

**A New Dawn Table of Contents**  
With Essay Summaries

**Introduction: “To Twilight or Not to Twilight” ~ Ellen Hopkins\***

Bestselling author of *Crank* and *Impulse* Ellen Hopkins introduces the anthology by comparing her books to the Twilight series in search of the reason for overlap in their reader base. The reason, she finds, is love—the Twilight series isn’t about vampires so much as it about Bella and Edward’s love, and the love they have for their families and friends.

**“A Very Dangerous Boy” ~ Susan Vaught\***

Neuropsychologist and author Susan Vaught risks death-by-adoring-fangirl, arguing that Edward is a sociopath by comparing his behavior in the books to the clinical diagnostic criteria for Antisocial Personality Disorder. Where her argument begins to unravel is the last item—lack of remorse—and she ends up concluding that his remorse, his suffering over what he is and his endeavors to change it, is the crux of his character, and makes him a hero.

**“The Good Girl Always Goes For the Bad Boy” ~ Megan McCafferty**

Bestselling author of *Sloppy Firsts* Megan McCafferty remembers her high school attraction to a (non-vampiric) bad boy, compared Edward to her series’ hero Marcus Flutie, and suggests that, since the fate of most bad boys is to grow up and become perfectly respectable members of society, Edward’s appeal may in part be his ability to remain forever passionate and young.

**“Romeo, Ripley, and Bella Swan” ~ Rosemary Clement-Moore\*\***

Author Rosemary Clement-Moore, former theater major and literature geek, uses *Oedipus*, *Romeo and Juliet*, and the movies *Liar, Liar* and *Aliens* to talk about the Twilight series as Tragedy, and Bella as a tragic hero.

**“My Boyfriend Sparkles” ~ Anne Ursu\***

Author Anne Ursu compares Bella and Edward’s love story in *Twilight* to every story of high school love, demonstrating how fantastic elements—like vampires and werewolves—can act as emotionally resonant metaphors. Metaphors aren’t perfect, however, which means Bella and Edward’s relationship, when mapped onto the real world, can look a little less than healthy.

**“Dancing with Wolves” ~ Linda Gerber**

Author Linda Gerber traces the spiritual journey of the Quileute werewolves, along the way detailing the many varied Native American wolf and werewolf myths the Quileute tribe legends draw from.

**“Tall, Dark, and . . . Thirsty?” ~ Ellen Steiber**

Author Ellen Steiber details the history of the vampire in myth, legend, and literature, from before the word’s first use to the current crop of vampire stories in YA fiction. She also looks at the changing metaphor of the vampire, and suggests that Meyer’s vampires are best understood

as mirroring our current terror of aging, and deep fear that, without beauty, we'll never be worth loving.

**“As Time Goes By” ~ K.A. Nuzum\*\***

Author K.A. Nuzum points out what Bella already knows: that the real difficulty in loving a monster is not that he might kill you, but that unlike you, he'll never die. Nuzum explains the difference between historic time and mythic (or cyclical) time, and suggests that monsters are just creatures who don't experience time the same way we humans do.

**“Destination: Forks, Washington” ~ Cara Lockwood**

Author Cara Lockwood looks at Forks, Washington, the real town on which Twilight series author Stephenie Meyer based the books' setting. What she finds, through research and a series of interviews with town residents, is an example of how not only geography affects literature, but how literature can affect geography.

**“Dear Aunt Charlotte” ~ Cassandra Clare**

Bestselling author of *City of Bones* Cassandra Clare takes on the persona of a gossip columnist to look at vampires and werewolves on the silver screen, and use that information for clues as to which it would be easier to date.

**“A Moon . . . A Girl . . . Romance!” ~ James A. Owen**

Author James A. Owen reveals the original definition of “romance,” linking it to science fiction, fantasy, and horror (originally “scientific romance”) and showing why vampires and werewolves feel so at home in a love story.

**“Edward, Heathcliff, and Our Other Secret Boyfriends” ~ Robin Brande\*\***

Author Robin Brande compares Edward to other favorite romantic heroes: Heathcliff (“a.k.a. Scary Psycho Man”), Romeo (“a.k.a. Mr. Puffy Shirt”), and Mr. Darcy (“a.k.a. Mr. [Too] Perfect”). Edward, unsurprisingly, comes out ahead.

**“To Bite, or Not to Bite; That Is the Question” ~ Janette Rallison\*\***

Author Janette Rallison names inner conflict—specifically, centering around choice and free will—as the driving force of the Twilight series, and shows how its werewolves and vampires struggle with what they are, and what to do about it.

**“The Great Debate” ~ Rachel Caine**

Author of the Morgantown Vampires series Rachel Caine uses college professors and bloggers to debate the real question the Twilight series poses: Is vampire-themed fiction suitable for young adults? As the essay ends up arguing, while vampires might have been a metaphor for untamed sexuality, today they have come to represent the complete opposite: restraint.

*Caution: Essay contains minor curse words, mild innuendo, and netspeak.*

While you don't need to have read the Twilight series to appreciate most of the essays in this volume, pairing the essays with the text they cover will enrich their meaning.

\* You only need to have read *Twilight* to understand or use this essay.

\*\* You may need to have read *Twilight*, *Eclipse*, and *New Moon* to understand or use this essay.