



The Graveyard Book

By Neil Gaiman

Teacher's Guide

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Synopsis

Chapter 1: How Nobody Came to the Graveyard

An assassin—"the man Jack"—is making his way through a house in an English town on a foggy night, searching for a toddler boy, whose death will complete his mission. Jack has already murdered the boy's parents and older sister, using a wickedly sharp knife made of black bone. However, Jack's main objective has already slipped away, toddling up the hill to squeeze through the wrought-iron fencing of an ancient graveyard. There, the little boy encounters some of the graveyard's ghostly inhabitants, including Mr. and Mrs. Owens, a childless couple who have been there for over two hundred years. Mrs. Owens in particular is taken with the boy, and she decides that they must adopt him. This is confirmed when the ghosts of the boy's family appear. They cannot remain—they must "rest" elsewhere—but they linger briefly to plead for the boy's welfare. The mother, especially, is full of anxiety for her baby, and only flickers out of view after receiving a promise from Mrs. Owens to take care of him. Just at that moment, Jack appears. He cannot see the Owenses. Unable to get in through the locked gates, he climbs over the fence. He is stopped by a mysterious figure, a tall, pale man, who fills the normally arrogant Jack with uncharacteristic unease. The tall man implies that he is the caretaker, and produces keys to unlock the gate and steer Jack outside; he persuades Jack to forget their conversation, and the murderer wanders away, now convinced that the toddler was never there.

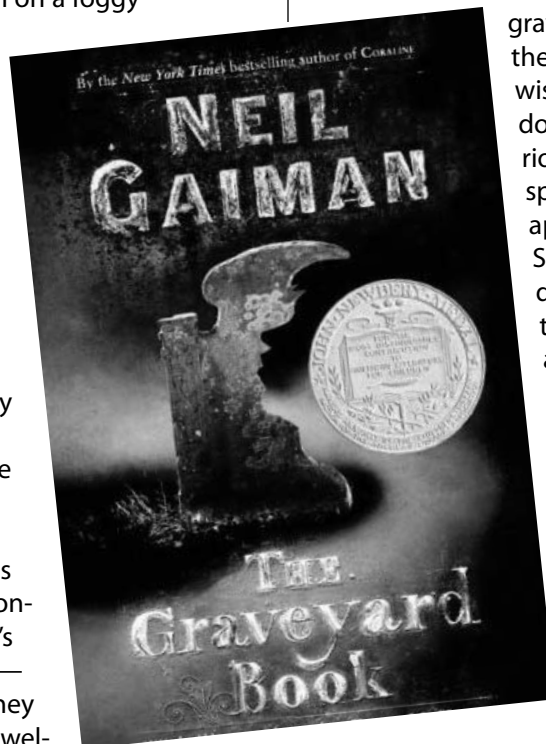
Once Jack has left, the stranger, Silas, discusses the boy's fate with the Owenses. We learn that although he himself is neither living nor dead, Silas can travel

between both worlds; this, along with his mind-control powers and unusual appearance, mark Silas as a vampire, although this is never spelled out. Silas proposes that the boy be given the Freedom of the Graveyard and permitted to grow up there, with the Owenses as his adoptive parents and Silas as guardian, since Silas can move in the living world and can procure food and other necessities. About 300 of the graveyard's 10,000 souls are awake, and these characters gather to argue the wisdom of the proposal. As they are doing so, they are visited by the mysterious Lady on the Grey (a beautiful spectral woman on a grey horse, apparently a personification of Death). She serenely advises them that "the dead should have charity." This is taken as the final word on the matter, and the graveyard's denizens make plans to protect the boy from the threat of the man Jack. To protect his identity and since he "looks like Nobody but himself," as Mrs. Owens puts it, they name him Nobody Owens—Bod for short. Meanwhile, Jack, frustrated by the incompleteness of a mission that has taken years to orchestrate, consoles himself that he can still find and kill the boy, and that the other mem-

bers of his organization need not know of his failure. As he sheaths his knife, police cars and an ambulance race by, sirens blaring.

Chapter 2: The New Friend

Bod has grown into an inquisitive, grey-eyed, tousle-haired child of about five. He is curious about the outside world, and frustrated when Silas and the others tell him it is not safe to go out into it. Silas is a great source of wisdom and understanding, teaching him to read and answering, in simple terms, his questions about life. In addition to the usual lessons, Bod learns such tricks as "Fading," "Sliding," and "Dreamwalking," all ghostly survival skills that are specific to the graveyard. One day, Bod makes a friend: Scarlett Amber Perkins, a bright little (living) girl who lives with her parents in a nearby flat. Scarlett's parents, who teach at the university,



encourage Scarlett's visits with what they believe is an imaginary friend. Bod learns from Caius Pompeius, a 2,000-year-old Roman ghost, that the oldest denizen of the graveyard is resting in an ancient barrow under the Frobisher mausoleum. This creature is one of the ancient Celts who originally inhabited the land. Caius has never seen it, but he has observed the effects of it on living people who tried to rob the tomb in the past: one emerged empty-handed with his hair turned white, and another didn't emerge at all. Of course, the children are curious, and Bod uses his special skills to explore the underground tomb with Scarlett. The children find the corpse of the man who didn't emerge (he had hit his head), as well as a few unimpressive relics ("the treasures of ten thousand years ago are not the treasures of today"). They also encounter the Indigo Man, an ancient vision covered in purple tattoos who threatens and momentarily terrifies them. However, they soon realize that he is imaginary—"a scarecrow," as Scarlett puts it, created to guard the tomb—and he leaves when they tell him to. Meanwhile, however, the children encounter a supernatural entity that is real and potentially more sinister: the snake-like "Sleer," self-identified as the guardians of the master's treasure, awaiting his return. One of their weapons, they tell Bod, is fear. The children depart, and arrive above ground to discover Scarlett's parents with the police, frantically searching for her. Bod watches the proceedings, unseen. The angry but relieved adults lead Scarlett away. Three weeks later, she returns to tell Bod goodbye: her family is moving to Scotland.

Chapter 3: The Hounds of God

The chapter opens with a discussion of "ghoul-gates." Every graveyard, we are told, has a gate into the underworld masquerading as a particularly neglected and unpleasant grave. Meanwhile, Bod is upset because Silas is going away on a trip, leaving the forbidding Miss Lupescu as substitute guardian. The six-year-old Bod dislikes Miss Lupescu, who speaks to him dismissively in a thick accent, cuts into his midsummer playtime with arcane and seemingly useless supernatural lessons (such as how to say "help" in "Night-Gaunt"), and brings him disgusting homemade Slavic food to eat. Arriving at the same time as Miss Lupescu—but never appearing when she does—is a mysterious grey dog who refuses to play with Bod or even come near him. One day, Bod, feeling extremely sorry for himself, falls asleep near the local ghoulish gate. Meanwhile, a trio of ghouls has come to visit the graveyard. They are curious about Bod, and, after hearing his tales of dreary lessons and terrible food, offer to take him with them. Bod innocently

agrees, and is taken through the ghoulish gate into an underground nightmare world full of graveyards and deserts and rotting flesh (the ghouls' preferred food). Carried by the ghouls, Bod embarks on a terrifying overnight trip to the hideous city of Ghülheim, the ghouls' refuge; they have offered to make him one of them, but are also contemplating eating him. Bod makes use of his limited Night-Gaunt by calling for help to the strange creatures flying overhead, and finally, on the steps of Ghülheim, is rescued through the combined efforts of the night-gaunts and the grey dog, who turns out to be Miss Lupescu, a werewolf or "Hound of God." The Hounds of God, Miss Lupescu tells Bod, pursue evildoers to the gates of hell and beyond if necessary. A bond forms between Bod and Miss Lupescu in the wake of this misadventure, and when Silas returns to the graveyard, Miss Lupescu agrees to return next year to teach Bod.

Chapter 4: The Witch's Headstone

Bod is now about eight years old. He has been warned to stay away from the barren Potter's Field at the edge of the graveyard; it is considered a bad place, and unsafe. Of course, this makes him very curious. He asks Silas about the field, and Silas explains that it is unhalloved ground—ground that in long-ago times was unblest by the church, and reserved for "bad" people such as suicides, criminals, and witches. These people, Silas suggests, were in general no worse than those buried on consecrated ground—especially since, in those days, one could be hanged for minor offenses such as stealing loose change. One day, Bod goes to the edge of the field, where an apple tree grows. He climbs the tree to get the last apple, slips, and falls. He wakes up to see Liza Hempstead, the resident witch (deceased for several centuries), bending over him. He has twisted his leg, but she has healed it through her magic. She tells him her story: she was drowned and then burned by jealous townspeople, whom she cursed with her last breath; within a few weeks, all her accusers had died of the plague. Bod learns that Liza is upset because she lacks a headstone. Much taken with the pretty, grey-eyed witch, he decides to help her. Preparing to go into the outside world to procure the headstone, he puts on some old work clothes he has found in an abandoned gardening shed (in the graveyard he wears a winding sheet), and then goes to the Frobisher mausoleum to steal a brooch, planning to pawn it. The Sleer try unsuccessfully to scare him away. Later, in the town, he enters the pawnshop of Abanazer Bolger, who is overcome with greed when he sees the priceless Druid brooch. Determined to get his hands on any remaining treasure,

Abanazer locks Bod into a storeroom to try to scare him into divulging the source of the brooch. Abanazer has also recognized Bod as Jack's intended victim, and he calls his business associate, a thug named Tom Hustings, with whom he argues about the best way to profit from the brooch and obtain the reward for betraying Bod. Abanazer plans to call Jack at the number printed on a small black business card he has saved. The two villains fight and get drunk.

Liza appears. Touched by Bod's admission that he was trying to get her a headstone, she uses magic to help him escape and retrieve the brooch. Bod also filches a pot of paint and a heavy stone paperweight. Liza insists he also take the business card, which he decides to give to Silas. At the graveyard, Silas is reproachful, but also surprised to see Liza and to receive the card. He leaves Bod's punishment to the Owenses. That night, after a spanking, Bod returns the brooch, then makes his way back to the Potter's field. Using tools he found in the shed, he clears the nettles from Liza's burial place, then paints her initials and the legend "We don't forget" on the paperweight stone, leaving it as a headstone. Liza is satisfied, and Bod has accomplished his mission.

Chapter 5: Danse Macabre

One day, Mrs. Owens pushes Bod out into the winter air so she can clean for a big event. She won't tell him what it is, but he hears her singing a song with the refrain, "Come and dance the Macabray." As he wanders around the graveyard, he observes all its denizens doing the same thing—preparing excitedly for the next night. A ten-year-old Elizabethan ghost, Fortinbras Bartleby, begins to tell him details about "the best day," but is sharply rebuked by one of his elders before he has a chance. Bod seeks out Silas, who presents him with ordinary, well-fitting clothes to replace the winding sheet, and who sadly informs him that he has never danced the Macabray, being neither living nor dead. Later, Bod spies the Lady Mayoress of the town, accompanied by two older gentlemen, as she fills baskets with winter blossoms in the graveyard. The blooms are to fulfill an old tradition that stipulates that every citizen of the Old Town must receive one of the white flowers; one of her companions comments that the last time the flowers bloomed was eighty years ago. At dusk, Bod watches the Mayoress and her companions handing out flowers to bemused passersby, and he gets one as well. He hears strange, compelling music, and is drawn to the town square, where the town's inhabitants, seemingly in a trance, are swaying to the beat. Suddenly, a procession appears, and Bod recognizes all his ghostly com-

panions from the graveyard. The music swells, and all begin to dance together in the Danse Macabre, or Dance of Death, the dead holding hands with the living. Bod sees Silas watching wistfully from the shadows, but he disappears when Bod calls to him. The Lady on the Grey joins the revelry. She dances the last dance with Bod. He asks if he will one day get to ride her horse, and she tells him yes, all do eventually. The clock strikes twelve and the dead disappear, leaving the bleary-eyed, bewildered living townspeople to make their way home. The next day, Bod's graveyard friends won't talk about the event; Silas tells him it is a mystery of which people are forbidden to speak. Then it begins to snow, and a joyful Bod forgets all about the Macabray.

Interlude: The Convocation

At a hotel, a private party is eating dinner. It is a diverse group of men, all in black suits. They are eating their dessert and listening to their leader, the director, who is on a podium describing the charitable works the organization has done in the previous year. Among their group is the man Jack, who is being lectured by another member about his failure to finish off Bod. It develops that the entire organization is angry with Jack, and that there is an upcoming deadline for murder that Jack can't afford to miss.

Chapter Six: Nobody Owens' School Days

Bod is eleven years old and very curious about the world outside the graveyard. As the chapter opens, he gets punched by Thackeray Porringer, a belligerent fourteen-year-old who died in 1734, for borrowing his copy of *Robinson Crusoe*. Bod goes off, nursing his wounds, and is summoned by Silas, who has decided it is time for Bod to learn his history—how he came to live in the graveyard, the murder of his parents, and the fact that the man Jack is still loose, looking for him. Although Bod does not fear death—"all of my best friends are dead," he says—Silas insists that Bod must stay alive so he can fulfill his potential. In that case, Bod says, he must go to school to learn about the outside world. Silas is resistant at first, but eventually relents, allowing Bod to attend school as long as he remains anonymous. Thus, Bod begins attending a local school, where graveyard skills such as Fading enable him to participate without being remembered.

All goes well until the day Bod helps some younger students stand up to the schoolyard bullies, Nick and Maureen. Although Bod's advice helps the other kids end the daily shakedowns for lunch money, he attracts the duo's attention and becomes their new target. Bod

deals with Nick by Dreamwalking into one of his dreams and terrifying him into reforming. Maureen, however, is less easily dealt with. She arranges to have Bod picked by her policeman uncle and his partner for violating curfew and on trumped-up charges of vandalism. He is rescued in the nick of time by Silas, who has been alerted by Liza; the vampire creates a diversion by running into the road and deliberately getting hit by the police car. While the panicked police officers argue over how to cover up a hit-and-run on the father of a boy they were illegally detaining, Silas and Bod disappear into the night. Later, Bod magically visits Maureen (who is now in big trouble), and tells her he will “haunt” her if she harms others. Meanwhile, Bod is quitting school. He and Silas have agreed that, for now, they must find ways for Bod to see the world without drawing attention to himself—e.g., visiting libraries, going to concerts, and attending football (soccer) games.

Chapter Seven: Every Man Jack

Bod, now fourteen going on fifteen, is upset because Silas has left the graveyard on an urgent errand, leaving money for food but no substitute guardian. Even the Owens are unsettled by this. While Bod has continued to change, the graveyard inhabitants have not, and he feels out of place. Meanwhile, Bod’s friend Scarlett has moved back to town with her mother, her father having remained in Glasgow. She is angry with her parents for breaking up; angry with her mother for not allowing her to have a mobile phone; and angry that she has been forced to return to the city, especially since her Glasgow accent makes her feel like an outcast. One day, she takes the wrong bus and ends up in front of the graveyard. Her memory stirred, she goes inside and encounters a self-effacing, grey-haired man who introduces himself as Jay Frost. He is doing gravestone rubbings. She reluctantly accepts his offer of a ride home, where he ingratiates himself with her mother and wangles a dinner invitation for Saturday.

Scarlett and Bod resume their friendship, and Scarlett does some research in the library about Bod’s family’s murder after Bod tells her some of his history. Mr. Frost is excited to learn about this—especially since he now lives in the very house where the murders occurred—and he subsequently invites the teenagers to visit the house, where he claims to have found a clue under a floorboard. There, he lures Bod to the attic and reveals himself as the man Jack, intent on killing the boy. The teenagers escape to the graveyard, pursued by Jack Frost and several more “Jacks” from the sinister organization. Bod hides Scarlett in the Frobisher mausoleum

(which is over the barrow guarded by the Sleer), then uses his graveyard powers to eliminate Jack Frost’s associates (one falls into an open grave while two more go through the ghoul-gate). In doing this, Bod gives his pursuers a chance of survival, even though they have been intent on killing him outright. Before the last one, Jack Dandy, disappears, he confirms that he is a member of a worldwide criminal organization called the Jacks of All Trades, and that Silas and Miss Lupescu are away fighting them. He also explains that Bod and his family had been targeted by the Jacks since before their birth, since Bod is the fulfillment of an ancient prophecy that a boy who walks the line between the living and the dead would one day destroy their organization.

Meanwhile, Jack Frost has trapped Scarlett in the tomb of the Sleer. He exults that he is the last of the Jacks, and vows to launch a new group with a human sacrifice in the barrow. Jack taunts Bod with the knowledge of his birth name, but Bod decides on the spot that his original name does not matter—his true name is Nobody Owens. Bod tricks Jack into proclaiming himself as the master returned, the one the Sleer are sworn to protect; Bod knows the Sleer’s idea of “protection” involves holding Jack in the grave until the end of time. The Sleer wrap Jack in their coils, and he disappears, screaming, into the depths of the barrow; the two teenagers are safe. However, Scarlett, reeling with shock and unable to understand all that has happened, turns on Bod, accusing him of being a monster. At this point, Silas reappears and takes Scarlett back home. There, he erases her memories and those of her mother, and plants in their minds the idea of moving back to Glasgow. (He also persuades Scarlett’s mother to let her have a mobile phone.) Bod doesn’t understand Scarlett’s reaction, and feels confused and betrayed. Silas explains that people don’t want to believe the impossible, and that it is better and safer for Bod and Scarlett if she forgets the whole episode. Silas also breaks the news that Miss Lupescu has died, falling bravely in battle, and Bod realizes she and Silas are part of the Honour Guard fighting the evil Jacks. Then, since Bod is hungry and it is now safe for him to leave the graveyard, Silas takes him out for pizza.

Chapter Eight: Leavings and Partings

Bod is about fifteen. It is summer in the graveyard, and for the last several months, Bod has noticed his world changing. Animals who were once his friends are now wary of him, ghosts with whom he used to socialize have begun to disappear, and he finds himself unable to look into graves and squeeze through tight places as

he once did. Eliza Hempstock appears to him, after a year's silence, and kisses him goodbye, promising she'll miss him always. At the Owens' crypt, Mr. Owens tells him he's been the best son they could have hoped for. Bod makes his way to Silas's crypt, where he finds the tall vampire waiting with a packed steamer trunk for himself, and a packed suitcase and wallet for Bod. It is time, Silas tells him, to say goodbye, for Bod has now grown up; it has been an honor to be his guardian. Their leave-taking, though restrained, betrays the affection between them. As Silas prepares to return to his homeland, Bod begins making his way to the graveyard gate. He has been provided with a passport in the name of Nobody Owens and a wallet with "enough money to give you a start in the world, but nothing more." At the gate, he encounters Mistress Owens, his adoptive mother. She sings him the lullaby she sang him when he was a baby, a song about growing up and facing the world. On the last line—"leave no path untaken"—Bod pledges to accept that challenge. He tries to hug her, but she has gone, returned to mist like the other ghosts. Although he knows he will one day take his ride on the Lady's horse to make his return to the graveyard, he is eager to embrace the full life ahead of him until then. As dawn approaches, he walks with a happy heart toward the city, and people, and experience, and life.

Author Sketch

Listed in the *Dictionary of Literary Biography* as one of the top ten living post-modern authors, famed English fantasist Neil Gaiman is regarded as something of a literary "rock star." Born on November 10, 1960, in Portchester, England, Neil Richard Gaiman was the only son and oldest child (he has two younger sisters) of David Bernard Gaiman, a businessman, and Sheila Gaiman (née Goldman), a pharmacist; the family is originally of Polish Jewish descent. An avid reader from an early age, Gaiman was educated in various Church of England schools and devoured a wide range of literature, including the works of C.S. Lewis, J.R.R. Tolkien, James Branch Cabell, Edgar Allan Poe, Michael Moorcock, Ursula K. Le Guin, Lord Dunsany, G.K. Chesterton, Samuel R. Delany, Roger Zelazny, Robert A. Heinlein, Harlan Ellison, H.P. Lovecraft, Thorne Smith, and Gene Wolfe.

Starting out as a magazine journalist in the 1980s, Gaiman wrote his first book—a biography of the pop band Duran Duran—in 1984, and in that year also had his first professionally published piece of fiction, a short

story titled "Featherquest." In the late 1980s, Gaiman began writing graphic novels; he would subsequently produce titles for such publishers as Marvel Comics and D.C. Comics, and would pen the ground-breaking, seventy-five-issue *Sandman* series, which Norman Mailer described as "a comic book for intellectuals." His first (non-graphic) novel, a collaboration with friend and celebrated science fiction writer Terry Pratchett called *Good Omens*, was published in 1990. Since then, Gaiman has worked in a variety of formats for both adults and young readers, ranging from picture books and graphic novels to short stories, novels, and screenplays. He has gained a large critical and popular following and won many awards.

Gaiman is a supporter of a number of charities, including Alzheimer's disease research and the Comic Book Legal Defense Fund, and is an opponent of censorship. Divorced after twenty-two years from his American-born wife, Mary McGrath, with whom he has three children, he lives near Minneapolis, Minn., in what he calls an "Addams Family house" (a restored Victorian).

Critic's Corner

Neil Gaiman has written many critically acclaimed books for adults and children, including the *New York Times* bestseller *Coraline*; his many awards include the World Fantasy Award, the Hugo Award, the Nebula Award, and the Bram Stoker Award.

Gaiman's work is known for its use of allusions to literature and pop culture, as well as its frequent injection of mythological elements and themes. Gaiman also frequently employs a so-called "monomyth" or "hero's journey" structure in his work—monomyth being the term coined by famed cultural anthropologist Joseph Campbell in his classic work, *The Hero with a Thousand Faces*, for an archetypal heroic story arc. Campbell summarized this structure as follows:

"A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."

Gaiman himself denies consciously trying to create such a narrative, and says he refused to finish *The Hero with a Thousand Faces* because he didn't want to "be told what

the pattern is." Nevertheless, echoes of the monomyth structure can be seen throughout *The Graveyard Book*, including Bod's entrance into the graveyard on the night of his family's murder (a sort of symbolic "miraculous" birth), his unusual childhood in which he undergoes supernatural training and receives special powers (to "walk the borderland between the living and the dead," in the words of the book), his victory over evil in the form of the man Jack and his associates, and his triumphant return to the world of the living at the end of the story. There are, of course, many other potential lessons lurking beneath the story's surface, including ideas about the nature of family, personal identity, and self-determination (what does it mean, for instance, that Bod chooses to keep his graveyard-bestowed name and reject knowledge of his birth name?), and the connection between life and death.

Gaiman has also said he based *The Graveyard Book* in part on *The Jungle Book*, Rudyard Kipling's famous collection of short fables, published in 1894, using anthropomorphized animals to teach moral lessons. The most famous of these, and the ones most applicable to *The Graveyard Book*, revolve around Mowgli, a boy abandoned in the Indian jungle and raised by wolves.

Although it received some criticism for the cruel violence that precedes the book's opening lines—deemed by some to be inappropriate for a novel aimed at middle-grade readers—*The Graveyard Book* generally has won plaudits from critics and devotion from fans, and has spent more than a year on bestseller lists. *School Library Journal* called it "a rich, surprising, and sometimes disturbing tale of dreams, ghouls, murderers, trickery, and family." *Booklist*, in a starred review, noted that while there is "plenty of darkness, ... the novel's ultimate message is strong and life-affirming." The *Washington Post* said, "Like a bite of dark Halloween chocolate, this novel proves rich, bittersweet and very satisfying." *Horn Book*, in a starred review, noted that "lucid, evocative prose and dark fairy-tale motifs imbue the story with a dreamlike quality." And the *New York Times Book Review* said, "*The Graveyard Book*, by turns exciting and witty, sinister and tender, shows Gaiman at the top of his form. In this novel of wonder, Neil Gaiman follows in the footsteps of long-ago storytellers, weaving a tale of unforgettable enchantment." Among the honors bestowed upon the book are the 2009 Newbery Medal, the Hugo Award for best novel, the Booktrust Teenage Prize, and *Kirkus Reviews'* Best Children's Book Award.

Timeline of the Action

- A misty night** In an English town, an assassin brutally murders a family with a knife. However, the family's toddler boy escapes through an open doorway and finds sanctuary in a nearby graveyard.
- Later that night** The graveyard's inhabitants, including ghosts and a vampire named Silas, decide to adopt the boy and give him the Freedom of the Graveyard. They name him "Nobody," or "Bod" for short.
- When Bod is 5** Bod meets Scarlett, who becomes his first living friend, and together they explore a prehistoric tomb guarded by the Indigo Man and the Sleer. Scarlett's panicked parents think she is lost, and after this incident she no longer plays in the graveyard. Later, however, she tells Bod she is moving to Scotland.
- When Bod is 6** Bod narrowly escapes death when he falls in with a pack of ghouls and must be rescued from the underworld by his werewolf tutor, Miss Lupescu, and her allies the night-gaunts.
- When Bod is 8** Bod leaves the graveyard to try to obtain a headstone for the witch Eliza Hempstead. He ends up being held hostage, but escapes with Eliza's help.
- When Bod is 10** The graveyard's denizens prepare for the "Macabray," or Danse Macabre, where the living and the dead dance with Death herself.
- When Bod is 11** Silas tells Bod about his family history, and the boy decides he needs to learn more about the outside world. He persuades Silas to let him attend school.
- When Bod is 14** Scarlett moves back to town, and she and Bod resume their friendship. At the same time, the assassin, masquerading as the gentle "Jay Frost," returns. In a climactic confrontation, he traps the teenagers. Bod defeats his nemesis but loses his friend: Scarlett reacts fearfully, and Silas decides to erase her memory.
- When Bod is 15** Bod has grown up, and is now losing his Freedom of the Graveyard and the ability to see ghosts. With the support of Silas and the rest of his graveyard family, Bod goes out into the world, eager for life and adventure.

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The Importance of Setting

The graveyard setting is clearly key to understanding *The Graveyard Book*. The graveyard is not just the scene of most of the action, or an important factor in Bod's education or the preservation of his life; it is the source of nearly all the significant lessons Bod receives about love, community, honor, and the meaning of life and death. It is, in fact, a main character in its own right. Bod's life in the graveyard and among its inhabitants spurs almost all the major action, and shapes and directs his coming of age. Perhaps the most significant ways in which the graveyard does this is to produce a boy without the most fundamental and widespread fear of all: the fear of death. Because of his upbringing among the dead, Bod is completely free from the terror that most humans invest in the end of life; and this, paradoxically, makes it much easier for him to deal with life and its crises—particularly the climactic crisis, in which he symbolically defeats both death (in the form of Jack Frost and the other Jacks) and its companion, fear (in the form of the Sleer).

A secondary factor is the graveyard's location in the old section of an ancient English town, which creates a

uniquely English sense of place that offsets the story's universality. The setting allows Gaiman to weave quite a bit of English history, folklore, and culture into the tale, and these elements then drive the story forward. For instance, readers get some insight into the ancient pagan culture that predated even Caius Pompeius (himself a 2,000-year-old relic of the ancient Roman occupation of Britain) by thousands of years; and from epitaphs and the graveyard's inhabitants, readers get a taste of the mores and manners of England from the Middle Ages through the early twentieth century. Even Gaiman's outright inventions—the ghouls of Ghûlheim, for instance, or Death as the Lady on the Grey—have a uniquely English character: the ghouls are rough-and-ready Cockneys, the Lady the image of a medieval English noblewoman (as well as a likely reference to a 1951 story of the same name by English writer John Collier). The villain and his compatriots are named for traditional British idioms derived from the use of "Jack" as a generic term for "man." Finally, that the graveyard has no inhabitants more recent than the mid-twentieth century serves to give Bod, and the reader, a sense of historical perspective and detachment from the here and now; Bod grows up with a broader view of time than he might attain living an ordinary, present-day life.

Literary Terms and Applications

For a better understanding of Neil Gaiman's style, present the following terms and applications in *The Graveyard Book*:

Allusion: an indirect reference to something. A literary allusion is a reference to a work of literature. Gaiman is known for his use of allusion; two examples in *The Graveyard Book* are "The Lady on the Grey," likely a reference to a short story by the same name published in 1951 by British horror/science fiction writer John Collier; and "night-gaunt," the name of an imaginary nightmare creature from the stories of American horror writer H.P. Lovecraft.

Bildungsroman: A *bildungsroman* (German for "novel of self-cultivation"), also known as a coming-of-age story, shows the spiritual, moral, psychological, and social development and growth of the protagonist, usually from childhood to adulthood. Bod's story is a form of *bildungsroman*, in which he develops from an impulsive little boy into a mature young man who is unafraid of death and has faced evil head-on and conquered it.

Episodic plot: a narrative that consists of a series of minor conflicts, most of which are quickly resolved. *The Graveyard Book* has an episodic plot. Although the resolutions may at times depend too much on chance or

coincidence, overall, Bod's varied adventures create suspense and keep the plot moving.

Fantasy: a fictional work that departs radically from a realistic depiction of the world as we know it. In a fantasy, readers are expected to accept the seemingly impossible (such as the idea that a living boy could be reared by a graveyard full of ghosts and other supernatural creatures), although the tale presents logical and meaningful characterizations, and, often, everyday activities.

Monomyth: also known as "hero's journey"; a storytelling pattern said to be widespread across many cultures, in which a hero leaves the ordinary world for a supernatural realm, where he overcomes challenges and wins a victory, finally returning to the ordinary world with new powers that he can use to help others. Examples include most religious stories of a world savior, as well as those found in such contemporary series as Orson Scott Card's *Ender's Game*, George Lucas' *Star Wars*, and J.K. Rowling's *Harry Potter*. The term was coined by celebrated cultural anthropologist Joseph Campbell, and the idea was set forth in his book, *The Hero with a Thousand Faces*.

Universality: a quality or theme that applies to all people at all times. The motifs of growing up, getting an education, making friends, facing fears, and overcoming obstacles support the greater theme: the necessity of embracing life despite the ever-presence of death.

Related Reading/Cross-Curricular Sources

Fiction

Lloyd Alexander, *The Arkadians* and *The Black Cauldron*

Hans Christian Anderson, *The Complete Fairy Tales*

Avi, *Tom, Babette, and Simon: Three Tales of Transformation*

James Barrie, *Peter Pan*

L. Frank Baum, *The Wizard of Oz*

Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking Glass*

Susan Cooper, *The Dark Is Rising*

Roald Dahl, *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *Matilda*, and *The Witches*

Ian Fleming, *Chitty-Chitty-Bang-Bang*

Esther Friesner, *Wishing Season*

Neil Gaiman, *Neverwhere*

Robert Heinlein, *Citizen of the Galaxy*; *Have Spacesuit, Will Travel*; and *Red Planet*

Norton Juster, *The Phantom Tollbooth*

Ursula Le Guin, *A Wizard of Earthsea*

Rudyard Kipling, *The Jungle Book*

Annette Curtis Klause, *Alien Secrets*
Madeleine L'Engle, *A Wrinkle in Time*
C.S. Lewis, *The Chronicles of Narnia* series
George Lucas, et al., the *Star Wars* trilogy
Paul Park, *The Princess of Roumania* series
Edgar Allan Poe, *Tales of Mystery and Imagination*
Robert Silverberg, ed., *Legends: Stories by the Masters of Modern Fantasy*
J.R.R. Tolkien, *The Hobbit* and the *Trilogy of the Ring*
John Rowe Townsend, *The Persuading Stick*
T.H. White, *The Sword and the Stone*

Nonfiction

Bruno Bettelheim, *The Uses of Enchantment*
Sheila Egoff, *Worlds Within: Children's Fantasy from the Middle Ages to Today*
C.S. Lewis, *Of Other Worlds: Essays and Stories*
Cathi Dunn Macrae, *Presenting Young Adult Fantasy*
Pat Pflieger and Helen M. Hill, eds., *A Reference Guide to Modern Fantasy for Children*
Marshall B. Tymn, et al., *Fantasy Literature: A Core Collection and Reference Guide*
Jane Yolen, *Touch Magic: Fantasy, Faerie, and Folklore in the Literature of Childhood*

Internet

"The Association for Gravestone Studies,"
<http://www.gravestonestudies.org/>
"Danse Macabre,"
http://en.wikipedia.org/wiki/Danse_Macabre
"Danse Macabre," Cornell University,
<http://fantastic.library.cornell.edu/danse.php>
"Links to Resources on Cemetery History and Preservation," <http://www.potifos.com/cemeteries.html>

Themes and Motifs

A study of the central issues and situations in Neil Gaiman's *The Graveyard Book* should include these aspects:

Themes

- Loss
- Love
- Life
- Death
- Bullying
- Overcoming fear
- Facing life-threatening situations
- Courage in the face of the unknown

- Growing up

Motifs

- Learning your true identity
- The real meaning of parenting
- The inevitability and universality of death
- Overcoming fear, including fear of death
- The definition of friendship
- The limits of friendship
- The limits of imagination
- The meaning of a name

General Objectives

1. To understand and identify the elements of the coming-of-age novel
2. To examine the importance of friendship, loyalty, family ties, and a knowledge of family history
3. To distinguish between elements of realism and fantasy in the novel
4. To examine the universal theme of good versus evil
5. To identify common elements of the classic fairy tale or hero myth in the novel, and why these might appeal so strongly to young readers
6. To evaluate the ending

Specific Objectives

1. To learn about the characteristics of various magical creatures in the novel, such as vampires, werewolves, and ghouls
2. To learn about the medieval idea of the Danse Macabre (called "the Macabray" in the novel), and how it relates to the novel's theme
3. To identify and give examples of values and personal characteristics the novel promotes and others that the novel depicts as undesirable
4. To understand the importance the author places on loyalty, independence, intelligence, kindness, and freedom from fear
5. To decide whether or not the novel's ending is logical, based on the plot
6. To interpret the novel as an expression of the classic theme of good versus evil
7. To interpret the novel in terms of its beliefs about the nature of life and death

Meaning Study

Below are significant words, phrases, or sentences from

The Graveyard Book. Explain each in context. Chapter and page numbers pinpoint each entry so you can re-read the passage in which it appears.

1. The Knife had done almost everything it was brought to the house to do. (Chapter 1, p. 5)
(In the book's chilling opening scene, the murderer, referred to as "the man Jack," is prowling through the house looking for the toddler boy who will come to be known as Bod, after having first murdered his parents and older sister. Although we don't learn until much later in the book why the family has been targeted, it is clear from the description of the knife as a useful instrument, from Jack's professional demeanor, and from the evident cunning and enjoyment with which he approaches the killing, that this is a purposeful, premeditated murder, not some random act of crazed violence.)
2. "Yes," said Mrs. Owens, in response to something that no one else had heard. If we can, then we will." (Chapter 1, p. 16)
(Mrs. Owens, a ghost who inhabits the graveyard, is responding to the ghost of Bod's mother, who is frantic to ensure that her child be cared for, even though she herself is unable to remain with him. Mrs. Owens' initial decision—and her refusal to be budged from it—are the turning points in both Bod's life and the "life" of the graveyard.)
3. The man Jack was tall. This man was taller. The man Jack wore dark clothes. This man's clothes were darker. People who noticed the man Jack ... were troubled, or made uncomfortable, or found themselves unaccountably scared. The man Jack looked up at the stranger, and it was the man Jack who was troubled. (Chapter 1, p. 18)
(This is our introduction to Silas, Bod's future guardian and one of the few people who could serve as a successful protector against a villain such as Jack. Although Jack is vicious, cunning, experienced, and possibly possessed of some supernatural powers, Silas is more than his match, and is easily able to influence Jack to forget the details of his pursuit of Bod into the graveyard. This is the first hint we have that Silas himself may not be human: the darkness that surrounds him, his troubling presence, his unnatural quietness, his ability to control Jack's mind, and his utter lack of fear of the assassin; all suggest that he is something more powerful than Jack—and is, in fact, a vampire. This is underscored later in the same chapter, when the ghosts are discussing giving Bod the Freedom of the Graveyard, and Caius Pompeius points out that the only other person to receive this privilege—Silas—"wasn't

alive.")

4. "For good or evil—and I firmly believe that it is for good—Mrs. Owens and her husband have taken this child under their protection. It is going to take more than just a couple of good-hearted souls to raise this child. It will ... take a graveyard." (Chapter 1, p. 23)
(Silas is agreeing with Mrs. Owens that the boy should stay and be given the Freedom of the Graveyard. His statement takes the other ghosts by surprise, and is an echo of the well-known saying, popularized by politician Hillary Clinton, that "it takes a village to raise a child.")
5. "The dead should have charity." (Chapter 1, p. 30)
(The Lady on the Grey gives the final word in the discussion among the graveyard folk about whether or not to keep the boy. As she is actually the personification of Death, she clearly outranks everyone present. Further, not only does she have authority over the assembled dead, but she is considered all-wise as well. Her admonition to have "charity" indicates that they are to have mercy on the child, protecting him and allowing him the Freedom of the Graveyard. Her unexpected appearance abruptly ends the debate.)
6. "I have the Freedom of the Graveyard and I may walk where I choose." (Chapter 2, p. 53)
(This is what Bod tells the Indigo Man during the escapade with Scarlett in the barrow beneath the Frobisher mausoleum. The Freedom of the Graveyard gives Bod special powers, such as Fading, Sliding, and Dreamwalking; he can speak to the dead and move into and out of graves, as well as see clearly in the dark. However, the Indigo Man is merely a projection, a "scarecrow" designed to frighten intruders away; he has no real power to harm the children.)
7. Silas had brought Bod food, true, and left it in the crypt each night for him to eat; but this was, as far as Bod was concerned, the least of the things that Silas did for him. (Chapter 3, p. 68)
(Bod's relationship with Silas involves much more than providing for his physical needs; Bod relies on Silas for protection and sound advice, as well as contact with and information about the outside world. There is a strong, though unspoken, bond of honor and affection between the two.)
8. "They have hairless wings, and they fly low and fast. They do not visit this world, but they fly the red skies above the road to Ghûlheim."
"I'm never going to need to know this."
(Chapter 3, p. 72)
(In this bit of foreshadowing, Miss Lupescu has insist-

ed that Bod be able to call for help in the language of the night-gaunts; Bod thinks this is ridiculous and unnecessary. Of course, Bod will soon use this very lesson to save his life after he is abducted by ghouls and taken on a mad trip to the ghouls' hideous city, Ghûlheim. At this point, however, Bod regards Miss Lupescu as annoyingly foreign, dictatorial, and full of useless information; he does not recognize the value of her training. However, after the incident with the ghouls, in which Miss Lupescu is revealed to be a werewolf, or Hound of God, his opinion changes radically, and the two form a bond.)

9. ... we don't forget (Chapter 4, p. 143)
(This is the motto Bod paints on Eliza Hempstead's headstone, a saying he borrowed from Eliza herself. Eliza, a witch, had been buried in unhallowed ground centuries before by vindictive villagers who had scapegoated her for their petty problems, then murdered her. She is unhappy because her grave is unmarked. Bod is much taken with the pretty witch; in order to buy a headstone to "make her smile," Bod defies the rules by leaving the graveyard, winding up trapped by greedy criminals in the back room of the pawnshop where he had attempted to sell an ancient brooch from the Indigo Man's barrow to raise money for the grave-marker. Eliza uses magic to help Bod escape, telling him that witches, even dead ones, "don't forget" their arts.)
10. "You must be alive or you must be dead to dance it—and I am neither." (Chapter 5, p. 149)
(Silas is explaining why he can't dance the Macabray—the medieval Dance Macabre, or "Dance of Death." Specifically, Bod wants to know why Silas won't be joining the rest of the graveyard's inhabitants, and the living people of the Old City, in nighttime revelries. This is another clue as to Silas' identity as an "undead" vampire.)
11. "One day. Everybody does." (Chapter 5, p. 161)
(In response to Bod's innocent request, the Lady on the Grey assures him that he will someday be permitted to ride her horse. This is ironic, since it is a comment on Bod's own mortality, made while Bod is dancing the Dance of Death with Death itself! The trip on the horse is the journey everyone must ultimately take, from life into death; this is also part of the meaning of the Macabray.)
12. "He wants me to finish the business I've started." (Interlude, p. 169)
(The man Jack says this to Jack Dandy during a meeting of the criminal organization they both belong to, the Jacks of All Trades. "He" is the organization's leader, and the "business" is the murder of

Bod's family. The man Jack is now facing a deadline in his mission to kill Bod.)

13. "(The dead) are ... done with the world. You are not. You're alive, Bod. That means you have infinite potential." (Chapter 6, p. 179)
(Silas has just explained to Bod the danger he faces from the man Jack. Bod is unimpressed—after all, he says, "it's only death," and "all my best friends are dead." Unlike ordinary boys, Bod is not afraid of death, and Silas has to impress upon him the value of his life. Silas' words about potential are an attempt to explain to Bod that life is a uniquely precious gift, with inherent power, and not to be squandered.)
14. Fear is contagious. You can catch it. Sometimes all it takes is for someone to say that they're scared for the fear to become real. (Chapter 6, p. 188)
(One of the book's themes is overcoming fear. This comment is inserted into the story of Bod's confrontation in the graveyard with the bullies Maureen and Nick, when Bod gives them a chance to change. Bod's sudden disappearance frightens Maureen, who transmits that fear to Nick. However, the experience isn't enough to convince the pair, so Bod ultimately uses his other supernatural skills to frighten them into abandoning their bullying ways.)
15. IF YOU WERE OUR MASTER, WE COULD HOLD YOU IN OUR COILS FOREVER. IF YOU WERE OUR MASTER, WE WOULD KEEP YOU AND SAVE YOU AND PROTECT YOU UNTIL THE END OF TIME AND NEVER LET YOU ENDURE THE DANGER OF THE WORLD. (Chapter 7, pp. 250-251)
(The Sleer are speaking to Bod, who has asked them for advice in Silas' absence; he wonders if he should seek his true identity from Jay Frost. The Sleer do not tell him much—other than that he needs to deal with Jay/Jack himself—but he does learn the nature of their "protection," which will ultimately enable him to defeat his nemesis. Ironically, their idea of protection is actually death. This is a point that has been made elsewhere in the novel, by Silas and others: only the dead are completely safe from life's dangers, and this "safety" is not something to aspire to.)
16. "Nobody Owens, why don't you just Fade, and hide in your mam's nice tomb, where they'll never find you, and soon enough Silas will be back to take care of them." (Chapter 7, p. 268)
(Eliza Hempstead, the witch, is balking at helping trap the pursuing Jacks in the graveyard. In a way she is right—the safest course for Bod would be simply to hide. However, he knows that in doing this, he would be failing Scarlett and the graveyard. He

chooses to risk himself for others, defending his friends and his home.)

17. "We killed you for protection. Long time ago, one of our people ... foresaw that one day, there would be a child born who would walk the borderland between the living and the dead. That if this child grew to adulthood it would mean the end of our order and all we stand for." (Chapter 7, pp. 269-271) *(Having agreed to exchange information before he kills Bod in the graveyard, the leader of the remaining Jacks, Jack Dandy, is explaining the reason for wiping out Bod's entire family. Bod uses this interlude to trick Dandy and his companions into the ghoulish gate, after first ascertaining that they and Jack Frost are all that remain of the organization. One of the subtle ironies of the situation is that, by committing the original murders, the Jacks of All Trades actually created the conditions whereby Bod would "walk the borderland between the living and the dead.")*
18. "Scarlett," he said, trying to remember how he would have called her name when he was Mr. Frost, but he could not even find that part of himself any longer: he was the man Jack now, and that was all he was. (Chapter 7, p. 276) *(Jack Frost is closing in on Scarlett, who is hiding in the barrow under the Frobisher mausoleum. The extent of his evil and cruelty are now being revealed, as he intends to brutally murder not only Bod, but Scarlett as well. It seems that, in dropping the "Mr. Frost" persona, Jack has also shed the last vestiges of his humanity.)*
19. The man Jack said, "So the Brotherhood is over and the Convocation is at an end. And yet, if there are no more Jacks of All Trades but me, what does it matter? There can be a new Brotherhood, more powerful than the last." POWER, echoed the Sleer. (Chapter 7, pp. 280-281) *(Jack Frost is gloating at being the last of the Jacks of All Trades, and he believes that fate has provided him with the perfect setup to start a new cult with himself as its head: a crypt complete with two innocent victims, an altar stone, a knife, and other paraphernalia of pagan sacrifice. Like Bod, he has magical powers that enable him to hear the Sleer. However, unlike Bod, who is motivated by love for his friends and his home, Jack Frost's chief desire is for power. This will be his undoing when he agrees to become the Sleer's "master" and unwittingly dooms himself to be trapped in their coils.)*
20. "You want to know your name, boy, before I spill your blood on the stone?"

Bod felt the cold of the knife at his neck. And in that moment, Bod understood. Everything slowed. Everything came into focus. "I know my name," he said. "I'm Nobody Owens. That's who I am." (Chapter 7, p. 282)

(The Sleer had previously advised Bod to find his name. Jack has teased him by withholding this information, but now offers to reveal Bod's first name before he kills him. Bod suddenly realizes, however, that his true name is the one that reflects his upbringing in his beloved graveyard, the name that honors his true family. He shows his loyalty and love by affirming this in what may be his last act. Of course, thanks to Scarlett's research and hints from Jack Bod now has the tools to discover his original name for himself, if he survives.)

21. "People want to forget the impossible. It makes their world safer." (Chapter 7, p. 289) *(Silas is explaining that he has erased Scarlett's memories of her involvement with Bod, the Jacks, and the graveyard. Silas implies that this wasn't difficult to do, since it was a relief for her to release these unsettling memories of "impossible" experiences. Although it isn't mentioned directly, erasing Scarlett's memories could also be seen as an act of mercy, since the trauma of the night's events would likely cause her profound emotional and psychological problems.)*
22. "Can't I stay here? In the graveyard?"
"You must not," Silas said, more gently than Bod could remember him ever saying anything. "All the people here have had their lives, Bod, even if they were short ones. Now it's your turn. You need to live." (Chapter Eight, p. 302) *(Bod has finally grown up and must now leave the graveyard and enter the living world. Silas has obtained a passport and some money to give the boy his start among the living. Although Silas reiterates that Bod must not stay in the graveyard, since he has an obligation to live, the truth is that he cannot, since the graveyard is kicking him out—as he approaches adulthood, he is losing the Freedom of the Graveyard. Ironically, while the task of the dead is to let go of life and the living, the task of the living boy Bod is to let go of death and the dead.)*
23. "Face your life
Its pain, its pleasure,
Leave no path untaken!" (Chapter Eight, p. 306) *(This song is Mrs. Owens' final advice to Bod as he departs from the graveyard and goes forth, joyfully, into the living world. He vows to "try (his) best" to live up to the challenge.)*

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.

Character and Setting

1. Silas is apparently a vampire, although this is never said directly in the text. What are some clues to his identity in the story?

(Answers will vary. Some clues include Silas' persuasive powers and mind-control abilities, which are traditional vampire traits; references to him being "not alive" and "neither living nor dead" (vampires traditionally being categorized as "undead," as opposed to living); his ability to appear and disappear suddenly, in a swirl of darkness, as well as his height and extremely pale complexion; his formal, old-fashioned manners and dress; his familiarity with other supernatural creatures, such as werewolves; his sleeping quarters in the crypt, including a satin-lined steamer trunk with earth in it; the fact that he only goes out at night; the reference to his eating "only one food" (vampires traditionally only "eat" blood); and his assertion to Bod that he was formerly a worse monster than the man Jack.)

2. Bod is raised under unusual circumstances. How is he similar to other children raised more conventionally? How is he different?

(Answers will vary. Bod is similar in that he depends on adults for guidance; learns through experience and study; has a childlike innocence; is curious and tests boundaries; and makes friends. He is different in that he lives among and communicates with the dead; is unsafe outside the graveyard; has ghosts for parents and a vampire for a guardian; and possesses the Freedom of the Graveyard and its associated powers, such as Fading, Sliding, and Dreamwalking.)

3. How is Scarlett and Bod's relationship mutually beneficial? What do they learn from each other?

(From Scarlett, Bod learns about the world outside the graveyard, including stories she has read and technology that is common in the living world but that was unknown in the past, when the graveyard's inhabitants were alive. From Bod, Scarlett gains relief from loneliness and learns about history, as taught by people who actually lived it; she is initiated into a mysterious supernatural world that is completely different from the rational, real-world existence she is used to. The two share adventures and experience a sense of kinship.)

4. What relationship does Bod form as a result of the

incident with the ghouls of Ghûlheim? How does Bod's perspective on people, and on Miss Lupescu, change after this incident? How does Miss Lupescu's attitude change toward Bod? *(Bod forms a lasting bond with Miss Lupescu, who is revealed to be a werewolf, or Hound of God. He realizes that Miss Lupescu is heroic, honorable, and knowledgeable, and that her lessons are relevant, and in fact life-saving. Bod also becomes a better judge of character following his near-fatal decision to trust the ghouls. Miss Lupescu, for her part, realizes that Bod is a perceptive, intelligent, and brave little boy who made good use of her lessons in Night-Gaunt and managed to survive his terrifying experience with the ghouls virtually unscathed. From this point on, the two have a deep affection and appreciation for each other, and Silas is surprised at their closeness when he returns from his travels.)*

5. What is the ghouls' world like? How does Gaiman create a sense of horror? What does Bod learn from the trip to Ghûlheim?

(Gaiman creates a sense of horror by giving horrifying—and disgusting—details of the ghouls' world, where, for example, eating the contents of "plague pits"—mass graves where medieval plague victims were buried—is regarded as a special treat, and where a chief entertainment consists of listing the preferred order in which to eat a corpse. Gaiman's descriptions and use of such literary devices as simile ("the burnt-out sun gazing down at them like a dead eye") and alliteration ("flay the flesh from a fat man's face") create a vivid sense of the awfulness of Bod's predicament. Making the episode even more ghastly is the jauntiness of the ghouls; their humorous Cockney banter and general cheerfulness provide an unsettling contrast with the horror of what they are and what they do.)

6. Discuss Bod's reaction to the Indigo Man and the Sleer. What does this say about Bod? How will this experience help him in the future?

(Although both the Indigo Man and the Sleer are naturally terrifying, Bod reacts to them with confidence and relative fearlessness. He is confident in his Freedom of the Graveyard, and cool-headed in his observations, enabling him to disarm the Indigo Man and to stand up to and question the Sleer. He recognizes that the Sleer's chief weapon is fear, which the Sleer acknowledge. This incident shows Bod seeing through illusion to learn the truth about things, and resisting attempts to control him through fear. This ability to think clearly and logically despite others' attempts to frighten him is an

important skill, one that enables him to win in the climactic confrontation with the Jacks of All Trades.)

7. What has Bod been told about the Potter's Field? How does he respond to what he has been told?

(Bod has been warned away from the Potter's Field by the inhabitants of the graveyard, although they are vague as to why: Mrs. Owens simply tells him to avoid it, while Mr. Owens says it is "not a good place," and Miss Letitia Borrowes advises that the inhabitants are "not our sort of people." Silas fills in the blanks for Bod, explaining that the Potter's Field is unconsecrated (unblessed) ground, where criminals, suicides, and people "not of the faith"—i.e., not Christians—were buried in centuries past. Of course, curiosity gets the better of Bod and he ends up ignoring the warnings.)

8. What did Bod initially believe about the Potter's Field's inhabitants? What does he come to learn, and how does he learn it?

(His elders have mostly implied that the field's inhabitants are bad people, although Silas gives a more balanced view: they are society's outcasts, and mostly neither better nor worse than other people. Bod is unafraid and is especially curious about the witch, although he has a stereotypical image of witches as ugly crones with broomsticks. Bod begins to move beyond stereotypes when he meets Eliza Hempstead—who was young and pretty when she died—and hears her sad story. After the episode in which Bod tries to procure a headstone for Liza and winds up held hostage in Abanazer Bolger's pawnshop, the boy and the witch become friends.)

9. Why do Bod's teachers and classmates have trouble remembering him?

(Answers will vary, but may include references to his graveyard powers of Fading and Sliding, his natural quietness, and Silas' ability to erase incidents from people's memories.)

Critical Level

10. Who/what rescues Bod at the last minute on the road to Ghûlheim and carries him off with the help of the night-gaunts? How do Bod's perceptions of his rescuer change? What is it called, and by whom?

(Bod is rescued by what appears to be a large grey wolf, which the ghouls refer to as a "hellhound." Bod at first thinks it is a monster, "with flaming eyes and white fangs and huge paws," and he assumes it will eat him. However, he soon discovers that the "wolf" is actually his werewolf tutor, Miss Lupescu. She refers to her kind as "Hounds of God.")

11. What might be the significance and value of the three objects in the Indigo Man/Sleer barrow, based on hints dropped in the book? What is Bod's reaction to them?

(The brooch, knife, and cup are obviously objects of great antiquity. They clearly had deep cultural significance for their original owner, judging by the presence of the Sleer and the Indigo Man, and the way they are laid out in the barrow. They also are objects of great monetary value in the present world; in fact, Abanazer Bolger recognizes the brooch as a priceless artifact, and the other items would be also. They appear to have some unspecified magical properties as well. Jack Frost's response to them may hint at their true nature: they are priestly artifacts, and the knife and cup are instruments of human sacrifice, as is the altar stone on which they are laid. It makes sense that Jack would delight in such objects, since he and the other Jacks apparently derive their magical powers from death and killing. Bod is completely unimpressed by them, and this, too, makes sense, since death to him is a normal part of life. It is interesting that the only human characters interested in the treasure are villains: Abanazer Bolger, Tom Hustings, and Jack Frost. Bod and Scarlett are completely unimpressed.)

12. How does Bod feel when none of the graveyard inhabitants will discuss the Macabray? How does this foreshadow the end of the novel? What is the difference between the two incidents?

(Bod feels uncharacteristically out of place and excluded in the face of the ghosts' puzzling refusal to speak. The Macabray is a mystery, a mystical event when the dead touch the world of the living; Bod's exclusion from the preparations is a reminder that although he has the Freedom of the Graveyard, he is alive and will someday have to join the living world. This foreshadows the end of the book, when Bod grows up and must leave the graveyard: he loses his powers and can no longer see the ghosts. The difference is that in the first incident, Bod is still a little boy with years of growing-up to do, the rift is only temporary, and he feels abandoned; in the second incident, Bod is a young man, the departure is permanent, and he is ready to leave and excited to do so.)

13. Why does Silas look "almost heartbroken" when Bod tells him about dancing with the Lady on the Grey? How does this affect Bod? How is the incident resolved?

(Answers will vary. Suggestions: Bod is mortal, and Silas understands this, even if Bod does not; the realization makes Silas sad. Also, Silas has previously

watched the Macabray from a distance, and has told Bod that he has never danced it himself, being neither living nor dead; perhaps Silas wishes he, too, could experience a real life, and a death with an afterlife. Then, too, perhaps Silas regrets some of the deaths he's been responsible for. At any rate, Bod does not understand Silas' reaction, and it frightens him. The moment passes when snow suddenly begins to fall—a diversion possibly created by Silas.)

14. Why does Bod want to go to school? Does this turn out to be a good idea? Why or why not?
(Answers will vary. Bod wants to go to school to learn more about the world outside the graveyard, and to prepare for a future confrontation with Jack. Whether this turns out to be a good idea or not is open to interpretation. On one hand, Bod has trouble with schoolyard bullies, is threatened by corrupt police, and ultimately agrees with Silas that he needs to stay in the graveyard for the time being. On the other hand, Bod learns about bullies and how to stand up to them, gets a chance to help other people when he teaches the younger kids how not to be victimized, learns of the Honour Guard from the Persson family when he's hiding in their crypt, and enjoys the opportunity to learn in a classroom with other living children.)
15. What is Bod thinking about when he considers "how fine it would be to walk safely in the lands beyond the graveyard, and how good it was to be master of his own small world"?
(Answers will vary, but readers should infer that Bod is experiencing conflict as he approaches maturity, and that these thoughts foreshadow his coming departure of the graveyard for the living world. As he is thinking this, he has just reconnected with Scarlett after an absence of six years, and she has just given him his first hug from a living human since he was a toddler. The hug made him feel safe, and even though he realizes he is still unsafe outside the graveyard, he looks forward to a time when that might change. For now, though, the graveyard provides family, security, and a needed sense of control over his environment.)
16. What happens in Krakow, Melbourne, and Vancouver? What do these events mean?
(These are the sites of the final battles between members of the Honour Guard and the Jacks, where the Honour Guard wipe out the remaining strongholds of the Jacks of All Trades in order to protect Bod; in the process, many of the Honour Guard, including Miss Lupescu, die in battle. As a result of these events, the only remaining Jacks are Frost,

Dandy, Nimble, and Tar—the four Bod wipes out in the climactic confrontation in the graveyard.)

17. How is the novel's ending bittersweet? Is this a realistic depiction of growing up? Will Bod live happily ever after?
(Answers will vary. There is sadness in the ending, since Bod must leave his beloved graveyard family and will be unable to visit them again, having entered into adulthood and lost his Freedom of the Graveyard powers. Bod's break from his past seems unrealistically drastic here, since people don't ordinarily sever all contact with their families after they grow up! At the same time, it does accurately symbolize the leaving behind of childhood for adulthood. Although the reader knows Bod may face dangers and difficulties in the living world, there is hope that he will make a good life for himself; the ghosts and Silas have done a good job with him, and he enters the world with a "wide-open" heart.)

Across the Curriculum

Writing and Literature

1. Make a list, with examples, of elements of the horror genre found in the novel, such as setting, mood, plotting, sense of foreboding, or disturbing or supernatural incidents and characters. Discuss how all these elements work together to create a horror fiction experience.
2. Find examples of metaphor and simile in the novel, and make a list.
3. Write an epitaph for each of three characters in the novel.
4. Identify several mistakes Bod makes during the course of the novel, and discuss how these errors help Bod become wiser and more mature.

Art and Illustration

1. Research some of the novel's creatures, such as ghouls, then draw them.
2. Pick a favorite scene from the novel, then transform it into a comic strip.
3. Create a collage depicting key incidents in Bod's life as he is growing up.
4. Draw a picture of the Jacks of All Trades who appear in the novel, with special emphasis on Jack Frost.

Music

1. Write another verse for Mrs. Owens' song to Bod at the end of the book. If possible, compose a tune to go with it.

Myth, Archetypes, and Allegory

1. Research witches in folklore and literature, as well as any contemporary accounts available of women who were tried as witches during the Middle Ages and Renaissance, and what they experienced. How does Eliza Hempstead compare to popular descriptions of witches? Does her sad fate comport with what you've learned about contemporary treatment of alleged witches?
2. The Danse Macabre is an allegory about the universality and inevitability of death. Research and discuss the medieval Danse Macabre and its meaning. What was the basic storyline behind it? What historical events led to its rise and popularity? How was it presented to medieval people? What meaning were they meant to take from it? List examples of art and music that have been inspired by the Danse Macabre.
3. Research and discuss werewolves and vampires in myth and literature, then compare and contrast Miss Lupescu and Silas to these depictions. How do they conform to traditional stereotypes? How do they differ?
4. Research the term "monomyth" (also known as "hero's journey"), and list its elements. Does Bod's development in *The Graveyard Book* conform to this pattern? Why or why not?

History

1. There are many references to Western, and particularly British, history in the novel. Choose two (e.g., the Roman occupation of Britain, historic treatment of witches) and write a paragraph on your findings.
2. Choose several interesting epitaphs from the book, then discuss their meaning and impact with the class or in small groups.
2. Research various honor guards through history. What were their characteristics? What characteristics would a soldier need to display to qualify as a member of an honor guard? What qualifying characteristics do Silas and Miss Lupescu share?

Alternate Assessment

1. "Potential" is a major theme of the novel. Who in particular refers to this idea, and in what context? Give examples.
(Silas, in particular, tries to make Bod see how important his life is: he has unlimited potential, and unlike the dead, he can change things. In fact, all the efforts

to protect and rear Bod hinge on this idea: the graveyard's agreement to protect Bod, Miss Lupescu's lessons, Silas's guardianship, etc. Some of Bod's potential for good is realized when, in keeping with prophecy, he defeats the evil Jacks of All Trades and defends his dead graveyard friends—and his living friend Scarlett—from the Jacks. Bod's potential is alluded to and encouraged again in the final scenes of the novel, when he leaves the graveyard for the wide world, while his mother, Mrs. Owens, sings him a song about embracing life's possibilities.)

2. Neil Gaiman has said he partially based *The Graveyard Book* on Rudyard Kipling's classic, *The Jungle Book*. Read the Mowgli stories in *The Jungle Book*, and comment on any similarities between Kipling's work and Gaiman's.

(Answers will vary. There are many similarities between the books. The Jungle Book is an archetypal story of a human baby being raised by non-humans, as is The Graveyard Book. Mowgli and Bod are both orphaned as toddlers, are adopted by "alien" mothers, and are pursued by fearsome and implacable enemies—Shere Kahn in Mowgli's case, Jack Frost in Bod's. They are both vouched for by powerful guardians—Bagheera the panther for Mowgli, Silas the vampire for Bod. Although raised in the new environment, they must both eventually return to the "real" world, going from the jungle to the world of men in Mowgli's case, and from the graveyard to the world of the living in Bod's.

Characters and incidents in the two books compare, as well. For instance, Baloo the bear, who teaches Mowgli the Master Words that save his life when he is abducted by the Monkey People, is paralleled by Miss Lupescu, whose lessons in how to speak Night-Gaunt save Bod's life when he is abducted by ghouls. Mowgli's experience with the dangerous Monkey People, who take him to the abandoned city called the Cold Lair, is echoed by Bod's experiences with the ghouls, who take him to the abandoned city of Ghülheim. The incident where Mowgli stands up to Shere Kahn and his band of jackals and outcast wolves echoes the one where Bod defeats the Jacks. The books also share an episodic structure. There are other examples as well.)

3. Gaiman is known for using myth and folklore in his stories, and *The Graveyard Book* is no different. Cite some examples of elements of myth and folklore in the book.

(Answers will vary. Some examples of mythic or folkloric elements include vampires, werewolves, witches, ghouls; the Dance of Death and the personifica-

tion of death; the pervasive “monomyth” or “hero’s journey” motif; and even the naming of the Jacks of All Trades, which takes a series of English sayings, nicknames, folklore, and archetypes revolving around the name “Jack,” and spins them into a sinister organization. There are allusions to what might be termed “modern myth” as well: borrowings from classics of horror and science fiction by such authors as H.P. Lovecraft and John Collier. Examples of this include Lovecraft’s night-gaunts and Collier’s *Lady on the Grey*.)

4. With which characters in the novel do you sympathize the most, and why?
(Answers will vary. Some possible answers: Bod, who is thoughtful, loving, wise beyond his years, and heroic in his actions, but who must learn whom to trust and what to reveal. Silas, who is the wise and patient mentor who imparts special wisdom and protects Bod from harm, but cannot participate fully in his life, being neither living nor dead. Liza, who is a good witch who has suffered terrible persecution and is an outcast even in death, but who nevertheless has a kind heart and proves to be a true friend after Bod shows he cares. Mrs. Owens, who goes against graveyard “peer pressure” to take responsibility for Bod and claim the orphaned baby as her own, raising him with love, firmness, kindness, and wisdom. Miss Lupescu, who Bod at first dislikes and who seems so forbidding in the beginning, but who becomes Bod’s rescuer, mentor, and friend, and dies heroically protecting him from harm. Scarlett, who “crosses over” from the outside world into the graveyard to become Bod’s only living friend, and who helps precipitate the necessary final confrontation with Jack Frost, but for whom knowledge of the supernatural proves too much to bear.)
5. What is the significance of the name “Nobody”? Why does Bod choose to keep this name in the end, rather than learn his birth name?
(His name is partially a play on his adopted last name combined with the traditional nursery rhyme quoted at the beginning of the book—“He’s only a pauper/Who nobody owns.” It is also a protective measure to help shield the boy from discovery by the Jacks, who know him by his birth name. Further, it’s a statement of both his uniqueness and his anonymity—he “looks like nobody but himself,” as Mrs. Owens puts it, and yet is unknown outside the graveyard—a “nobody.” His refusal to take the bait of his birth name from Jack is largely symbolic—he could easily look up his original name from the newspapers or birth records, especially since he now

knows his original surname—but it represents both loyalty to those who raised him, and embracing of his own, self-made identity.)

6. Discuss Silas’ statement that “it will take a graveyard” to raise Bod, which echoes the saying popularized by Hillary Clinton, “It takes a village to raise a child.” What does this statement mean? How does it apply to the book?
(It Takes a Village to Raise a Child was the title of a book written by Hillary Clinton in 1996, when she was First Lady of the United States. The idea of the statement, and the premise of the book, is that it requires the participation of an entire community—not just the parents and immediate family—to ensure that a child is educated and cared for properly into adulthood. At the time, Clinton was both widely praised and widely ridiculed for this assertion. Silas is making a similar comment on the responsibility of raising Bod, while pointing out that it will also require the approval and agreement of the graveyard as a whole to create a safe and nurturing place for the boy to grow up.)
7. There are many fantasy stories for young people that contain elements of myth and the coming-of-age tale. What books have you read or heard of that remind you of *The Graveyard Book*, and why?
(Answers will vary. Possible answers might include any fantasy books that incorporate supernatural or heroic themes. These might include Rudyard Kipling’s *The Jungle Book*, on which *The Graveyard Book* is modeled; *The Lion, the Witch, and the Wardrobe*, and other books from C.S. Lewis’ *Chronicles of Narnia*; J.K. Rowling’s *Harry Potter* books; the *Twilight* books of Stephenie Meyers; and *The Hobbit and the Lord of the Rings* trilogy by J.R.R. Tolkien. There are many others. Reasons include elements of myth and the supernatural found in the books; themes of good versus evil; and situations in which ordinary humans or their stand-ins (e.g., hobbits) are confronted with an unexpected world of supernatural danger and adventure, and must come of age, discover their true identities, and defeat evil in a heroic battle.)

Vocabulary Test

Match each vocabulary word or term from *The Graveyard Book* in the left-hand column with its definition in the column on the right. Place the letter of your answer in the space provided.

- | | |
|-------------------------|--|
| _____ 1. augur | a. underground vault; burial chamber |
| _____ 2. obelisk | b. lacking a body; disembodied |
| _____ 3. baronet | c. governor of an ancient Roman province or colony |
| _____ 4. in perpetuity | d. to strongly object; express disagreement or disapproval |
| _____ 5. amphitheater | e. sheet for wrapping a corpse; shroud |
| _____ 6. insubstantial | f. climb awkwardly |
| _____ 7. obduracy | g. protector; legally responsible person |
| _____ 8. clamber | h. creature or being |
| _____ 9. manor | i. seer or prophet; soothsayer |
| _____ 10. Victorian | j. someone who takes care of a building or property |
| _____ 11. guardian | k. relating to the reign of Queen Victoria in England |
| _____ 12. wight | l. obstinacy; stubbornness |
| _____ 13. discarnate | m. paying compliments to win favor; sweet talk |
| _____ 14. flattery | n. nobleman's house and land; plantation |
| _____ 15. winding sheet | o. not subject to; resistant |
| _____ 16. crypt | p. four-sided stone pillar with a pyramid top; monument |
| _____ 17. expostulate | q. lacking substance or reality; not solid |
| _____ 18. proconsul | r. level area, usually round, surrounded by upward sloping ground or seats |
| _____ 19. caretaker | s. minor British nobleman |
| _____ 20. immune | t. forever |

Comprehension Test A

Part I: Matching (20 points)

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

- | | |
|-------|---|
| _____ | 1. Bod's vampire guardian |
| _____ | 2. A teacher who makes Bod eat beetroot salad |
| _____ | 3. A killer who does gravestone rubbings |
| _____ | 4. Bod's only "living" friend |
| _____ | 5. Flying beasts feared by ghouls |
| _____ | 6. A dance Silas cannot perform |
| _____ | 7. A hideous abandoned city |
| _____ | 8. Death |
| _____ | 9. Bod's outfit in the graveyard |
| _____ | 10. What Silas makes people do |

- | | | | |
|---------------------------|---------------------|-------------|-------------|
| a. Jay Frost/the man Jack | b. Lady on the Grey | c. Silas | d. forget |
| e. a winding sheet | f. Miss Lupescu | g. Ghûlheim | h. Macabray |
| i. night gaunts | j. Scarlett | | |

Part II: True/False (20 points)

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

- | | |
|-------|--|
| _____ | 1. Silas is a werewolf. |
| _____ | 2. Scarlett's family moves to Scotland. |
| _____ | 3. Ghûlheim is the city of the night gaunts. |
| _____ | 4. The Jacks of All Trades specialize in home improvement. |
| _____ | 5. Bod's entire family was killed by the man Jack. |
| _____ | 6. Josiah Worthington argues in favor of adopting Bod. |
| _____ | 7. Death rides a black horse. |
| _____ | 8. Silas is unable to dance the Macabray. |
| _____ | 9. Abanazer Bolger helps Bod when he gets lost. |
| _____ | 10. Bod is eighteen when he leaves the graveyard. |

Part III: Quote Identification (30 points)

For the following quotes, identify the speaker and explain the meaning and importance of the quote.

1. IT COMES BACK. ... ALWAYS COMES BACK.

2. "The dead should have charity."

3. "You needs an 'ole world of friends and playfellows. A city of delights, of fun and magic, where you would be appreciated, not ignored."

The Graveyard Book

Neil Gaiman

4. "I have come a long way to look after you, boy. I hope you are worth it."

5. "It's not just the learning stuff. It's the other stuff. Do you know how nice it is to be in a room filled with people and for all of them to be breathing?"

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Discuss Bod's trip to Ghûlheim. How does Bod act during the incident with the ghouls, and what do these actions say about him? How does the incident change his view of Miss Lupescu, and her view of him?
2. Silas erases Scarlett's (and her mother's) memory after the final confrontation with the man Jack. Although Bod is upset, Silas assures him this is the best course, telling him, "People want to forget the impossible. It makes their world safer" (p. 289). What does Silas mean by this? Discuss the incident. Do you think Silas made the right decision? Why or why not?
3. Neil Gaiman has said he partially based *The Graveyard Book* on Rudyard Kipling's famous Victorian-era collection of tales of the Indian jungle, *The Jungle Book*. Read *The Jungle Book* (especially the stories about Mowgli), then compare and contrast it with *The Graveyard Book*. How are the books similar? How are they different? Do they come to similar conclusions?
4. An allegory is a symbolic work in which characters and events that mean one thing on the surface are meant to express a deeper meaning underneath. For instance, George Orwell's *Animal Farm* is an allegory about Russia during the Stalin era; the various animals represent rulers, law enforcement, and workers in a Communist police state. Write an essay in which you discuss *The Graveyard Book* as an allegory of childhood.

Comprehension Test B

Part I: Sentence Completion (20 points)

Use a word from the list below to complete each sentence.

1. The _____ are a worldwide criminal organization.
2. Ghouls live in the dreary city of _____.
3. Bod's chief graveyard powers are Sliding, Fading, and _____.
4. Mo's _____, a policeman, attempts to intimidate Bod.
5. Mr. and Mrs. _____ agree to become Bod's adoptive parents.
6. Abanazer Bolger and _____ plan to turn Bod over to the man Jack.
7. Bod enters the ghouls' domain through the _____.
8. On the night of the _____, white flowers are given to everyone in the Old Town.
9. Scarlett feels self-conscious because of her _____ accent.
10. The Sleer are determined to _____ the Master.

Dreamwalking	Jacks of All Trades	protect	uncle
ghoul-gate	Macabray	Scottish	
Ghùlheim	Owens	Tom Hustings	

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 blank provided.

- | | |
|-------|--|
| _____ | 1. Supernatural protectors |
| _____ | 2. Learning to say "help!" in this language saves Bod's life |
| _____ | 3. What Abanazer Bolger wanted |
| _____ | 4. Where Scarlett's family moved |
| _____ | 5. Miss Lupescu's true identity |
| _____ | 6. Bod will someday ride her horse |
| _____ | 7. Where Caius Pompeius was from |
| _____ | 8. Is a scarecrow |
| _____ | 9. It always comes back |
| _____ | 10. Inhabitants of another graveyard |

- | | | | |
|-----------------|-------------------------|---------------------|----------------------|
| a. Scotland | b. Lady on the Grey | c. Night-Gaunt | |
| d. ancient Rome | e. the Sleer's treasure | f. the Honour Guard | |
| g. the Perssons | h. Indigo Man | i. werewolf | j. snakestone brooch |

Part III: Identification (20 points)

Identify the following characters, putting the letter of the correct answer in the blank provided.

- | | |
|-------|--|
| _____ | 1. One of the ghouls who abducts Bod |
| _____ | 2. Donated the graveyard to the city |
| _____ | 3. Pawnshop owner who traps Bod |
| _____ | 4. Gets food and other necessities for Bod |
| _____ | 5. Her gravestone says "LAUGH" |
| _____ | 6. Bod's last dance partner |
| _____ | 7. Came to the graveyard in Roman times |
| _____ | 8. Is a scarecrow |
| _____ | 9. Has a prized copy of <i>Robinson Crusoe</i> |
| _____ | 10. Becomes Bod's mother |

The Graveyard Book

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- | | | | |
|-----------------------|-------------------|--|------------------------|
| a. Lady on the Grey | b. Indigo Man | c. Silas | d. Thackeray Porringer |
| e. Josiah Worthington | f. Mrs. Owens | g. 33rd president of the United States | |
| h. Mother Slaughter | i. Caius Pompeius | j. Abanazer Bolger | |

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Discuss the theme of family in *The Graveyard Book*. Show how this theme is developed throughout the novel. What appears to be Gaiman's definition of "family"?
2. Silas is able to move between the worlds of both the living and the dead, although he is not a part of either. Explain how Silas's abilities affect Bod—especially his attitudes toward life and death. Does Bod fear death? Is he too fearless of death? How does Silas address this?
3. Discuss *The Graveyard Book* as a coming-of-age novel. How do Bod's experiences with the graveyard, and his interaction with it, change as he grows and develops?
4. Discuss the theme of revenge and how it affects Bod, Jack, and other characters.

Answer Key

VOCABULARY TEST

- | | |
|-------|-------|
| 1. i | 11. g |
| 2. p | 12. h |
| 3. s | 13. b |
| r. t | 14. m |
| 5. r | 15. e |
| 6. q | 16. a |
| 7. l | 17. d |
| 8. f | 18. c |
| 9. n | 19. j |
| 10. k | 20. o |

COMPREHENSION TEST A

Part I: Matching (20 points)

- | | |
|------|-------|
| 1. c | 6. h |
| 2. f | 7. g |
| 3. a | 8. b |
| 4. j | 9. e |
| 5. i | 10. d |

Part II: True/False (20 points)

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

Part III: Quote Identification (30 points)

1. **The Sleer.** They are referring to the treasure, which they are guarding for the Master. Although Bod is stealing the brooch to pawn for Eliza's headstone, the Sleer know it will return.

2. **The Lady on the Grey.** This is what she tells the assembled ghosts when they are debating whether or not to keep the orphaned Bod in the graveyard. The Lady on the Grey is an extremely important person, being the personification of death; her appearance is regarded as miraculous, and her pronouncement ends the debate.

3. **The Bishop of Bath and Wells.** He is convincing Bod to accompany him and the other ghouls. Of course, the "city of delights" is in reality the hideous city of Ghûlheim, in the underworld.

4. **Miss Lupescu.** She makes this observation when she and Bod are introduced. The two do not initially get

along, but they form a bond after the incident with the ghouls, in which Bod makes use of Miss Lupescu's lessons in Night-Gaunt to call for help, and Miss Lupescu (in werewolf form) comes to the rescue.

5. **Bod.** He is arguing with Silas about why school is important to him and why he has to return. Although Bod enjoys learning and feels compelled to face the bullies Mo and Nick, one of his motives for going to school is simply to be among living people.

Part IV: Essay (30 points)

Answers will vary.

Comprehension Test B

Part I: Sentence Completion (20 points)

1. Jacks of All Trades
2. Ghûlheim
3. Dreamwalking
4. uncle
5. Owens
6. Tom Hustings
7. ghoul-gate
8. Macabray
9. Scottish
10. protect

Part II: Matching (30 points)

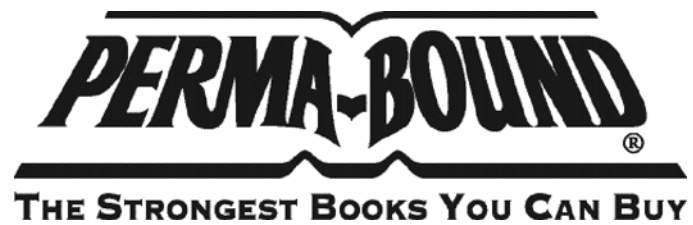
- | | |
|------|-------|
| 1. f | 6. b |
| 2. c | 7. d |
| 3. j | 8. h |
| 4. a | 9. e |
| 5. i | 10. g |

Part III: Identification (20 points)

1. g
2. e
3. j
4. c
5. h
6. a
7. i
8. b
9. d
10. f

Part IV: Essay (30 points)

Answers will vary.



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