



SEASON *of* MISTS

NEIL GAIMAN

ORIGINALLY PUBLISHED AS THE
SANDMAN 21-28 FROM DEC. 1990
TO JULY 1991. © DC COMICS.

WHAT *will*
they do
on Earth
when the DEAD
start coming
BACK
?



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Name _____

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ESSENTIAL QUESTIONS

Who is Neil Gaiman, and what contributions has he made to the comic book industry?

What are graphic novels?

What is postmodernism?

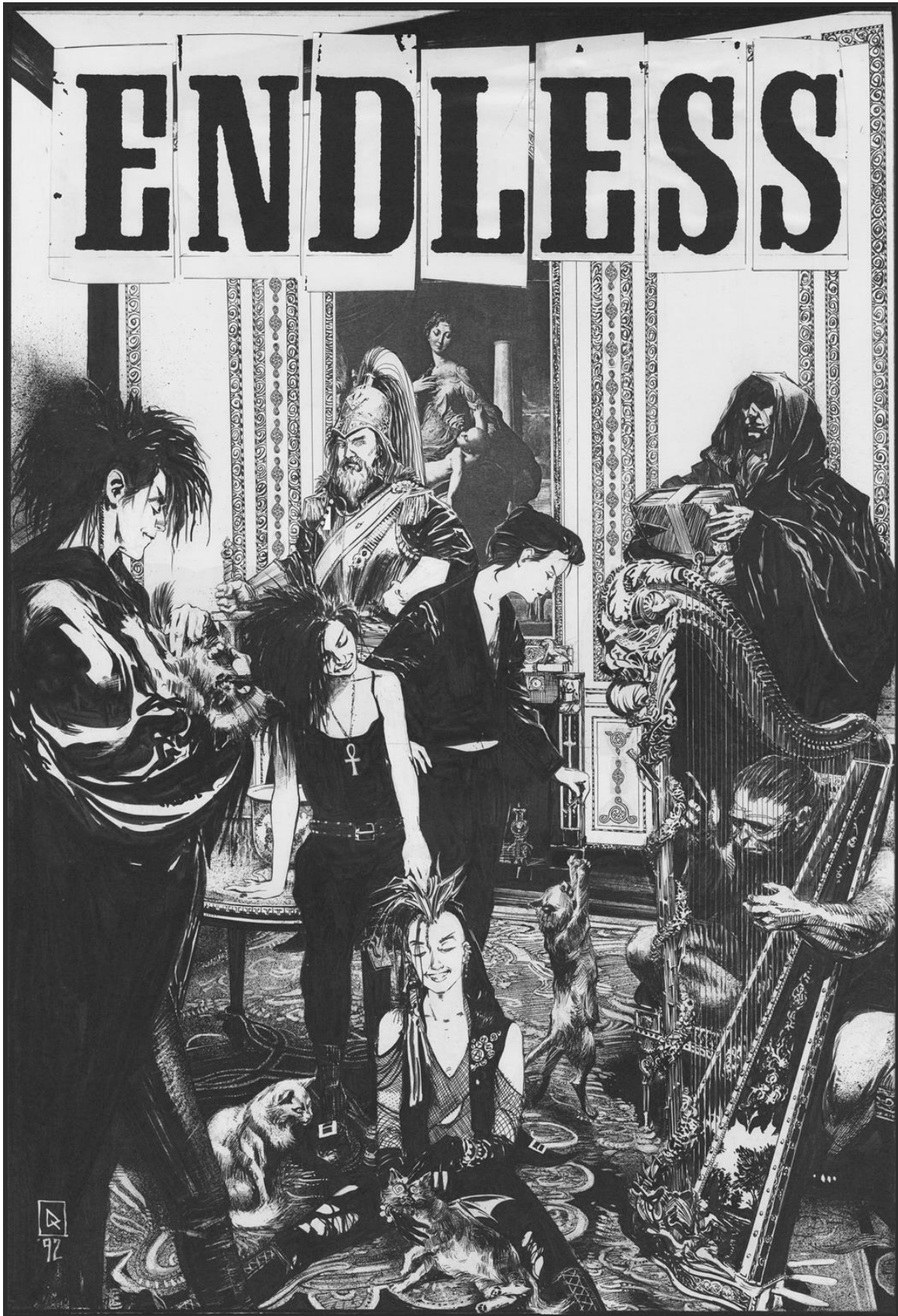
How does Neil Gaiman modernize John Milton's Satan, making the fallen angel relevant for contemporary readers? What other characters from classical mythology and religion does Gaiman reimagine in his Sandman series?

What common dream symbols and imagery does Neil Gaiman employ in *The Sandman: Season of Mists* in order for the story's elements to leak outside the traditional reading experience and into the real world? In other words, how do the dreams in the graphic novel relate to your own dreams?

V⊕CABULARY

These words which appear in Neil Gaiman's *The Sandman: Season of Mists* (1990, 1991) have been identified as words or derivatives of words that have appeared on past SAT and ACT exams. They are listed here in order of their appearance in the graphic novel.

1. **Recrimination** – *noun* an accusation in response to one from someone else.
2. **Peculiar** – *adjective* strange or odd; unusual.
3. **Minutiae** – *noun* the small, precise, or trivial details of something.
4. **Fray** – *verb* to cause to lose much of an original strength, force, or essential quality.
5. **Genesis** – *noun* the origin or mode of formation of something.
6. **Articulate** – *verb* express (an idea or feeling) fluently and coherently.
7. **Summon** – *verb* authoritatively or urgently call on (someone) to be present.
8. **Conclave** – *noun* a private meeting.
9. **Scythe** – *noun* a tool used for cutting crops such as grass or wheat, with a long curved blade at the end of a long pole attached to which are one or two short handles.
10. **Prodigal** – *noun* a person who leaves home and behaves recklessly, but later makes a repentant return.
11. **Subliminal** – *adjective* existing or operating below the threshold of consciousness.
12. **Translucent** – *adjective* allowing light, but not detailed images, to pass through.
13. **Tawny** – *adjective* of an orange-brown or yellowish-brown color.
14. **Bleak** – *adjective* charmless and inhospitable; dreary.
15. **Pungent** – *adjective* having a sharply strong taste or smell.
16. **Conundrum** – *noun* a confusing and difficult problem or question.
17. **Meticulous** – *adjective* showing great attention to detail; very careful and precise.
18. **Insinuate** – *verb* suggest or hint (something bad or reprehensible) in an indirect and unpleasant way.
19. **Spurn** – *verb* reject with disdain or contempt.
20. **Infernal** – *adjective* of, relating to, or characteristic of Hell or the Underworld.
21. **Incur** – *verb* become subject to (something unwelcome or unpleasant) as a result of one's own behavior or actions.
22. **Enmity** – *noun* the state or feeling of being actively opposed or hostile to someone or something.
23. **Avid** – *adjective* having or showing a keen interest in or enthusiasm for something.
24. **Perverse** – *adjective* showing a deliberate and obstinate desire to behave in a way that is unreasonable or unacceptable, often in spite of the consequences.
25. **Futile** – *adjective* incapable of producing any useful result; pointless.
26. **Legion** – *adjective* great in number.
27. **Mutable** – *adjective* liable to change.
28. **Ruse** – *noun* an action intended to deceive someone; a trick.
29. **Transgress** – *verb* to go beyond the limits imposed by a law or command.
30. **Writhe** – *verb* make continual twisting, squirming movements or contortions of the body.

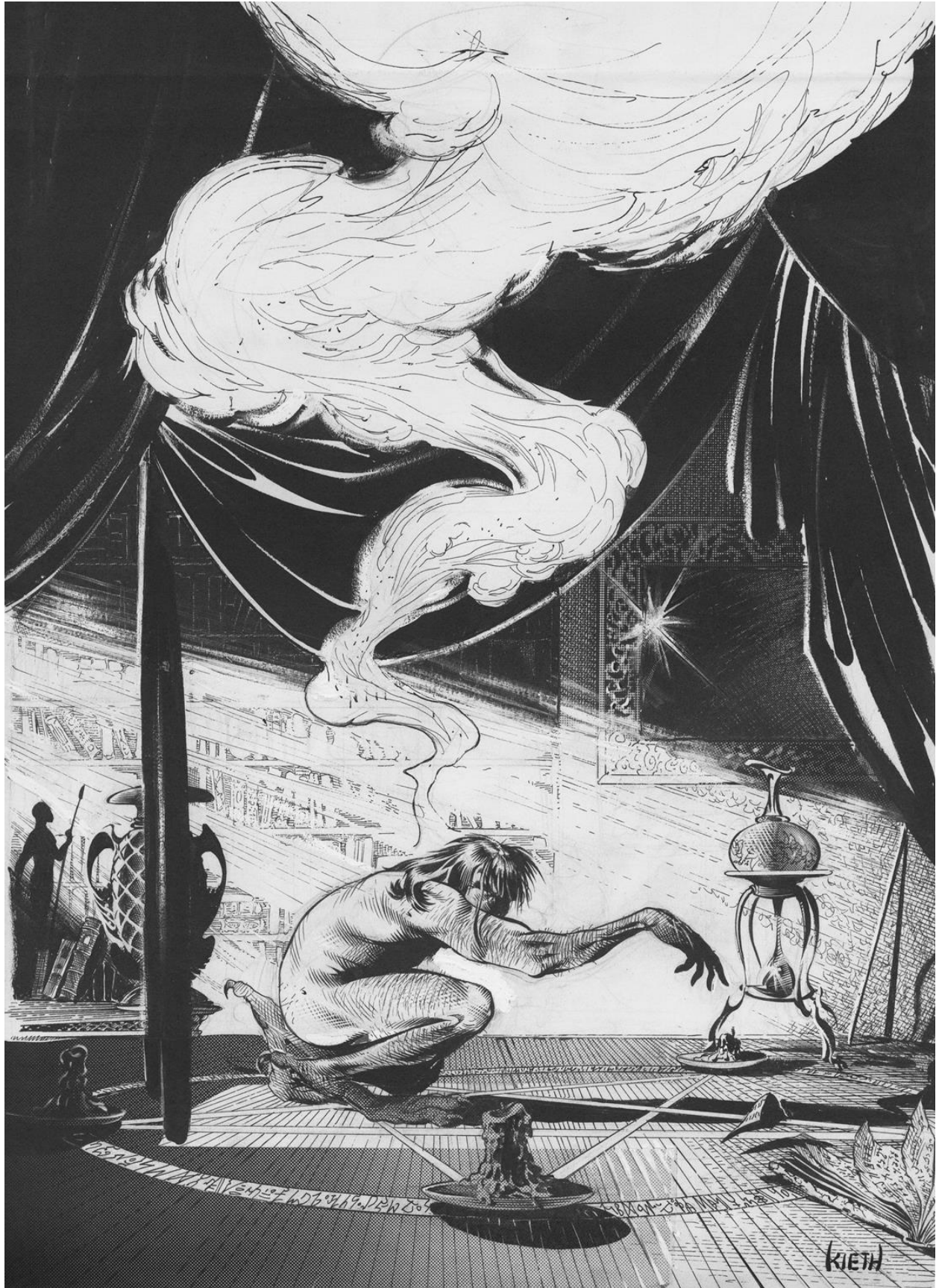


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Write your answer to open response question one in the space provided below.

1. In his Introduction to Neil Gaiman's *The Sandman: Season of Mists*, acclaimed author Harlan Ellison writes, "I would praise [Gaiman's] erudition, his frequent seeding of the stories with arcane facts and literary glyphs, but as it is a truism that it takes a *very* good con artist to con a very good con artist, so it is possible that Neil 'Scam Man' Gaiman is no more widely-read and filled with erudition than the con artist who writes these words of introduction" (ix). Using specific examples from Ellison's Introduction, explain what he means when he calls Neil Gaiman a "scam man" and a "con artist." According to Ellison, why is Gaiman's so-called "erudition" not that praiseworthy?

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DREAM JOURNAL

“Things need not have happened to be true. Tales and dreams are the shadow-truths that will endure when mere facts are dust and ashes, and forgot.” – Neil Gaiman’s Morpheus

Your dreams are constantly communicating with you and are integral to better understanding your waking life emotions, stresses, victories, and mental well-being. Dreams are the voice of your unconscious mind and are filled with important messages—especially for those paying close attention to them. Although there are many theories about why we dream, most experts agree that keeping a dream journal is an important first step into your inner world. Keeping a daily dream journal can also be an easy and fun way to help you identify recurring patterns, trends, and dream symbols, and point you towards an aspect of your life that may need some extra attention.

1. Before you go to bed tonight, take a few minutes and write about your day. Who did you see or talk to? Where did you go? What did you do? What was the most emotionally charged (good or bad) event of the day?
2. Next, set an intention to remember a dream. If you don’t normally remember your dreams, you need to convince your unconscious that you do want to remember them. Write it down in your own words. Something like: “Tonight I will dream and when I wake up, I will remember the dream and record it.”
3. Keep this packet by your bedside to record your dream immediately upon waking up.
4. When you first wake up — don’t move or open your eyes. Lie completely still and ask yourself, “What was just going through my mind?” Once you remember something, work backwards and ask yourself, “What happened before that ... and before that ... and before that?”
5. Continue to lie still and once you’ve remembered as much as you can, go over the dream in your head one more time before moving.
6. Grab your packet and make note of a few memorable “keywords” for each scene of the dream. Even if you start recording the entire dream immediately, you can quickly begin to forget all of the details, so the keywords will help you to remember. This could include individual words like, “dog,” “house,” “girlfriend,” “swimming,” or “floating.”
7. While recording the dream, use first person present tense. For instance, “I am doing... I see...” etc.
8. Be sure to record the setting, the people, the actions and the emotions experienced in the dream. Also make note of how you felt when you woke up (i.e., happy, sad, excited, angry etc.), then give the dream a descriptive title.
9. Now think about what you did yesterday. Review what you had written down the night before. How might the theme, emotions, or actions in the dream relate to something that happened recently in your waking life?
10. Look for any “day residue” in the dream — someone or something you saw, something you did, etc. Day residue is important because the unconscious is linking the events of the day

to something already stored in memory. Why is that particular event, person, or object appearing in your dreams now?

11. Share your dream with a classmate you trust. He or she can read the dream as you tell it — but you should recount the dream without looking at what you wrote. Oftentimes, you will leave something out or add something new — both of these are probably important details. The other person may also help you to recall additional details, or remind you of waking life events that could be relevant.
12. The last part of your dream journal assignment is to try and analyze the symbols in your dream using a dream dictionary. There are many online resources available, including the most popular website for dreaming: <https://www.dreamscloud.com/en/dream-dictionary>. Write down some of your dream images and their meanings to try and piece together a narrative. You may start to see recurring themes, emotions, people, etc., all of which are pointing to an aspect of your life that needs your attention.

Information on this handout was adapted from “12 Easy Steps for Keeping a Dream Journal and Getting Started Tonight” originally published by *The Huffington Post* on 15 December 2016.

Star your dream journal on the lines below:

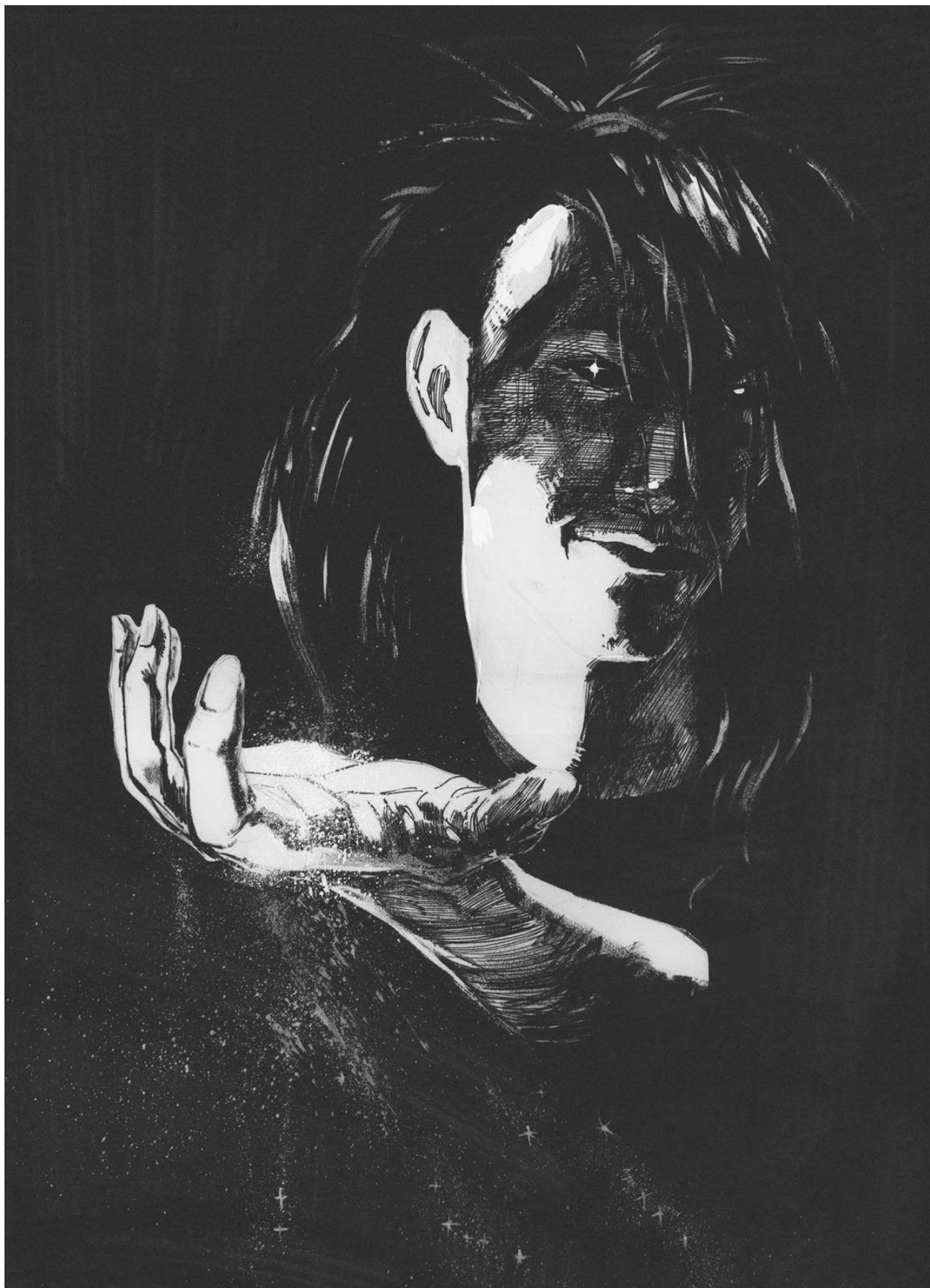
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To Autumn

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozyings, hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, —
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

John Keats, 1819/1820