AP* EDITION

Literature
An Introduction to Reading and Writing
SECOND EDITION

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Robert Zweig
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Darlene Stock Stotler
California State University, Bakersfield

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For analytical purposes, the following lists of topical and thematic contents groups the selections into twenty-seven categories. The idea is that the topical categories will facilitate a thematic and focused study and comparison of a number of works (see Chapter 29). Obviously each of the works brings out many other issues than are suggested by the topics. For comparison, however, the topics invite analyses based on specific issues. Thus, the category “Women” suggests that the listed works may profitably be examined for what they have to say about the lives and problems specifically of women, just as the category “Men” suggests a concentration on the lives and problems specifically of men. The topical headings are suggestive only; they are by no means intended to mandate interpretations or approaches. For emphasis, I will repeat this, and also I will italicize, underline, and boldface it: The topical headings are suggestive only; they are by no means intended to mandate interpretations or approaches. We have accordingly assigned a number of works to two and sometimes even more categories. Ibsen’s A Dollhouse, for example, is not easily classified within a single category.

Because entries for the topical and thematic contents are to be as brief as possible, we use only the last names of authors and artists. In listing works we shorten a number of longer titles. Thus we refer to Let America (Hughes) rather than Let America Be America Again, and to That Time of Year (Shakespeare) rather than That Time of Year Thou Mayst in Me Behold, and so on, using such recognizable short titles rather than the full titles that appear in the regular table of contents, in the text itself, and in the index. Of course, some titles are already brief, such as Reconciliation (Whitman), Eating Poetry (Strand), Edge (Plath), and A Worn Path (Welty). Obviously, such titles are included in their entirety.

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Preface to the 2E, AP* Edition

In the seventeenth century, John Dryden used the phrase “Here is God’s Plenty” when he described Chaucer’s *Canterbury Tales*. The same, I think, is applicable to the more than 500 separate works contained in this anthology. But the book is more than a collection. Its bedrock idea is that actual student writing deepens student understanding and appreciation of great literature. Many former students who long ago left our classrooms remember many works well because they once wrote essays about them in their literature-and-composition classes. To adapt a phrase from Joseph Joubert (1754–1824), it is axiomatic that students learn twice when they write about literature, for as they develop their thinking and writing skills they also solidify their understanding of what they have read. If speaking makes us ready, as Bacon said, writing makes us exact, and writing is therefore essential in the study of literature, or of any other discipline. It is the finished product of reading and thinking. *Literature: An Introduction to Reading and Writing, AP* Edition, is dedicated to this idea.

### New to the AP* Second Edition

There is little throughout the AP* Second edition that has not been reexamined, revised, or rewritten. In addition to basing this AP* edition on the 10th edition, the full version of our college text, to provide the depth and breadth of resources AP teachers need, extensive revisions have been made in the general introduction, and the introductions to all the genres. Together with innumerable changes and improvements throughout the text, we have created an unparalleled program specifically to support the diverse needs of today’s AP classroom.

- **NEW— Part I now centers on Alice Walker’s “Everyday Use.”** In this edition, we have replaced Maupassant’s “The Necklace” with Alice Walker’s “Everyday Use” as the foundation for Part I: The Process of Reading, Responding to, and Writing About Literature. After extensive deliberation and consultation with users of our college-level ninth edition, we determined that teachers were looking for a fresh selection that would be more accessible to today’s students. “The Necklace,” however, continues to be anthologized in the text (now included in Chapter 3).

- **NEW attention to the paragraph-length assignment.** Recognizing that much of the writing students do in their literature course does not take the form of formal essays, we have added new instructions, models, and prompts for paragraph-length assignments.

- **HEAVILY REVISED coverage of Writing a Research Essay.** We have updated our coverage of the research process, including expanded
information on new MLA bibliography guidelines and finding sources in
library e-catalogs, in databases, on the Internet, all illustrated with helpful
screenshots. New detailed coverage of evaluating sources has been added
and the discussion of note taking has been adapted to guide students
through both pen-and-pencil and computer-based processes.

- NEW Chapter 29: Three Types of Writing About Literature. New coverage
of reader-response and literary argument augments our discussion of the
comparison-contrast essay in a new chapter dedicated to these three com-
mon assignments. Altogether, the text now features thirty-three student
essays (all in MLA format), six of which are new to this edition.

- UPDATED MLA coverage. Appendix II, which focuses on MLA recom-
mandations for documenting sources, and all citation examples throughout
the text have been updated according to the latest 2009 MLA guidelines. We
have also added two new document maps: “Articles Found Through a
Database” and “Online Books.” These visual representations help students
locate key information on frequently cited sources.

- NEW Writing Topics. New writing topic prompts have been added
throughout the book. Furthermore, in this edition our Writing Topics sec-
tions are divided into four categories—Paragraph-Length Assignments,
Essay-Length Assignments, Library Assignments, and Creative Writing As-
signments—helping teachers see at a glance the suggested assignments
available to them.

- NEW Selections. Twenty-six new short stories, 134 new poems, and three
new plays, together with an expanded excerpt from the acclaimed graphic
novel Maus, join 367 works retained from our previous edition. New works
have been selected with an eye toward exposing students to a diverse range
of contemporary voices of literary merit.

- NEW support for MyLiteratureLab. Utilizing the valuable resources on
MyLiteratureLab has never been easier. Icons next to selections and author
names throughout the anthology indicate when a resource is available.

The glossary has been amended and rewritten throughout, as it has been im-
proved regularly throughout the various editions of Literature: An Introduction to
Reading and Writing, AP* Edition.

New to the AP* Section

- The AP* Introduction has been streamlined to provide a bulleted list of
learning objectives for the AP section and a general overview of the test.
- Updated Part I includes new information on the AP exam, additional FAQs,
more tips, and additional study pointers.
- Updated Part II now includes information on MyLiteratureLab, Pearson’s
digital literature resource.
- Revised Part III features new literary elements and questions.
Preface to the 2E, AP* Edition

- Enhanced Part IV has new sections for Characters and Setting; Prosody; Form; and Symbolism and Allusion.
- Part VI includes new AP-specific essay writing pointers.
- New AP* practice activities for Part VIII include five multiple-choice questions with an answer key for the following selections: “This Is What It Means to Say Phoenix, Arizona” Sherman Alexie; “A Hunger Artist” Franz Kafka; “The Horse Dealer’s Daughter” D. H. Lawrence; “Marriage is a Private Affair” Chinua Achebe; “Snowdrops” Louise Gluck; “Skunk Hour” Robert Lowell; “To Hear an Oriole Sing” Emily Dickinson; “Ulysses” Alfred, Lord Tennyson; “Subway Rush Hour” Langston Hughes; “Full of Life Now” Walt Whitman; and Fences, August Wilson
- The AP* Practice Test in Part IX has been updated with some new selections. The multiple-choice section now includes Poe’s “The Black Cat” and Glaspell’s Trifles. The essay section now includes one new prompt on Mansfield’s “Miss Brill.”
- An updated AP* Correlation Chart is now available in the instructor’s manual and available for download at www.PearsonSchool.com/AdvancedCorrelations.

The Integration of Writing and Reading

Because writing reinforces reading so strongly, the AP* second edition presents more than thirty illustrative writing examples embodying the strategies and methods described in the various chapters and appendixes. These full essays and paragraphs are intended as specimens to illustrate what students might do (not what they must do) with a particular topic. The goal of the essays is to show that the creation of thought does not take place until writers are able to fuse their reading responses with particular topics and issues (e.g., the symbolism in a poem, the main idea in a story, the use of stage directions in a play).

The illustrative essays are comparatively short and not as long as some teachers might assign, on the grounds that when responding to longer assignments about literature, many of our students, alas, inflate their papers with needless summary. It is clear that without a guiding, argumentative point, we do not have thought, and that without thought, we cannot have a good essay. A simple summary of a work does not qualify as good writing.

In the major chapters, following each of the illustrative essays, there are analytical discussions (titled “Commentary on the Essay”) that point out how the topics have served as the basis of the writer’s thought. Graphically, the format of underlining thesis and topic sentences in the illustrative essays is a way of emphasizing the connections, and the format is thus a complementary way of fulfilling an essential aim of the book.

A logical extension (and a major hope) of this combined approach is that the techniques students acquire in studying literature as a reading and also a writing undertaking will help them in every course they may ever take, and in whatever professions or occupations they may follow. Students will always read—if not the
authors contained here, then other authors, and certainly newspapers, letters, legal documents, memoranda, directions, instructions, magazine articles, technical and nontechnical reports, business proposals, Internet communications, and much more. Although as students advance into their working years they may never again need to write about topics such as setting, imagery, or symbolism, they will certainly always find a future need to write.

Most of the works anthologized in this AP* edition are by American, British, and Canadian authors, but there also has been an increase in the number of ancient and medieval writers, along with later writers who lived in or came from Australia, France, Germany, Hungary, Italy, Norway, Poland, Russia, and South America, and with authors who represent the diverse backgrounds of African American, American Indian, Latino, and Chinese cultures. In total, 296 authors are represented here, including eight anonymous authors. Slightly fewer than sixty-four percent of the authors—189—were born after 1900. Of the ninety writers born since 1935, forty-three are women, or just about fifty percent. If one counts only the number of authors born since the ending of World War II in 1945, the percentage of women writers rises close to sixty percent.

The AP* second edition includes a total of 540 separate works—sixty-three stories, 461 poems (including some short portions of very long poems), and sixteen plays. Each work is suitable for discussion either alone or in comparison with other works. Twenty-six stories, three plays, and 134 poems are added here that were not included in the first AP* edition. For purposes of analytical comparison, works in two genres by six writers are included—specifically Crane, Glaspell, Hughes, Poe, Shakespeare, and Updike. In addition, there are two plays by Shakespeare—a tragedy and a comedy—and there are two or more poems by a number of poets. For more intensive study, we offer Chapter 21, “Four Major American Poets.”

Commentators have often observed that today’s students are more visually oriented than students of the past—most likely because of the ever-present influence of television and computers in the home, and because of the many other graphic forms through which the American public is introduced to facts and ideas. This aspect of our culture is often deplored, but it seems more fruitful to accept it as a fact of life and then bring it to bear on the imaginative reading of literary works. What is important here is the development of the capacity

to think,

to follow through on ideas,

and

to imagine—

in short, to exercise the mind totally in the interpretation of literature, and in any intellectual endeavor that our students will ever undertake. The “visualizing” sections on fiction, poetry, and drama, found in Chapters 1, 11, and 23, address this need. The study of fiction in the AP* second edition is augmented by a discussion about the relationship between graphic narratives and verbal narratives. In poetry, the connection is made between traditional closed-form poetry, on the one hand, and visual poetry and prose poems, on the other. Of the three genres, the study of drama has traditionally been the most visual, for students can make
connections between their own reading and the experiences they have had with plays on the stage or in film. The idea of these parallel sections is to provide students with an additional tool for increasing their comprehension and exploring their thoughts and their emotional responses.

**A Brief Overview of the AP* Second Edition**

The AP* second edition reaffirms a principle to which *Literature: An Introduction to Reading and Writing* is dedicated—flexibility. The earlier editions have been used for introduction-to-literature courses, genre courses, and both composition and composition-and-literature courses. Adaptability and flexibility have been the keys to this variety. Teachers can use the book for classroom discussions, panel discussions, essay- or paragraph-length writing and study assignments, and questions for special topics not covered in class.

**FICTION.** The “Reading and Writing About Fiction” section, the first in the book following the Introduction, consists of eleven chapters. Chapter 1 presents a general introduction to fiction, and Chapters 2 through 8—the topical chapters vital in each section of the book—introduce students to important subjects such as structure, character, point of view, symbolism, and idea. Chapter 9 includes four stories by Edgar A. Poe, and for intensive study these are accompanied by a number of critical readings on Poe. Chapter 10 contains ten stories for additional enjoyment and study.

Following Chapter 10 is Chapter 10A, the eleventh of the fiction chapters, which is devoted to research connected with fiction. Parallel discussions are found in Chapters 22A and 27A, which are about research in poetry and drama. These chapters have been added to reflect increased emphasis on research in the college teaching of literature, as noted by many observers of current practices in American colleges. Note that in Chapter 10A there is an extensive discussion of plagiarism and how to avoid it. There has been great demand for this discussion on behalf of students, for as emphasis is placed on studying literature with the aid of research, comparable emphasis must also be placed on the judicious and ethical use of secondary sources.

**POETRY.** The thirteen poetry chapters are arranged similarly to the fiction chapters. Chapter 11 is introductory. Chapters 12 through 20 deal with topics such as diction, imagery, tone, and symbolism. Chapter 21 presents the possibility of more intensive study of four major American poets, consisting of extensive selections by Dickinson, Frost, Hughes, and Plath. Chapter 22 contains 111 poems for additional enjoyment and study. Chapter 22A is the companion of Chapters 10A and 27A. Brief biographies of the anthologized poets are included in the Instructor’s Manual.

Poetry selections range from late medieval times to contemporary works, including poems published in the early years of the twenty-first century. Representative poets are Wyatt, Queen Elizabeth I, Shakespeare, Donne, Dryden, Pope, Wordsworth, Keats, Tennyson, Hopkins, Pound, Yeats, Eliot, Layton, Amy Lowell, Nye, and Clifton. One hundred and thirty-four poems are new to the AP* second edition. They represent a variety of poets, most of whom are widely recognized. Akhmatova, Alexie, Angelou, Brontë, Dickinson, Erdrich, Espada, Hongo, Komunyaka, Lababidi, Magnus, Paz, Ryan, Song, Stepanchev, and even
Phil (“Scooter”) Rizzuto (yes), come readily to mind. Along with the poems included for the first time, the AP* second edition retains 327 poems that were included in the previous AP* edition. The writers of two of these—Lincoln and Carter—were American presidents. Recent poets with many distinctions are Agüeros, Forché, Harjo, Hirshfield, Hospital, and Peacock. Of special note is the inclusion here of a number of nineteenth-century poets who were chosen for poems illustrating noteworthy aspects of American life. These are Bryant, Emerson, Ingham, Lincoln, Melville, and Whittier. (See the first category in the Topical and Thematic Contents).

**DRAMA.** The drama section contains sixteen titles. New in the AP* second edition are two humorous, yet significant selections—*Beauty* by Jane Martin and *Los Vendidos* by Luis Valdez, and a longer selection, *The Glass Menagerie* by Tennessee Williams. Six of the longer plays that were in the first edition have been kept in the second because of their independent significance (*Death of a Salesman, A Dollhouse, Hamlet, A Midsummer Night’s Dream, Mulatto, Oedipus the King*). These representative full plays make the AP* second edition useful for teachers who wish to illustrate the history of drama. In an anthology of this scope, the seven shorter works (*The Sandbox, The Bear, Beauty, Los Vendidos, Tea Party, Visitatio Sepulchri, and Trifles*) are valuable not only in themselves but also because they may be covered in no more than one or two classroom periods. The shorter plays may be enlivened by having parts read aloud and acted by students. Indeed, the anonymous *Visitatio Sepulchri* and Keller’s *Tea Party* are brief enough to permit both classroom reading and discussion in a single period.

**Additional Features**

**TABLE OF CONTENTS.** The table of contents lists all the works and major chapter discussion heads in the book. A feature that has been well received are the many accompanying sentences that contain brief descriptions or impressions of the stories and plays. We hope that these guiding sentences and questions will continue to interest students in approaching, anticipating, and reading the works.

**TOPICAL AND THEMATIC TABLE OF CONTENTS.** To make the AP* edition as flexible as possible, we have continued the topical and thematic table of contents, which is organized around a number of topics, such as Hope and Renewal; Women; Men; Women and Men; Conformity and Rebellion; Endings and Beginnings; Comedy and Humor; Innocence and Experience; and Race, Ethnicity, and Nationality. Under these topics, generous numbers of stories, poems, and plays (and also comparable works of art) are listed (many in a number of categories), to aid in the study and comparison of topical or thematic units.

A special word seems still in order for the category America in Peace, War, and Tribulation, which is included first in the topical and thematic table of contents. After the attacks on the United States on September 11, 2001, it is fitting that a category of uniquely American topics be included for student analysis and discussion. Obviously there cannot be a full and comprehensive examination of the background and thought to be considered in extensive courses in American literature, but a selection of works that bear on American life and values seems
now to be deeply important. Some works in the category reflect an idealized America, but many also shed light on problems and issues that the United States has faced in the past and continues to face today. A few of the works concern our country at its beginning; some reflect the life of the frontier and the Civil War; others introduce issues of minority culture; still others introduce subjects such as war, misfortune, personal anguish, regret, healing, relationships between parents and children, the symbolic value of work, nostalgia, love, prejudice, and reverence for the land. We hope that students will study the listed works broadly, as general human issues that also deal with the complexity of life in the United States today.

QUESTIONS. Following each anthologized selection in the detailed chapters are study questions designed to help students in their exploration and understanding of literature. Some of these questions are factual and may be answered quickly. Others provoke extended thought and classroom discussion, and may also serve for both in-class and out-of-class writing assignments. At the ends of twenty chapters we include a number of more general assignments, offering students writing topics about character, symbolism, tragedy, and so on. Many of these are comparison-contrast topics, and a number of them—at least one in each chapter—are assignments requiring creative writing (for example, “Write a poem,” or “Compose a short scene”) in addition to regular library assignments. What is unique about these topics is that students are asked not only to write creatively and argue cogently, but also to analyze their own creative processes.

DATES. To place the various works in historical context, we provide the life dates for all authors, to the degree that these dates have been established. Because some contemporary authors are private and elusive, however, it has proved necessary to make a very small number of estimates of their dates. Along with the title of each anthologized work, we include its date of publication. Sometimes, however, a work was not published until long after the author actually wrote it, as with most of Emily Dickinson’s poems. In such cases we have included the commonly recognized estimates of the dates of composition.

NUMBERING. For convenient reference, we have adopted a regular style of numbering the selections by fives:

- Stories: Every fifth paragraph
- Poems: Every fifth line
- Poetic plays: Every fifth line, starting at 1 with each new scene and act.
- Prose plays: Every fifth speech, starting at 1 with each new scene and act.

GLOSSES AND EXPLANATORY FOOTNOTES. For poetry and poetic plays, brief marginal glosses are provided wherever they are needed. When a fuller explanation is required—for stories, poems and plays—we supply explanatory footnotes. Words and phrases that are footnoted or glossed are highlighted by a
raised degree symbol (°). Footnotes are located according to line, paragraph, or speech numbers.

GLOSSARY. In the introductory discussions in the various chapters, significant terms and concepts are boldfaced. These are gathered alphabetically and explained briefly in the extensive glossary following the appendixes, with references locating page numbers in the text where the terms are considered more fully. Although the glossary is based on the chapters of the AP* edition, it is in fact comprehensive enough to be useful for general purposes.

BOXED DISCUSSIONS WITHIN THE CHAPTERS. In a number of chapters, separately boxed and shaded sections signal brief but essential discussions of a number of significant matters. The topics chosen for this treatment—such as the use of tenses in discussing a work, the use of authorial names, explanations of how to refer to parts of plays, and the concept of decorum—were based on the recommendations of instructors and students. Users of previous editions have found these boxed discussions interesting and helpful.

SPECIAL WRITING TOPICS. In the AP* second edition we have retained the section titled “Special Writing Topics About Literature,” which follows the drama section. This section contains three chapters (28–30) that at one time were appendixes, but that on the advice of many readers are now presented as a major section of the book. These chapters are arranged for emphasis on recent critical theory together with practical guides for writing comparison-contrast, literary argument, reader-response essays, and taking examinations on literature.

PHOTOGRAPHS AND ART REPRODUCTIONS. To encourage the comparison of literary art with fine art and photography, a number of art reproductions and photographs are included, some within the chapters, and many in a full-color insert. Most of these artworks are considered directly in the introductions to the various chapters. We hope that the reproductions, together with others that teachers might wish to add during the course of teaching, will encourage comparison-contrast discussions and essays about the relationship of literature and art. As already noted, the “Topical and Thematic Contents” lists relevant artworks along with literary works.

DRAMATIZATIONS ON VIDEOTAPE AND DVD. To strengthen the connections between fiction and drama, a number of stories are included that are available on videocassettes and DVDs, which can be used as teaching tools for support and interpretation. References to a number of the available dramatizations are included in the Instructor’s Manual. In the introductions to many of the plays there is a listing of many of the cassette and DVD versions that can be brought into the classroom.

Reading and Writing Now and in the Future

The more effectively students write about literature when taking their literature courses, the better they will be able to write later on—no matter what the topic. It is axiomatic that the power to analyze problems and make convincing
written and oral presentations is a major characteristic of leadership and success in all fields. To acquire the skills of disciplined reading and strong writing is therefore the best possible preparation that students can make for the future, whatever it may hold.

While we stress the value of the AP® edition as a teaching tool, we also emphasize that literature is to be enjoyed and loved. Sometimes we neglect the truth that study and delight are complementary, and that intellectual stimulation and emotional enjoyment develop not only from the immediate responses of pleasure, involvement, and sympathy, but also from the understanding, contemplation, and confidence generated by knowledge and developing skill. We therefore hope that the selections in the AP® edition of *Literature: An Introduction to Reading and Writing* will teach students about humanity; about their own perceptions, feelings, and lives; and about the timeless patterns of human existence. We hope they will take delight in such discoveries and become engaged as they make them. We see the book as a stepping-stone to lifelong understanding, future achievement, and never-ending joy in great literature.

**Supplementary Material for Teachers and Students**

An extensive package of supplements is available for the AP® second edition of *Literature: An Introduction to Reading and Writing* for both teachers and students. These resources were specifically designed to ensure that students are well supported as they approach the rigors of college-level literature by providing clear, accessible, and scaffolded instruction appropriate for the high school classroom.

**AP®-Specific Teacher Resources**

**INSTRUCTOR RESOURCE CENTER:** Most of the teacher supplements and resources for this text are available electronically to qualified adopters on the Instructor Resource Center (IRC). Upon adoption or to preview, please go to www.PearsonSchool.com/Access_Request and select Instructor Resource Center. You will be required to complete a brief one-time registration subject to verification of educator status. Upon verification, access information and instructions will be sent to you via email. Once logged into the IRC, enter your text ISBN in the Search our Catalog box to locate your resources.

**AP® INSTRUCTOR’S MANUAL (978-0-13-267788-2):** This comprehensive Instructor’s Manual prepares you to teach any of the works contained in the text and also helps you in making assignments and comparing individual works with other works. Each of the chapters in the manual begins with AP®-specific instruction, introductory remarks and interpretive comments about the works (stories, poems, plays) within the chapter of the book. These are followed by detailed suggestions for discussing every study question. The Instructor’s Manual also provides detailed discussion of works contained in the book, reviews of videotape and DVD performances of a number of stories in the book, and references to audio clips of
poetry. Writing assignments and workshops with suggested guidelines for student editors help students to write about literature effectively. The Instructor’s Manual includes a general introduction devoted to teaching the anthology in the AP English Literature and Composition course.

**ART OF LITERATURE CD ROM (978-0-13-189103-6):** The *Art of Literature* gives you an extensive, interactive reference. Organized by genres, this CD-ROM includes video and audio clips, visuals for study, an interactive timeline, access to The *New York Times* archive and 25,000 journal articles, and more.

**AP* ENGLISH LITERATURE AND COMPOSITION TEST BANK (978-0-13-269613-5):** This testbank features 500 test questions modeled on the AP English Literature and Composition Exam. The questions are based on 100 commonly taught literature selections. This resource is available online only through Pearson’s Instructor Resource Center. See previous page for details.

**AP* LITERATURE AND COMPOSITION TEST GENERATOR (978-0-13-273044-0):** The Test Gen CD gives teacher the convenience and flexibility to create exercises and assessments from a bank of over 500 AP-style questions.

**THE INSTRUCTOR’S RESOURCE DVD (978-0-13-273043-3):** The Instructor’s Resource DVD combines all of the AP* teacher resources in one centralized place including: Downloadable Instructor’s Manual, Test Generator, Test Bank, and PowerPoint presentations.

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Preface to the 2E, AP* Edition

FOR ADOPTION ACCESS: Register at www.PearsonSchool.com/Access_Request. Using Premium Media Solutions, options 2 & 3, select Language Arts, select Roberts, Introduction to Reading and Writing, AP* Edition, 2E. After following registration prompts you will receive a confirmation email with login and access information for teacher and students within 48 hours. Accounts are good for one year from activation. Each year thereafter, (in or around May) for the life of the adoption, the registered teacher will receive a new set of teacher and student access codes via email for the following school year. Teachers are responsible for distributing access codes to their students each year.

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—EDGAR V. ROBERTS AND ROBERT ZWEIG