

CLAY COUNTY DISTRICT SCHOOLS

900 WALNUT STREET, GREEN COVE SPRINGS, FL 32043

P (904) 336-6500 F (904) 336-6536 W oneclay.net

SUPERINTENDENT OF SCHOOLS

David S. Broskie

BOARD MEMBERS:

Janice Kerekes, District 1

Mary Bolla District 2

Beth Clark District 3

Tina Bullock District 4

Ashley Gilhousen, District 5

Request for Reconsideration or Review of Instructional Materials

Individual Requesting Review: BRUCE FRIEDMAN

Phone: [REDACTED] Email: BRUCE.FRIEDMAN@NOLEFTTURN.VS

Physical Address: [REDACTED]

City: [REDACTED]

School: RIDGEVIEW etc Grade Level: HS etc Subject: VARIES

Check as applicable:

- I represent a special interest group named NOLEFTTURN IN EDUCATION FLORIDA
- I already have a copy of the material
- I will review the material on-site
- I wish to check out the material for a two-week period

Type of Instructional Material:

- Novel
- Textbook
- Workbook
- Symbol
- Video (YouTube, DVD, etc.)
- Other: VARIES

Title: * Girl in pieces

Author: * Kathleen Glasgow

ISBN: * 978-1-10193474-6

1. What is your interest or reason for this request? PROTECT CHILDREN

2. What is objectionable about the material: specific pages, chapters, language, scenes?

Attach additional information, if necessary. ~~XXXXXXXXXX~~

<input checked="" type="checkbox"/>	<u>INAPPROPRIATE CONTENT</u>	<u>PAGES</u>	<u>READ ATTACHED</u>
<input checked="" type="checkbox"/>	<u>COMMON CORE</u>	<u>_____</u>	
<input checked="" type="checkbox"/>	<u>CSE</u>	<u>_____</u>	<u>NO WORDS</u>
<input checked="" type="checkbox"/>	<u>SEL</u>	<u>_____</u>	
<input checked="" type="checkbox"/>	<u>DEL/CRT/ANTI-POLICE</u>	<u>_____</u>	
<input checked="" type="checkbox"/>	<u>SEXUAL CONTENT</u>	<u>_____</u>	

3. What do you believe might be the result of a student using this material?

DAMAGED SOULS

4. For what age group would you recommend this material?

ADULT

5. Is there anything good in this material?

NA

6. Would you care to recommend another instructional material in the same format, covering the same subject or content standards? If so, please list the title, author, publisher, and ISBN:

NA

Printed name of Complainant:

BRUCE FRIEDMAN

Signature of Complainant:

[Handwritten Signature]

Date:

7/31/2022

Please submit the completed form and any additional documentation to:

Clay County District Schools
Attn: Supervisor of Instructional Resources
900 Walnut Street
Green Cove Springs, Florida 32043

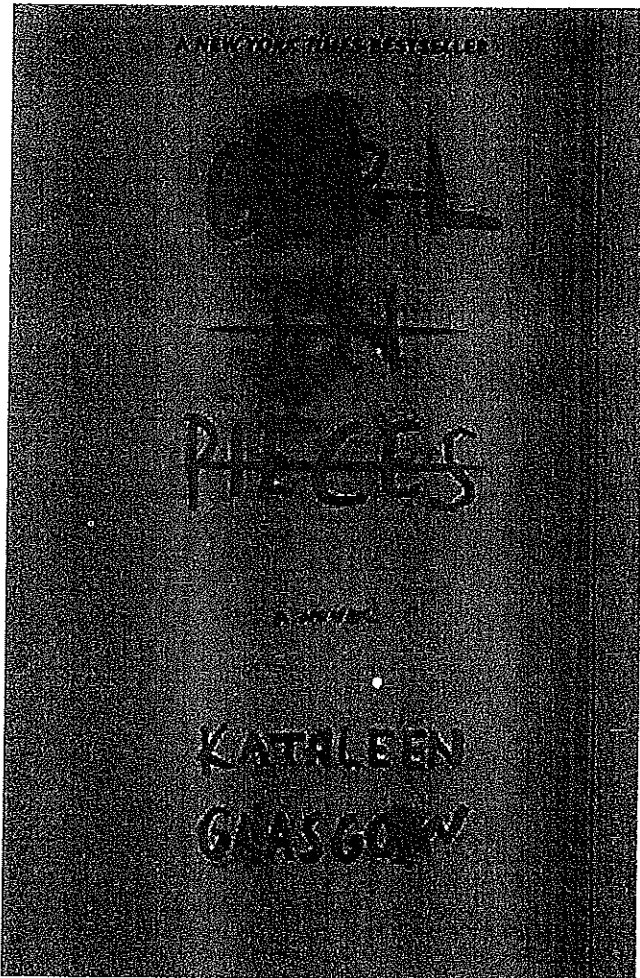
To be completed by Instructional Resources Office Staff:

- Received in Instructional Resources: Date 8/2/22 by [Signature]
- Attachments were included with this form. Total number of pages 9
- The form was fully completed and accepted: Yes/No: If not, why? _____
- Date Committee convened: _____
- Committee Members: _____
- Outcome: _____
- Notification of Complainant: Date _____ by _____
- Additional information: _____

Girl in Pieces by Kathleen Glasgow - Book review

PARENTAL ADVISORY EXPLICIT CONTENT

SEXUALLY EXPLICIT CONTENT AVAILABLE AT TEXAS INDEPENDENT SCHOOL DISTRICTS



Self-harm (cutting) "once you start cutting or burning or f***ing because you feel so sh**ty and unworthy, your body starts to release this neat-feeling sh** call endorphins and you feel so f***ing high the world is like cotton candy..." "once you start self-harming, you can never not be a creepy freak, because your whole body is now a scarred and charred battlefield and nobody likes that on a girl, nobody will love that..." "The way you have to dig the glass in, deeply, right away, to break the skin and then drag, and drag fiercely..." "It f***ing hurts, hurts, hurts. But when the blood comes, everything is warmer and calmer."

LIKE A BABY HARP SEAL, I'M ALL WHITE. MY FOREARMS ARE thickly bandaged, heavy as clubs. My thighs are wrapped tightly, too; white gauze peeks out from the shorts Nurse Ava pulled from the lost and found box behind the nurses' station.

Like an orphan, I came here with no clothes. Like an orphan, I was wrapped in a bedsheet and left on the lawn of Regions Hospital in the freezing sleet and snow, blood seeping through the flowered sheet.

The security guard who found me was bathed in menthol cigarettes and the flat stink of machine coffee. There was a curly forest of white hair inside his nostrils.

He said, "Holy Mother of God, girl, what's been done to you?"

I ROOM WITH LOUISA. LOUISA IS OLDER AND HER HAIR IS LIKE a red-and-gold noisy ocean down her back. There's so much of it, she can't even keep it in with braids or buns or scrunchies. Her hair smells like strawberries; she smells better than any girl I've ever known. I could breathe her in forever.

My first night here, when she lifted her blouse to change for bed, in the moment before that crazy hair fell over her body like a protective cape, I saw them, all of them, and I sucked my breath in hard.

She said, "Don't be scared, little one."

I wasn't scared. I'd just never seen a girl with skin like mine.

JEN S. IS A NICKER: SHORT, TWIGLIKE SCARS RUN UP AND DOWN her arms and legs. She wears shiny athletic shorts; she's taller than anyone, except Doc Dooley. She dribbles an invisible basketball up and down the beige hallway. She shoots at an invisible hoop. Francie is a human pincushion. She pokes her skin with knitting needles, sticks, pins, whatever she can find. She has angry eyes and she spits on the floor. Sasha is a fat girl full of water: she cries in Group, she cries at meals, she cries in her room. She'll never be drained. She's a plain cutter: faint red lines crosshatch her arms. She doesn't go deep. Isis is a burner. Scabby, circular mounds dot her arms. There was something in Group about rope and boy cousins and a basement but I shut myself off for that; I turned up my inside music. Blue is a fancy bird with her pain; she has a little bit of everything: bad daddy, meth teeth, cigarette burns, razor slashes. Linda/Katie/Cuddles wears grandma housedresses. Her slippers are stinky. There are too many of her to keep track of; her scars are all on the inside, along with her people. I don't know why she's with us, but she is. She smears mashed potato on her face at dinner. Sometimes she vomits for no reason. Even when she is completely still, you know there is a *lot* happening inside her body, and that it's not good.

SOMETIMES I CAN'T BREATHE IN THIS GODDAMN PLACE; MY chest feels like sand. I don't understand what's happening. I was too cold and too long outside. I can't understand the clean sheets, the sweet-smelling bedspread, the food that sits before me in the cafeteria, magical and warm. I start to panic, shake, choke, and Louisa, she comes up very close to me in our room, where I'm wedged into the corner. Her breath on my face is tea-minty. She cups my cheek and even that makes me flinch. She says, "Little one, you're with your people."

LOUISA IS LIKE THE QUEEN. SHE'S BEEN HERE, THIS TIME, forever. She tells me, "I was the very first fucking girl here, back when they opened, for God's sake." She's always writing

Louisa has burns in concentric circles on her belly. She has rootlike threads on the insides of her arms. Her legs are burned and carved in careful, clean patterns. Tattoos cover her back.

Louisa is running out of room.

She has an enormous tank in her office with a fat, slow turtle that paddles and paddles, paddles and paddles, barely making any headway. I watch that poor fucker all the time, I could watch him for hours and days, I find him so incredibly patient at a task that ultimately means nothing, because it's not like he's getting out of the fucking tank anytime soon, right?

He puts his feet up on the desk and pops some potato chips into his mouth. “You,” he says, salty bits fluttering from his lips to his blue scrubs. “What the fuck do you want at this time of night?”

I take the pad of sticky notes and a pen from the counter-top and write quickly. I hold up the sticky note. *HOW LONG HAVE I BEEN HERE?*

He looks at the sticky note. He shakes his head. “Uh-uh. Ask.”

I write, *NO. TELL ME.*

“No can do, Silent Sue.” Barbero crumples the chip bag and stuffs it into the trash. “You’re gonna have to open that fucked-up little mouth of yours and use your big-girl voice.”

I remember being so scared that Fucking Frank was going to appear in the doorway and take me away, back to Seed House, to the room where the girls cried.

I remember crying. I remember the splatter of my vomit on a nurse’s shoes, and the way her face never changed, not once, like it happened to her all the time, and I wished my eyes to tell her *sorry*, because I had no words, and how her face didn’t change then, either.

She'd rather have you in here than creeping down the halls like you do. Because that's fucking *weird*."

I don't want drugs, especially at night, when I'm most scared and need to be alert. Doctors filled me up from the time I was eight until I was thirteen. Ritalin didn't work. I bounced off walls and stabbed a pencil in the cloudlike flab of Alison Jablonsky's belly. Adderall made me shit my pants in eighth grade; my mother kept me home the rest of the year. She left lunch for me under plastic wrap in the refrigerator: spongy meat loaf sandwiches, smelly egg salad on soggy toast. Zoloft was like swallowing very heavy air and not being able to exhale for days. Most of the girls here are doped to the gills, accepting their pill cups with pissy resignation.

I write down what it feels like and push the paper across Casper's desk. *My body is on fire all the time, burning me away day and night. I have to cut the black heat out. When I clean myself, wash and mend, I feel better. Cooler inside and calm. Like moss feels, when you get far back in the woods.*

What I don't write is: I'm so lonely in the world I want to peel all of my flesh off and walk, just bone and gristle, straight into the river, to be swallowed, just like my father.

Girl in Pieces by Kathleen Glasgow – Book review

IN GROUP, CASPER DOESN'T LIKE US TO SAY *CUT* OR *CUTTING* or *burn* or *stab*. She says it doesn't matter *what* you do or *how* you do it: it's all the same. You could drink, slice, do meth, snort coke, burn, cut, stab, slash, rip out your eyelashes, or fuck till you bleed and it's all the same thing: *self-harm*. She says: whether someone has *hurt* you or made you feel *bad* or *unworthy* or *unclean*, rather than taking the *rational* step of *realizing* that person is an *asshole* or a *psycho* and should be *shot* or *strung up* and you should *stay the fuck away from them*, instead we *internalize* our abuse and begin to *blame* and *punish* ourselves and *weirdly*, once you start *cutting* or *burning* or *fucking* because you feel so *shitty* and *unworthy*, your body starts to release this neat-feeling shit called *endorphins* and you feel so *fucking high* the world is like cotton candy at the best and most colorful state fair in the world, only *bloody* and *stuffed with infection*. But the fucked-up part is once you start *self-harming*, you can never *not* be a *creepy freak*, because your whole body is

PROFANITY COUNT approximate (and other sensitive words)

No word count taken – Jesus name in vain, profanity

RED FLAGS

Cutting
Language

CONCLUSION

Not appropriate literary content for K-12 schools



District Committee Reconsideration Meeting Minutes

Title: Girl in Pieces

Author: Kathleen Glasgow

Date: 4/11/2023

Committee Members: [REDACTED]

Complainant: Bruce Friedman (not in attendance) *Reconsideration form read aloud for committee.

1. What is the overall purpose, theme or message of the material?

It is to show you are not alone and you can overcome many things. There was a tragedy that the main character overcame.

2. This work is most suitable for which grades? (Check all that apply.)

Pre-K K-6 7-8 9-12 None

3. Are concepts presented in a manner appropriate to the ability and maturity level of your suggested audience?

Yes No

4. Will reading or listening to this work result in a more compassionate understanding of human beings?

Yes No

If yes, explain how.

The way the story is told and the complex emotions that the character goes through is only appropriate for high school and up. Some people don't talk to their families about what they are going through and are dealing with it alone. The character's feelings are exactly the same as some of our students, however if there could be a conversation with the student upon reading and we just aren't able to make sure every family dynamic is the same or able to talk through the emotions.

5. Does this work offer an opportunity to understand and better appreciate the aspirations, achievements, and problems of different cultures and/or minority groups?

Yes No

If yes, explain how.

It really opens your eyes with things our students have to endure, but there are a lot of issues: homelessness, drug use. This book wasn't as graphic as I thought it could be, especially since in the story the cutting happened in the past. This book may help people from word of mouth, but most likely it will not just be picked up off the shelf. It has value to a college student that is in the psychology field, and they can learn about how to get help for some people,



District Committee Reconsideration Meeting Minutes

but it is not going to give people the idea to do what is in the story. It was a "why" she was doing what she was doing. It is an important piece of helping people that exhibit these behaviors.

6. Are questionable elements of this work an important part of the overall development of the story or text?

Yes No

Explain your answer in a few sentences.

Even the excessive language is how our students speak. It is so natural for that age group it didn't even make a difference to me when reading. It would depend the scope of who is doing the reading.

7. Non-fiction ONLY: Does the material contribute to the evolution of ideas?

Yes No

Explain your answer in a few sentences.

8. Are the illustrations appropriate for the student's developmental age?

Yes No

9. Does this work have literary merit?

Yes No Not Applicable

10. Could this work be considered offensive in any way due to:

_profanity _brutality _Religion or portrayal of religious practices/ideologies

_language _sexual behavior _manner characters are presented

_violence _prurient behavior _portrayal of any societal groups

_cruelty _aberrant behavior _political positions

Notes: cutting

MEETING NOTES: The offensiveness did not go into any details.

Girl in Pieces

4/11/23

Lab 1002
gam

otes

~~3~~ Keep at H.S. only
1 - Remove from all libraries

Reconsideration Ballot

Date: 4/11/23

Title: Girl in Pieces

Author: Kathleen Glasgow

Select ONE option:

I vote to remove the book from all libraries

OR

I vote to keep in Clay County School Libraries (specify recommendation below)

- Keep the book at **ALL** school levels
- Keep the book at the **junior and high** school levels
- Keep the book at the **high school** level **ONLY**

Reconsideration Ballot

Date: April 11, 2023

Title: Girl in Pieces

Author: Kathleen Glasgow

Select ONE option:

I vote to remove the book from all libraries

OR

I vote to keep in Clay County School Libraries (specify recommendation below)

- Keep the book at **ALL** school levels
- Keep the book at the **junior and high** school levels
- Keep the book at the **high school** level **ONLY**

Reconsideration Ballot

Date: 4/11/23

Title: Girl in Pieces

Author: Kathleen Glasgow

Select ONE option:

I vote to remove the book from all libraries

OR

This book may be appropriate for seniors but not freshmen.

I vote to keep in Clay County School Libraries (specify recommendation below)

- Keep the book at ALL school levels
- Keep the book at the junior and high school levels
- Keep the book at the high school level ONLY

Reconsideration Ballot

Date: 4/11/23

Title: Girl in Pieces

Author: Kathleen Glasgow

Select ONE option:

I vote to remove the book from all libraries

OR

I vote to keep in Clay County School Libraries (specify recommendation below)

- Keep the book at ALL school levels
- Keep the book at the junior and high school levels
- Keep the book at the high school level ONLY