, the flashback on page 292 when Bella recalls Jacob explaining Quileute legends helps her piece together the mystery of Jacob's changed appearance and personality.

Myths and legends: traditional stories handed down through the ages. In *New Moon*, Meyer explores the myth and legends relating to werewolves. Not surprisingly, werewolf and vampire legends are intertwined, because both are fearsome mythical creatures that change shape to menace humans. Like vampires, werewolves have existed in myth for thousands of years, and have often been fueled by incidents of unexplained deaths or the killing of livestock by wolves in rural areas. The legend of the werewolf first seized the popular imagination, especially in Europe, centuries ago. By the early seventeenth century, more than 30,000 people in Europe had been accused of being werewolves, and many of these had been executed.

The Importance of Setting

The novel has two settings: Forks, Washington, a small town near Seattle, and Venice, Italy. Both are real locations, and both are important as vehicles Meyer uses to create suspense and move the plot along.

Bella lives in Forks, a small town in northwest Washington State in the Olympic Peninsula. The region is usually overcast and damp. As with Seattle, the capital of Washington State, Forks averages only about sixty days of sunshine a year. The rain is relatively constant, if mild. It is cloudy an average of 226 days a year, with frequent drizzle. Between October and May, it is cloudy six days a week. Meyer chose to set the primary action in Forks because of its climate: direct sun reveals the vampires' dazzling glory, and Forks' rainy atmosphere prevents this. Bella is happy in Forks despite the dreary climate because she is in love with Edward.

At the novel's climax, Bella travels to Volterra with Alice to prevent Edward from committing suicide. Volterra is an actual place—an ancient Tuscan city of about 11,000 residents, approximately 50 miles east of Florence. It is home to many sites of historic, religious, and artistic significance, including ancient Etruscan tombs; its central square, the thirteenth-century Palazzo dei Priori, is said to be one of the most beautiful in Italy. In addition to providing a physical contrast to Forks, the vivid, sunny Volterra fuels a major plot point, providing a dramatic means for Edward's suicide attempt while introducing the menacing Volturi family, a new source of threat to Edward and Bella's happiness. Edward's plan is to reveal himself at high noon, on a festival day, in the middle of a major tourist attraction, in a location that has drawn artists for centuries because of its famously brilliant sunlight. Edward's trip to Volterra precipitates the climax and sets up the next book in the series.

Cross-Curricular Sources

Fiction

Holly Black, *Tithe: A Modern Faerie Tale*
 Rachel Caine, *Morganville Vampiers* series
 Liza Conrad, *High School Bites: The Lucy Chronicles*
 D.M. Cornish, *Foundling*
 Cynthia Eden, *The Vampire's Kiss*
 Charlaine Harris, *Southern Vampires* series
 Anthony Horowitz, *Raven's Gate*
 Sherryl Jordan, *The Secret Sacramento*
 David Klass, *Firestorm*
 Annette Curtis Klause, *The Silver Kiss*
 Justine Larbalestier, *Magic or Madness*
 Michael Lawrence, *A Crack in the Line*

Alisa M. Libby, *The Blood Confession*
Richelle Mead, *Vampire Academy* series
Richelle Mead, *Frostbite*
Lindsay Sands, *Argeneau Vampires* series
L.J. Smith, *The Vampire Diaries* series
Bram Stoker, *Dracula*
Megan Whalen Turner, *The Thief*
Scott Westerfeld, *Uglies*

DVDs and Videos

The Wolf Man, 1941
Cry of the Werewolf, 1944
The Werewolf, 1956
I Was a Teenage Werewolf, 1957
The Curse of the Werewolf, 1961
The Beast Must Die, 1974
Wolfman, 1979
An American Werewolf in London, 1981
The Howling, 1981
Silver Bullet, 1985
Teen Wolf, 1985
Full Eclipse, 1993
Lycanthrope, 1999
Alvin and the Chipmunks Meet the Wolfman, 2000
Harry Potter and the Prisoner of Azkaban, 2004
Van Helsing, 2004
Never Cry Werewolf, 2008
Twilight movie series, beginning with *Twilight: The Movie*, 2008
The Wolf Man, 2009

Audio

Twilight, *New Moon*, *Eclipse*, and *Breaking Dawn*,
AudioBook

Themes and Motifs

A study of the central issues and situations in Stephenie Meyer's *New Moon* should include these aspects:

Themes

- love
- myths
- blood
- death
- passion
- violence
- maturity
- education
- friendship
- communication

Motifs

- falling in love again
- being in mortal danger
- enjoying a suspenseful story
- having a supernatural protector
- enjoying the author's subtle humor
- with the breakup of a romance
- learning about werewolves and vampires
- sharing important secrets with someone you trust
- being physically clumsy and getting injured often
- sacrificing yourself or your needs for someone you love

Meaning Study

Below are words, phrases, sentences, or thought units that have particular meaning in the novel. Explain the meaning of each. Chapter and page numbers indicate the context from which the item is taken.

1. These violent delights have violent ends/And their triumph die, like fire and powder/Which, as they kiss, consume." (frontispiece)
(This quote from Shakespeare's Romeo and Juliet serves as the novel's primary literary motif and foreshadows the action, as Bella and Edward are modern stand-ins for the historical "star-crossed lovers." This parallelism is especially apt for the lovers in New Moon, as Bella finds herself virtually helpless under the power of Edward's passionate yet restrained kisses. Further, the motif of death and rebirth, the center of the vampire myth, forms the center of this novel as well. Meyer grounds the action of each of her vampire novels in a literary classic: Wuthering Heights, for instance, serves as the literary touchstone in Eclipse.)
2. "Not unless you want to die—or whatever it is we do." (Chapter 1, p. 20)
(In this scene, Edward casually alludes to a vampire's immortality, and to his own concerns about what happens to vampires after they cease to exist. Traditional mythology holds that vampires are already technically dead, and that they lack souls or, alternatively, are doomed to spend eternity in hell after they are killed. We subsequently learn that Edward believes vampires have no souls. This is the main reason for his reluctance to "turn" Bella—he doesn't want to rob her of something he regards as even more precious than physical life; and, since he is determined to keep her mortal, he must also

commit to restraining himself physically, since otherwise his much greater strength would put her in danger. Bella, for her part, wants nothing more than to “die” by becoming a vampire, and thereby spend eternity with Edward. This is inextricably linked to her desire to sleep with him, a fact hinted at by the Romeo and Juliet quote, since “die” was a standard euphemism for sex and orgasm during the Renaissance, one used frequently by Shakespeare and other writers. This passage touches on one of the central conflicts between the main characters: Edward’s determination to protect Bella so she can keep her soul and have a chance at a normal life, versus Bella’s desire for Edward to lay aside his restraint by consummating their relationship and making her a vampire.)

3. “I don’t agree with my father’s particular brand of faith.” (Chapter 2, p. 36)
(Carlisle, the son of a clergyman, discusses his belief in a supreme deity and in an afterlife, even for vampires. He explains that in his four hundred years, he has never doubted God’s existence. This faith is in contrast to Edward’s bleak outlook. In this passage, Edward might be seen as a mouthpiece for Meyer, who is a devout Mormon with a strong belief in God.)
4. The rest of the movie was comprised of gruesome zombie attacks and endless screaming from the handful of people left alive, their numbers dwindling quickly. (Chapter 4, p. 106)
(While New Moon has all the seriousness required in a teenage love story, it also has some delightful flashes of wit, which we see in this scene. Bella has gone to a horror movie that centers on a series of zombie attacks. The juxtaposition of the mythical zombies with the “real” vampires and werewolves in New Moon creates a sly humor that helps relieve the novel’s tension.)
5. One thing I truly knew—knew it in the pit of my stomach, in the center of my bones, knew it from the crown of my head to the soles of my feet, knew it deep in my empty chest—was how love gave someone the power to break you. (Chapter 9, p. 219)
(In this scene, Bella is thinking about her relationship with Jacob Black. Although she loves Jacob as a brother, his love is clearly not platonic. This fact leaves Bella wracked with guilt. She needs Jacob’s love, but regrets exposing him to the possibility of the kind of pain she has felt

since Edward’s abandonment. These musings touch on a major theme of the novel: the power of love.)

6. “We’re trying to do our jobs, Bella.” (Chapter 13, p. 309)
(Here, Jacob Black explains to Bella that contrary to legend, werewolves are protectors of humans, not attackers, and vampires are the threat they’re protecting them from. In New Moon, many of the traditional “monsters” are just the opposite.)
7. I was not a princess, after all. (Chapter 18, p. 411)
(Bella is conducting an internal debate as Jacob prepares to kiss her. Should she respond to his romantic overtures or not, since she does love Jacob and Edward is gone? She thinks that she has forever lost her true love and that her prince is never returning to awaken her from her enchanted sleep. She contrasts her current state to that of a fairy-tale princess, but there seems to be no rescue in sight for her. New Moon can be read as a fairy tale, replete with mythical monsters, magic, a beautiful princess, and a handsome prince. Ironically, however, as much as Edward saves Bella from minor scrapes, she saves him from much worse—an empty, loveless existence, and death through suicide. The spell is broken when Bella rescues Edward—not the other way around.)
8. “We have to keep our existence a secret.” (Chapter 19, p. 430)
(Here, Bella learns the core rule of vampire culture: vampires cannot reveal their existence. This knowledge is extremely important to the plot: Edward’s plan to get himself killed hinges on exposing the existence of vampires; and, since Bella knows about the vampires, she must be killed or transformed into a vampire herself according to vampire “law.”)
9. “No!” I screamed. “Edward, look at me!” (Chapter 20, p. 451)
(This is the novel’s climax, foreshadowed in the Preface, as Bella risks her own life to save Edward from his suicide attempt.)
10. “Marry me first.” (Chapter 24, p. 540)
(Edward refuses to transform Bella into a vampire unless she marries him. This precondition reinforces the author’s strong message about avoiding premarital sex. It also gives the novel added suspense and tension, as readers wonder if Edward and Bella will keep their abstinence vow or lose self-control.)

Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages in the book.

Questions 1-5 (Literal Level)

1. What are the Volturi?
(They are an ancient race of vampires, much respected and feared, who keep the peace and enforce the secrets of the vampires. They are based in the town of Volterra, Italy.)
2. Why do the Cullens decide to leave Forks?
(They believe that their presence poses a danger to Bella. Also, they have been in town for so long without aging that they could arouse suspicion of not being human.)
3. What extraordinary change does Jacob Black experience?
(He transforms from an ordinary teenage boy into a werewolf. His transformation is genetic, as werewolves are present on both his maternal and paternal lines. The werewolf trait has been suppressed in the Quileute pack for many years and has only come to the fore recently with the return of the Cullens, since it is triggered by the presence of vampires. As envisioned by Meyer, mature werewolves can control their transformations into wolf form, but younger werewolves like Jacob are more emotionally unstable, and may change inadvertently when they experience rage or other strong emotions.)
4. Why do Alice and Bella go to Italy?
(Edward believes that Bella has died in her cliff-diving stunt and decides to kill himself because he feels that life is not worth living without her. Like all vampires, Edward is physically unable to kill himself due to his supernatural strength and healing powers, so he decides to go to Volterra, Italy, the headquarters of the powerful Volturi vampires, to try to provoke them into executing him. Alice discovers Edward's plans through her special powers, so she and Bella go to Volterra to stop Edward and thus save his life.)
5. What is the relationship between vampires and werewolves?
(They are sworn enemies. Only a rigidly enforced truce prevents them from ripping each

other apart, as we see through the interaction of Jacob and Edward, especially at the end of the novel. Further, the presence of vampires in the Forks area is what triggers the expression of the latent werewolf gene in the Quileute pack.)

Questions 6-8 (Interpretative Level)

6. Is the vampire motif essential to the novel? Why or why not?
(The Romeo and Juliet references sprinkled throughout the novel might seem to indicate that anything that stands between the lovers—such as a feud, social differences, or geography—would function just as well to create the essential conflict. That said, however, it is hard to see how the novel could exist in its current form without the vampire elements, since major plot developments hang on it, and the book's central conflict has to do with the hero's battle to both keep the heroine mortal and save her from death.)
7. What is the relationship between Bella and Jacob?
(Jacob is unabashedly in love with Bella and makes his feelings clear. She is drawn to him, but her heart is still with Edward. We could characterize him as the "rebound" lover, but their love is never consummated, so Jacob pines for Bella.)
8. Why do you think the author leaves the pages for October, November, December, and January blank?
(The blank pages suggest Bella's deep depression at Edward's departure. Readers find out later in the novel that she was nearly catatonic during this time.)

Questions 9-10 (Critical Level)

9. In what ways is *New Moon* a fairy tale?
(A fairy tale contains elements of magic, the supernatural, and enchantment. The main character often undergoes a quest and learns a valuable lesson by the end. New Moon features werewolves and vampires, which are magical, mythical creatures that possess astonishing super powers. The main character, Bella, undergoes a quest to rescue her beloved Edward from his suicide attempt and involvement with the Volturi. She learns a lesson by the end: true love conquers all.)
10. What are Meyer's strengths as a writer? Her weaknesses?

(She creates a suspenseful plot that moves along at a crisp pace. She also pens vivid descriptions and realistic dialogue. However, her characterization is flat and the plot hackneyed, filled with stereotypes of forbidden love. The foreshadowing is clunky and obvious.)

Questions 11-12 (Creative Level)

11. Make a model of the Cullens' house as it is described in the novel.
12. Working with a partner, role-play a dialogue between Bella and Edward in which Bella tries to convince Edward to make her into a vampire.

Across the Curriculum

Language Arts

1. Explain the flower symbolism on the novel's cover. How does this illustration fit with the book's themes and motifs?
2. Chris Weitz, the director of the *New Moon* movie, said: "The extraordinary world that Stephenie has created has millions of fans, and it will be my duty to protect on their behalf the characters, themes and story they love. This is not a task to be taken lightly, and I will put every effort into realizing a beautiful film to stand alongside a beautiful book." Explain in an essay how you would protect the novel's characters, themes, and story in a filmed version.
3. Analyze the excerpt from Shakespeare's *Romeo and Juliet* that opens the novel. Explain how it does or does not fit the novel's plot and themes.
4. Reviewing *New Moon*, the *Booklist* critic wrote: "Romantics will miss Edward's presence, but the suspense created by a pack of werewolves bent on protecting Bella from a vindictive vampire will keep them occupied until the lovers can be reunited." Read *Twilight*, the first book in the series, and write a critical review of it. Be sure to explain which book you preferred, *Twilight* or *New Moon*, and why.
5. Meyer's entry into the world of vampire literature began as the result of a dream she had on June 2, 2003. As she explained to William Morris of *A Motley Vision* online: "It was a conversation between a boy and a girl which took place in a beautiful, sunny meadow in the middle of a dark forest. The boy and the girl were in love with each other, and they

were discussing the problems involved with that love, seeing that she was human and he was a vampire. The boy was more beautiful than the meadow, and his skin sparkled like diamonds in the sun. He was so gentle and polite, and yet the potential for violence was very strong, inherent to the scene." Meyer recorded her dream later that day, and she continued writing the rest of the summer, finishing *Twilight* in a few months. Write a synopsis for a novel of your own, based on a dream you have had.

Art/Music

1. Draw a werewolf and explain its legend.
2. Edward plays the piano like a virtuoso and makes a CD of his music as a birthday gift for Bella. Make a CD of your music or yourself doing a dramatic reading as a special birthday gift for one of your parents or relatives.
3. Choose an especially dramatic scene from the novel and music that increases the mood. Read the scene to a small group of classmates as you play the music in the background.
4. Draw or paint a new cover for the novel. Be ready to explain why your cover fits the novel's theme, mood, and subject.
5. Vehicles are a recurring motif in the novel. Alice steals a car; Bella buys motorcycles. All the Cullens have impressive cars; Bella has an old but classic Chevy truck. Design your dream vehicle.

History/Social Studies

1. Choose two werewolves from fiction or history. Then compare and contrast them to the way that Meyer portrays werewolves in *New Moon*. Possibilities include the werewolf in *Dr. Who* and the Black Wolf, for instance. What liberties does Meyer take with the traditional werewolf legends?
2. Jacob and his family are Native Americans. Research the Native American tribes in your state, showing the current locations of significant reservations. Then choose one tribe and report on its culture, history, and accomplishments.
3. Bella and Edward embody the myth of romantic love, but for most of human history, marriages were based on financial and political conditions rather than romantic ones. Find out which cultures today still practice

arranged marriages. Do these marriages have a higher success rate?

4. The werewolves in *New Moon* are protectors of humans, not predators. Wolves have acquired a fearful folkloric reputation as devious attackers of humans, but is this really true? Consult reliable sources to find out if wolves do indeed pose a threat to humans.
5. Some of the vampires claim they are going to head north to Denali. Report on Denali National Park. Present your findings as a travel brochure.

Speech/Drama

1. Charlie has virtually no rules for Bella to obey. Do teenagers need rules? If so, what should they be? If not, why not? Debate this issue with the class.
2. In a lecture to a small group of classmates, explain the characteristics of werewolves as presented in this novel. If time permits, compare and contrast these to the traditional conventions of werewolves.
3. In a group, debate whether or not Edward should turn Bella into a vampire.
4. Working with some friends, retell this story as a legend. Make your retelling dramatic and suspenseful.
5. With a partner, act out a scene between Jacob and Bella ten years in the future, in which they discuss and describe their life.

Science/Math

1. Bella has a lot of nightmares. Find out more about nightmares, especially their causes and cures.
2. Edward is always described as “icy” cold. What are the normal variations in human body temperature? Make a chart showing the range and effects of having a temperature that exceeds either end of the scale.
3. The novel is called *New Moon*, and moon imagery and symbolism are important in the novel. Make a display showing the phrases of the moon.
4. Bella buys two second-hand motorcycles, one a Harley-Davidson. On a chart, show how much a comparable new Harley would cost. Then include information about yearly insurance, equipment, repairs, and gas costs.
5. Europe experienced mass hysteria over werewolves during the Middle Ages and

Renaissance. Various explanations have been put forth, including ergot poisoning, lycanthropy, porphyria, and rabies. Research the history of the werewolf hysteria and present your own hypothesis for the cause of this “condition.” Make a distinction between this historical lycanthropy and the recognized psychiatric condition in which the patient falsely believes himself to be a wolf and acts accordingly.

6. Calculate the distance between Volterra, Italy, and Forks, Washington.

Alternate Assessment

1. Like Edward, Alice has certain special talents above and beyond the norm even for vampires. Imagine that you could have a special talent that you wanted. What would it be and why?
2. Edward and his family plan a special celebration for Bella’s eighteenth birthday. Plan your perfect eighteenth birthday party, including the guest list and presents you would like to receive.
3. Edward insists that Bella attend college and mentions several that he thinks she would like, including Dartmouth. Choose three colleges that you would like to attend, and find out more about them. If possible, get the actual application material to see what information you have to provide and what essays you must write.
4. Carlisle finds Edward dying of the Spanish Influenza during the pandemic of 1918. Report on this epidemic: how it started, spread, and ended. Include statistics on the number of people who died, and ways that we can prevent such tragedies now.

Vocabulary Test

Match the *New Moon* vocabulary words below to the appropriate definition.

allegiance	seraph
etiquette	slumber
malevolent	sodden
maim	tranquil
reverie	venom

- _____ Poisonous liquid that some animals introduce into their victims' bodies by stinging, biting, etc.
- _____ Soaked or saturated; extremely wet.
- _____ To sleep, especially lightly; to doze or drowse.
- _____ Codes of conduct or standards of behavior within a given class, group, or community.
- _____ Loyalty or devotion to some person, group, cause, or the like.
- _____ A member of the highest order of angels; in the Bible, one of the beautiful celestial beings that surround God's throne.
- _____ Evil, harmful, or injurious; wishing ill to others.
- _____ a state of dreamy meditation or fanciful musing; daydreaming.
- _____ To deprive of the use of some body part through injury; to cripple.
- _____ Completely peaceful; free from conflict.

Comprehension Test A

Part I: Matching (20 points)

Complete each of the following descriptions with a name from the list that follows. Place the letter of your answer in the blank provided.

- | | |
|------------------|----------------|
| A. Sam Uley | F. Aro |
| B. Renee | G. Victoria |
| C. Carlisle | H. Jacob Black |
| D. Edward Cullen | I. Alice |
| E. Isabella Swan | J. Charlie |

- _____ 1. one of the Volturi that Bella meets in Italy
_____ 2. the vampire that tracks and tries to kill Bella
_____ 3. Bella's father, a police officer
_____ 4. the werewolf who rebuilds Bella's motorcycle
_____ 5. the young man who died in the 1918 Spanish flu pandemic
_____ 6. Bella's mother
_____ 7. the novel's narrator
_____ 8. the Alpha male in the werewolf pack
_____ 9. Edward's sibling who goes to Italy with Bella
_____ 10. the vampire who took Edward as his son; he works as a physician

Part II: True/False (20 points)

Mark the following statements either T for true or F if any part is false.

- _____ 1. The story is told through Edward Cullen's eyes.
_____ 2. Dr. Carlisle not only helps humans but he also has convinced his family to renounce human prey.
_____ 3. Carlisle's father was a twentieth-century Methodist pastor who helped vampires overcome their blood lust.
_____ 4. Bella discovers that by placing herself in dangerous situations, she hears Edward's voice in her head, cautioning her to be careful. To hear Edward's voice, Bella deliberately seeks out these hallucinations.
_____ 5. Jacob's ancestors are werewolves, the traditional enemies of vampires.
_____ 6. Harry Clearwater shares a house with his love Emily, whom he had horribly mauled years ago when he lost control of himself. Nevertheless, Harry and Emily are deeply in love.
_____ 7. Bella goes cliff diving and nearly dies when she gets disoriented in the frigid water, but Jacob rescues her.
_____ 8. Bella decides to kill herself by appearing in the full sun at noon, by the clock tower. Edward stops her before it is too late.
_____ 9. Because she knows of the existence of vampires, Bella must either be killed or changed into a vampire herself.
_____ 10. The Cullens vote in favor of Bella being changed into a vampire after her graduation, much to Edward's dismay.

Part III: Quote Identification (30 points)

Briefly explain why each quote is important in the novel.

1. "These violent delights have violent ends/And their triumph die, like fire and powder, /Which, as they kiss, consume."

2. "But never, in the nearly four hundred years since I was born, have I ever seen

3. I had been broken beyond repair.

4. I was not a princess, after all.

5. "Marry me first."

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. What is the novel's primary theme or message about life?
2. Critic Amanda Craig argues on her Web site that *New Moon* is the "chaste yet intensely erotic description of a teenager's love-affair with a vampire." Prove this statement is or is not true.
3. Bella doesn't think that she is special in any way, yet it is plain that she is. Provide at least two details from the novel that show that Bella is not a typical high school student.
4. What function does Jacob Black serve in the novel?

Comprehension Test B

Part I: Sentence Completion (20 points)

Give a word to complete each sentence.

1. In a dream that Bella has in Chapter 1, she looks in the mirror, where she sees _____ face reflected back.
2. For her birthday, Edward gives Bella a CD of _____.
3. On a whim, Bella buys two old and broken _____, which she takes to Jacob Black to repair.
4. Bella soon discovers that by placing herself in dangerous situations, she hears _____ voice in her head, cautioning her to be careful.
5. Bella goes hiking in the woods, where she is ambushed by the evil vampire Laurent; a huge _____ appears and drives Laurent off.
6. After thinking about the legends that Jacob tells her, Bella realizes that Jacob has turned into a(n) _____ and his sworn enemies are the vampires.
7. Bella goes _____ and nearly dies when she gets disoriented in the frigid water.
8. Edward has decided to travel to _____ and die at the hands of an Italian vampire cult because he does not want to live in a world without Bella.
9. Alice explains that the _____ are an old, powerful vampire family, like royalty. They help maintain the peace and enforce the vampire rules, the core restriction being that the existence of vampires must be kept a secret.
10. Edward agrees to change Bella into a vampire only if she will _____.

Part II: Matching (30 points)

Complete each of the following descriptions with a name from the list that follows. Place the letter of your answer in the blanks provided.

- | | |
|---|---------------------|
| _____ 1. Edward's sister, a vampire | A. Sam Uley |
| _____ 2. the teenager who gets ill with the flu at the movies | B. Harry Clearwater |
| _____ 3. Sam's beloved girlfriend, heavily scarred | C. Mike |
| _____ 4. the Alpha male in the werewolf pack | D. Victoria |
| _____ 5. the evil vampire stalking Bella | E. Alice |
| _____ 6. a neighbor who dies, setting off a misunderstanding | F. Emily |
| _____ 7. the handsome vampire passionately Bella loves | G. Edward Cullen |
| _____ 8. Bella's father | H. Isabella Swan |
| _____ 9. the teenage girl who loves Edward | I. Charlie |
| _____ 10. Jacob's friend, a Native American not a werewolf | J. Quil Ateara |

Part III: Identification (20 points)

Explain why each is important in the novel.

1. dreams and nightmares

2. the moon

3. Shakespeare's play *Romeo and Juliet*

4. blood

5. werewolves

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. What makes Edward such an admirable character? Isolate and analyze at least three of his best traits.
2. Provide three details from the novel that show that *New Moon* is a fantasy, not a realistic novel.
3. Argue that Bella and Edward should or should not spend the rest of their lives together.
4. Summarize the novel's plot, including the exposition, rising action, climax, and resolution.

Answer Key

VOCABULARY

1. venom
2. sodden
3. slumber
4. etiquette
5. allegiance
6. seraph
7. malevolent
8. reverie
9. maim
10. tranquil

COMPREHENSION TEST A

Part I: Matching (20 points)

- | | |
|------|-------|
| 1. F | 6. B |
| 2. G | 7. E |
| 3. J | 8. A |
| 4. H | 9. I |
| 5. D | 10. C |

Part II: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. F |
| 2. T | 7. T |
| 3. F | 8. F |
| 4. T | 9. T |
| 5. T | 10. T |

Part III: Quote Identification (30 points)

1. This quote from Shakespeare's *Romeo and Juliet* serves as the novel's primary literary motif and foreshadows the action, as Bella and Edward are modern stand-ins for the historical "star-crossed lovers."
2. Meyer is a devout Mormon, and an understanding of her deep faith is essential to an understanding of this novel and the others in the series. In this scene, she uses Carlisle as the mouthpiece for her beliefs.
3. In this melodramatic and overheated scene, Bella expresses one of the novel's primary themes: the power of love.
4. *New Moon* is very much a fairy tale, replete with a prince, princess, magic, monsters, and true love.
5. Edward refuses to have sex with Bella and to transform her into a vampire unless she marries him. This precondition reinforces the author's strong message about avoiding premarital sex.

Part IV: Essay (40 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Sentence Completion (20 points)

- | | |
|----------------------|-----------------|
| 1. her grandmother's | 6. werewolf |
| 2. his piano playing | 7. cliff diving |
| 3. motorcycles | 8. Italy |
| 4. Edward's | 9. Volturi |
| 5. wolf | 10. marry him |

Part II: Matching (30 points)

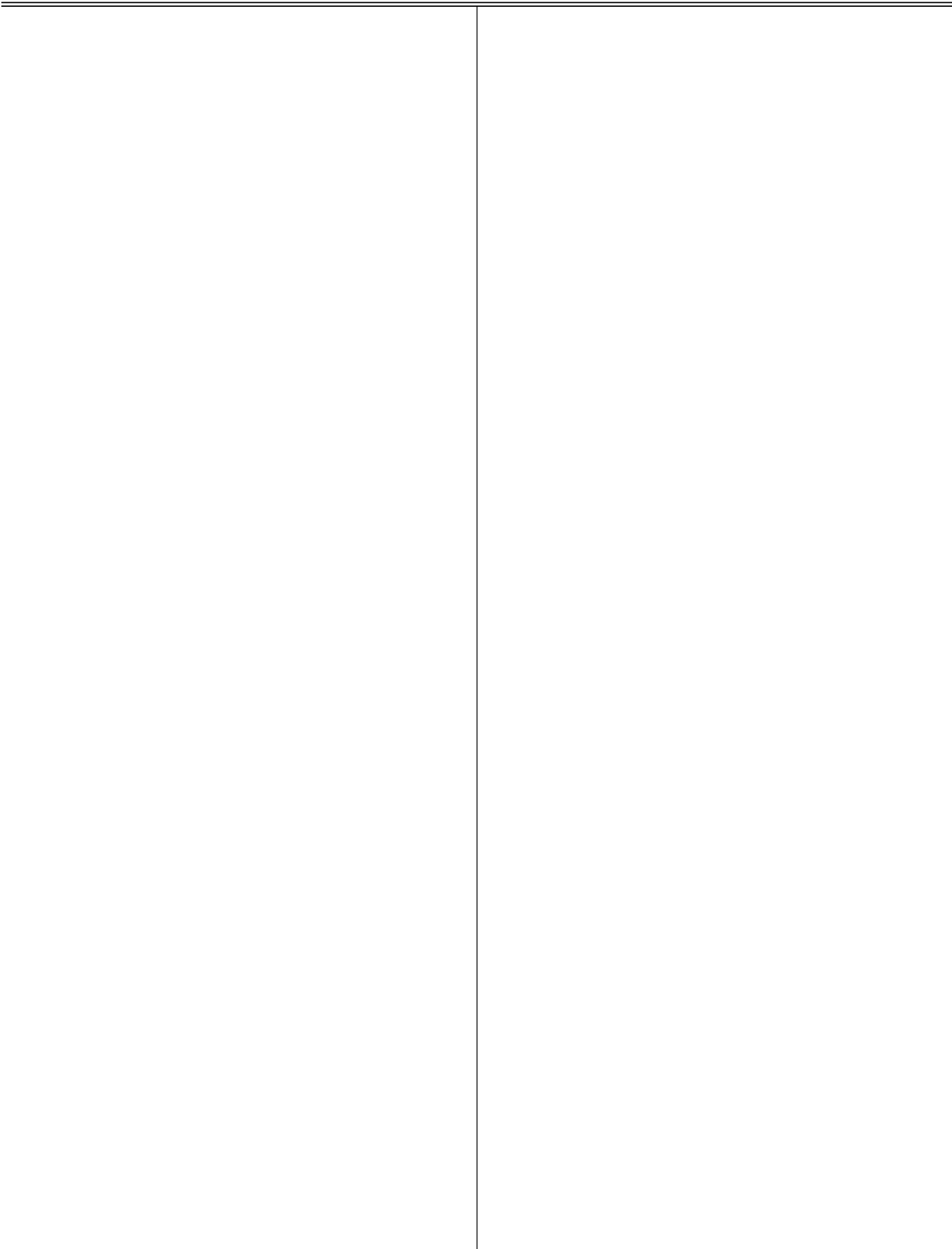
- | | |
|------|-------|
| 1. E | 6. B |
| 2. C | 7. G |
| 3. F | 8. I |
| 4. A | 9. H |
| 5. D | 10. J |

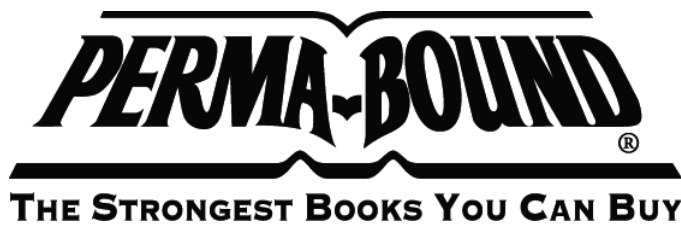
Part III: Identification (20 points)

1. Bella's dreams and nightmares foreshadow the action and help increase the novel's suspense. They also help Meyer fill in missing plot details.
2. The novel explores the effect of losing true love. The title reinforces this by referring to the darkest phase of the lunar cycle, and by association, the darkest period in Bella's life with her love Edward.
3. Shakespeare's play *Romeo and Juliet* reinforces the "star-crossed" lovers theme. Similar to *Romeo and Juliet*, Edward and Bella suffer from their own folly, as well as the disapproval of their families.
4. Blood is one of the novel's primary motifs. Bella is repelled by blood; it causes her to faint. Ironically, of course, Edward is attracted to blood more than anything else because it is essential to his survival.
5. Werewolves are key to the novel because they set up conflict with the vampires. In the previous volume, *Twilight*, Edward and Jacob competed for Bella; here, they conflict not only because they both love Bella but also because vampires and werewolves are sworn enemies.

Part IV: Essay (40 points)

Answers will vary.





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