

Florida English Journal



A publication of the Florida Council of Teachers of English
Volume 51 • Issue 1 • Winter 2016

2015-2016 FCTE Officers

President: Kelly Metzler

First Vice President: Carolyn “Carrie” Perry

Second Vice-President and Program Chair: Kristin Pitts

Executive Recording Secretary: Shirley Rutter

Treasurer: Jan Graham

Immediate Past President: Dianne Bondurant

Executive Director: Katie Jane Shytle



Board Members

Webmaster: Kathryn L. Dixon

Journal Editor: Dr. Pam Rentz

FCTE Writing Awards Chair: Joanna Fox

FCTE PDI Public Relations Chair/Social Media Manager: Jennifer Joy Campbell

Conference Consultant: Dianne Bondurant

PDI Registration Chair: Mieke Valk

Ex-Officio Member: Laurie Lee

Ex-Officio Member: Dr. Pat Jones

NCTE Literary Magazine Awards State Coordinator: Deborah L. Keith

The Florida English Journal (FEJ) is published twice a year by the Florida Council of Teachers of English. The FEJ is part of the NCTE Information Exchange Agreement. Contents of the articles do not necessarily reflect the opinions of FCTE. All rights reserved by the Florida Council of Teachers of English.

In *This* Issue

- 4 **Editor's Note**
- 5 **FCTE 2015 Conference: Friday Evening General Session Presentation**
Jenny Torres Sanchez
- 8 **Eatonville's Silent Roar**
Dr. Richard F. Gaspar
- 9 **The Legacy of Florida Tourism: Labor and Leisure
in Carl Hiaasen's *Native Tongue***
Dr. Robert Bowman
- 13 **TILT**
Kurtis McInnis
- 13 **The 1970s**
Judith Gaspar
- 14 **Humument in the ELA Classroom: A Fun and Adaptable Found
Poetry Activity with an Example from Marjorie Kinnan Rawlings'
*The Yearling***
Carolyn D. "Carrie" Perry
- 18 **QR Codes in the ELA Classroom: Flashy Educational Trend
or Relevant Pedagogical Tool?**
Jen McCreight, Marian Bade, Megan Bisbee, Emily Duhn, and Jenna Nelson
- 21 **Sallace Wevens**
Lee Peterson
- 22 **Footprints in the Sand: The Eco-Friendly Profession of the
Barefoot Mailman**
Seth Spencer
- 25 **Student Book Reviews from a Florida Classroom**
- 27 **Reader Book Reviews**
- 30 **"Come Write In," the Mews Beckons**
Joanna Fox
- 32 **The Ridiculousness of Supporting Ongoing Professional Development**
Alan Sitomer

In our inaugural edition of the *Florida English Journal*, we wanted to showcase the work of Florida authors and examine the study of this literature in Florida classrooms. We believe this collection presents the very best of the works submitted for review.

Works by husband and wife, Richard and Judith Gaspar, are included in this edition. Dr. Richard F. Gaspar provided the cover art and the accompanying poem "Eatonville's Silent Roar." Judith Gaspar, who authored the poem "1970s," is a Florida teacher who enhances student achievement through coaching and mentoring. Poet Lee Patterson is currently a PhD candidate for literature and a teaching assistant at FSU. Poet Kurtis McInnis teaches English at Chipola College.

"Humament," a classroom teaching activity, was submitted by Carolyn D. Perry, a teacher at Prew Academy in Sarasota. The lesson can be used to address a number of Florida ELA standards. Included is an example using Marjorie Kinnan Rawlings' book *The Yearling*.

Dr. Robert Bowman, currently a visiting lecturer at FSU, has studied the connection between nature, labor, and leisure in prominent Florida literature. His piece examines *Native Tongue*, exploring how Hiaasen critiques the tourism's relationship to labor, leisure, and Florida history.

Seth Spencer is a first-year master's student of Literature at the University of South Florida, and he has taught high school English for four years in Lakeland. Spencer's piece is about a relatively unknown Florida novel: *The Barefoot Mailman*.

The feature piece of this edition is the speech delivered by young adult author, Jenny Torres Sanchez, at the 2015 Florida Council of Teachers of English professional development institute. Sanchez is a full time writer and former high school English teacher. Her first two YA novels are *The Downside of Being Charlie and Death, Dickinson, and the Demented Life of Frenchie Garcia* which was named a best teen novel of 2013 by Kirkus Reviews. Her third novel *Because of the Sun* is forthcoming by Random House.

Florida Literature – close to the hearts of many of us in the business of teaching English in the "Sunshine State," has so much to offer the world. From Zora Neale Hurston to Ernest Hemingway to Marjorie Kinnan Rawlings to Patrick Smith, Florida has been home to some of the most popular authors in American literature. We are proud to reflect on this literature and to present the work of our peers in the field of teaching.

About the Editors



Pamela Rentz is the dean of the School of Teacher Education at Chipola College. She began her 36-year career in education working at rural public schools in the Florida Panhandle after earning her bachelor's degree in English education from the University of West Florida. While teaching middle and secondary English, Rentz earned a master's degree in English education from Nova Southeastern University. After 13 years in the classroom, Rentz earned a guidance and counseling certificate and served as a middle and high school guidance counselor for 12 years. For the past decade, she has worked at Chipola College in Marianna, teaching freshman composition and Literature. In 2012, Rentz began facilitating Chipola's bachelor's degree program in English education.

Amie Myers is an Instructor in the Literature/Language Department at Chipola College. She received her bachelor's degree in English from Davidson College. Myers holds an MFA in Cinematic Arts from the University of Southern California. She is currently pursuing her PhD in Post-1900 American Literature at Florida State University; she plans to write her dissertation on William Faulkner. Myers has been teaching literature at Chipola College since 2005. She is a tenured instructor.



FCTE 2015 Conference: Friday Evening, General Session Presentation

Jenny Torres Sanchez

FCTE members who attended this year's conference had the pleasure of hearing Jenny Torres Sanchez speak about the importance of English teachers. We have re-printed that speech here:

I am really thrilled to be in a room full of English teachers. I'm a former high school English teacher, and, when I look out at all of you, I think "these are my people." These are the people who would rather read than do just about anything else. These are the people who breathe in a little deeper when they go into a library or bookstore. These are the people who dedicate their time, their lives, to teaching the importance of literature to young adults.

You all are my people.

The theme of this conference is "Exploring Excellence and Ethics: Do Good and Do Well." When I started thinking about this, the first thing that came to my mind was how English teachers truly are in a unique position to do good and do well by our students. As a teacher, I always tried to remember (as I stared at the stack of essays on my desk to be graded and watched the math teacher wave goodbye to me on the way out), I always thought, well I teach English.

I teach stories.

I teach the human experience.

I teach my students about life.

I teach my students to question the world and find their place in it, to open their eyes to the experiences of others.

Because isn't that what English teachers really do? When you teach Langston Hughes, Dickinson, Poe, and Frost. Junot Diaz and Lorraine Hansberry. Isn't that what you are doing?

It is.

You are teaching your students so much more than just literature. No pressure.

And it is a job that can often be overlooked, unappreciated, grossly underpaid, but it is a job you do because of those moments when you, with book in hand, can be their guide.

You do good and you do well.



I stopped teaching because my son has special needs, and he needed a lot of occupational and speech therapies and attention. I would take him to his various therapies, and my life revolved around what he needed and what I could do to help him. Those times I'd drop him off I'd have these quiet moments to myself, and I found myself missing the classroom. I missed talking about literature. I missed my students and their lives, their problems, and watching them navigate through the difficulties of being a teenager. I missed the way our discussions about books and poems and stories broke down walls and brought us closer together somehow.

I mean, sure, the first time I read Dickinson to them, they sort of looked at me with blank looks and said things like, *she's talking about a fly?* But the more we discussed it, the more they realized there was more to this poem, this poet. And then somebody would sort of speak up and share an experience of someone close to them dying. Or they'd share their uncertainty about what comes after death. And then suddenly we were talking about life and mortality. And I'd see that shift when they would suddenly go from thinking what we were reading was weird and meaningless to suddenly connecting with it. I'd see that shift from thinking Dickinson was just some weirdo from long ago, to wow, she was pretty deep and kind of cool.

I missed that.

So I started writing for teens. And my students and the conversations we'd had in class inspired what I wrote. I remember what the literature looked like through their eyes, and how they found ways to connect to it.

I also remembered what it was like being a teen, sitting in Mr. Halback's 12th grade English class, and how when we read Kate Chopin's *The Awakening*, he brought in a song that was popular on the radio at the time (the 90s) and showed us how it connected to the story.

I was really amazed by that. To the teenage me of that time, I thought you could only find literature in textbooks. But there was something so cool about seeing something classic connect with something contemporary. I started looking for other songs that connected to other books. And I couldn't hear that song Mr. Halback brought in on the radio without thinking about *The Awakening*.

I think this is why I like to merge the worlds of classic and contemporary literature in my books. Because I think students like to make these kinds of connections, and I think it helps students make the literature their own.

In *Death, Dickinson, and the Demented Life of Frenchie Garcia*, I really tried to bring Dickinson to teen readers on their terms, by bringing that poetry into their world. It's not in a textbook, but outside the textbook, in a book, that is specifically for them and speaks to the teen experience.

I think sometimes people forget everything teens deal with. And I think sometimes people forget how your classroom can fill up with the world. What I mean is that when students walk through that door, they don't leave everything at the door. They bring everything in with them. They bring in what they saw on the news last night, the influence of others, how the world perceives them. They bring in their whole lives. And they share all of that with you in your classroom. Sometimes I was surprised by how much students were willing to share with me and with their classmates. But it made me realize how teens truly are looking for ways to connect with the world. For people to notice them and say you matter. To validate their experiences.

When I started writing for teens, it was those feelings that I remembered, those times they would share their lives and their thoughts and experiences triggered by a

piece we were studying. And I think it's why my books tend to deal with pretty heavy issues and highlight the internal struggle of teens. It's why in *The Downside of Being Charlie* he deals with crippling self esteem, a mother with mental health issues, and a father who ignores all of it.

There was a play I used to teach, *A Streetcar Named Desire* by Tennessee Williams. Every time I taught that play, I loved seeing that shift, where my students saw things differently, where they empathized with the character Blanche Dubois because they always really despised her at the beginning of the play. But by the end, they felt for Blanche and saw her in a different light. I could see how they would get thoughtful as we also talked about how many people there are in the world who we think we know and understand, but really don't.

I know you see this happening in your classrooms. I know you realize you are teaching something so lacking in the world, empathy. You are making impressions that will last a lifetime in the minds of so many who come through your doors. It might very well be your voice that will somehow make its way to them in the future, or a flashback of a discussion in your classroom that will affect how they behave or act or treat others as they move through this world.

When I wrote *The Downside of Being Charlie*, I remembered these things, and so it's not surprising that it's *A Streetcar Named Desire* Charlie ends up having to work on as a drama project. It's what makes him start to make connections between his mother and Blanche. It's what makes him view her and others in his life differently, even himself.

Honestly, I never thought I'd actually become a writer. Some part of me, I think, didn't really believe that Latina girls grew up to be authors. To be clear, nobody told me I couldn't. On the contrary, I had really supportive teachers throughout my life. I just didn't see it. And I wish I had. Because sometimes students need to see things to believe them. Diversity in literature might seem like something new, but the stories are out there, they've been out there. What I think we're seeing now is an effort to bring awareness to diverse literature. And I'm thrilled to see this because when you include diverse stories and authors in your classroom, stories and authors of different races and ethnicities, gender, sexual identity, physical and mental capabilities, you *are* opening the eyes of your students and expanding their minds. You're expanding their perceptions and understanding of those like them and, just as importantly, those not like them.

When I started writing my forthcoming book, I knew it would be set in Columbus, New Mexico, which is a town that borders Mexico. I thought a lot as I wrote this book about how to stay true to my characters living there. I didn't want to ignore the socio-economic struggles, hardships, and sometimes violence of life on the border because, to me, that seemed like turning a blind eye to very real problems. And it also seemed like an erasure of the people who live that existence.

But I also did not want to enforce any kind of stereotypes. So I asked myself a lot of questions as I wrote. I tried to make sure the realities of my characters and their circumstances did not define who they are. It wasn't easy, but I don't think it should be. I think I should be asking myself a lot of questions and thinking about how I present things. The truth is that talking about diversity sometimes makes people uncomfortable, but it's important to have these stories, these conversations. Because ultimately I know you want to teach, and I want to write, and students should read stories that reflect our complicated world.

Your students, all of them, are looking for connections. To themselves, to others, to the world. And your classroom is a portal to these connections.

No pressure.

I don't think books alone save teens. And I don't think teachers alone save their students – because the truth is we can't take each one into our home and shield them from the difficulties of a difficult world. What we can do is do good and do well.

What we can do is give teens the tools and guidance to *save themselves*.

Sometimes that is by providing a safe environment where they can be themselves and speak their minds freely. Sometimes that is showing them to see beyond themselves through the literature we teach. And sometimes that is in the action of handing them a book. A book where a teen finds a kindred spirit in the character, or see themselves reflected in the pages in some way. It might be where they find comfort and a sense of not being alone. It might be where they find hope and strength to save themselves.

Do good and do well. My teachers did good and did well.

In 6th grade, Mr. Riley read to us at the end of each class.

In 7th grade, Mrs. Delapeña made us read *The Outsiders* and told us S.E. Hinton was published by the time she was eighteen, and I started getting ideas about writing.

In 8th grade, Mr. Riley (again) read us *All Summer in a Day* and had us write alternative endings, and I started thinking more about this writing thing.

In 9th grade, Ms. Ellis taught a bunch of cynical teenagers *Romeo and Juliet* and made us believe in love, even if it's tragic.

In 10th grade, the wonderful Ms. Magee with her beatnik poetry readings and burning incense and coffee for everyone showed us literature can be about community, and my creative self burned brighter.

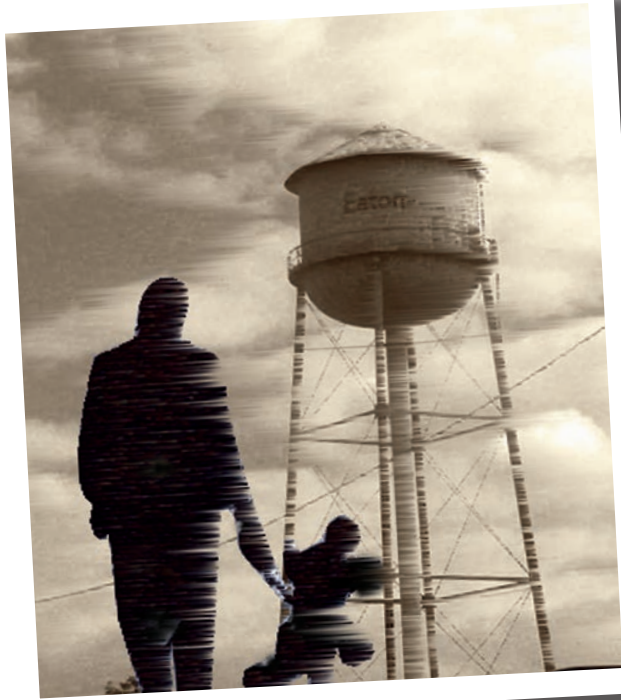
In 11th grade, the industrious Ms. Sears taught us how to analyze and write about literature in a way I'd never done before.

In 12th grade Mr. Halback, a teacher I *thought* I hated, but who introduced us to some of my favorites that stayed with me ever since. He made us think, really think, or he made fun of us. Also, he introduced me to literature outside the textbook.

These teachers made me a writer. They made me love stories and poems and see the world differently. So to them and to you, thank you for all you do. Thank you for your dedication, for spreading the love of literature and reading, for the time and effort you put into teaching and being there for your students. You do touch lives. It is appreciated. And it is remembered.

Eatonville's Silent Roar

Dr. Richard F. Gaspar



Cover Art by Dr. Richard F. Gaspar

Dr. Richard F. Gaspar is a full Professor of Mass Communication and has taught for 20+ years. He has been recognized as a site level, county level and state level teacher of the year. He earned his A.A. at Hillsborough Community College, B.A. at the University of Tampa, M.A. and Ph.D. at the University of South Florida, Developmental Education Certification at Appalachian State University, and he has completed post doctorate certificates and course work at the universities of Florida, South Florida, Missouri and Memphis. He has sponsored the Hillsborough Community College student publications the *Hawkeye*, *Triad*, and the Hawk Media Club for the past 13 years. He has published works in newspapers, magazines, textbooks and online. He has worked on television sets (SHAMU TV), commercials, radio and television. He is an active member of the Society of Professional Journalists, College Media Advisers, Associated Collegiate Press, Florida College System Publications Association, and the Columbia Scholastic Press Association. For the past nine years, he has judged national publications contests and served as a critique adviser for student publications. He has attended numerous state, national and international journalism and mass communication conferences. In 2011, he was honored as the 10th recipient of the CMA Distinguished 2-Year Magazine Adviser Award. In 2015, he joins his mentor and CMA Hall of Fame Adviser Nancy White as Hillsborough Community College's second recipient of the CMA Distinguished 2-Year Newspaper Adviser Award.

The Town that Freedom Built
sits 23 miles
from The Happiest Place on Earth.

The mouse draws millions to his home,
where visitors marvel at castles
with fictional queens.

Eatonville is still bypassed by I-4,
but road engineers make promises
of a retention pond and a new sign.

No exit.

Down the road,
imagineers plan and expand,
adding eateries and food trucks
amid a flourishing Disney Springs.

At 125,
Zora remains,
here, in Florida,
under a grave stone,
inscribed, "Genius of the South".

2,500 miles away,
Walt remains, in an urn,
in the 300 acres of Forest Lawn
among faux art.

Remember, as the sun sets on your back,
and you pass by "Where Dreamers Work",
turn your eyes north,
toward the Eatonville Water Tower,
before you miss American history.

The Legacy of Florida Tourism: Labor and Leisure in Carl Hiaasen's *Native Tongue*

Dr. Robert Bowman

Over the last thirty years, the crime writer Carl Hiaasen's novels have come to epitomize contemporary Florida fiction for many readers. Having written books for adults and for children, the journalist-cum-novelist Hiaasen has sold millions of copies and has garnered a loyal audience. The limited scholarship on his fiction has primarily focused on his criticism of the reckless development of Florida, yet Hiaasen's fiction also investigates how social and political powers shape Florida society for average citizens. With a cast of villainous greedy land developers, politicians, and hired assassins on one side and crusading journalists, Florida Crackers, and ecoterrorists on the other, Hiaasen's stories have been accused of displaying a "tendency...towards ethical absolutism" (Gibbs 87). While Alan Gibbs singles out *Tourist Season* as an exceptional work in the author's oeuvre, many critics have approached Hiaasen's novels without exhibiting a strong preference for a single title. Nevertheless, I contend that his 1991 novel *Native Tongue* deserves special recognition for its incisive satirical critique of leisure and labor in the Florida theme park industry.

For many tourists, theme parks like those at Walt Disney World near Orlando exemplify the appeal of Florida. A tourism commercial from the 1970s captures this idyllic (and idealized) perspective. Images of palm trees, sailboats, snorkelers, golfers, tennis players, and beachgoers are juxtaposed with a catchy jingle: "When you need it bad, come to Florida because we've got it good here" ("When You Need"). At once, the imagery and lyrics argue for the leisurely appeal of the Florida lifestyle, a way of life constructed around recreational contact with the invigorating outdoors and the effacement of unpleasant labor. It is a dynamic endorsed by the tourism industry, perfected by Disney, and undercut by *Native Tongue*. Hiaasen, then, critiques the deification of leisure and the exploitation of labor that attend the theme park experience, but he also emphasizes how the tourism industry, representative of Florida culture at large, has historically hinged on the romanticized manipulation of public expectations. In satirizing the Disneyesque theme park, Hiaasen challenges not only the contemporary Florida tourism industry but the historical legacy of late 19th-century figures like Henry Flagler and Harriet Beecher Stowe who sold a romanticized image of the state to tourists.

The centerpiece of *Native Tongue* is the fictional Amazing Kingdom of Thrills, a second-rate theme park on Key Largo that struggles to match the professional

efficiency of its Orlando competition. The initial catalyst for the plot is the theft of two endangered blue-tongued mango voles, which are eventually revealed to be a common vole species whose tongues have been dyed blue to garner better publicity for the theme park. The narrative also details the plans of Francis X. Kingsbury, the park's owner and a mobster informant living in South Florida, to develop a golf course on the environmentally fragile island. Resembling the heroes of other Hiaasen novels, a group of uncompromising environmentalists, a couple of recalcitrant Amazing Kingdom employees, and an off-the-grid former Florida governor oppose Kingsbury's golf course development and subversively fight the further degradation of the natural environment.

Home to animal exhibits including an unpredictable orca whale, Amazing Kingdom calls to mind SeaWorld (and more recently the *Blackfish* film), but the park most explicitly lampoons the family-friendly image and the business practices of Walt Disney World. In the words of Richard Foglesong, since entering the state in the late 1960s, Disney has operated in Florida as "an autonomous political force, dispensing favors and inducements like an old-time political machine" (191). The characters in the novel, especially Kingsbury, are hyperaware of Disney's successful and efficient manipulation of public perception. Kingsbury initiates his park's vole-breeding program as a strategy to compete with Disney whose real-life attempt to save the dusky seaside sparrow was publically praised. He also purchases and displays the orca whale in response to a new Disney aquarium exhibit. Living in the shadow of the competition, Kingsbury rants about "Disney this and Disney that" (Hiaasen 114) while his park paradoxically imitates the Disney business ethos.

If the "organizing principle" of Disney's theme parks is "control" of the tourists' experience (Wilson 182), the publicity department at Amazing Kingdom faces numerous crises that threaten its ability to retain Disneyesque control of the public's perception. When a dead body hanging from a bridge near the park attracts a crowd of tourists, the park's spokesman laments that the crime scene is "giving all these folks the wrong idea" about Florida; "This is not the image we're trying to promote" (Hiaasen 79). What image is Amazing Kingdom trying to sell? Informed by the tradition of Florida tourism, the park's publicists tout a picture of carefree leisure, make-believe labor, and sanitized history, echoing many of the points Stowe used in the 1870s to encourage Northerners to visit Florida.

The publicity department shoulders the responsibility for controlling and manipulating this message for the general public. Hiaasen depicts the park's press releases as fabrications designed to shield the public from ugly realities that contradict the safe, relaxing image that the publicity department sells to the public as well as to the employees. "There's no place for cynics here at the Amazing Kingdom," one park executive tells a coworker before adding, "The moment we walk through that [park entrance] gate, we're all children" (Hiaasen 12). The press releases evince a similar amount of forced innocence. One press statement responding to a reported hepatitis outbreak at the Amazing Kingdom quotes a park executive who simplistically responds, "From now on, we get back to the business of having fun" (Hiaasen 199). Another press release addressing the death of the park's orca whale hides the fact that the whale choked to death on a park employee. Instead, the press release is a sentimental report that the "colorful and free-spirited animal" is being mourned by Kingsbury who "expressed deep sorrow over the sudden loss of this majestic creature" (95). In reality, Kingsbury laments the loss by immediately making deceptive plans to sell the three tons of whale meat as tuna.

While the press releases are intended to manipulate public perception from afar, the Amazing Kingdom's treatment of its employees also serves to influence the tourists' perception inside the park. Hiaasen's critical eye is drawn to the discrepancy between the theme park's utopian image and the miserable experiences of its employees. The novel's theme park includes an "underground network of service roads" (Hiaasen 21) grimly named The Catacombs and modeled on the Utilidor passageways running beneath Disney's Magic Kingdom Park. These latter tunnels hide from the tourists' sight service activities and employees walking to their work locations. The tourists are shielded from the real workings of the Disney park "much as productive forces are hidden in the image of the commodity" (Wilson 176). Garbage is relegated to the tunnels; here, too, costumed workers drop the illusion and remove their masks.

From the management's perspective, if the tourists cannot see something, then it does not exist. The theme park's treatment of workers recalls the 19th-century labor situation in Flagler's luxury hotels where "Hotel employees were often stashed in barracklike dormitories or forced to reside in basements and attics" (Revels 54). Hiaasen uses The Catacombs in *Native Tongue* to satirize the tourism industry's ongoing devotion to an "out of sight, out of mind" mentality, which he sees leading to management's dismissive attitude toward the laborers' well-being. When a park employee wearing a Robbie Raccoon costume is injured during the theft of the voles, her superiors will not allow her to remove the headpiece in front of the

tourists since that would admit the artificiality of the costume. She complains that the costume is heavy and is "about a hundred twenty degrees inside, too. OSHA made them put in air conditioners, but they're always broken" (Hiaasen 32). As if to underscore the expendability of the workers, one of the Amazing Kingdom's managers advises that, when driving golf carts around the park, "If you're going to crash, aim for a building...or even a park employee. Anything but a paying customer" (Hiaasen 19). An oasis from management's watchful eyes, The Catacombs offer Amazing Kingdom employees a place to lounge, conduct love affairs, smoke marijuana, plot against the park's management, and generally contradict the scripted behavior demanded in front of the tourists.

To the tourists mindlessly wandering the park, leisure exists here in a vacuum; they accept the "many colorful and entertaining distractions" (Hiaasen 19) without any thought about the labor that makes their leisure possible. But the tourists also accept the entertainment uncritically: they respond to scheduled and orchestrated performances with the "blind and witless glee displayed by people who have spent way too much money and are determined to have fun" (Hiaasen 307). What the tourists gleefully accept at face value is the nightly parade's sanitized depiction of Florida's history which amounts to some of the sharpest satire in the novel. "The plundering, genocide, defoliation and gang rape that typified the peninsula's past had been toned down" in keeping with the family-friendly atmosphere, but Hiaasen wryly adds, "also, it would have been difficult to find a musical score suitable to accompany a mass disemboweling of French Huguenots" (182), a reference to the Spaniards' 16th-century slaughter of the French colonists at Fort Caroline near present-day Jacksonville. The parade floats, uniformly outrageous, include peaceful "fabricated milestones" between Native Americans and European colonists, a fictitious 19th-century Seminole princess anachronistically dancing the Lambada, and "cheery, healthful farm workers singing Jamaican folk songs and swinging their machetes in a precisely choreographed break-dance through the cane fields" (Hiaasen 182), the latter sponsored by an image-conscious sugar organization.

Incredibly, as it turns out, the fiction and absurdity of the novel's parade of Florida's history resembles the aesthetics of the actual Gaylord Palms Resort which opened near Orlando in 2002. Operated by Marriott, the Gaylord Palms is a pleasure dome of immense proportions, a sprawling complex that, according to the resort's website, "celebrates Florida's history, culture and natural beauty in both architectural style and landscape design" ("Resort"). Surely the irony of that publicity blurb would not be lost on Hiaasen: in order to "celebrate" Florida's natural beauty, the land developers displaced indigenous plants and animals in order to build a hotel,

swimming pools, roads, and parking lots. In a nearly five-acre atrium, the hotel features shopping, dining, and recreation in replicas of St. Augustine, Key West, and the Everglades. All of these regions are recreated using the fanciful, romanticized theming associated with Disney's theme parks.

Realism is nowhere to be found at the Gaylord Palms; what is depicted is the mythical and idealized Florida of *Native Tongue's* nighttime parade. With any foreknowledge of the actual locations, the experience of wandering the hotel grounds is profoundly disorienting, mesmerizing, and disturbing. It is, perhaps, the realization that Hiaasen's satire is no mere exaggeration, that contemporary Florida has met or exceeded the absurdities found in his novel. The St. Augustine section at the Gaylord Palms houses a replica of the Castillo de San Marcos, a historical landmark that in addition to serving as a Spanish fort was also at one time a prison for Native Americans including the Seminole Osceola. A Hiaasen-like incongruity, the replica fort occasionally serves as the backdrop for weddings at the hotel. The Gaylord Palms website describes the replica fort as having a "mysterious, romantic aura" while the St. Augustine imitation offers "cobblestone streets...[that] take you into a land steeped in history...The Spanish architecture recalls a romantic view of Florida, as seen through the eyes of explorers such as Ponce de Leon" ("Kissimmee"). Set against this romantic backdrop of Spanish Florida, the St. Augustine area also furnishes a "hip and stylish" sushi restaurant with "South Beach flair" ("Kissimmee") recalling the absurd contrast Hiaasen has in mind when he describes the Amazing Kingdom's "Ponce de León, an underaged maiden on each arm, wading bawdily into the Fountain of Youth" (307).

The Everglades replica is a particularly remarkable jarring mixture of wilderness and resort amenities. It offers a menagerie of reptiles in glass cases in a "themed 'backwaters' homestead," a steakhouse restaurant located in a faux shack, and a luxury spa ("Kissimmee"). The Everglades section resembles a fishing camp more than the stark prairie landscape of the National Park's famed River of Grass. Hotel guests navigate this section using the type of boardwalks found on nature trails, and the aesthetic is strictly rustic. But the labor associated with subsistence farming, fishing, and hunting in the Everglades is neatly effaced. It is the muck of Zora Neale Hurston's *Their Eyes Were Watching God* filtered through theme park fantasy. Seminoles are absent from this fantasy landscape; naturally, reference to the Seminole Wars is nowhere to be found. Like a Disney theme park, the hotel's Everglades includes piped-in recorded noise, "songs of nature" ("Kissimmee"). The outdoors is indoors. Air-conditioning keeps the wetlands at a comfortable temperature.

The Gaylord Palms Resort's environment fantastically sells the idea of Florida as an exciting and exotic place. But at the same time, it does not capture anything remotely "real," which is perhaps unsurprising if Hiaasen's writings about the tourism industry are any indication. At the Gaylord Palms, one can experience a controlled environment of idealized leisure, self-effacing labor, and mythmaking: the Florida that many tourists expect to find when they travel to the peninsula and the Florida that Francis X. Kingsbury and his publicity department promote and exploit in *Native Tongue*. In recreating and romanticizing these various archetypal Florida destinations, the hotel's designers have accomplished the decidedly postmodern task of constructing the mythical Florida in actual Florida.

Never one to be outdone, Disney has announced its own Hiaasen-like plans to recreate Florida with an approach that rewrites the state's history in the company's shadow. The former Downtown Disney, a sprawling outdoor shopping mall with stores, restaurants, and entertainment offerings at Walt Disney World, is being rechristened "Disney Springs," which Disney executive Tom Staggs describes as a "timeless and vibrant" shopping, dining, and entertainment district that "celebrates the turn-of-the-century lakeside towns that dotted the Florida landscape." Theron Skees of Walt Disney Imagineering, the firm that designs attractions for Walt Disney World, describes how the backstory for Disney Springs will reference historical 19th-century Florida settlements that appeared near natural springs. "Over time," Skees says in a video interview, "that settlement grew into a full-size town, and that's how Disney Springs was born" (qtd. in Smith).

The backstory of the outdoor mall subtly rewrites Florida's history in one single gesture. Tracy Revels has observed that "for so many residents and visitors alike, [Florida's] history goes back no farther than the opening of Walt Disney World" (4), but Disney is correcting that by inserting itself into the story of Florida's pre-Disney development. The story of Disney Springs imagines a historical timeline in which the Disney name appears on a 19th-century map as the appellation for a natural feature and a municipality. Presented as an alternative to the historical facts of Disney's arrival in Florida in the late 1960s and its use of political pressure to establish its fiefdom, Disney Springs references real places like High Springs, Fanning Springs, and Homosassa Springs that predate the massive land development projects like Walt Disney World. In a remarkable sleight of hand, the mall's designers have rendered a Disneyesque version of Florida that predates the Disney empire, effectively rewriting history.

In all likelihood, Disney's outdoor mall will not reference the actual history and environment of Florida. Despite the setting next to a (fictitious) natural spring, the current (real) environmental threats to Florida's natural springs will probably go unacknowledged. In other words, Disney Springs is another iteration of the mythical Florida offered to tourists, but it signifies something more, too. Without a trace of irony, Skees notes that the fabricated history of Disney Springs is "as much a story about the history of Florida as it is a Disney story" (qtd. in Smith). The history of Florida, of course, does overlap with the history of places like Walt Disney World, the Gaylord Palms Resort, and Hiaasen's Amazing Kingdom. Yet, as another example of the control and manipulation practiced by the tourism industry, the mythical and romanticized "history of Florida" has also been appropriated by these tourist attractions and in the case of Disney Springs has been turned into a "Disney story."

Native Tongue contends that theme parks and resorts, representatives of a larger Florida culture industry, are the legacy of developers who made their money while bequeathing "traffic, garbage, litter, air pollution, effluent" to the Florida environment (Hiaasen 83). But through

their entertainment, architecture, and landscaping, these developments are also invested in promoting a romanticized Florida that was already recognizable to tourism promoters like Stowe well over a century ago. In *Native Tongue*, the reverberations of these Florida fictions humorously appear in the second-rate Amazing Kingdom. Hiaasen alerts us to how these fictions have affected and will continue to affect tourists, workers, and the natural environment. In the latter case, indigenous Florida nature does not always signify "Florida" to the tourists who have been promised a particular exotic image. Hence, the Gaylord Palms Resort's version of Florida is landscaped with dozens of exotic plants and palm trees native to other continents.

The resort designers commit the same mistake that developers, tourists, and even Francis X. Kingsbury have committed when confronted with Florida: they see it not as it is, but as they want it to be. *Native Tongue* serves as a reminder that there is another Florida not beholden to the manipulation of the tourism industry, but one must venture from the Amazing Kingdoms of the world to find it. Once found, however, Hiaasen knows that it is a uniquely fascinating place, worth visiting, worth protecting.

Bibliography

- Fogelsong, Richard E. *Married to the Mouse: Walt Disney World and Orlando*. New Haven: Yale UP, 2001. Print.
- Gibbs, Alan. "Listen to Him, Mr. Take-Charge': Gender Politics and Morality in Carl Hiaasen's Crime Novels." *Writing America into the Twenty-First Century: Essays on the American Novel*. Eds. Elizabeth Boyle and Annie-Marie Evans. Newcastle upon Tyne, England: Cambridge Scholars, 2010. 76-91. Web. 5 Oct. 2015.
- Hiaasen, Carl. *Native Tongue*. New York: Alfred A. Knopf, 1991. Print.
- "Kissimmee Tours & Sightseeing." *Gaylord Palms Resort & Convention Center*. Marriott International, 2014. Web. 1 Oct. 2015.
- "Resort in Kissimmee Florida." *Gaylord Palms Resort & Convention Center*. Marriott International, 2015. Web. 1 Oct. 2015.
- Revels, Tracy J. *Sunshine Paradise: A History of Florida Tourism*. Gainesville: University Press of Florida, 2011. Print.
- Smith, Thomas. "Disney Parks Weekly Blog Recap." *Disney Parks Blog*. Disney. 24 Aug. 2014. Web. 5 Oct. 2015.
- Staggs, Tom. "Announcing Disney Springs at Walt Disney World Resort." *Disney Parks Blog*. Disney. 14 Mar. 2013. Web. 5 Oct. 2015.
- "When You Need It Bad, We've Got It Good." *Florida Memory*. State Library and Archives of Florida, n.d. Web. 5 Oct. 2015.
- Wilson, Alexander. *The Culture of Nature: North American Landscape from Disney to the Exxon Valdez*. Oxford: Blackwell, 1992. Print.

The Beatles grow wings,
and fly separate ways,
as I record the event
on a 3.5" floppy—
ignorant of "four dead in Ohio."

The London Bridge makes its way
to Lake Havasu City
with no signs of the Arizona Ripper
emerging from its stones.

On my VCR,
I watch M*A*S*H
and Mark Spitz win seven Gold Medals.

I count the events on my pocket calculator.

Abortion emerges from the underground
into legal clinics,
as the Sears Tower rises,
and George buys the house that Ruth built.

Mikhail Baryshnikov defects for dance,
as Patty Hearst appears in color
holding a machine gun.

Arthur Ashe rises at Wimbledon,
as the Cambodian genocide begins
and Jimmy Hoffa goes missing.

Bill begins Microsoft,
and SNL premieres,
as multiple assassins try to snuff
the clumsy American president.

Ebola kills thousands,
as Nadia scores seven perfect 10s,
and the decade truly ends,
when the King is found dead...

On Channel 5 at 5,
the EMT said, "Elvis was cold, unusually cold."

the ghost of Sisyphus
in bodily form
push-walked
his stony bicycle
and all his stony possessions
along highway ninety,
the gulf coast flatland
a welcome change—
he made good time
despite the hitch that halted
his every-other step,
making him
appear apprehensive,
distrusting of the levelity—
he wasn't either
(resignation had set in centuries past),
his limping merely
a leftover of
millennia of tumbles—
you the hill
and I the hill
tilted
(ever so slightly, nearly imperceptibly)
in our imperceptive passing-by
and sent him
tumbling again

Humument in the ELA Classroom: A Fun and Adaptable Found Poetry Activity with an Example from Marjorie Kinnan Rawlings' *The Yearling*

Carolyn D. "Carrie" Perry

Summary

Humument is a found poetry process based on the work of artist Tom Phillips. Appropriately facilitated, it engages students in close reading and re-reading and links to a number of reading and writing standards. This teaching activity can be adapted to meet the needs of students at different grade levels and ability levels. It can be applied to various texts, including fiction (novels, short stories, and drama) as well as nonfiction. It has application to a number of different reading and writing standards. Most importantly, however, it is creative and fun.

Background

The assignment was to create a collage that expressed a single emotion. We were to cut out pictures from magazines, organize them, and glue them onto a piece of construction paper. I was in middle school. The emotion I drew out of the hat was "misery."

I went home and started searching for images. I was lucky: I grew up in a home rich with print texts, so we had a plethora of materials from which to choose. Even way back in the late '70s, the advertisements in the magazines in our house were rich with easy-to-grasp imagery. A head-achy face here, an upset stomach there – it wasn't long before I had a pile of pictures that represented misery. Easy-peasy. I made an A.

The next assignment was to do the same thing, but there was a catch: no pictures. This time, all I could use were words and phrases that I could find in the magazines at my disposal. Looking back now, with a teacher's point of view, I can easily infer my teacher's objectives. Back then, however, I probably grumbled that she was just torturing us for no reason. Images of misery were easy to find. *Words* and *phrases* that suggested misery – without actually using that word outright – those I was finding to be more elusive.

Since I was floundering, I checked my handy-dandy, well-worn paperback *Roget's*, hoping it would give me a broader sense of the words I was hunting, and found plenty: unhappiness, suffering, sadness, depression, desolation, gloom, wretchedness, despair, grief, sorrow, distress, agony, indigence, melancholy, despondency, discontent. Because I was (am!) a word nerd, that search led me to others: What exactly was the difference between misery and melancholy? What did indigence mean? Was

misery a persistent state, or could it be temporary? In no time, I was on my way to becoming something of an expert on the topic of misery.

After the fruitful consultation of my thesaurus, I found my progress was much less laborious. Soon I had a pile of words and phrases that, to my 7th grade mind, suggested misery. The next step in the assignment? Organize the words and phrases into something that looked and read like a poem. I remember having a blast, arranging and rearranging what I'd found until I was satisfied. (I imagine few of my classmates got into this activity as much as I did, but then I think I'm the only one who teaches secondary English for a living.)

I was proud of my final product, convinced it was an eloquent description of the emotional state we have labeled misery. I received another A and hung it on my bedroom wall, next to the original visual collage.

My enjoyment of the process and the fulfillment I derived from the finished product lingered. It became a go-to activity for self-expression throughout high school and into college. I didn't know it at the time, but I had become a "found poet." Naturally, when I began teaching secondary English in 1987, this activity became a teaching activity that I used successfully with both middle and high school students.

Today I teach at a small private school that serves students with learning disabilities and other issues that make it difficult for them to find success in a more traditional setting. I am the only English instructor and teach every one of our 50 grade 6-12 students, sometimes more than once a day. I still use this found poetry activity – or some modification of it – throughout the year – as a method for vocabulary development, a means of literary pre-reading, a tool for post-reading expression, and a mode of self-expressive writing. It is almost always a popular activity with students and usually generates good – sometimes great – work from even the most reluctant writers.

Then one day I was net-surfing for ideas for teaching mood, and I came across Creativity 2.0, a blog by David Sebek. His entry was entitled "Tone and Mood in Literature – Moving Beyond Paragraphs." I was immediately attracted by the obvious student engagement in the activity and the possibilities of using this approach in my own classroom – another use for found poetry.

Really, the activity was so amazing and so successful with my students, I was compelled to share it with others, so I presented a session at the Gulf Coast Conference on the Teaching of Writing (summer 2014) on using Humument in the classroom and later presented a similar workshop at the Florida Council of Teachers of English annual PDI (autumn 2014). As I prepared for these conference workshops, I did some research on other types of found poetry and was quite surprised to find out that found poetry isn't a "new" thing; it's been around for hundreds of years.

Yet, despite the fact that one of Benjamin Franklin's next-door neighbors was finding poetry in newspapers before there was even a United States of America, not a single one of the teachers in either of my workshops had heard of Tom Phillips or Humument, and only few had heard of Austin Kleon and Newspaper Blackout poems. Most, however, had cut some words out of old magazines and created found poems as I did in my 7th grade vocabulary activity.

Having shared this creative found poem process with several teachers, I can honestly report that it has been the most popular workshop I've ever presented. Teachers have shared with me that they've used it during observation periods with great success. Others have sought me out over a year later to thank me for turning them on to it. Several have sent me images of the work their students did.

I'm hoping you'll find it useful and effective as well. But, please allow me to reiterate that this is not my original idea. I was inspired by others who have done this before. I'm sharing it with you because it's a great, adaptable, effective classroom activity – and an activity you may not yet have used, in this particular format, with your students.

Planning

Before you begin, you may want to check out some good sources for inspiration. Consider visiting David Sebek's excellent blog, Creativity 2.0. His article "Tone and Mood in Literature – Moving Beyond Paragraphs" (now entitled "See How Easily You Can Teach Tone") explains how he used Humument with his students, and it has many useful examples as well. You can also find hundreds of examples on Tom Phillips' website. This site shows the artwork Phillips created by transforming an original book. The artwork is amazing, the poems are provocative, and the story of how this form emerged is fascinating. Also very useful, Austin Kleon's website is another great source of ideas and inspiration. Finally, consider what you are teaching. You can address

any number of reading and writing standards with this activity. Not only is this activity easy to adapt to many different language arts objectives (no matter what flavor of standards the state is using at the time), it is also easy to adapt to student ability levels and interests.

Student Process

What follows is a very simple step-by-step guide for using Humument in the classroom. You will undoubtedly think of many ways to modify this activity for your goals and adapt it to your students' needs. For the sake of brevity, I have not included every possible modification; however, I have included some key options to consider.

- 1) Select a text.
 - a. Fiction or nonfiction
 - b. Part or whole
- 2) Make hard copies of the text so that each student has a copy.
 - a. Everyone can have the same page(s).
 - b. Everyone can have a different page.
- 3) Students read and analyze their page(s) of text.
 - a. This analysis can be teacher-supported with questions or discussion.
 - b. This analysis can be independent.
 - c. Teachers can differentiate how supported this step is by considering the abilities of the students and their familiarity with the text.
- 4) Students do a second draft reading of their page(s) and begin to draw tight circles around words/phrases.
 - a. Students should use pencils at this stage so they can erase circles they later decide not to keep.
 - b. Words selected may be driven by a teacher-identified objective (for instance, students may be asked to circle words/phrases related to theme or they may be asked to circle words/phrases that appeal to them).
 - c. Words selected may be driven by student choice (for instance, students may circle words/phrases that appeal to them or they can look for some message within the text).
- 5) Once students have finished circling words/phrases, they should read the found poem.
 - a. This reading may reveal found poems that do not reflect the objective or the student's intention. In this case, students should be encouraged to go back and circle more or erase some circled words/phrases.

b. At this point, students may make decisions to make any revisions to their found poems.

6) Once the words/phrases are finalized, students illustrate their text by coloring images OVER the words/phrases that are not circled and leaving the circled words/phrases visible to be read inside the illustration.

a. Students may want their illustration to reflect the meaning of the found poem.

b. Students may select one aspect of the found poem to use as an illustration.

c. Students may opt for abstract illustrations.

7) Students share and/or turn in their work.

NOTE: On the first attempt at this process, it is helpful to create a model for the students to see. You can project your own application of this process from an ELMO or on an overhead projector. It is possible to do some of this on a computer. While I haven't tried it, I imagine it can be done somehow on an interactive white board. Hard copies can be made and distributed. Essentially, it is important for the students to have an example of what to do. I own a couple different editions of *Humument* and love to share them with the students; these books are especially fun to analyze when comparing the different approaches he took to the same page of text.

Exemplar

Imagine your students have just read *The Yearling*, a Florida classic by Marjorie Kinnan Rawlings, and now you are working with LAFS.910.RL.1.2. The standard reads, "Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text." (By the way, this standard is identical to the Common Core standard CCSS.ELA-Literacy.RL.9-10.2.)

As a working definition for theme, I will use this language paraphrased from *Literary Terms a Practical*

Glossary: "Theme is the central meaning or message which readers attribute to a text, produced through the process of reading and dependent upon the beliefs and practices which shape the reading" (Moon 169).

Once your students have finished *The Yearling*, plan to engage them in a Socratic Seminar or some other method of discussing theme. Before the seminar, hand out copies of key pages from the text (two facing pages or single pages). For this particular standard, it makes sense to select pages specifically for diction related to the novel's theme. Depending on your students' ability levels, you could have them identify pages for this activity (perhaps from a list they developed while they were reading) or you can select the pages yourself.

Once the students have their pages of the novel, they should read their pages closely. Because they are reading an excerpt and have presumably read the rest of the book, it is entirely appropriate to ask students to engage deeply with the text. After their first reading, students should do a second draft reading, this time circling key words and phrases that suggest the novel's theme.

After circling words and phrases that relate to the novel's theme, the students can use their pages as part of their evidence for the class discussion of the novel's theme. Once they have articulated a theme that meets with your approval, direct the students to decorate their pages around the circled words, with the illustrations serving as a visual representation of the novel's theme. These illustrations can be displayed for others to enjoy. See the student sample below.

Conclusion

Found poetry can be much more than just busy work. Using a *Humument*-style process engages students in close reading and re-reading and can be useful for teaching a number of reading and writing standards. It is immensely adaptable (for grade levels, ability levels, texts, and objectives), and it is fun.

Resources

Kleon, Austin. *Newspaper Blackout*. New York: Harper Perennial, 2010. Print.

---. *Newspaper Blackout*. Web. 30 Oct. 2015.

Moon, Brian. *Literary Terms A Practical Glossary*. Urbana: 1999. Print.

Phillips, Tom. *A Humument a Treated Victorian Novel*. Fourth Edition. London: Thames and Hudson, 2005. Print.

---. *A Humument a Treated Victorian Novel*. Fifth Edition. London: Thames and Hudson, 2012. Print.

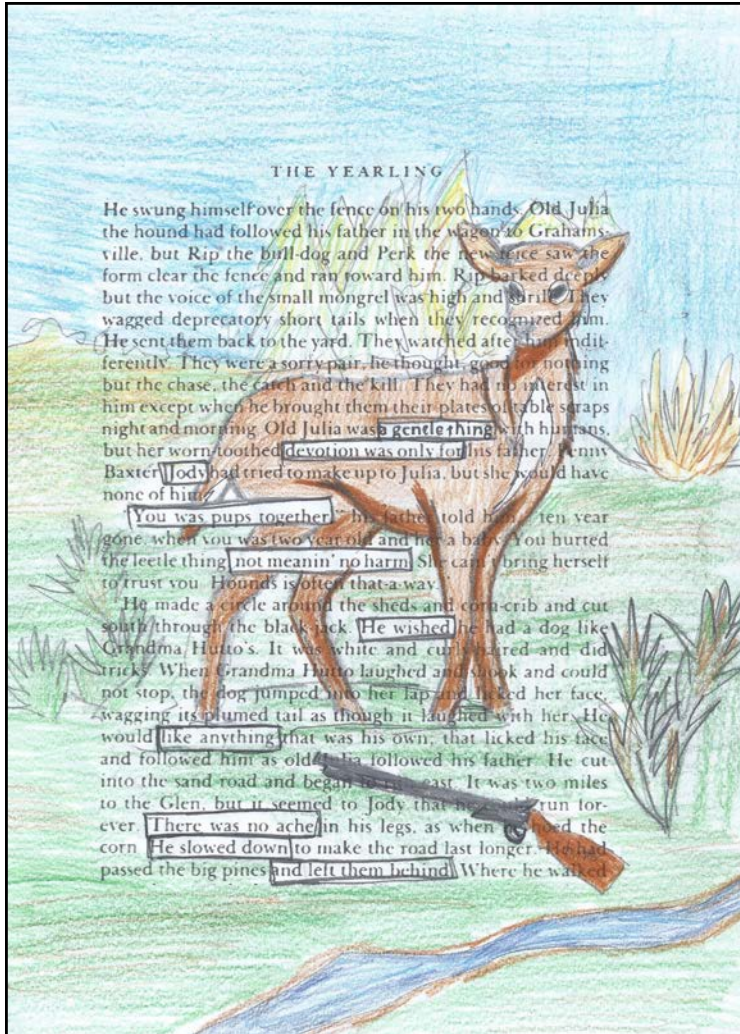
---. "Humument Slideshow." *Tom Phillips*. 2015. Web. 28 Oct. 2015.

Rawlings, Marjorie Kinnan. *The Yearling*. New York: Aladdin: 2004. Print.

Sebek, David. "See How Easily You Can Teach Tone." *Creativity 2.0*. 5 Oct. 2012. Web. 2 Nov. 2015.

SAMPLE OF STUDENT WORK, reprinted by permission

The Yearling, by Marjorie Kinnan Rawlings, transformed
by Hunter Perry, Prew Academy



Found Poem: Theme of *The Yearling*

a gentle thing
devotion was only for
Jody
"You was pups together,
not meanin' no harm."
He wished
like anything
There was no ache
He slowed down
and left them behind.

QR Codes in the ELA Classroom: Flashy Educational Trend or Relevant Pedagogical Tool?

————— Jen McCreight, Marian Bade, Megan Bisbee, Emily Duhn, and Jenna Nelson: Hiram College

Oftentimes, classroom implementation of educational technology involves chasing flashy, in-the-moment educational trends. Although this is done in an attempt to connect educational content to students' interest in such technologies, teachers can lose sight of their own pedagogical beliefs in the process.

As pre-service teachers from a small liberal arts college focused on instruction in an English/Language Arts classroom environment, four students (Megan, Jenna, Emily, and Marian) and one professor (Jen) challenged this, marrying our social constructivist beliefs (Vygotsky, 1978) with the evolving educational possibilities of QR codes. Theoretically, we believed in the importance of collaboratively constructing knowledge based on background, experiences, and meeting students' needs at their current academic levels. Technologically, we found relevance and student interest in incorporating QR codes as tools for enhancing classroom content through review and/or students' creation of writing based on prior knowledge. We also found that QR codes were uniquely accessible, and much easier/less risky to transport between home and school than bulky recording equipment.

We found that such attention to core beliefs, pedagogical understandings, and accessibility when choosing which technologies to incorporate into classrooms was the key to such tools enhancing, rather than interfering with, authentic learning. As Mishra, Koehler, and Kereluik (2009) wrote, an educational technology is categorized as such because it exists "in the interplay between pedagogical knowledge, content knowledge, and technology knowledge" (p. 51). Research has shown that it is critical to be open to the new possibilities for instruction and engagement inherent in new technologies, while also carefully choosing such technologies based on their relevance to students' interest and context, and their ability to support (rather than detract from) educators' pedagogical and theoretical beliefs (Cochrane & Bateman, 2010; Mishra, Koehler, & Kereluik, 2009).

QR (or "quick response") codes are two-dimensional bar codes read by devices such as smart phones, tablets, or computers through the use of the device's camera (Ramsden, 2008). Traditionally, QR codes have been used as advertising tools in magazines or on billboards, where interested people scan the bar code using a QR Code Reader app (many are free). This takes them to

a URL advertising a product. However, we envisioned possibilities for the use of QR codes much more broadly. For us, using QR codes in English/Language Arts instruction became a relevant, contextualized educational tool for a variety of reasons.

1. *The QR codes provided a quick and easily accessible audio component to complement written work.*
2. *Books and students' original writing were read by them, increasing the relevance of and connection to the content itself.*
3. *Students had multiple opportunities to hear a published text or their own work read aloud.*
4. *The QR codes provided an opportunity to share classroom work with families and friends, using technology most have at home.*

Technologically, *creating* QR codes requires little more than a recording device (located within most computers, tablets, or smart phones) and access to the Internet. For your students, *accessing* these QR codes for classroom use requires no more than a device (again, computer, tablet, or smart phone), onto which they have downloaded a QR Code Reader app, and access to the Internet.

What follows is: 1) anecdotal experiences and broad suggestions for dabbling in the use of QR codes within your own classroom, 2) our rationale regarding why QR codes are useful and accessible, and 3) easy-to-follow instructions to create and access QR codes. The experiences we describe move from those focused on classroom activities and texts chosen by teachers (Megan and Jenna), to those focused on student created writing (Emily and Marian). In all cases, we built on students' background knowledge to co-create a relevant literacy activity. Further, students shared this work with families and other friends, thus using QR codes to socially connect classroom learning with their out-of-school lives.

We invite you to read about our experiences and suggestions for broadening the use of QR codes to enhance and deepen language and literacy activities for students of all ages. We mean for this to be a jumping off point for the creative suggestions of others, aligned with your own personal ideologies and beliefs about teaching and learning.

Vocabulary Instruction

Megan Bisbee

Megan's classroom of first graders explored QR codes in a vocabulary based Language Arts lesson. The goal was for the students to hear the word and spell it correctly on their worksheets. This activity was set up as a scavenger hunt, and the students were up moving around the room. Megan gave each student an iPad and a clipboard with a worksheet to write on. As the students scanned the QR code, an audio recording of a spelling word was played (See Figure 1.). The students listened to the word and correctly spelled it on their worksheets.

Megan found that as the activity progressed, the students eagerly ran to the next QR code to scan it and hear the corresponding word. Smiles spread across their faces as they successfully scanned the code and heard the word. One child in particular lit up as he did this activity. As a student who typically enjoyed working alone, this student was eagerly interacting with his peers and excitedly rushing from code to code, actively embracing this exposure to vocabulary words.



Figure 1: Example QR Code from Megan's Vocabulary Activity (NOTE: Once the code is scanned, click the "Download" image at the top of the screen to hear the audio file.)

Teachers can adapt this vocabulary work to be appropriate for older children and adolescents. High school teachers can use it as a way to prepare for the SAT or ACT, by giving students a similar exercise as a quick, daily review either at the beginning or end of class. Instead of spelling the word, students write the definition, with the QR codes either playing an audio recording or showing the word to be practiced. This provides differentiated, multimodal instruction. Sound recordings appeal to auditory learners; written words to visual learners, and using the iPads while moving about the classroom appeals to tactile and kinesthetic learners.

Teachers can also use QR codes to present writing prompts through citations from literature. For example, the teacher could take a picture of a focus section from a piece of literature and link it to a QR code. The students then scan the code and are presented with an excerpt to analyze through a corresponding question.

Read Alouds (Grade Level Text)

Jenna Nelson

Jenna completed two separate QR code projects. The first QR code she produced was an audio recording of a student reading sections of *Hop on Pop* (Seuss, 1963). Jenna took the QR code with his audio recording and sent it home. The family then discussed the student's reading fluency and acquired learning from the lesson. The student enjoyed the recording so much he actually listened to it every night at home, practicing his reading and fluency. He also began reading other Dr. Seuss books as a result of the lesson and recording, continuing his reading development.

Jenna also created a QR code for a read aloud of *Miss Nelson is Missing* (Allard & Marshall, 1985). She purchased the book for the classroom library, recorded her reading, and placed the printed QR code inside the book. Though Jenna has since left the classroom, the students are still following along in the book, listening to the recording of her voice reading to them. In this way, the QR code allows the children to experience an individual read aloud with a beloved teacher.

Experiences with read alouds are easily transferable across grade levels, especially for English and Language Arts content. A QR code could be used to record students who are practicing fluency in reading difficult texts, such as Shakespeare. In the middle and high school levels, many students are technologically savvy and would be competent in using a device to scan the QR code. The code could remain with them in their travels, as they likely already carry a mobile device with them. Therefore, they could listen to their recordings in places other than the classroom, without needing access to cumbersome equipment. For a play or performance in a classroom, a QR code could be used to record students reading lines, later to be scanned for aid in memorization and practice. Students could listen in to hear their inflection, tone, and breathing patterns, making changes as needed. In addition, an in-class performance at any level could be recorded via video and turned into a QR code, later to be shared with families and friends.

Read Alouds (Student Created Writing)

Emily Duhn

Emily's experience with QR codes involved a student recording herself reading her own work, and then playing it back to her family. The student had been working on writing fluent sentences, which she then composed into a small paragraph. She read her paragraph into a recording device, and turned the recording into a QR code to send to her parents. This recording allowed the student to hear her own voice, something students do not often have the opportunity to do. Her family became involved in the work, hearing her writing and offering their opinions on her progress. Upon sharing their thoughts with Emily, the student's family said their child "seemed to read with smooth fluency and had just the right speed...not too fast, not too slow." However, they continued, "at one point in the audio, there was a pause, and we are not sure if she lost her place or was having trouble with a word." Noticings like this were helpful in the child's future literacy interactions with both her teachers and her family, as the use of QR code technology allowed them all to be an active part of her reading development.

This idea of students hearing their own voices, reading their own work, is something that can be transmuted and morphed to fit a variety of grades much older than elementary. For example, when a student is giving a presentation, they may practice several times before the real one, in order to get timing and information down. However, do they really hear themselves during this? If they recorded themselves on a QR code and then listened to it after, the student could hear where and when they paused, how often, places where they need to know the information more fluently, how often they use filler words such as "um" or "ok then," etc. The recording, then, serves as a check on students' inflection, tone, and breathing patterns, as well as their fluency and pronunciation. This allows changes to be made as needed, helping them to prepare for the actual presentation. QR codes could also be used in music, both vocal and instrumental, that a teacher might ask for in a multimodal English/Language Arts assignment. The student could make a recording of themselves singing or playing their instrument, and then play it back, listening for any mistakes or changes they would like to make.

In addition to an oral presentation, QR codes could also help a student with their writing process. Students know that after they write a paper, they are supposed to re-read it, watching for mechanical errors and sentence flow. But, when they are simply reading it again on their computer screen, errors are easy to miss; it would be much easier to catch errors while listening to the paper

being read aloud. A student could create a QR code of themselves reading a draft of their paper, listen to it, and go back in and make changes they might have otherwise missed. This could be repeated as many times as necessary, creating an electronic writing portfolio, until the final draft is reached.

Writing for an Audience

Marian Bade

In Marian's classroom, the students used the QR code as a listening tool. Since it was Veteran's Day, each student wrote a letter to a veteran. Many of the letters thanked the soldiers for their service, and told them to stay safe. While each student was writing, the students told Marian what they had written. One young girl made a personal connection to the assignment, when she asked if her reader knew her grandfather, who was also a veteran. After each student finished writing, Marian helped them read their letters into a microphone, which she then turned into a QR code. At the end of the day, students gave their letters to the veterans who had come to school, with the QR code printed and attached. Marian then sent copies of the letters home, encouraging families to use the QR code to listen to their students read their letters aloud.

Marian's focus on writing/recording for an audience could be incorporated into older classrooms as well. For instance, students are often part of the audience during ELA instruction, listening and taking notes on the content the teacher is presenting. Students could combine auditory and visual learning by not only taking notes during a lesson, but by recording a teacher's lecture and turning the audio file into a QR code. Then, they could listen back to the audio while reviewing their notes, allowing them to more fully attend to the teacher's words while adding to their written content. Additionally, students studying and creating advertisements could supplement the visual/written persuasion with a QR code that incorporates voice and music, adding a multimodal layer to this art form, and strengthening the impact of the work for their intended audience.

Review Board for the Florida English Journal:

We are actively seeking volunteers who are willing to review submissions to the Florida English Journal. If you are interested in reviewing articles, please contact editors at rentzp@chipola.edu or myersa@chipola.edu.

Why QR Codes?

Incorporating QR codes into their clinical classrooms was an easy choice for Megan, Jenna, Emily, and Marian, as it supported both their desire to apply relevant and accessible technologies to their lessons and their belief that children's educational experiences should be built upon and supported by their families, their communities, and their prior learning/experiences. They found that the technological versatility of the QR code allowed for a variety of ways to differentiate instruction and appeal to multimodal learners.

The authors realize, though, that you may be asking yourself: why should a student take the time to make their work into a QR code, when the audio is already recorded prior to creating the code? There are three main justifications for taking the extra step of converting the audio file into a QR code:

1. *Ease of transport.* Instead of carrying around a large portfolio of writing, or stacks of notecards for a presentation, a student can carry a single sheet of paper with the QR Code on it, and simply scan it with their device when they want to listen to it and work on that particular project.

2. *Accessibility.* QR Codes can also be universally used by anyone with a smartphone, tablet, or computer with a webcam. There is no longer a need for making sure someone has the proper programs in order to look at someone's work; in these situations, all they would have to use would be an app. The writer, or whomever they send the work to, has an instantaneous connection to the work, and has the ease of working on the project wherever and whenever they want.

3. *Low Environmental Impact.* As an added bonus, QR Codes cut back on paper use, as well as other printing supplies (toner, ink, etc.).

Overall, the authors found the QR code was a relevant and supportive technology, whose accessibility and ease of use built upon, rather than detracted from, the work they engaged in with children. Their social constructivist philosophies were realized as the children used QR codes to strengthen prior knowledge while increasing interaction with family and community members. The students enjoyed this work, and other teachers became interested in using QR codes.

Of course, there are a myriad of ways to connect QR code use with student work. Each classroom and teacher will have their own ideas, and adapt and change them as necessary. Please share any ideas you may have, as the authors look forward to learning from you!

How to Make QR (Quick Response) Codes of Audio Files (Students' Writing, Shared Readings, etc.)

1. Record the audio file using a device (smart phone, tablet, or computer) with a microphone.
2. Upload the audio file onto your computer, renaming it to reflect the name of the book, student's first name, etc.
3. Save the audio file onto your desktop.
4. Watch this video, and follow the instructions, to create a URL for the audio recording using Google Drive:
 - a. <https://www.youtube.com/watch?v=t3amoYNpMjg>
 - b. Use the web address mentioned in the video (qrcode.kaywa.com) to create the QR code.
5. Print the QR code, and attach it to the document/book being read in the audio file. *Be sure the edges of the QR code are visible in the frame of the document as it prints!*
6. Use your iPad's (or other device's) QR Code Reader to enjoy listening to the file!

Sallace Wevens

Lee Peterson

The night sky in Florida opens like an aspiration. Ultimately, there's little space between interpretation and landscape, hanging lopsided in a photo bought from the printshop, and your eyes never elsewhere. You can't just write underwater. Something else. It's always 8:31 on a hill, miles out from city gates and privileged stationary. Not sure what to do with automatic lights / pointing at landscape. A snake ran out of the grass this morning and toward whatever it was looking to eat. Lachesis just sits there, the book questions if poems should be like money or its opposite. Fleet and agreed upon / or "built" to survive [anything]. Empathy has nothing to do with power relations, since we would like to and do believe it. I need a book for this book. I could use a physical manifestation of a physical manifestation. Won't seem strange on re-speaking. The unconvincing money moves up the stairs / of a few sentences.

Footprints in the Sand: The Eco-Friendly Profession of the Barefoot Mailman

Seth Spencer

Being a barefoot mailman is a highly rewarding career. A mailman boasting footwear receives the satisfaction of delivering the mail to its destination, but a barefoot mailman walks his entire route while basking in the glorious elements of the Florida climate. Who has the better profession? A difficult question to answer when one takes the temperamental weather of Florida into consideration. Theodore Pratt – prolific novelist, columnist, and world traveler – produced one of the most vivid and beloved stories of the now-defunct profession in his 1943 novel *The Barefoot Mailman*.

Pratt's protagonist, Steven Pierton, experiences Florida's erratic climate firsthand as he walks up and down Florida's east coast; however, the weather is not the only thing that Steven interacts with in the novel. Pratt pens some of the most beautiful descriptions of the flora and fauna found along Florida's coast and in the Florida scrub. Instances of such breathtaking imagery beg the question: is Pratt's novel an allegory for the necessity of conservation? If so, what can the reader deduce from the parallels that exist between the barefoot mailmen and Florida's natural environment? Do these parallels exist solely on the superficial level, or does Pratt weave a deeper message between the lines of his highly descriptive text? Ecocriticism, a popular school of literary criticism that has seen a resurgence in recent years, illuminates Pratt's subtle themes of historical and environmental preservation.

First and foremost, a coherent definition of ecocriticism is essential to a thematic reading of the novel. Lawrence Buell, one of the founding scholars of the school of ecocriticism, claims, "simply put, ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty xviii). With this definition in mind, the reader need only open Pratt's novel to a random chapter and he or she will likely find a rich description of the Florida coast as it appeared in the late 19th century. These vivid portrayals are the result of countless hours of research conducted by Pratt prior to writing his novel, but the potency of Pratt's descriptions are also driven by his intense personal convictions regarding his stand on the conservation of Florida's natural environment.

The reader receives glimpses of Pratt's opposition to the widespread commercial development happening all over the state at the time of the novel's publication. This topic – hotly contested then as well as now – and the destruction of the state's various natural attributes are briefly addressed in the author's note, and the passage proves revelatory, indeed: "The mail was transported in this way from the very early days until the Nineties, at which time the building of the railroad changed the aspect of life, questionably for

the better" (Pratt v). Throughout the novel, quotations like this serve as the main ammunition for the argument that Steven Pierton fulfills the role of the allegorical vehicle by which Pratt conveys his main theme of the preservation of Florida's natural environment.

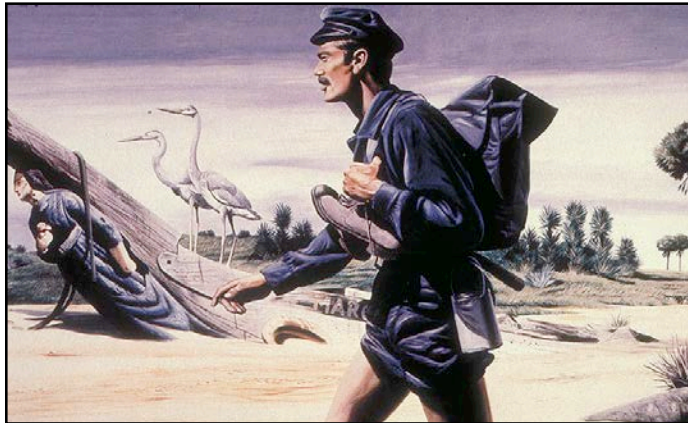
The gap of time created by the difference in years of the novel's setting and the date of the novel's publication (a period of about 50 years) is very relevant to the school of ecocriticism because an ecocritical work relies on the often negative effects that time and humans have on the environment to strengthen its green message. A passage in the novel's fourth chapter that describes the idyllic Hypoluxo Island is a perfect example of one of Pratt's underlying intentions for writing *The Barefoot Mailman*: to raise public awareness of the gradual poisoning over the years of Florida's ecosystem by creating a fictional character and placing him in an environmentally purer setting. By doing this, Pratt creates a stark contrast between the Florida landscape of the present and the Florida landscape of the past. This passage, one of many that contains gorgeous descriptions of Florida foliage, illustrates Pratt's obvious fondness of unscathed Florida locales:

The boy was silent when Steven grounded the boat on the shore. Under, up, and over the thick vegetation grew myriads of morning glories. They appeared to cover everything with their purple and pink, giving the impression that they blanketed the island for its mile of length and several hundred yards of width. . . . Steven told him, "This is morning-glory land. You see them like this and you know it's the best land for growing. (37)

Countless other passages exhibiting Steven's – and, arguably, Pratt's – reverence of the natural world can be found throughout this action-packed novel. Indeed, Harmon and Holman's *A Handbook to Literature* aptly describes Pratt's work as a romantic novel: specifically, "a type of novel marked by strong interest in action, with episodes often based on love, adventure, and combat" (458). When Steven isn't basking in the glory of his surroundings, his hands are full with his battles against the beach combers, the late night Miami square-dancing contests, and his competition with Sylvanus – the novel's antagonist – for the hand of his love interest, Adie. All of these adventures, of course, are set amidst the pastoral Florida landscape and coastline.

Not surprisingly, Pratt spent years researching the barefoot mailmen among the towns, beaches, and post offices along Florida's east coast prior to the novel's release. The novelist wrote letters to countless county commissioners and historical society chairpersons, typed copious notes

with questions his research had not answered, and scoured the historical documents and old newspapers of the Boca Raton libraries. In an article appearing in the *Spanish River Papers*, a publication unique to the Boca Raton Historical Society, author Geoffrey Lynfield recalls in his expository piece "Theodore Pratt (1901-1969) a Reassessment" that the catalysts which initiated Pratt's research were unique. That is, they existed in the form of "six murals in the Palm Beach Post Office [that] had been installed by March 1940" (12). "The favorable publicity," writes Lynfield, "which they received must have given Pratt a 'push' to get on seriously with his research although he may have thought about the subject earlier" (12).



One of the six murals depicting the legendary James E. Hamilton, a barefoot mailman who lost his life in the line of duty. The artist is Charles Rosen. Rosen had painted five other similar murals for the Palm Beach Post Office by 1940. Courtesy of the Historical Society of Palm Beach County.

Pratt's meticulous research is documented in an extensive collection of his personal notes made accessible to the public by the Florida Heritage Collection's State University System at the University of Central Florida. The collection, known simply as "Research Notes Used by Theodore Pratt When Writing *The Barefoot Mailman*," illustrates Pratt's intense devotion to accurately recreating every detail of the beaches, towns, counties, and landscapes along the Barefoot Route in his novel.

Pratt's notes describe the homesteads of Lake Worth, a small community located a stone's throw from Steven's hometown of Palm Beach, as "remarkable for the beauty of their surroundings" (12).

The notes even detail the dangerous yet awe-inspiring banks of the New River that Steven crosses countless times on his delivery trips to and from Miami: "the upper reaches of the river are very wild and beautiful" (Pratt 13). The solemn, almost reverent tone accompanied by the abundance of ecocritical language appear in Pratt's personal notes before *The Barefoot Mailman* was even published. This fact supports the claim that the author was drawing closer and closer to publishing a romantic novel with an environmentally-conscious twist.

Raising awareness about the dire state of Florida's natural environment was not the only reason Pratt wrote this book. Of course, the reader can only speculate what Pratt's true motives were as he worked to develop his barefoot mailman idea, but a highly plausible ecocritical motive reveals itself when the following is considered: Pratt's idealized portrayal of the now-defunct profession of the barefoot mailman serves as a vehicle that enhances the author's message of the necessity of preservation and restoration of Florida's natural splendor. Just as mail carriers no longer walk up and down the eastern coast of Florida, so, too, does the Sunshine State draw closer to a state of industrial and commercial totality: a state of environmental extinction.

Even though *The Barefoot Mailman* was published in 1943, Pratt knew that a picturesque Florida existed a mere 50 years prior to the novel's release. The nostalgic author paints a picture of a majestic, untamed coastal paradise free from the clutches of greedy land developers, shallow tourist traps, and the acres of sizzling asphalt parking lots. In Pratt's day, a scene of natural serenity reminiscent of the novel's setting was a distant yet clear memory. Nowadays, a locale resembling anything remotely similar to the sights Steven describes along the Barefoot Route is merely a Florida daydream.

Pratt was no prophet, but he knew that the condition of Florida's ecosystem, affected by a minimal amount of commercial and housing development up to that point, would only worsen as time progressed. Robert R. Twilley, director of Wetland Biogeochemistry at Louisiana State University, warns in his report entitled "Regional Impacts of Climate Change: Four Case Studies in the United States" that "degradation of coastal wetlands through land development and water management reduces the capacity of wetlands to provide significant ecosystem services that reduce the risks of living and working in coastal landscapes" (2).

Man's encroachment into Florida's natural environment – an undeniably harmful practice, according to Twilley's report – is the issue targeted by the stark contrast created by the setting of Pratt's novel versus the setting of Florida's present ecology. Ecocriticism, therefore, is the most fitting school of criticism to complement Pratt's theme because of its obvious interests in the natural world but also because ecocriticism adds an extra dimension to literary works that are typically appreciated at a superficial level.

The abundance of nature language in Pratt's novel is difficult to analyze due to its sheer aesthetic quality. The reader simply gets caught up in the beauty of Pratt's descriptive passages without considering the critical implications the text possesses. For example, as Steven and Adie walk down the beach toward Miami, Adie is amazed by the majesty of her surroundings: "Before noon they came to Hillsborough. You could tell it from far away by the great trees its water nurtured. There were gray cypresses thicker

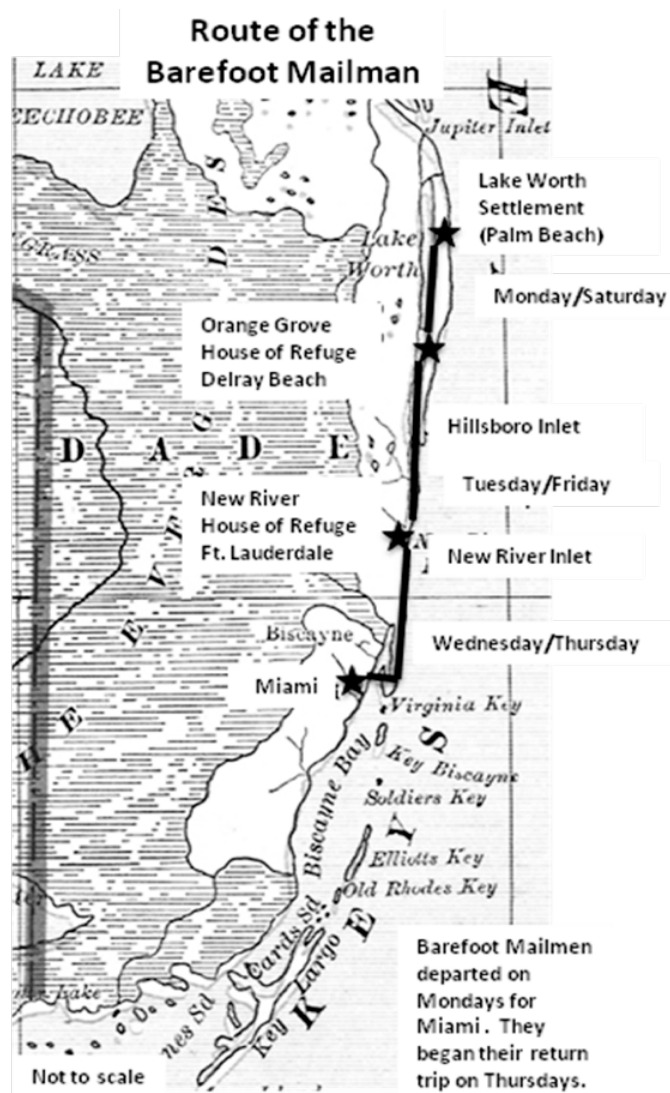
than a barrel, lofty pines, and great banyans whose ropelike air roots dropped to the ground from high overhead" (Pratt 54). At first glance, this quotation appears superficial in nature, albeit masterfully crafted by the author. However, because Pratt's text exists to describe the Florida flora *and* to generate discussion about eco-mindedness, passages like this one also embody a practical element.

Jay Parini, quoted in an article by Dana Phillips entitled "Ecocriticism, Literary Theory, and the Truth of Ecology," asserts that a literary work which employs the theory of ecocriticism:

marks a return to activism and social responsibility; it also signals a dismissal of theory's more solipsistic tendencies. From a literary aspect, it marks a re-engagement with realism, with the actual universe of rocks, trees, and rivers that lies behind the wilderness of signs (579).

Pratt's descriptions of nature do not contain any Freudian symbology or complex riddles that require extensive analysis in order to comprehend them; in fact, Pratt's language is rather straightforward. The application of ecocriticism is the key that opens the door to the author's underlying message of the dire importance of the preservation of Florida's natural beauty.

In conclusion, Theodore Pratt may not have achieved international literary renown, but his books – especially the ones set in Florida – have become synonymous with literature that shines light on subjects that are easily overlooked. In Pratt's case, the beauty of the natural world and the barefoot mailmen serve as his main devices by which he conveys his theme of the necessity of conservation. The barefoot mailmen, brave and plucky trailblazers in their day, are now an extinct group of Florida heroes. Using his finely crafted, almost lyrical descriptions of Florida's environment as his novel's setting, Pratt appeals to his readers in hopes that a similar fate does not befall the highways and byways of his beloved state.



A map of the Barefoot Route along Florida's East Coast. Artist uncredited. Courtesy of the Historical Society of Palm Beach County.

Works Cited

- Glotfely, Cheryl and Harold Fromm, eds. *The Ecocriticism Reader*. Athens, GA: University of Georgia Press, 1996. Print
- Harmon, William, and Hugh Holman. "Romantic Novel." *A Handbook to Literature*. 10th ed. Upper Saddle River: Pearson Prentice Hall, 2006. Print.
- Lynfield, Geoffrey. "Theodore Pratt (1901-1969) a Reassessment." *The Spanish River Papers*. 13.3 (1984) 25 March 2010. Web.
- Phillips, Dana. "Ecocriticism, Literary Theory, and the Truth of Ecology." *New Literary History*. 30.3 (1999) 25 March 2010. Web.
- Pratt, Theodore. *The Barefoot Mailman*. New York: Duell, Sloan and Pearce, 1943. Print. Pratt, Theodore. "Research Notes Used by Theodore Pratt When Writing The Barefoot Mailman." UCF Library. 2003. Web.
- Twilley, Robert R. "Regional Impacts of Climate Change: Four Case Studies in the United States." Pew Center on Global Change. (2007) 8 April 2010. Web.

Student Book Reviews from a Florida Classroom

As an eighth grade English Language Arts teacher at Cottondale High School, I appreciate effective feedback and reviews when it comes to classroom literature. My students had the opportunity to write book reviews on various selections that have been written or associated with Florida. The students thoroughly enjoyed being able to reflect on the novel selected and give their opinions on whether or not a text should be taught in the classroom setting. Overall, the book reviews allow the students to be involved in the literature taught, as well as providing teachers with accommodating feedback from the students' point of view.

_____ Mrs. Hannah Wilkes

Hoot

Written by: Carl Hiaasen

_____ Reviewed by: *Jessie Johnson* (Student Author)

Hoot, published in 2006 was very popular and received the John Newbery Award. In this book, Carl Hiaasen illustrates courage, love, and determination. With Roy Ebehardt as the main character, Roy faces trouble, confusion, and new bullies. With problems added, he slowly adapts within the plot and along the way gains friends. In the plot friendships assemble, growing up becomes real, and Roy gains integrity. The best thing about *Hoot* is the plot and themes. One of my favorite themes that would benefit young people is "through determination anything is possible." The weakness of the text is the simplicity of content. The word choice is not complex and possibly too easy for the high school level. However, this piece of literature would be a great tool for learning valuable lessons.

Flush

Written by: Carl Hiaasen

_____ Reviewed by: *Cameron Syfrett* (Student Author)

In 2005 *Flush* was published by the Virginia Wolf Company. The author, Carl Hiaasen, was born in Plantation, Florida, and started writing at the age of six when his dad bought him his first typewriter. In 1974 Hiaasen graduated from the University of Florida. Many years later he wrote the young adult novel *Flush*. The protagonist in *Flush* is Noah. Noah struggles with his father's strong belief in principles, which takes his passion to the extreme. The author obviously knows how to make a text-to-self connection for his readers. My whole childhood could relate to Noah's situation. I could really connect to Noah because we both like making memories on the water. By using third person point-of-view, Hiaasen explains how a young teen (Noah) solves a sewage problem his father had previously tried to fix. Every page of the book has your imagination running wild. Once Noah finds the solution to the sewage, Hiaasen throws a curveball and Noah's "solution" is really just a cover-up. This book left me in total shock. I would highly recommend anyone to read this book. This piece of literature could teach young adolescents the lesson of, "what you see cannot always be trusted." In my opinion, *Flush* is a book anyone can enjoy and learn life-lessons from.

Paper Towns

Written by: John Green

_____ Reviewed by: *Emily Davis* (Student Author)

The book I have selected is *Paper Towns* by John Green. It was published on October 16, 2008 by Dutton Books. This text has 305 breath taking pages that will have you on the edge of your seat. This book is set in 2000's Orlando, Florida. John Green's inspiration for this book was a trip he took his junior year of college when he experienced his first paper town. To sum up the book, a boy falls endlessly in love with his next door neighbor. She proceeds to disappear after a tragic break up. He then takes it upon himself to find her. He finds clues he thinks she left for him, and makes it his mission to find her. The protagonist is Quentin Jacobsen, and his biggest issue is the antagonist, Margo Roth Spiegelman. One thing I can relate to is Quentin because he thought someone was his miracle, but after trials and strife, he realizes she was not. I can also relate to the way Margo felt when she was cheated on. This book teaches a valuable lesson while creating a mystery. A key theme in this book is "some people are not what they seem to be." My favorite part is the prologue, especially when Quentin says, "she loved mysteries so much that she became one." There is nothing I object to in this book. I would love for this book to be taught in English class because students can learn the valuable lesson that everyone is not as they present themselves and what you think you want, you really do not. There would be some complications teaching this book because some high schoolers are very immature and the explicit language. Otherwise, this novel would be an asset to high school literature.

Because of Winn Dixie

Written by: Kate DiCamillo

Reviewed by: *Kyra Patterson* (Student Author)

The book I am privileged to reflect on is *Because of Winn Dixie* by Kate DiCamillo. The date of publication was March the year 2000 published by Candlewick Press. *Because of Winn Dixie* has 182 pages and tells the story of a ten year old girl named Opal. She has moved to Florida with her preacher father. When she goes to the grocery store, Winn-Dixie, Opal finds a large homeless dog, which she names Winn-Dixie, and becomes attached to him. They become the best of friends while making many other friends in their local community. This story relates to the author Kate DiCamillo's childhood of five years old, when she, her mother, and her brother moved from Philadelphia to a small town in Florida. The protagonist in the story is India Opal Buloni also known as "Opal." The first main problem of the protagonist is when Opal meets the dog. She does not know if her dad will let her keep him, but Opal convinces him. I can relate to Opal's experience because I brought a kitten home from outside my grandma's house. The reason I brought him home was because he was tiny and left by his own mother. My experience connects with the protagonists because I was afraid my mom would not accept him, but I later convinced her that he would have probably been dead by now if I would not have found him. I would prefer teaching this book in an elementary English class. The strengths of this book in a classroom for high school students is they will learn that it takes responsibility to keep an animal. There would not be any problems teaching this book in a high school English class, but I think it is more appropriate for a lower level and younger students would thoroughly enjoy it.

Florida Council of Teachers of English

2015 Student Writing Award Winners

Division I

**Thaleia Dasberg – Poetry –
"A Mulberry Stained Summer"**

**Loryn Smith – Fiction –
"The Coincidence of Fate"**

**Sage Prussel – Personal Essay/Memoir –
"Climbing the Clay Cliff"**

**Ava Caudle – Script/Screenplay –
"A Cage of Ink and Paper"**



I'll Give You the Sun

Written by Jandy Nelson

Reviewed by *Rikki Roccati*

Jude and Noah are fraternal twins who grow up more one person than two. Whenever Noah, who is an aspiring artist, draws himself and his sister, he draws them arm to arm like one person. Soon, however, life begins to sever the twins. *I'll Give You the Sun* is told through alternating narration between Jude and Noah, but Noah's perspective is written when the twins are thirteen and just beginning to pull apart, while Jude's perspective is written when the twins are sixteen and have become essentially strangers to one another. The alternating narratives, which differ in both perspective and time, serve as a very effective means through which to tell a story of two siblings who are struggling to construct their identity and find their place in life amidst a maelstrom of life experiences.

One of the most essential components of this maelstrom is their parents' failing marriage and the tragic death of their mother. Growing up, both Jude and Noah tell each other that, if faced with a decision to save either their mother or their father from death, they'd pick their mom. As they grow up, however, the two seem to be competing for the love and affection of their mother. Her sudden and tragic death when they are thirteen leaves both of them confused, lost, and guilty and ricochets them into completely different paths than the ones for which their thirteen year-old selves were headed. Thirteen year-old Noah loved art and was beginning to realize he loved boys as well, but sixteen year old Noah abandons his love of art for running on the track team and hides his sexuality behind a close friendship with a girl. Thirteen year-old Jude has long blonde hair and enjoys surfing and hanging out with boys. Sixteen year-old Jude has cut off her long hair, swapped her swimsuit for a black hooded, and declared herself on a "boy"-cott. The startling disparity between these twins, both individually and their relationship together, at thirteen and sixteen is more than enough to pull readers in and encourage continued reading to unravel the mystery of the impetus.

Thrive: 5 Ways to (Re)Invigorate Your Teaching

Written by Meenoo Rami

Reviewed by *Amy Piotrowski*

In her new book *Thrive*, high school English teacher Meenoo Rami discusses strategies for teachers to not just survive but succeed at a high level in their teaching careers. Each chapter in the book focuses on one of her five tips for classroom success. Rami bases her tips on her experiences as a teacher in Philadelphia, Pennsylvania, weaving relevant examples from her own teaching with wise advice.

Rami's goal in this book is to help teachers conduct meaningful work with their students. She wants to give teachers ways to overcome the challenges of the accountability-era and to, well, thrive as educators.

The first tip is to "Turn to Mentors." Rami lays out ways for teachers to seek out mentors in and out of their schools. The second strategy is to "Join and Build Networks." These supportive networks could be with teachers in the same school, organizations such as the National Writing Project, or online networks using social media. The third chapter advises teachers to "Keep Your Work Intellectually Challenging." Rami acknowledges the challenges of teaching and argues that teachers should be active professionals, creating and sharing innovative ideas for instruction. The fourth strategy is "Listen to Yourself." Teachers may be fearful or doubt the impact of their work. Rami suggests ways for teachers to overcome fear and be true to themselves in the classroom. Finally, Rami encourages teachers to "Empower Your Students." She discusses projects that her students have done that empowered them to find their voices and to communicate with a variety of audiences.

Rami has written an immensely useful book for teachers at all levels. Her tips can help all teachers grow as professionals. In an age of increasing pressure on teachers, Rami returns to the reasons teachers get into education in the first place: the opportunity to be part of learning communities that challenge both teacher and students to be their best selves. This book can be a guide to an enjoyable and sustainable career in the classroom.

Wonder is a poignant tale about August [Auggie] Pullman who is “an ordinary boy with an extraordinary face.” Auggie was born with severe facial deformities, and this novel explores the myriad complications that he faces every day—physically, socially, and emotionally. Because of medical complications, he has been unable to go to mainstream school, but this year he will begin middle school at Beecher Prep. *Wonder* is about August and the trials and tribulations he faces as he navigates the daunting waters of middle school, but this novel is about so much more than that.

Wonder explores relationships and the emotions these relationships evoke—prejudice, shame, embarrassment, happiness, self-sacrifice, hatred, and love. Auggie’s relationship with his parents and friends plays a large part in the novel, but so does his relationship with his sister, Via, and her friends. The novel is told in different parts, with each part narrated from a different character’s point of view. When Via tells her part she discusses her very human feelings of jealousy toward her brother, and the guilt these feelings cause. “August is the Sun. Me and Mom and Dad are planets orbiting the Sun. The rest of our family and friends are asteroids and comets floating around the planets orbiting the Sun.” Although Via logically understands Auggie’s medical complications and is fiercely protective of him, she shows her emotionally vulnerable side.

The novel also explores the attitudes and prejudices of the students, parents, and teachers in Auggie’s school—and Auggie’s awareness of their feelings. *Wonder* looks at students from the popular crowd and what happens to them when they befriend Auggie. How does it feel to suddenly become invisible when you have always been the pinnacle of the in-crowd? How much are Auggie’s friends willing to lose to remain by his side? These questions and many more are pondered in this novel.

Wonder is an amazing amalgamation of love and kindness, happiness and sadness, and every other emotion on the human rollercoaster. In each section the novel is told in a fresh, true-to-age voice, whether the speaker is male or female, middle school or high school. All of the characters are exploring the timeless questions discussed in Mr. Browne’s class, “What type of person am I?” and “Who am I?” (p. 47). This novel will help people of any age appreciate those questions as they look about them and realize that all people are ordinary—they may just have something extraordinary about them.

Wonder offers delightful teaching moments from a social standpoint, and would be a great choice for students who are learning where they fit into the world. *Wonder* also questions, “What is normal and who decides what it means to be normal?” Of course, these are pertinent questions for a middle school ELA classroom and *Wonder* is an excellent tool to illustrate acceptance and tolerance.

Wonder also uses amazing figurative language devices throughout. There are many discussions regarding metaphors, similes, and symbolism. At one point, Auggie and his principal are discussing a painting and the principal asks if the duck is a metaphor or symbolic of anything, Auggie tells him no. The principal says, “Here I was looking for symbolism and metaphors and, um... sometimes a duck is just a duck!”

The ELA teacher in the novel, Mr. Browne, provides a *wonderful* lesson on precepts—life lessons or rules to live by—that my students particularly enjoyed when I taught this novel. Mr. Browne gives the students a precept for each month, and the students also came up with their own precepts or they can choose another author’s precept with an attribution. The novel includes a precept from each character in the novel, which students find especially interesting.

Mr. Browne’s September Precept: “When given the choice between being right or being kind. Choose kind”

Auggie’s precept: “Everyone in the world should get a standing ovation at least once in their life because we all overcometh the world.”

*Flipping Your English Class to
Reach All Learners*

Written by Troy Cockrum

Reviewed by Amy Piotrowski

Flipping the classroom has become a popular instructional strategy, especially in math and science. Troy Cockrum, a middle school English teacher, has written a guide for how English teachers can flip their lessons. In a flipped classroom, teachers move some instruction outside the classroom, usually by having students watch videos posted online.

Cockrum says that a flipped class has three characteristics. First of all, "Instruction is delivered asynchronously." Digital videos are available for students to watch whenever they want or need the instruction. The second characteristic of a flipped class is that "students have immediate access to information." Instruction is on-demand, thanks to it being online. Finally, the most important benefit of a flipped class is that "teachers are available during class time to answer questions and to guide learning." Because instruction is available on digital video, teachers don't have to spend class time instructing the whole class. This frees teachers to work with students individually or in small groups.

Since there is more than one way to flip a class, Cockrum discusses several models of flipping. In a traditional flip, students watch a video before doing a class activity, applying the material in the video. In an explore-flip-apply model, the teacher guides students through a class activity designed to spark interest in the topic or to bring in students' prior knowledge. Then, students watch a video before coming back to class for an activity applying what they've learned. In a flip-mastery model, students watch videos as they work towards mastering instructional objectives at their own pace. Students can also use flipped instruction to work with each other in a peer instruction flip.

The most useful parts of the book are the lesson plans Cockrum provides. Every lesson in the book is designed for the English classroom, and several of them come from practicing teachers who shared their ideas with Cockrum. The lesson plans demonstrate how English teachers can use flipping to teach writing workshop mini lessons, grammar lessons, symbolism, poetry, and analyzing speeches. Cockrum also has a lesson plan for flipping Socratic Seminar discussion by using an online backchannel during the discussion.

Cockrum lists tools that teachers can use to flip their class. He also has tips for making videos for flipped lessons as well as a list of websites for teachers to learn more about flipping. The book is a practical guide for any English teacher interested in flipping their classroom.

Florida Council of Teachers of English

2015 Student Writing Award Winners

Division II

Greeshma Venigalla – Poetry –
"Across the Fabric"

Eryka Extejt – Fiction –
"Reality"

Greeshma Venigalla –
Personal Essay/Memoir –
"It's Pronounced Just How It's Spelled"

Nick Wibert – Non-Fiction –
"A Comparison of Two Poems"



"Come Write In," the Mews Beckons (Mews- n- . A secret place; a hideaway)

Joanna Fox

Even before you enter Room 130, you know you are about to enter someplace special, a hideaway. A weathered lawn gnome stands at the door with a sign that beckons "Come Write In." The gentle strains of Nat King Cole, Frank Sinatra, Ella Fitzgerald, or Perry Como collide with the beats from ipods. The scent of spiced tea wafts through the lace curtained windows. No ordinary classroom awaits. No, this is a secret place, a haven, a mews where my students find their muse and feel welcomed, safe, and challenged to explore their world as writers. Step inside and experience the magic that happens in Room 130.

Most people are taken aback when they cross the threshold in to the space I have created for my writers. There are no desks – only dining room tables and chairs. Each one is different. Each one has a story to tell. Each one reminds my writers of home. The glare of fluorescent lighting is switched off and the soft glow of table lamps is switched on. Strands of twinkling lights crisscross the ceiling, lending a festive and almost magical feel to the room. No educational posters can be found, but prints of Monet, Van Gogh and Picasso are framed and hung salon-style on one wall. On the other walls, I have calligraphy graffiti - quotes from the famous and the not-yet-famous. Inspiration abounds in every nook and cranny. Every shelf houses the possibility of another poem or story. Old shoes found on the side of the road, keys of all sorts and sizes, large and small buttons, and even a nine foot snake skin are here, but no textbooks.

I doubt that creativity can be taught. However, I am sure it can be starved and suffocated under the dictates of standards, objectives, and covering the curriculum. In Room 130, we uncover the possibilities, we feed the natural hunger to learn that kids are born with, and we breathe the fresh air of imagination.

Learning is all about relationships and connections. Teachers must seek first to establish a trusting relationship with their students. Let's face it; many of our students have been let down by the very adults who should be lifting them up. My students sense right away that I go out of my way for them. In fact, every sense is alerted every time they come to our classroom where they are greeted with a handshake and a smile instead of the usual, "Do you have your homework?" I know they have it. They know I expect it. They know they deserve it.

The first week of school I teach my students how to brew a good cup of tea. Kids who thought they didn't like hot tea come to enjoy it. Tea tins and tea boxes become a source of inspiration. Community is formed over tea. Think about it.

Taking tea is such a civilized act, and, believe me, kids don't run around or act overly silly with a cup of tea (one lump of sugar only) in their hand. Plus, how many of you sip a cup of tea when you write? I know I do. In fact, I am having a cup as I write this at my dining room table. To those on the outside looking in, it may appear as if no learning is going on around these tables. Don't let the eyes deceive you. Indeed the foundations are being laid, questions are being formulated, an awakening is occurring. Here we are more concerned with the questions that have no known answer... yet. Isn't that what Einstein did? Didn't Picasso look at his world and question perception? Don't the poets and writers write to seek answers? Is not the true purpose of education to develop successful human beings and not just good test takers? Do you want to live in a society where the best we have to offer is a good test taker? Long after my kids are no longer students they will still be individuals, and writing is testimony to the quality of the individual. That is why I teach and learn with my students the way I do.

O.K., so when does the actual teaching happen, what do I teach, and how do I do it? Those are valid questions, and thank you for asking them. I'll let my kids answer them for you.

Ryan, an 8th grader, was with me for three years said at our last café, "Ms. Fox teaches without really teaching. I mean we learned about life, about writing, about us and we never even knew that that's what she was doing."

Jack, also an 8th grader who won both local and international contests for his poetry piped in, "Yeah, when we hiked out by the pond, Ms. Fox dared us to look at the world differently. Because of her, I see the dragonfly as the iridescent poet of the sky."

Dragonfly - Jack (6th grade)

You dart and weave
Flashing your jeweled body.
Are you
A pixie?
A fairy?
Do you paint the flowers
And grow the trees?
You fly through the meadows
And skim the ponds.
Dragonfly.
Dragonfly,
Iridescent poet of the sky

Not all poetry is pretty as one student shares in her poem "Liquid Lies" which is a close look at an alcoholic, her father.

Liquid Lies - X. (7th grade)

Your lies fall
Down on me in torrents.
Your liquid lies
Drowned our family.
You ruined everything
When you took
That first sip
And we were the ones
Who spat it out.
We paid for your
Drunken actions
And your
Liquid lies

That's just it. It is our job to allow our writers to see the world in a way different than everybody else. What is more important, as writers – to know what the definition of personification is or to recognize the bony fingers of the ancient oak tree as they scratch the swollen underbelly of the sky? Is it more important to know what a metaphor is or to create metaphor? Do you hear only thunder or do you hear the approaching hoof beats of a storm?

I use anything and everything to spark imagination and incite writing. I scour garage sales, thrift stores, and even my grandmother's attic for sources of inspiration. Imagine my delight when I found a box of old postcards and letters. My kids read them and then researched the clues to piece together characters and their stories. Poems were found in the lines of the correspondence. There is much to be gleaned from such pieces of regalia and that which can't be gleaned can be imagined. What did the writer and the reader of these pieces look like? How old were they at the time? Are they still alive? Unanswered questions asked in the letters beg the imagination to formulate a response. We spend days and days with these artifacts. We have our own scene investigations.

Poems, too, can be found everywhere. They are hidden in the aforementioned letters, in the ridges of a shell, in the rhythm of the rain or tides, in the bones of a long dead turtle, in the hidden places of our hearts and in the wounds suffered from being young and human.

When I go on holiday, I pick up business cards from establishments all over the country and friends bring them back from their travels as well. Receipts found fluttering across the sidewalk, tickets found on the floor of the

theater, and takeout menus are packaged as evidence for characters yet to be developed.

Local newspapers are a veritable wealth of possibilities. The police report section is often a source for incidents that evolve into full blown stories. The society page is a great place to find names for characters and plots can be found there as well. Don't forget the obituary column for 'drop dead poetry.' I know you can find such things on the internet, but to hold the newspaper in hand, to pore over a story in hand, seems to me to be that much more real, that much more interesting. Don't read the paper just for news; read it to write.

We are more about imagination than punctuation. However, since punctuation does play an important role in writing, we read to find examples of commas, apostrophes, quotation marks, etc. being used in print. Then together, we formulate the rules of usage and consult the style books for verification.

We don't have these experiences just once. My program is a three year program. As such, there is carryover and layers of learning. Still, each year is different and fraught with opportunities to learn and grow as individuals and as writers.

Once a quarter, Room 130 becomes a coffeehouse reminiscent of the 60's complete with berets, mugs with our logo, and pastries. Family, faculty, and friends gather to hear the poetry and short prose written over the quarter. It has reached the point that parents and community members are writing their own poetry and performing at open mic. Camaraderie is formed in Room 130, and former students return each quarter to perform, evidence that, after my kids physically leave, they have not gone too far. They continue what we started.

And that, dear readers, is what happens when we create a secret haven, a mews for our writers, a place where they are free to think, free to imagine, free to learn, free to be. After all, we are human BEings. I encourage you; no, I challenge you to take the steps to create a mews for your students where realia and imagination merge and where their muses will flourish. Start with a lamp, a few fresh plants or lace curtains at the windows.

String some twinkling lights. Do something unexpected and expect something good to happen.

For a view into Room 130, view our story at:
<http://video.wedu.org/video/2364992498/>

The Ridiculousness of Supporting Ongoing Professional Development

Alan Sitomer

It's almost ridiculous to address the question, "Why do teachers need ongoing professional development?" And yet, because I often make a living behaving in ridiculous ways - and because when I look at the ridiculousness of the shenanigans being implemented by so many of the administrators and politicians leading the charge in education today - perhaps it's worth addressing an issue which, to most right-minded people in the world of teaching, seems so self-evident.

Question: Is there another profession in modern times which does not require a consistent dedication to updating and sharpening the skill sets of those in the field of practice? None of us want our doctors treating maladies with cures from the 1990's when more advanced insights into treatment exist, do we? Do any of us want our bank's cyber security specialist showing up to work still using blue AOL diskettes to battle online thieves? Imagine our accountants filing income tax returns without being up-to-speed on all the recent changes to the tax code. From police officers fighting crime to air traffic controllers ensuring civilian safety to officials at the Department of Defense fighting terrorism, and on and on and on, we take it as a no-brainer that whoever performs a professional job in the modern world must remain abreast of the most recent changes to their specialized arena of work.

Why? Because we all know that no matter what field any of us are in - from travel agents to health insurance workers to officers in the Coast Guard - the landscape is changing at an unprecedented pace and those who do not keep up are going to be lost.

Of course, all this makes me wonder what field outside of technology (and, lest we forget, teachers have a requirement to use technology in the classroom) has changed more in the past 5 years than education? For example, if you are a classroom teacher in the state of Florida, here is the professional ping-pong ball you have been forced to bounce around over the past half-decade.

- *Florida adopted Common Core.*
- *Florida accepted Race to the Top funding.*
- *Florida swore allegiance to PARCC.*
- *Florida implemented new measurements for school and teacher accountability.*
- *Florida vested heavily in a train-the-trainers model to acclimate everyone to the new standards and assessments afoot.*

And then the entire state was ordered to radically pivot (after being mandated to radically pivot) because... take a deep breath...

- *Florida bowed out of PARCC.*
- *Florida said "sayonara" to Common Core.*
- *Florida implemented a new iteration of state standards.*
- *Florida adopted yet another new system of student assessments that was created in... wait for it... Utah. (I can only guess the obvious corollaries between student demographics, socioeconomic challenges and daily typical climate made the choice of which state to turn to for help on this front a no-brainer.)*

Can someone please tell me how any of this is good for the kids? Or the spirits of the people charged with educating these kids? Not that anyone is keeping score, but the state of Florida appears to be experiencing unprecedented churn (i.e. turn-and-burn leadership changes) at every level, too: on campuses, in districts, and especially in Tallahassee, at a pace that will make any teacher's head spin.

Really, who can keep up?

The people who go to conferences can, that's who. Educational conferences are the place where the most well-informed people in the field go to share their knowledge, skills, insights and wisdom with the aim of advancing the knowledge, skills, insights and wisdom of those who attend. It is a system that works and yet, I know, I know, if it ain't broke, it must need a fixin'.

Perhaps the buffoons who want to bury educational conferences believe that online learning - particularly free online learning - is equal or even superior to face-to-face interaction. (Boy, those David Coleman videos really helped everyone across the nation teach Martin Luther King's Letter to a Birmingham Jail with unprecedented effectiveness, didn't they?) Or perhaps the people in charge believe our schools of education are producing such well-prepared graduates that first, second, fifth or twentieth-year teachers already have all the tools necessary to prosper as a classroom educator and don't really need any more ideas, skills or strategies to handle things like differentiating the curriculum, reaching English Language Learners, writing across the disciplines, building close readers, and so on?

Of course, I admit my arguments are riddled with holes and rest on a foundation of many illogical assumptions. First of all, my assertions presume that teachers are actually white collar professionals deserving of the attendant professional respect typically accorded of such positions in society when a whole host of evidence exists to disprove this notion. In a field where the starting pay of college degree-less prison guards, plumbers and managers of Starbucks exceeds that of first year teachers, the words “owns an advanced professional degree in a specialized field of expertise and is therefore deserving of commensurate financial compensation” is a tough sell. My claims also discount the unquestionable truth that all one needs to properly nourish today’s students is a tablet, a wi-fi connection and a strong firewall that can keep students on Google, off of Instagram and lasered in on personalized learning solutions that come clunkily delivered in over-priced, pre-packaged bundles cooked up by rapacious corporate educational publishers who are drinking at the trough of public education while providing – in case anyone is looking - lots of material that resembles PDF junk.

Go hear a live person give an actual presentation about a specific skill in an interactive setting? I know, I know, that’s so 19th century. Next thing you know, someone will make a claim that using a paper and a pencil in class still constitutes a viable approach to developing critical thinking skills.

At the end of the day, I realize my problem with all this ridiculousness is that there are really only two camps on this issue: I am either preaching to the choir or I am falling on deaf ears. This is the true failing of modern day educational leadership: everyone is polarized. Too much black-or-white thinking has pushed out the shades of grey and those who want to dialogue about nuance regarding the challenges afoot are demonized and belittled as problem children.

At the end of the day support for professional conferences is dwindling because educators are no longer making decisions about what is best for education. Bean counters are. It’s why teachers aren’t being given sub days to attend, it’s why schools are asking individual educators to pay the cost of attending professional gatherings and it’s why district superintendents look like fat cats living high on the hog because they get per diems for seafood lunches and free cell phones.

Kids and teachers are paying the price for this. As is society. In a word, it’s ridiculousness.

Florida Council of Teachers of English

2015 Student Writing Award Winners

Division III

**Katherine Graham – Poetry –
“4th and Park”**

Skye Smith – Fiction – “Cail Hafe”

**Katie Kelley – Personal Essay/Memoir –
“Christmas Eve at the Great Wall”**

**Sabrina Conza – Non-Fiction –
“The Qualities of a Great Leader”**

**Lindsay Henderson – Script/Screenplay –
“Kevin’s Biceps Kill the Ladies”**





APPLICATION FOR MEMBERSHIP

This FCTE membership is valid through **9/30/17**

Date _____

Last name _____ First name _____

Home address _____

Home phone _____ Other phone _____

Email address _____

Email is required in order to receive FCTE correspondence such as the newsletter and Newsbox. FCTE will not distribute email addresses to any entity other than NCTE.

Position _____

School name _____

County/district _____

Public Private Other (_____)

MEMBERSHIP OPTIONS (check one)

- One year (new or renewal) \$25.00
- Two years (new or renewal) \$45.00
- Three years (new or renewal) \$65.00
- Retired (one year) \$15.00
- Student (one year)* \$20.00

*Signature of sponsoring professor is required for student membership.

- I am interested in being contacted about serving in a leadership role within the FCTE organization.

AFFILIATIONS (check all that apply)

- Administrator
- Elementary
- Middle/junior high
- High school
- Community college
- Four-year college/university
- Member of NCTE # _____
- Interested in an FCTE leadership role
- Member of a local council
Name of council: _____
- Officer of local council
Title _____

Return this form with a check or money order (payable to FCTE) to:

Shirley Rutter
9255 Regatta Cr.
Spring Hill, FL 34606

Call for Submissions:

The Spring/Summer edition of the Florida English Journal (FEJ) is an open edition. The FEJ is a peer-reviewed journal. Submissions should be submitted via Submittable at <https://chipola.submittable.com/submit>. The deadline for submission is April 20, 2016.

The FEJ accepts ideas and/or manuscripts for the following:

Feature articles, original artwork, original fiction, poetry, non-fiction, book reviews, lesson plans, opinion pieces.

Formatting

- Manuscripts should be double spaced throughout (including quotations, endnotes, and bibliography), with standard margins.
- In general, manuscripts should be no more than ten to fifteen double-spaced typed pages in length (approximately 2,500 to 3,750 words).
- Do not submit work that has been published elsewhere.
- Number all pages.
- Use in-text documentation, following APA or MLA guidelines.
- Please do not put any identifying information on the manuscript itself.



