**From the Editors**

It’s just from sheer will, and love, that I’m a writer at all. I have no precedent for it. I come from a little island with the Caribbean Sea on one side and the Atlantic Ocean on the other. I come from, really, nowhere, and for me, the fiction and the nonfiction, creative or otherwise, all come from the same place.

—Jamaica Kincaid

Truth is stranger than fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn’t.

—Mark Twain

Distinctions around the concepts and realities of fiction and nonfiction are intricate and complex. Works of fiction are often based on actual events, entertainment of various types and degrees of scriptedness is promoted as “reality” programming, and even aspects of identity, such as race, are constructed in social fictions (Patel).

Thinking about fiction and nonfiction in the context of story further emphasizes interrelatedness of the categories. Can two conflicting stories be accurate? How are official versions of history determined? Who creates and perpetuates what is considered nonfiction? Why do some stories persist, while others seem inclined to continuous adaptation? What factors account for the assumed veracity of some narrators and presumed doubt about others?

Interactions in English classrooms involve people constructing meaning with and through various texts. To construct meaning, learners draw on their lived experiences, conscious understandings as well as subconscious assumptions. Implicit truths for members of one culture require extensive explanation to make sense for members of a different culture. Science and metaphor coexist in Indigenous culture but represent separate disciplines in Western schools. “Facts” and “evidence” in one context can be inconsequential elsewhere. So it is no surprise that the characteristics of fiction and nonfiction overlap and transect. And it makes sense that the shared features of the genres would generate similar pedagogical approaches—and possibilities.

In this issue, authors explore the importance of place, considering space and power as occupied by authors, teachers, and student writers. Articles describe how nonfiction can be a means of advocating for change. Authors describe a variety of nonfiction formats, including hip-hop, memoir, comics, and drama. They discuss the genesis, creation, and dissemination of texts, both private and personal or public and institutional. Amy Maupin shares with her students, and with us, strategies for highlighting the importance of letters as accessible nonfiction artifacts that carry historical and contemporary relevance. Reading letters offers a glimpse into someone else’s story, and writing letters empowers students to share their own perspectives. At the other end of the spectrum, Jennifer Ansbach reveals how analyzing memorials can develop critical thinking and foster empathy.
We are excited to see how English teachers are pushing the boundaries of reading, writing, speaking, and listening with nonfiction texts. By centering students and engaging with local and global contexts, teachers can embrace the “strangeness” of nonfiction and extend our understandings of “truth.”

Julie Gorlewski is an associate professor of secondary education and David Gorlewski is an assistant professor of educational administration. Two of their recent books, Making It Real: Case Stories for Secondary Teachers (Sense, 2011) and Theory into Practice: Case Stories for Educational Leaders (Sense, 2012), offer fictionalized scenarios of real-life dilemmas in the field. Both are former English teachers and members of NCTE, Julie since 2004 and David since 2001.

Call for Nominations: James Moffett Award

NCTE’s Conference on English Education offers this award to support teacher research projects that further the spirit and scholarship of James Moffett. Moffett, a great champion of the voices of K–12 teachers, focused on such ideas as the necessity of student-centered curricula, writing across the curriculum, alternatives to standardized testing, and spiritual growth in education and life. This award is offered in conjunction with the National Writing Project.

Applications for the Moffett Award should be in the form of a proposal for a project that one or more K–12 classroom teachers wish to pursue. The proposal must include

- A cover page with the applicant’s name, work and home telephone numbers and addresses, email address, a brief profile of the applicant’s current school and students, and a brief teaching history (when and where the applicant has taught).
- A proposal (not more than 5 pages, double-spaced, 12-point font) that includes an introduction and rationale for the work (What is the problem or question to be studied? How might such a project influence the project teacher’s practice and potentially the practice of other teachers? Why is such a project important?); a description of the connection to the spirit and scholarship of James Moffett; initial objectives for the study (realizing these might shift during the project); a clear, focused project description that includes a timeline (What will be done? When? How? By whom?); a method of evaluating the project (What indicators might reviewers note that suggest the work was valuable to the researcher and to other teachers?); and a narrative budget (How will the money be spent?).
- A letter of support from someone familiar with the applicant’s teaching and perceived ability to implement and assess the proposed project.

Moffett Award winners receive a certificate designating the individual as the 2016 recipient of the CEE Moffett Award and a monetary award (up to $1,000) to be used toward implementation of the proposed project.

Submit proposals to CEE Moffett Award, NCTE, 1111 W. Kenyon Road, Urbana, IL 61801-1010 or cee@ncte.org, Attn: CEE Administrative Liaison. Proposals must be postmarked by September 19, 2016. Proposals will be judged on such criteria as the strength of the connection to James Moffett’s scholarship and the perceived value and feasibility of the project.