



## Episode 8

### Every Book is a Mystery Guest: Lawrence Goldstone

Today, I'm chatting with Lawrence Goldstone, co-author of [\*Deconstructing Penguins: Parents, Kids and the Bond of Reading\*](#). I hope you've read the book or if you haven't yet, I hope this episode inspires you to pick up a copy because it is very inspiring and enlightening.

**Sarah:** So Larry, I'm just thrilled to have you with me today. Thanks for joining me and welcome to the show.

**Lawrence:** Well thank you Sarah. It's nice to be here.

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#### 2:45 Larry's motivations for launching the parent-child book club.

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**Sarah:** Well let's start by talking about what initially spurred you to create a parent-child book club. Can you tell us that story?

**Lawrence:** Well, yes. Our daughter was in second grade and we were—and this is not too strong a word—appalled at the way they were teaching reading. Not letters reading,

but how they were doing books. And by second grade, the kids are a little bit past Spot, but they're not into anything really deep. And we had always made the assumption not simply from our daughter, but other people's children, that kids actually like to think. And that dumbing down concepts to kids is counterproductive because they get bored.

Now, it's a challenge dealing with critical thinking with a 6-year-old or a 7-year-old because you have to find a way to put things in terms they understand. So we started experimenting in our house with our daughter in reading, having her read and discussing books in this kind of odd way, and it developed into something where we thought we could do it with other people's children. So we went to the library and we suggested it and they were, I won't say skeptical, but it sounded to everyone, before we started these, as if we're doing something that was going to completely lose the kids.

And we did it and we found absolutely the opposite was true. And one thing I should

add. Even though the book only goes up and deals with elementary school, when the kids who had started in my daughter's grade in second grade, when we got to the end, when we got to fifth grade and they moved it into middle school, they didn't want to stop.

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And we eventually got to the point where we were doing books—we got to I think up to about to the eighth grade. I think we stopped right before they went into high school. And we had this core group and kids that had come in along the way. And if you want an incentive, there were a remarkable string of 800 board SAT scores for the kids we had. One of them is a reporter now in Indonesia. Another one works for BuzzFeed.

**Sarah:** Very cool.

**Lawrence:** We were doing books where we were doing things like All the King's Men in ninth grade, and really, really heavy-duty stuff. And the discussions were such that it was harder to stop because of the parents.

So what we discovered over the course of doing this is that if you respect children as—they are not miniature adults but they're actually thinking beings, and you find a way to reach them and engage them on that level, it's something that lasts with them for a very long time.

**Sarah:** Well I love that, and I'm actually glad you mentioned that because I was rereading your book yesterday and I had my little highlighting finger out because I was reading it on my Kindle and I kept highlighting and highlighting until almost the whole book was orange. But one part that I definitely wanted to mention was toward the very end, and you say, "Kids enjoy depth. The idea that a boy or girl will only be interested in discussing a book in a superficial way is another misguided assumption. As a result, there has been a trend away from critical analysis and toward personal identification, as in 'I liked this book because the main character has a cat and I have a cat.'" And I just started laughing that's just so much...

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**6:15 The trend (and trap!) of  
"personal identification"  
rather than critical literary  
analysis.**

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**Lawrence:** You will run into this all the time. The question is, "Did you find a personal identification with?" You can ask 99% of elementary school parents, and they will say "Yes, my son/daughter had that assignment: Did you feel a personal identification with any of the characters?"

Well, that's great to a point, but you don't get anything. Now, that is a perfectly valid question if you take it to depth. See the trick of this is—and I'm sure we'll talk a little about how we did it—but the real trick is not any specific formula but a way to get to depth with the kids. It is a way to find a way to get below the surface and we'll talk about—I know that you're interested in the whole mystery as a genre so we will do that kind of

thing, too. But for the people who are listening, this isn't something where you have to walk in a track—in fact, just the opposite.

The more flexible the parents are, the more they listen. The more they engage, the more they're in a conversation where you have two active parties, the better it is. And remember, one of the great things about a book that you don't get from visual media, and this is really important in a computer age, is when you're engaging your mind's eye, when you have to use words on a page and create in your own head, "What's going on?" That in itself is a higher level of thought than simply accepting a visual input from the computer screen, so all of these things work to not simply develop children's critical skills, but to make them enjoy doing it.

**Sarah:** This echoes what Adam Andrews said in the second episode. One of the things he said was that what we should be asking a book is not what do I feel about it or what do I think about it, but what is the author saying to me. And so I think that's what I hear you saying by going deeper, instead of just asking surface question of how do you relate to the character in the book.

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**9:05 Writers are on mission:  
a smart reader is aware that  
every word, setting, and plot is  
by design.**

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**Lawrence:** This isn't about you. This isn't an exercise in how do I relate to this? It is an exercise in how does the author—what is going on? What made that writer? What is the message? What are they trying to say? How are they trying to manipulate me? What are they trying to get me to believe? In the

book, Nancy and I have a couple of examples of books where we thought the author cheated. And one of them is an immensely popular book where the author is probably going to want to hunt this down.

But when a writer sits down, they are trying to get you to believe, to see things a certain way. And whether or not you decide to agree or disagree with the author, you should be aware of what the author is trying to say. So to a great extent, critical thinking involves taking yourself out of it. It involves figuring out what's going on in the other end. It's not an ego exercise.

**Sarah:** Right. And that's one of the big points that you make in your book, too, I think, is that kids want to go deep and they're really thrilled to do that. Maybe what it comes down to is going into a conversation—well, let me back up a little. When I talk to my kids about books, I feel they are more responsive and we get further if they have the understanding that I'm not looking for a specific answer, so we're just kind of digging in together, like we're on the same team.

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**10:46 The key to a successful book  
club is the interchange – rather  
than finding a specific answer.**

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**Lawrence:** Right. It's a process. I used to be—in another life, I was a bad actor for a while. And every acting teacher will try to get you that it's the process. It's all in the doing. If you look for the results, it's going to come off badly. And we've all seen enough bad acting to know that. And it's the same thing. It is a process where you get the interchange. One of the things we found when we did these groups—and it's in the book—is that

when a point was made in the group, it would line up, parents and children on each side of the issue. It wasn't as we might have feared, actually, that it was going to be parents on one side and kids on the other.

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**11:36 The parent/child dynamic is real: fourth graders are capable of sophisticated answers, and many parents never learned critical reading skills.**

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**Lawrence:** There would be some parents and some kids and some parents and some kids. The argument itself, the point itself, the point of view itself—and the other thing we found is that once the kids got used to it and I'm talking about second, third, fourth grade kids, the level of response we were getting from them was remarkably sophisticated and in many cases, more sophisticated than we were getting from the parents. Because the parents are bringing their baggage. The parents are bringing, "Well, I read this. And I read this person..."

**Sarah:** "What does he want me to say, probably."

**Lawrence:** Right, and where the kids are just going, "This is what I got out of the book." They don't have all of this extra—and what we found is the kids were doing things like *Animal Farm* in fourth grade, which is my favorite book.

**Sarah:** Oh, wow. Okay.

**Lawrence:** It's a book that exists on three levels. And the third level is perfect for fourth grade kids. And they would get to that more quickly, more profoundly, and with less

resistance than the parents. And it was great...

**Sarah:** Why is that? Is that because the parents are trying to look smart or give you the answers that they think are the right answers?

**Lawrence:** No, I don't think it's anything like they're trying—yeah, you always get people who will try to look smart. There are people in every group who want to be smarter than you. That you're going to run into in all forums of life. No, it's simply because the parents have often gone through life, through college, through graduate school, through successful careers in business, and never really understood the essence of critical thinking, where the kids don't have any baggage. They don't have a lot of—you know, I was in college once and I had this professor I loved and I took him for a thousand courses. And I got up once and I spouted and I was quoting all of these people who agreed with me, and he looked at me and said, "You have the facts, but you don't have the understanding." And he was completely right.

One of the brilliant things about Einstein is that he will take complexities like relativity and devise a thought experiment that's so simple. Like there's just quickly—two aliens are dropped down to earth. None of them have any frame of reference on the planet earth. One of them standing on the beach and one of them is on a ship. And the ship is moving past the beach. Which one is moving? And of course, it depends. If you don't know one is a beach and one is a ship, to the person on the ship, the person on the beach is moving, and to the person on the beach the person on the ship is moving. And you go, "Aha! That's relativity."

Now, you've got to be incredibly smart to come up with something that simple. Parents have all of these factual stuff and what they think—a lot of people are raised to think that the more facts you can throw at a problem, the better the argument, when kids just go right to it. They don't have any of that, so they go, "Well, I think that Benjamin the donkey in Animal Farm, blah blah blah blah." And you just go, "Great!" It's an amazingly cool thing.

**Sarah:** So let's talk about that a little bit, about how you carried this off. I love the underlying idea of treating all books as mysteries, and I think that's probably the main principle of what you're getting at with the book. Am I right when I say that?

**Lawrence:** It is one of the two. The other—that's one and I'll talk that it in a second. The main thing is we have a progression. What's the writer writing about? What's the story the writer used to make this point? What characters? The main thing is to understand that in any work of fiction, there's nothing there by chance. Everything—all the characters, all the settings, and setting is another character—all the specifics of the book are structured in such a way, as to get the author's point across, what the author is writing about.

And the better a writer is at structuring that mystery, at propelling you through the book, so you want to find out the resolution, that you don't know the resolution—that is, I don't know if you watch Game of Thrones, but everybody seems to. Nobody know what's going to happen. Now. that's an action movie. But it is also a mystery. Because people are tuning in every week because the people who have created that series have been

remarkably successful in not letting people know what's going to happen.

So once you have a sense that everything is a mystery, that you're working your way through to a resolution, then the one thing you're thinking in terms of is, "What's the author's skill in getting me there?" Two things—is the author playing fair? Or is the author withholding a piece of information or twisting a character or making something convenient? To the average reader, they don't know exactly where necessarily, but it doesn't feel right. Or is it something that you just are absolutely propelled, where you must keep reading to find out what's going on

And this has nothing to do with murder or crime or the traditional elements of mystery. This has to do with how good are these writers at creating these characters where you want to know what's going to happen. So that's what we meant that every good book is a mystery.

**Sarah:** Yeah, so then you approach every single book as a detective with the kids.

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**17:48 Play the book detective: what is the writer trying to get me to believe?**

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**Lawrence:** Exactly. And by the way, everybody loves playing detective. You can say you're an intelligence analyst, you're a detective, whatever you want to do, but playing book detective—and again, going back to what I said the main thing is, if you're also playing detective to try to figure out the motive of the crime, which is, "What is the writer writing about?" You're trying to cut through the character, the story, all the little

stuff that writers put in to disguise it and get right to the core, and the core is, “What is the message of this book? What is the writer trying to get me to believe? When I finish this book, if the writer had his or her way, how would I be thinking a little bit differently about something than I did before?”

And all the books we pick, even from *Mr. Popper’s Penguins*, which is the first book we ever did—the writer, or writers in this case, had something they want the reader to come away with, a message. And the subtlety of that message is varied depending on the skill of the writer. But the detective sifts through the clues—which are character, plot, setting, pacing—and decides, “This is the solution.”

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**19:16 Kids develop their own critical analysis to prepare for their own independent reading.**

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**Sarah:** I think one of the things I love about that is—my thought is if we’re able to do this alongside our kids for a few books, then they learn how to do it, develop the habit of doing it so that when they’re doing their own independent reading—and for myself actually, as I’m doing my reading—maybe getting into the habit of not just reading a book but asking myself that question, “What is the author trying to say?”

**Lawrence:** Right. And you don’t have to do it in a rigorous way. You do it just in the course of it. You go, “Oh wait a minute here, what’s going on?” or “Oh, that doesn’t make sense” or “I would have not expected that character to do this” or “That’s very interesting, I didn’t see it that way before,” that kind of thing.

It’s not like it’s not fun. It simply adds another element to what you’re doing and it actually, in our experience, for adults, children, it makes it more fun. And the people we have dealt with on this level have all become readers. The kids now—my daughter is out of college. So we were talking about second grade, we started this 17 years ago or something like that. And these kids are all off doing these amazing things.

**Sarah:** Very cool.

**Lawrence:** That is great.

**Sarah:** Yeah. There is some element when you’re in the thick of it of not knowing if what you’re doing makes a difference, I think within parenting, you know. And so that’s awesome.

**Lawrence:** Oh, yes. Talk about everything’s a mystery.

**Sarah:** Yeah, right. Exactly. So give us a little nitty-gritty, what would a book club session look like?

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**21:03 The logistics of a book-club session: how many parents and children should be involved?**

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**Lawrence:** Well, what we have found is you don’t want too many and you don’t want too few, so somewhere between a total of eight, not including the moderator. And eight is about the minimum. You can do this with less. You can do it with just you and your kid. But if you want a real group, eight—four parents, four kids. And probably going to 16—eight parents and eight kids. Any more than that—then what you don’t want are a lot of people sitting and not talking.

So the larger the group, the more the people who are naturally shy won't feel the need to participate and will be able to kind of blend in. And the more the people who just want to answer every question and show you how smart they are just in absolutely every moment, will dominate and you have to say, "No, let's call on John or Jane or Jim." And so it can't be too big, it can't be too small. I'm talking about optimal. I would say, if the choice is between too big and too small, too small might work. If you get two or three parents with kids who are enthusiastic—six, four—that works. The really big ones almost never work.

**Sarah:** Okay. People just maybe don't feel comfortable enough to really participate...

**Lawrence:** What you're trying to do is you're trying to get to the point that it gets electric. Where people want to raise their hands and you go "1, 2, 3, 4" and again, the moderator has immense responsibility. You have to engage everyone. You have to keep the conversation moving. Every session, there will be someone, generally a parent, who wants to send it off on some kind of personal tangent, and given that people who do this on their own, almost everybody in the room, they're kind of friends or acquaintances, the moderator has to go, "Yup, that's right, but that's not what we're—let's get back to that." And of course, you never do.

And picking and making sure that nobody is dominating the conversation, and knowing what you want to do. The most important thing in running one of these groups is to have a sense of the book yourself, is to have read it. And you don't even have to be right, by the way.

This isn't about being the smartest person in the room. This is just about someone who's saying "What we are trying to do here is figure out what the author had in mind. Why this character? Who's the protagonist? Who is the antagonist? Who is the character moving... Is the protagonist a sympathetic character like Mr. Popper? Or is the protagonist an unsympathetic character like Napoleon in *Animal Farm*?"

And that gives you a sense of where the author is coming from. A non-sympathetic protagonist is generally going to be probably a pretty dark book. But there are protagonists that are supposed to be sympathetic that turn out to be less so when you examine them, which usually means that the author was loading the dice—which is *The Giver*, since you've read the book.

**Sarah:** Oh, yeah.

**Lawrence:** And there are times where a seemingly unsympathetic protagonist actually develops levels that you say, "Oh. I don't feel as badly about that person as I thought I would," meaning that you've come to understand that human behavior is not all that simple and that sometimes we have to learn to see things from other people's points of view.

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**25:17 A book club equips you with an understanding and respect for those who disagree with you.**

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The big deal about all of this is— this isn't a sterile activity that just lets you get good grades. You walk away from this with an understanding of how people who disagree with you think and feel, with a respect for

other people's points of view. That even if you never change your own opinions, you will have an empathy that will serve you well as you go through life. What you're learning is not to make these radical absolute decisions, but in fact to say, "That is a person I don't agree with, that is a point of view that I didn't agree with, but I kind of see where it came from. I don't agree but okay, it's an honorable point of view."

So the main function of this is that it's not just teaching kids to be smart, which is nice, or more effective thinkers, but also to be more open to the world, which is for us a very big deal.

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**26:25 The leader does not have to be an expert on the book.**

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**Sarah:** So one of the things you mentioned in the book is the need for a blueprint, and I like how you're saying that the leader doesn't need to be the expert, they just need to be the facilitator kind of coming alongside...

**Lawrence:** And to be firm about it. To have a sense—in fact, as a moderator, I learned as much as the kids do. As we used to, when you do the books from year to year, every year I'm better at doing the books because of what happened in the previous year, when some adult or kid, usually a kid, gave me some insight that I didn't have before. And that is the thing, and I'm stressing this and I'm not kidding. I learned much more from the kids than I did from the adults.

**Sarah:** That's awesome, yeah. I love it.

**Lawrence:** Kids are so cool. You just have to tap into it. You have to learn how to speak to them in a way that they will speak to you

back. And because the purity of their ideas is glorious. And the wisdom that they have is not colored by all sorts of things that we bring in to justify our own actions. If you talk to anybody you know, or even don't know, or listen on TV—people who are doing really reprehensible things—and you walk away and say "That's hooley" But you talk to a kid, a kid's set of values does not have any of that. They are very pure. They are very honest. So what you get back from them is, a lot of times, "Well, this is how I should be thinking about this."

**Don't get discouraged.  
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You're doing this together.  
And if it doesn't work with the first  
book, do it with the second. This is  
a journey of exploration undertaken  
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And so as the moderator, this experience for parents is perhaps better than it is for the kids. But without the blueprint—that's what I was talking about before. When you go in, you start with, "What's the writer writing about? What do I think the writer was doing here?" In *White Lilacs*, which is a book we did, "What's the writer trying to get across?" Well, there was the Texas town... I'm not going to give you the details because I'm hoping everyone listening goes out and reads the book and buys *Half Magic* and all of them and does these.

But there's a particular point of view. What are the characters? Who are the characters?

Why are they in there? Why pick a character that behaves like that? Why not have the character do something else? Again, every writer of fiction for little kids, for adults, romance fiction, crime fiction, spy fiction—every novel—is not done to chance. Every novel is done with specific decisions made on where to set it, who populates that setting, what traits they have, how they behave throughout the book, what the conflicts are, how the conflicts are resolved, who wins, who loses—all of this is part of the plan.

So as a moderator, the blueprint is that you go in and you say what's the overriding? What's the point here? What's the overriding message? What's the story the author chose? What is the story the author chose to illustrate this? Who are the characters? What is the setting?

Just to have all the elements in your head, so when you start to talk, you examine the clues. This is—it's a crime scene. If you're a moderator, it's a crime scene. You just walked onto the crime scene, so you take your pad or your blackboard. You write down the characters. What are their traits? Who's the protagonist? What's the conflict?

You're walking in. You have seen the crime scene before anyone else. And then you're opening the door and you're letting everybody into the crime scene and they're examining the clues. You are guiding them which clues are significant, which ones are not. That's what I meant by a blueprint.

**Sarah:** Yeah.

**Lawrence:** Once you know what the author is writing about, you get a deeper sense of who the characters are and that's something that's part of your experience. It's every bit as

much of your experience as people you meet, just casually day to day. And we all say, "Oh, Mr. Jones reminds me of Ed Smith who I knew..." But we're not teaching kids to do that with the books they read. And they should be doing it with the books they read. "Joshua Lawrence Chamberlain in *The Killer Angels* is a real person. He reminds me of Hazel in *Watership Down*—who's a male rabbit, even though his name is Hazel..."

And so you get all of that, and then you start, that's where the body... As adults, we need a body of information to critically think. As a kid, it's not that big a deal. It is very pure. But as adults, we are dealing with more complex problems and in order to solve that, you bring in your own experience. And the more you recognize what your experience is, both in your reading and in your just personal interaction, the better you're going to be at it.

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**31:56 Reading books together as an effective way to work through difficult ideas, while your children are still under your wing.**

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**Sarah:** Yeah. I think one of the things that appeals to me as a parent is that I want my children to wrestle with big ideas and be exposed to hard realities, I guess, in some degree, in some safe degree, while they're at home under my wing. I guess that doing it through books seems to me like a brilliant way to bring the world to my child's doorstep and hook arms with them and then figure out why people act the way they do and what...

**Lawrence:** That is completely right. And you're preparing them and you're preparing them when they're not under your wing and

they're not at home. That's what you're doing. What do we do as parents more than give tools to our kids to be able to lead healthy, happy productive lives. Well, this is one of them.

**Sarah:** And encountering maybe the villain or the dark side of humanity in a book. And being able to close that book, and it seems to me like a safer but more effective...

**Lawrence:** Whether it's safe, yeah.

**Sarah:** You know when I hear people say that reading is like an escape, I cringe a little bit because in my mind, I think of reading as preparing us to live or helping us live more fully or relate to people in our life. Reading is for life.

**Lawrence:** Yeah, it depends what you read. If you're going to read garbage—and there's a ton of it—if you're going to read to escape, you'll escape. If you read things where you want to read somebody who says what you want to hear, has a plot that you already know the ending, or has characters who are set up, who are going to end up exactly where you want them to be, which is 90% of what is sold—well, you're not going to come away with anything. But if you're interested in learning and growing as a person regardless of what your beliefs are, well you're going to read things that are a little more challenging, where you're going to have to contend a the point of view that you don't agree with but that is presented in a way that's persuasive.

Going back to your very first question, what got us doing this? We saw—we believed in our souls that to develop really good habits, good thought habits, that the direction the school was... We moved to this town because the schools were supposed to be so good. And

the direction that they were sending these kids we just believed in our souls were the wrong direction. And that we had to do something that was within what we passionately believe. So we started. We had no idea that they would take off the way they did.

We had no idea that we'd be doing this in eighth grade. We actually did go to ninth. And then the kids had all this high school work. But that the same kids would stay with us, and that nobody would want us to stop, and that we would get calls... We had no sense of that. What we started as a purely selfish thing because we wanted our kid to experience reading and ideas and books in a way that we believed would engage her and make her thirst for them and make her a wiser, happier person. So everything we're talking about comes right back to that.

**Sarah:** Very good. Well, the listeners to this podcast are pretty much parents who want to get motivated and inspired to read aloud more alongside their children. So if you could just tell them one thing that you want them to take away, and I know there's so much more than that to take away from this podcast, but what is one thing you want them to know?

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**35:23 Larry's final thoughts: don't be discouraged! Reading books with your kids is worth it!**

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**Lawrence:** Don't get discouraged. It is a mutual journey. You're doing this together. And if it doesn't work with the first book, do it with the second. This is a journey of exploration undertaken by two equal participants. And journeys of exploration mean sometimes you get stuck in the woods.

Sometimes you have to backtrack. Sometimes you have to do all the things that it takes in life to achieve a result you want. But this, whether it is a book group or whether it's personal or however you want to do it, leading this exercise is one of the most rewarding you can ever undertake.

**Sarah:** I agree. I agree completely. As a parent, I feel like it's probably the most rewarding thing—one of the most rewarding things I do with my kids. I'm always floored by the connections we make. And I think it does when you're kind of building your family culture around this idea of talking about books together—well, I don't have kids that are grown yet but you do, so I bet you and your daughter can look back on and remember favorite characters or conversations you had and...

**Lawrence:** Yeah. And she's an absolute reader. She's a science person and she reads a lot of technical stuff but she still goes back and she's always looking, "What do you have that I haven't read?" "Well, you can try this. You can try this". Every time she comes to visit, we give her something and she walks out with a pile of books.

**Sarah:** And even outside of just her reading life, surely the conversations you had and the characters and the stories and the ideas that you encountered formed part of who she is so I think that's just...

**Lawrence:** I will refer you to one thing. There was a Father's Day blog on Book Reporter that I was asked to participate in. So anybody who's interested can go to that because it's an incident about reading with my daughter, myself, and my wife. And just go to Book Reporter on a Father's Day Blog...

**Sarah:** I'll look it up and I'll link it up on the show notes.

**Lawrence:** It was this remarkable—Emily was like 10 or 11—and it was just this remarkable experience, and it epitomizes what we're talking about. I mean I'm not plugging it or anything, but it's the absolute epitome of what we're talking.

**Sarah:** Sure. I'll look it up and I'll make sure I put a link in the show notes, as well as a link to your book. I hope everybody listening gets their hands on this book. I borrowed it from the library a couple of years ago and was sort of floored. A few bloggers who I really highly respect were talking about it, and I'm going to link to them, too, because there are a couple of bloggers who I think have done a really beautiful job of creating book clubs based on what they read in *Deconstructing Penguins* and their blog posts are really, really enlightening so, Heidi and Hannah, I'm looking at you and I'm going to link to some of your posts about the book clubs that you started based on the Goldstones' work. And of course, I'll link to the book. I hope everybody gets their hands on it. Larry, where can our listeners find you online?

**Lawrence:** I have a website [www.lawrencegoldstone.com](http://www.lawrencegoldstone.com) where you found me. I'm on Facebook, but the website's better.

**Sarah:** Okay, very good. Well, thank you so much for talking to me.

**Lawrence:** You're very welcome. It's always, as you can tell—I never tire of talking about this stuff and I very much appreciate the opportunity, and good luck to everyone who's listening.

Now it's time for **Let the Kids Speak!** This is my favorite part of the podcast, where kids tell us about their favorite stories that have been read aloud to them.

“Hi! I’m Isabel, and I’m 5. And I live in Nebraska and I like *Seven Loaves of Bread* because it has really nice pictures and words and mostly it is a lesson. It is as easy to make seven as it is to make one.”

Remember that your child can be on the podcast. Go to [ReadAloudRevival.com](http://ReadAloudRevival.com), scroll to the bottom of the page, and click on the orange button to leave me a message.

For today’s show notes, with links to everything that was discussed, head to [ReadAloudRevival.com](http://ReadAloudRevival.com) and look for Episode 8 .

Well, I think that’s it for today, so I hope you go build your family culture around books. Hey Posy, want to help me say goodbye to our friends?

**Posy:** See you next time! Bye bye! Bye bye!